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## Public arts administration and the Public Art Fund inc. : a report

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Public Arts Administration and  
The Public Art Fund Inc.

A Report  
Presented to  
the Faculty of the Graduate School  
of the University of New Orleans

In Partial Fulfillment  
of the Requirements for the Degree of  
Master of Arts Administration

By  
Nina L. Dunbar  
November 1988



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## EXAMINATION AND THESIS REPORT

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## INTRODUCTION

The last two decades have seen a dramatic growth in the field of public art. According to a recent survey there are now over 195 organizations--government, nonprofit, educational, and corporate--throughout the United States which either have public art programs or develop public art projects on a regular basis.<sup>1</sup> Furthermore, 20 percent of these organizations have been established since 1985, which seems to indicate that interest in making art play a vital role in public places has yet to peak. Fueled by federal grants, local percent for art ordinances, and private commissions from image-conscious corporations and civic leaders striving to improve the quality of life in their communities, this recent proliferation of public art and of the organizations that administer it has given birth to a new urban industry in the United States.

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<sup>1</sup>Pam Korza, ed., Going Public: A Field Guide to Developments in Art in Public Places (Amherst, MA: Arts Extension Service, 1988), 287.

Public art is not, however, a new phenomenon. Throughout history, artworks have been created for and placed in public areas. Yet, at no other time has there been so much confusion and controversy over a seemingly harmless urban amenity. Debates range from fundamental concerns over the definitions and functions of public art to peripheral, but equally important issues like the creative rights of the artist and the individual rights of the public to approve public art. As the middlemen charged with bringing art and the public together, arts organizations frequently must face the brunt of these debates as well as address the the challenge of proposing means for resolving them.

The subject of this report concerns one organization that has been at the forefront of the contemporary public art movement. The Public Art Fund Inc., an eleven year-old, private nonprofit organization dedicated to the integration of art in urban settings, can be viewed as a case study in the challenges and problems of public art administration. Founded one decade after the newly created National Endowment for the Arts awarded its first grant for a public art project in 1967, the Public Art Fund has grown with the public art movement by adapting with innovation and dedication to its changing concerns. Exploring the strengths and weaknesses of the Public Art Fund offers insight into special nature of public art administration as well as into



the more general issues associated with managing nonprofit arts organizations. However, in order to understand the development and activities of the Public Art Fund, some background information about the nature of contemporary public art and the debates that it has generated is necessary.

### The Public Art Problem

Communities argue about the merits of individual works; critics and artists themselves question the kinds of art appropriate for public sites, and social philosophers brood about the very rationale of taxpayer support for it.<sup>2</sup>

A basic problem of public art today is that it does not fall easily into identifiable categories, nor does it serve functions that are obviously for the public benefit. During the nineteenth century, another period known for its proliferation of public monuments, the definitions and functions of public art were much clearer. Art for public places was created specifically to commemorate important events and individuals; its broader function was to express commonly held beliefs and value systems, and it did so by virtue of a limited iconography that was readily accessible to the public. Themes like heroism, civic virtues, and

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<sup>2</sup>Grace Glueck, "Art in Public Places Stirs Widening Debate," New York Times, 23 May 1982, B1.

patriotism were all easily recognized and accepted as appropriate in the myriad of bronze statuary that was produced during this period. As Jerry Allen has noted, the "meaning" of art was derived not from the artist but from the society in which the artist worked.<sup>3</sup>

In contrast, much of the meaning of contemporary public sculpture is defined by the artist.<sup>4</sup> Also, the means employed today by the artist to convey meaning are less accessible to the public than the forms and symbols used by artists in the last century. Consequently, by moving away from the depiction of commonly shared values and beliefs and by using a formal iconography that is often foreign to the general public, public art has increasingly alienated itself from the public it is supposed to benefit. The result has been that much of the art produced today is private art. That is, it is conceived and intended for a select audience and controlled environment of a museum, gallery, or home. Public art, on the other hand, must be prepared both to address an audience that has little concern for the artist's private aesthetic, and to exist in a visually competitive

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<sup>3</sup>Jerry Allen, "How Art Becomes Public," Place (September-October 1986): 11.

<sup>4</sup>Lawrence Alloway, Topics in American Art Since 1945 (New York: W.W. Norton & Co., 1975), 246.

environment that is in sharp contrast to the stark white walls and polished floors of a museum or gallery.

Given the divergent paths of contemporary art and public interests, many have questioned the function served by placing art which is an essentially private expression into public places. One of the justifications expressed by Philadelphia arts administrator Janet Kardon is that "[public art is] a compound social service based on the premise that public well-being is enhanced by the presence of artworks in public places."<sup>5</sup> This vague concept of public art as public good--or more aptly described by critic Robert Hughes as public art as "visual fluoride"<sup>6</sup>--has been a popular position among public art advocates. Other ambiguous justifications have also been used. For example, planners in Dallas have argued that public art can "give the city...a healthy, vibrant sense of place," "...provide citizens with a means of dialogue through involvement in the public art process," and "activate untapped resources" such

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<sup>5</sup>Allen, "How Art Becomes Public," 11.

<sup>6</sup>Robert Hughes, "The Trials of Tilted Arc," as cited in Sherrill Jordan, et. als., eds, Public Art, Public Controversy: The Tilted Arc on Trial (New York: ACA Books, 1987), 164.

as artists by giving them "a new source of income and an avenue for becoming involved in the city's functions."<sup>7</sup>

As these statements seem to indicate, the civic values of public art are tenuous at best. When public arts organizations employ these positions as part of their mission statements, they are basically adhering to goals that are abstract enough to leave them open to broad interpretation. This is especially problematic when it comes time for an organization to use its mission statement as a guide in determining whether or not it has made progress in achieving what it has set out to do. How, for example, do you define (and take credit for achieving) "a healthy, vibrant sense of place?"

Even if the civic functions of public art were undisputed, arts administrators would still be faced with the problem of defining, selecting and placing public art. If any consensus has been reached in this area, it is that equal stress be placed on the words 'public' and 'art.'<sup>8</sup> To be sure, this position does not make administering public art any easier or more objective; it simply acknowledges that dual considerations exist: the creative vision and personal concerns of the artist, and the collective concerns

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<sup>7</sup>Korza, ed., Going Public, 21.

<sup>8</sup>Ibid., 9.

of the audience and site. One should not be compromised to achieve the other.

To this end, effective public art planning has come to consider the relationships among three elements: the expressive vocabulary of the artwork, relationship of the artwork to its public, and relationship of the artwork to its site.<sup>9</sup> This requires both artists and administrators to have an understanding of the range of possibilities inherent in contemporary art which can make it accessible to a broad audience, as well as an understanding of the complex and unique urban networks that make up a city and the uses and characteristics of potential public art locations.<sup>10</sup>

While this viewpoint comes closest to defining the underlying features that distinguish public art from private art, it does not offer instructions for a "right" way to select and place public art. Over the last quarter-century several different approaches have been taken in interpreting the relationship among artwork, site, and public. While all are still being used, they represent an evolution in thinking about public art and the possibilities that it can offer.

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<sup>9</sup>Artwork/Network: A Planning Study for Seattle: Art in the Civic Context (Seattle: City of Seattle, 1984), 17.

<sup>10</sup>Ibid., 4.

The most common, and now least favored approach, has been the discrete object in the plaza. As essentially private sculptures in large, open public spaces, the most successful of these works provide a viewing experience similar to that of a museum or gallery.<sup>11</sup> However, due to the recent emphasis on site-relatedness and public accessibility, these kinds of works have come under attack. Names like "plop art" and "turd on the plaza"<sup>12</sup> are used to indicate their arbitrary relationship to their site and audience.

A second approach taken in placing works in the public domain has been to make them site-specific. Rather than taking a pre-existing work and trying to match it to an appropriate site, artists are commissioned to create a work that relates to the characteristics of its site in terms of materials, form, and/or content. This approach seems to be the most commonly used now and represents a compromised between non-site-specific "plop art" and the ideal of integrating art and environment in the planning phases of development projects.

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<sup>11</sup>Ibid.

<sup>12</sup>The term "turd on the plaza" is attributed to James Wines of SITE, Inc.

## CHAPTER I

### THE PUBLIC ART FUND INC.

The Public Art Fund Inc. is a private, nonprofit foundation and arts organization in New York City dedicated to the realization of innovative public art projects. Founded in 1977, the organization provides funding for temporary and permanent visual artworks created for and presented in public spaces throughout Manhattan and its surrounding boroughs. The Fund is especially concerned with the encouragement of ideas not easily supported by existing art networks. Thus, many of its projects support the development of experimental work by artists whose ideas require presentation in an environment and context found only in public places.

#### History

Much of the past and present success of the Public Art Fund can be credited to the vision and dedication of Doris C. Freedman, the organization's founder and Director until her death in 1981. Even before forming the Public Art Fund Freedman had long demonstrated her commitment to public art, first as the New York City Commissioner of Cultural Affairs

during the Lindsay administration, and later as the president of two service-oriented public art organizations, City Walls and the Public Arts Council. According to Susan Freedman, Doris Freedman's daughter and the Public Art Fund's current Director, both of these earlier art groups had addressed themselves to the central themes of public art: community interest, artists' interests, and site potential. Many of their projects became paradigms of successful public art programs.<sup>13</sup> By 1977, a steadily increasing volume of inquiries and proposals for public art prompted Freedman to consolidate the efforts of the two organizations; she brought City Walls and the Public Art Council together by founding the Public Art Fund, Inc. As was the case with its predecessors, the generative premise of the newly created organization was to bring artists' ideas to the forefront and to include their work as components in designing New York's urban landscape.<sup>14</sup> To realize this goal, the Public Art Fund developed sites for the temporary exhibition of sculptures and wall paintings. In most cases the projects were actualized through loosely defined partnerships between the private and public sector, a method of operation that the Fund still uses today.

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<sup>13</sup>Public Art Fund Inc. 1977-1987, 5.

<sup>14</sup>Ten Years of Public Art 1972 - 1982, 6.



Under Doris Freedman's leadership the Public Art Fund supported legislation to encourage public art and provided assistance to other cities interested in developing their own public art programs. Some of the cities and state governments that the Fund consulted on projects with included Philadelphia, San Antonio, Calgary, and the state government of New Jersey. Freedman also campaigned ardently for the passage of New York City's Percent for Art Bill, which allocates one percent from the budget of individual city capital construction projects for public artworks. Sadly the Bill was not passed until 1982, one year after Freedman's death. Under the directorship of Freedman's successor, Jenny Dixon, the Fund continued to play a key role in the execution of the Percent for Art program by drafting its rules and regulations and administering it from its inception in 1983 until July of 1986, when the responsibilities were transferred to the city.

The programs and political connections that Doris Freedman forged as Director of the Public Art Fund were instrumental in determining the influence the Fund continues to exercise today. The permanent exhibition areas for public art that she secured from the city are still being curated by the Fund, including one named in her honor, Doris Freedman Plaza at the corner of Fifth Avenue and Central Park West. Freedman's close political association with both the Lindsay and Koch administrations have also been

maintained by her successors. Not surprisingly, the Fund has become known for its expediency in dealing with City Hall. Art critic Douglas McGill has noted that the Public Art Fund's success in realizing its often controversial projects can be attributed to the organization's special talent for working with city bureaucracy: "It excels at getting permits from city agencies, cutting red tape and making the quiet but critical telephone calls needed to arrange for the placement of sculptures."<sup>15</sup> Unfortunately, there is no guarantee that the next administration will be as receptive to the Fund's "critical phone calls."

Doris Freedman's work was continued after her death by Jenny Dixon, the Fund's Executive Director from 1981 to 1985. Under Dixon's leadership the Fund launched the city's Percent for Art Program and developed an Artists Slide Registry which today has over 2000 entries. This registry serves as a centralized resource for architectural planners, art historians, arts professionals as well as the general public. Dixon was relieved of her responsibilities in 1985, amid charges of mismanagement. As part of her severance agreement she was given a position on the Fund's Board of Directors which she still holds today.

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<sup>15</sup>Douglas C. McGill, "Curator of the New York Streets," New York Times, 19 September 1987, 13.

Susan Freedman, Doris Freedman's daughter and the President of the Fund's Board of Directors, took over the Executive Directorship in February, 1986, and continues to hold this position. After turning over the administrative responsibilities of the Percent for Art program to the city, Freedman focused her efforts on developing the Public Art Fund's own activities. In an attempt to address the growth and changes in the public art field, she increased both the quantity and the scope of the Fund's programming. Administratively, Freedman has added a development director and a part-time archivist to the staff to handle the organization's fund-raising activities and to document its projects. Publicity efforts have also been expanded to improve the Fund's own visibility along with that of artists and projects that it supports.

The Public Art Fund has had many impressive accomplishments over its eleven-year history. Beyond its work in passing New York's Percent for Art Bill and securing exhibition sites for public art, the Fund has sponsored the exhibition of over two hundred works of art in more than ninety locations around New York City. The following sections present a more detailed view of several internal aspects of the Public Art Fund, including its goals, management structure, funding, and programming.

### Goals

Despite the emphasis the Public Art Fund has placed on realizing certain programming objectives, the organization does not have any formal mission statement or specifically defined goals. Doris Freedman's vision originally defined the focus of the Public Art Fund's activities, and it still does today. Yet, over the years emphasis has been shifted away from certain commitments while others have increased in importance. For example, the passage of New York's Percent for Art Bill and the concurrent emergence of numerous state and locally funded public art programs around the country resulted in the Fund's movement away from its goals of encouraging public art legislation and assisting with the development of public art organizations. Instead, the Fund has chosen to focus on its original commitment to encouraging artists' explorations of public media and to making art more accessible to New York residents. To this end the Public Art Fund provides financial, technical, and administrative assistance for temporary and permanent visual art projects.

Another commitment that the Fund has assumed while under Susan Freedman's leadership has been to expanding the artist's role in urban planning and community improvement projects. This new focus reflects a growing consensus in the public art field that artists interacting as peers with architects and landscape designers can make important

contributions to urban redevelopment projects.<sup>16</sup> The Fund's newly implemented "'MTA Gets You There' Subway Poster" and "Newsstand Design" programs discussed on page 26 are examples of this focus.

Two of the features that distinguish the Public Art Fund from other arts organizations sponsoring public art are its emphasis on temporary projects and its commitment to integrating art into the urban environment in very direct ways. In contrast to Percent for Art and to urban renewal programs whose art projects tend to be permanent installations, the Public Art Fund's projects tend to have limited exhibition periods, extending from six months to two years. The strategy behind using temporary exhibitions is that the public may be more receptive to new and challenging public artworks if they are not forced to accept the works as permanent fixtures in the environment. In other words, the Fund offers an outdoor gallery of continually changing exhibitions in which no one is forced to buy the works. Public accessibility, another distinguishing feature of the Fund's projects, is demonstrated by the broad range of sites used in placing public artworks. Besides using the more traditional locations of parks and plazas, the organization

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<sup>16</sup>For examples of artists working on urban design projects around the country see Korza, ed., Going Public, 11.

frequently sites projects on traffic islands, electronic lightboards, bridges, and subway trains.

### Management Structure

The activities of the Public Art Fund are supervised by a six-member Board of Directors, an Advisory Board, and a Project Committee. Administrative duties are managed by four full-time staff members. The unifying factor among these management groups is Susan Freedman. She concurrently holds the positions of President of the Board of Directors, standing member of the Project Committee, and Executive Director over the Fund's three other staff members. By virtue of her numerous positions Ms. Freedman can speak for the Fund and make decisions at every management level without the usual burden of accountability or authorization. To be sure, this all-encompassing power has its advantages in expediting organizational business; however it also has its drawbacks. One result of this unbalanced power alignment has been the weakening of the role of the Board of Directors in governing the organization, a condition compounded by the small size of the Board and the limited expertise its members bring to the position.

The Board of Directors consists of Susan Freedman as President, two other Freedman family members, two business associates of the family and the former Executive Director of the Fund. As steward of the organization's interests,

the Board's responsibilities should include exercising legal and fiscal control, raising money, ensuring sound management, and preserving organizational identity.<sup>17</sup> The Fund's legal and fiscal affairs are overseen by one board member who is also the legal executor of the Freedman estate. Other responsibilities, however, are not actively addressed by the Board. Consequently, the Executive Director and staff have become accustomed to making many decisions that ordinarily fall under the control of the Board. Freedman herself has described the Board of Directors as serving more as an executive committee which she calls upon when advice is needed. As of this writing the Public Art Fund Board of Directors has not met formally in two years.

The Fund's twenty-seven member Advisory Board is made up of artists, art historians, art critics, urban planners, architects, and other art professionals. These individuals are supposed to offer their expertise to the organization. In reality, membership on the Advisory Board is an honorary position and seems to entail little practical advising. Staff members claim that the Advisory Board is, in fact, rarely consulted. Nonetheless, by simply lending their

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<sup>17</sup>These are the responsibilities stressed by Fred Setterberg and Kary Schulman, Beyond Profit: The Complete Guide to Managing the Nonprofit Organization. (New York: Harper & Row, 1985), 12.

names to the organization the members are enhancing the Fund's credibility and prestige in the artworld.

In contrast to the Advisory Board, the Public Art Fund Project Committee plays a more active role within the organization. The Committee meets quarterly to consider proposals and review slides for new projects to be sponsored by the Fund. This seven-member group is comprised of artists and other art and design professionals. Unlike the Advisory Board, Committee members are paid for their services. They are invited to serve by the Fund based on recommendations by other committee members, and they hold two-year terms.

In addition to the Fund's Project Committee, several independent ad hoc committees convene throughout the year to jury applications for special programs like "Messages to the Public," "the Columbus Park Artist-in-Residence Program," and the "Penn Station Lightboxes." These programs involve collaborative efforts with other organizations, or address special constituencies that are distinct from the organization's other programming. As a result, the Fund has tried to address the interests and concerns of these individuals by including them in the selections process.

Because of the Public Art Fund's relatively inactive Board of Directors, the Project Committee is the only other group with the authority to direct the organization in formulating its goals. More specifically, the Project



Committee has the power to define the criteria by which artists and artworks are chosen by the Fund, to set the number of projects sponsored, and to determine how artists and projects will be selected. Regrettably, although the Fund's Project Committee selects artists and proposals, very little time is spent evaluating past decisions and formulating policies or directions for future decisions.

In addition to the Executive Director, the staff of the Public Art Fund consists of the Project Director, the Development Director, and the Publicity Director/Office Manager. An accounting consultant works part-time, and an archivist, who had been working for the Fund for the last two years, recently completed her work and left.

The Executive Director works with each of the staff members in the various stages of initiating and facilitating projects, fundraising, and managing the office. The Development Director coordinates all fundraising efforts and grant applications for the organization and works closely with the accounting consultant and Project Director in organizing the Fund's financial reports. The Project Director is directly responsible for implementing all projects sponsored by the Fund and thus coordinates the project-related activities of artists, engineers, city agencies, and community boards; prepares contracts; develops program policies and guidelines; and helps identify artists for proposed projects. The Publicity Director/Office

Manager writes press releases, creates and organizes other promotional materials for the media, maintains the Fund's mailing lists, and handles all duties related to running the office.

During June 1988 a staffing crisis occurred in the organization when both the Development Director and Publicity Director tendered their resignations. Low pay and other career interests were cited as the major reasons for leaving. Both gave notice several months before they planned to leave; however, at the end of the summer a search for replacements had not been successful in filling either position.

### Funding

Funding for the organization comes from four sources: investment income, private support, public support, and donated services. The Fund's investment income, which made up approximately one-fifth of its projected revenues for the 1987/1988 fiscal year, comes from an unrestricted endowment created for the organization by its founder, Doris Freedman. Private support is derived from corporations, foundations, and individuals. Some of the largest contributors in this group include Con Edison, The Port Authority of New York and New Jersey, the J.M. Kaplan Fund, Inc., and AT&T Foundation. The Fund's three primary sources of public support are The National Endowment for the Arts, the New York State Council

on the Arts, and the New York Department of Cultural Affairs.

In 1986, the New York State Council on the Arts, an important funding source, placed the Public Art Fund on probation. The Fund, then under the directorship of Jenny Dixon, was asked not to solicit the Council for general operating support until certain administrative and programming concerns were addressed within the organization. These included the low number of minority, women, and emerging artists supported by the organization and the disparity among the salaries of the Executive Director and other staff members. Susan Freedman then took over as Executive Director and immediately set out to correct these problems. The following figures disclosed by the Fund's Development Department reflect the year in which the State Council announced its probation decision and the second year following the decision. By the fiscal year 1987/88 salaries had been adjusted, and the other concerns of the State Council had been addressed. As Table 1 indicates, the size and scope of the organization increased dramatically in the process:

Table 1

COMPARATIVE ANALYSIS OF PROJECTS, ARTISTS, AND EXPENSES  
FOR FISCAL YEAR 1985-1986 AND 1987-1988<sup>18</sup>

|                                 | FY85-86   | FY87-88   | Increase |
|---------------------------------|-----------|-----------|----------|
| Number of Projects              | 23        | 39        | 70%      |
| Number of Participating Artists | 21        | 55        | 161%     |
| Number of Minority Artists      | 2         | 13        | 550%     |
| Number of Women Artists         | 4         | 25        | 525%     |
| Total Budget                    | \$390,076 | \$557,019 | 43%      |
| Administrative Expenses         | 142,376   | 204,556   | 43%      |
| Program Expenses                | 247,700   | 352,463   | 42%      |

The above figures are significant for several reasons. First, they demonstrate the Fund's ability to initiate changes within a discrete period of time. Second, they indicate new directions and growth in the Fund's programming and administration. Finally, they show the organization's commitment to placing itself in a more favorable light among public funding agencies. In August, 1988 the New York Council State Council on the Arts accepted and approved the Fund's first application for general operating support.

The Council's support of the Public Art Fund was an important victory for the organization, politically as well as financially. However, the changes that were made to gain that support also have had a strong impact on the

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<sup>18</sup>The figures used in Table 1 were obtained from the Development Department of the Public Art Fund.

organization. As the number of projects sponsored by the Fund has increased, the amount of funding and staff available for each project has decreased accordingly. Artists honorariums have had to remain small (the range is \$300 to \$1,500) since the number of artists sponsored has so increased, and less money can be spent on realizing their projects. Already overworked, the Fund's staff has had to take on more responsibilities without added compensation or personnel support. Furthermore, the increased programming and administrative expenses have necessitated increased fundraising efforts. The recently resigned Development Director felt the Fund must place more emphasis on private soliciting. Yet, the organization cannot increase or even maintain its current fundraising goals unless the following problems are addressed:

1. No one on the Board of Directors actively raises money for the Fund.
2. With the exception of its annual appeal (a mail campaign) the Fund has never held a major fundraising event, nor has it planned any for the future.
3. No replacement has been found for the Development Director who left in August, and the annual appeal campaign is scheduled to begin in October.

As of August 1988, the Executive Director had not announced any plans for resolving these funding dilemmas. It is likely that the Fund could have severe financial problems and may be forced to use some of its endowment principal.

### Programming

The Public Art Fund currently sponsors eleven programs. Each has been created to offer a diverse range of opportunities to artists interested in working with public art and to fulfill the organizations's commitment to providing financial, technical, and administrative assistance to realize public art projects. Information on project funding, selection of artists, responsibilities assumed by the Fund, and application procedures is given in Appendix A, along with a list of the projects sponsored during the 1987/88 program year. A brief description of the individual programs follows.

#### ONGOING PROGRAMS

1. New Works Program. Provides support for the creation of new, temporary public artworks for a community and site chosen by the artist.
2. Special Projects. Gives artists the opportunity to design works as an integral part of community revitalization projects.

3. Columbus Park Artist-in-Residence Program. Allows artists to create work on site while interacting with residents of the surrounding community.
4. City Hall Park Exhibition. Provides group shows of new works curated around a specific theme.
5. Messages to the Public. Allows artists working in a highly technical medium to create computer generated animated messages for an estimated audience of 1.5 million people in Times Square.
6. Penn Station Lightboxes. Exhibitions of enlarged Cibachrome transparencies in lightboxes above the Long Island Rail Road concourse in Penn Station.
7. Doris C. Freedman Plaza Exhibitions. Curated shows of commissioned or existing works by established artists.
8. Annual Newsletter. Eight-page publication devoted to current issues related to public art distributed to the Fund's mailing list.
9. Administrative and Site Assistance. Provides financial, technical and/or administrative aid to artists interested in exhibiting existing works at sites of their choice.

#### NEW PROGRAMS

10. Subway Poster Project. Five artists were commissioned to design posters advertising the

subway system's accessibility to five of New York's major recreational and cultural institutions.

11. Designs for City Newsstands. Three artist/architect teams were commissioned to create functional, affordable, newsstand designs that will be available at no cost to operators erecting new structures in the city.

One of the major strengths of the Public Art Fund's programming is the flexibility it offers artists interested in working with public art. The "New Works" program, for example, leaves most of the decisions regarding the type of work and its location up to the artist. In contrast, the "City Hall Park" program offers a more directed approach by specifying a theme and location for artists interested in working in a group exhibition format. In its efforts to encourage the development of innovative public art projects, the Fund provides opportunities for artists to work with new media or on a scale that under ordinary circumstances would be financially or technically unrealistic for them to use. The "Messages to the Public" program has been especially successful in introducing artists to the highly technical medium of electronic light boards. Jenny Holzer, an artist recently selected to represent the United States in the 1990 Venice Biennale, was first introduced to the use of light boards when she was invited to create a project for



"Messages to the Public" in 1982. As a result of her involvement with the project, lightboards have become Holzer's "signature" medium.<sup>18</sup>

Other programs have been less successful. For example, projects done for the Doris Freedman Plaza seem to contradict the Fund's usual sensitivity in selecting artworks which address public art issues. This program specifically uses existing or commissioned works by artists with national or international reputations. Because getting a "name" artist is the main criterion for selecting projects, other qualities about the artwork, such as its relationship to the site and the people using the area, become secondary considerations. The result is frequently "plop art" in the plaza--an embarrassing accomplishment for an organization that promotes itself as a leader in the field of public art. Alice Aycock's Three-fold Manifestation, II, a 24 foot high painted steel work placed in Freedman Plaza from May to December 1987, was one example of an unsuccessful "public" art project from this program. For the intern, this work seemed inappropriate both in terms of its content, which seemed too private for the general public, and in terms of its form and scale, which did not relate to the surrounding

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<sup>18</sup>John Howell, "Jenny Holzer: The Message is the Medium," ArtNews (Summer 1988), 125.

environment. Aycock's work frequently draws upon historical architectural references and the artist's own childhood fears and dreams for subject matter.<sup>20</sup> However, there is very little about Manifestation that conveys this to the public. Furthermore, despite Aycock's earlier involvement with site-specific sculpture, this work was not created for the space. Indeed, its towering height, stark white color, and futuristic forms all serve to emphase its separateness from the small, tree-lined plaza and the people who use it.

### Summary

The preceding sections were aimed at describing the structure and purpose of the Pubic Art Fund as well as pointing out some of its strenghts and weaknesses. The Fund has demonstrated commitment and innovation in dealing with the diverse concerns of public art over the last eleven years. Yet, upon closer examination of the organization's internal operations, certain problems emerge. Some of those mentioned include the organization's small and inactive Board of Directors, recent staffing vacancies, potential funding shortfalls, and loosely defined programming objectives. While none of these problems is serious enough to

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<sup>20</sup>Corinne Robins, The Pluralist Era: American Art, 1968-1981 (New York: Harper & Row, 1984), 106

dramatically affect the Public Art Fund's operations now, if not addressed, each could have negative repercussions later on.

The following chapters outline the intern's responsibilities with the Public Art Fund and the problems and challenges associated with them.

## CHAPTER II

### SUMMER INTERNSHIP DESCRIPTION

As volunteer workers, interns may often be assigned to tasks that, while helpful to the organization, rarely test their knowledge and analytical abilities. Fortunately, this was not the case with the Public Art Fund. Each of the projects assigned to the intern offered unique challenges and problems. Opportunities to explore and develop new skills were presented along with occasions to discuss and apply knowledge acquired in graduate school. If there was any major drawback to the project assignments, it was that their scopes were too broad and their natures too complex to handle thoroughly in a thirteen-week internship period. Although frustrating at times, this dilemma was by far preferable to the possible internship problem of not having enough to do.

The Public Art Fund internship lasted three months and was based in the Project Department of the organization. The primary focus of the intern's work was the testing of methods to be used in an eighteen-month, in-depth study of public art slated for implementation in the Spring of 1989. The Public Art Study would involve a comprehensive examination of contemporary public artworks in order to learn more

about how art in public places is perceived and to determine if and/or how the presence of artworks affects people's responses to the environment surrounding the work. Working under the supervision of the Fund's Project Director, Lyn Freeman, the intern was responsible for assisting with developing and testing the survey techniques on two Public Art Fund-sponsored artworks. Two other assignments given during the course of the internship included background library research related to the Public Art Study and the development of evaluation methods for the Public Art Fund's projects.

The test work being done for the methodology of the Public Art Study was initiated by the Public Art Fund, and the intern was directly answerable to the Project Director. However, two consultants also collaborated with the Fund in developing the study and worked closely with the intern. The staff of the nonprofit organization "Project for Public Spaces" ("PPS") and an environmental psychologist, Roberta Degnore, Ph.D., were responsible for designing the methodology used to implement the Study and for training the intern in the various testing techniques to be used.

The following sections provide descriptions of each of the intern's assignments and the tasks related to it.

### The Library Research Project

This research assignment was originally created by Roberta Degnore and was intended to precede the commencement of the Public Art Study. Based on Degnore's premise that the way people experience art in public places is based not just on the physical characteristics of the work but also on the work's relationship to its setting and on the makeup of the audiences that interact with it,<sup>21</sup> the purpose of the research was to gather background data on people's reactions to public art around the country along with some indication of the circumstances that may have influenced their reactions. The information collected would serve two purposes: 1) to provide an overview of issues that could be investigated in the Public Art Study and 2) to use as a comparison between the national concerns and those revealed in the Study (i.e. those that might be specific to New York City or the artworks used in the Study).

The tasks related to the assignment included collecting, reading, and analyzing articles on public art controversies. This involved daily trips to the New York Public Library. A form was created by the intern for recording information which included sections for characteristics of

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<sup>21</sup>Roberta Degnore, "The Experience of Public Art in Urban Settings" (Ph.D. diss., City University of New York, 1987), v.

the artwork and artist, a description of the site (physical characteristics and demographics), an explanation of the selection process used to obtain the work, and a description of how people reacted to the work. The project concluded four weeks after it began with an interim progress report written by the intern in the form of a memorandum to Lyn Freeman and Roberta Degnore. The progress report, dated July 5, 1988, recommended that the project be discontinued because the kind of data being collected was not providing enough information on which to base reliable conclusions. A copy of the memorandum, the form used to collect and analyze the data, and a bibliography of the articles consulted is included in Appendix B.

### The City Hall Park Project

The City Hall Project was intended as part of a prototype study for the more comprehensive Public Art Study. The purpose of the project was to determine whether the survey and filming methods specified in the Public Art Study would be effective in collecting the kind of data needed for the Study. The artwork selected for the project was Margia Kramer's Obelisk. For Raymond Williams, a partially open, twelve foot high, rusticated, wooden, pyramid-shaped sculpture in New York's City Hall Park. The work was chosen because it had been recently installed (i.e. it was new to the site and people visiting the park could still remember

what the park was like without the work), and because it had already been the object of four incidents of vandalism, which seemed to indicate that some aspect of the work was attracting strong public reactions whereas the other four works in the Park were not. A photocopied reproduction of the work is included on page 36.

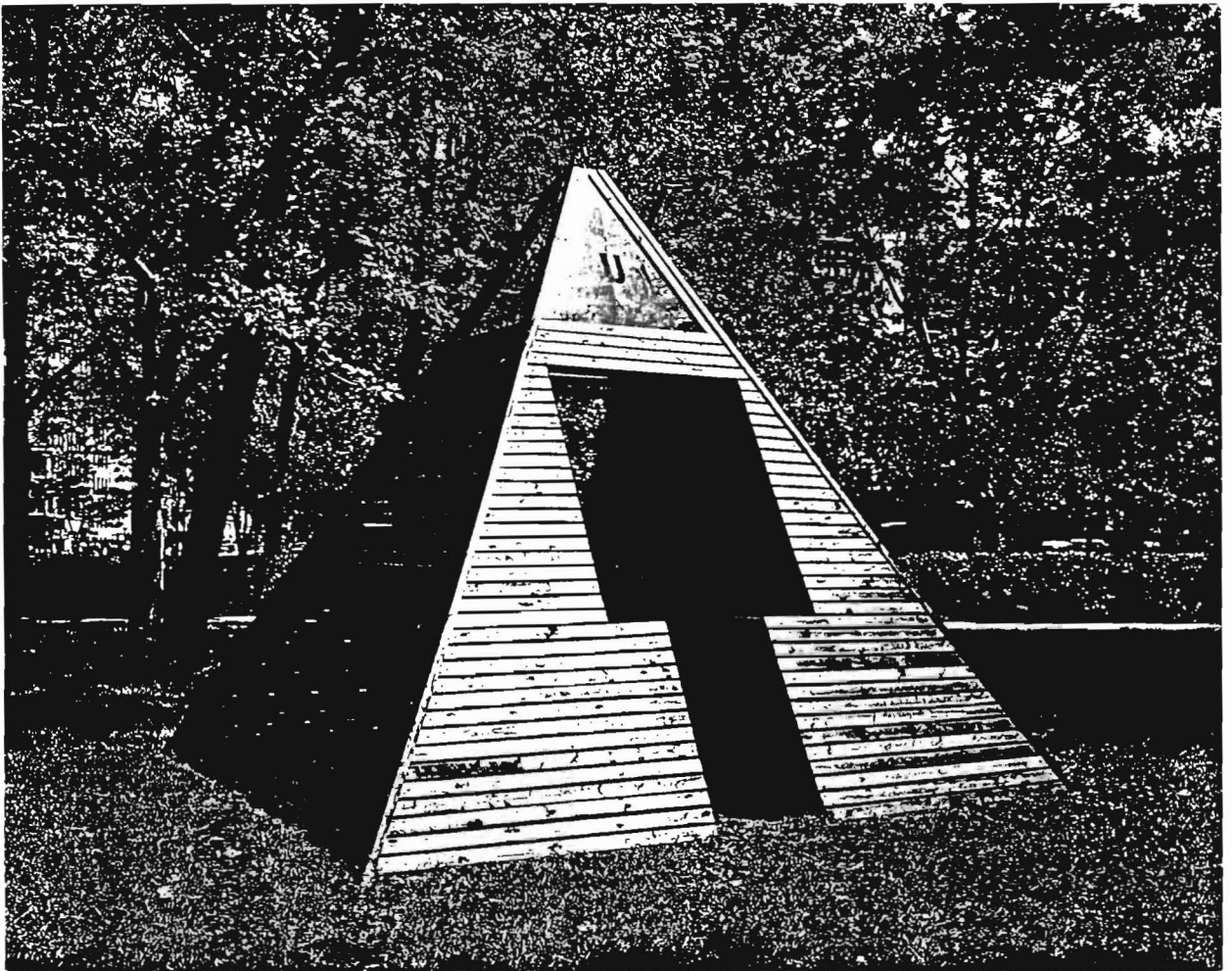
Implementing the project involved four tasks:

1. Adapting the public art survey developed by Degnore (see page 33, note 21) to the City Hall Park sculpture;
2. Administering the survey to passers-by near the sculpture site and coding the answers into conceptual categories;
3. Making a time-lapse film of the sculpture and surrounding site to observe how people used the area;
4. Analyzing the survey results and film to determine how effective they had been in collecting the data needed for the Public Art Study.

The intern was actively involved in all stages of the project and served as liaison among the Public Art Fund, Degnore, and PPS by coordinating meetings between the groups and keeping all parties informed as to the latest developments with the project. Her specific tasks included administering surveys at the sculpture site, helping a technician



Figure 1



Margia Kramer, Obelisk, for Raymond Williams  
wood and Acrylite, 1988, City Hall Park, New York, NY.

from PPS install cameras and film the site, coding and tabulating the survey, and writing a report of the survey results.

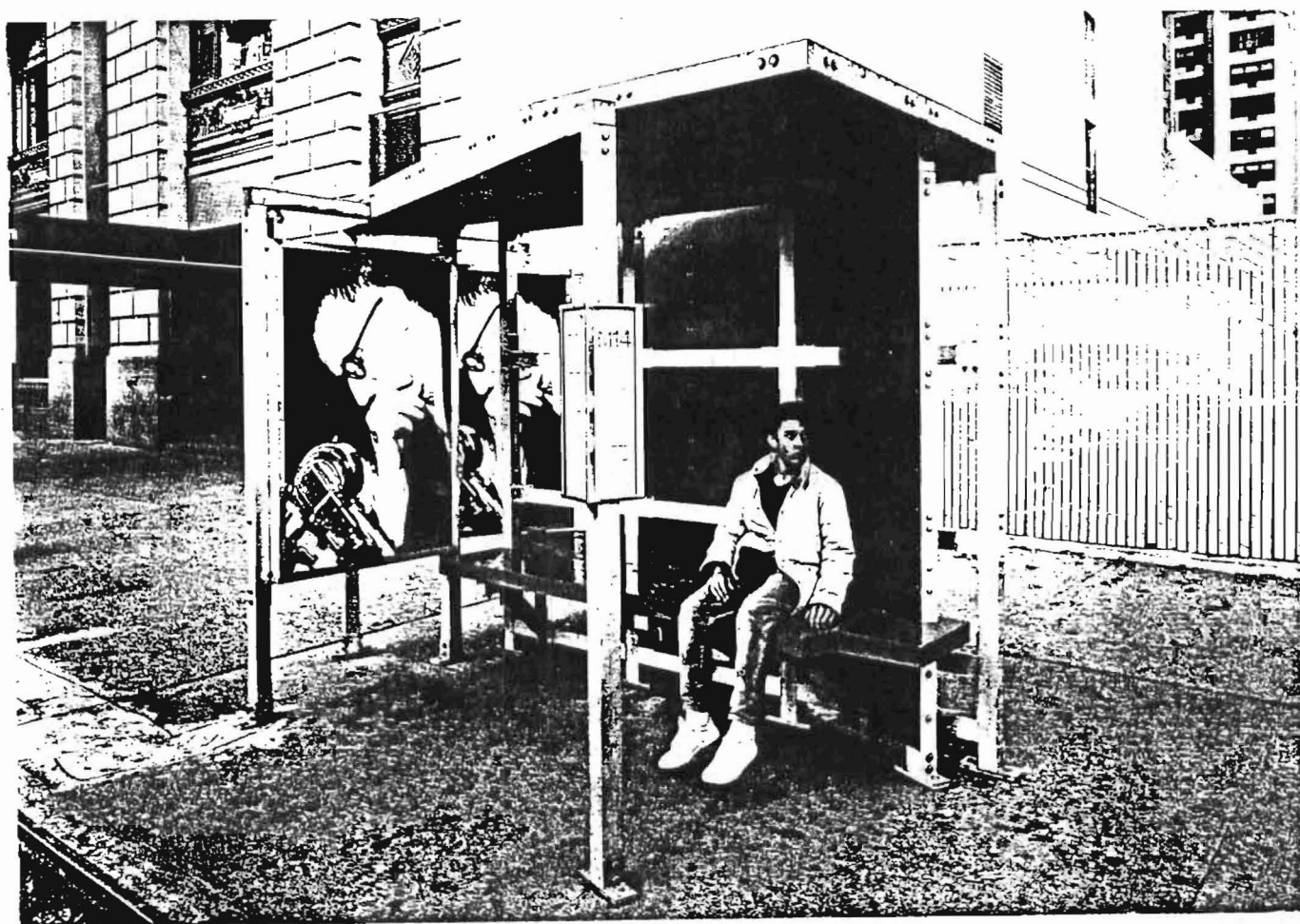
Due to scheduling conflicts, illnesses, and vacations, the City Hall Project lasted most of the summer. The final report on the survey findings was completed several days before the internship's conclusion and does not represent a comprehensive analysis of the project. However, the report did identify some distinct differences among the way certain groups of people perceive public art and Margia Kramer's sculpture in particular. The report, a map of the City Hall Park, and the survey instrument are included in Appendix C.

#### The Adams Bus Shelter Project

This project was begun in the first week in August and was intended to provide a comparison to the City Hall Project, as well as to test the survey and filming methods on an artwork located on a busy sidewalk as opposed to one in a park. The artwork used for the project was Dennis Adams's Bus Shelter II, an artist-designed bus shelter installed on the northwest corner of 14th Street and Third Avenue in Manhattan. A photocopied reproduction of Bus Shelter II is on page 38.

This project was to be realized using the same tasks that were used in the City Hall Project: adapt the survey (this time using the City Hall Park version of Degnore's

Figure 2



Dennis Adams, Bus Shelter II, aluminim, plexiglas, wood, enamel, florescent light, Duratrans, 1986, New York, NY.

survey), administer and code the survey, film the site, and analyze the findings. Only the first stage and part of the second could be implemented while the intern was in New York. Specific tasks to which the intern was assigned included analyzing the City Hall Park survey and researching other art-oriented surveys in order to improve and adapt the City Hall Park survey to the bus shelter project, administering the revised survey to passers-by in and around the site, and coding the responses. Other related tasks included writing letters of authorization for individuals working on the project and researching demographic information on the 14th Street neighborhood where the sculpture was located.

Because of its location and unclear identity as a public artwork, the Adams bus shelter project presented a separate and unique set of problems from those encountered in the City Hall Park project. While these differences were a challenge to work with, they also underscored the problems of trying to make a study such as the Public Art Study responsive to the entire range of public art being produced today. The survey form used at the bus shelter site is included in Appendix C.

#### The Evaluation Project

This final assignment emerged from discussions with the Fund's Project Director regarding the problem of

objectively assessing the strengths and weaknesses of the Fund's projects. It was suggested that a formal evaluation process completed by each group involved with a project--the artist, the project committee members, and the Public Art Fund staff--might be useful in creating a critical discussion about the project and improving future project selections. The assignment of developing a set of project evaluations for each of these groups was given to the intern as a "spare time" project to be worked on during inactive periods on the other assignments. The intern defined her own tasks and time schedule for this project which involved creating three separate evaluation forms for each project initiated by the Fund: one for artists to fill out upon completing a project, another for each member of the project committee that selected the artist and project, and a third for the staff members administering the project. Ideally, when read together, the evaluations would present a clear documentation on facts about the project as well as its perceived strengths and weaknesses.

The tasks for the evaluation project included identifying the kind of information that the Fund's various staff members would like to know about the artworks it sponsors; calling other arts organizations to see if they had any methodology for evaluating their projects; composing a series of questions for artists, panel members, and staff to answer which would provide the desired information; and

formulating the questions into a series of evaluations which would provide factual and subjective data on individual projects.

The nature and scope of this project demanded much more time than the intern could spend on it, and it is conceivable that an entire semester could have been devoted to this single project. The intern was able to develop and complete two of the evaluation forms--one for the project artist and another for the committee members who selected the project. Both evaluations would be used as an information source for staff; however, the committee members' evaluations would also be used as a basis for group discussion and policy-making decisions for future projects.

This fall both of the evaluation forms will be utilized when the Public Art Fund's Project Committee convenes to discuss new proposals as well as those that were installed during the summer. The evaluations will be used for a work entitled Portrait of Audubon by Fred Wilson which was installed on a traffic island at West Broadway and Chambers Street as part of the Fund's "New Works" program in July. The sculpture was particularly problematic for the Fund because of the unprofessional manner in which it was executed and the neighborhood complaints about how the work was

attracting vagrants.<sup>22</sup> Hopefully, the artist and committee will be able to constructively appraise the work's merits as well as its weaknesses and learn how to avoid some of its problems in the future. Copies of the two evaluation forms are included in Appendix D.

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<sup>22</sup>The original proposal for Portrait of Audubon suggested a well-crafted series of plywood platforms painted in a flat, graphic style. The actual work was poorly constructed (i.e. edges were rough and unfinished with unhammered nails exposed), and the paint used for the work was applied in a sloppy manner that contradicted the original proposal.

### CHAPTER III

#### CHALLENGES AND PROBLEMS

The challenges and problems of working on the Public Art Study were related both to its conceptual premise and design as well as to the more practical, administrative aspects of trying to implement the Study. Although this chapter will be more concerned with the latter point of view, it is important to have an overview of the Public Art Study and what it was intended to accomplish to better understand the origins of some of the administrative issues that it spawned.

#### The Public Art Study

No research has been conducted in this area in this manner before. Without any analyses of the ramifications of art in urban settings, however, the discussions about, conflict over, and money spent for public art will remain based on little more than personal preference and vague ideas about the need to "uplift" a place, or people.<sup>23</sup>

The Public Art Study was to be the first to examine public reactions to works in specific urban environments and to explore the special interdependence of site and artwork.

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<sup>23</sup>Degnore, "The Experience of Public Art," 2.



Using Degnore's premise that an artwork in an urban setting cannot be viewed purely by itself, but rather must be considered in terms of its environment and the people who come in contact with it,<sup>24</sup> the primary objective of the Study was to better understand the relationships among these factors. The goal of the research was to produce a broader spectrum of questions to be asked by artists, planners and administrators involved in the selection and evaluation of public artworks.

The Public Art Study was to be a far-reaching examination of people's behavior as well as their verbal responses to art in public places. These behaviors and responses would be measured longitudinally as different works are rotated through the same setting. The information obtained would be unique in that it would offer some insight into how a setting is impacted by the inclusion of a public artwork, and what traces of an artwork's presence are left with people in terms of meaning or behaviors once it has been removed.

In light of the ongoing controversies surrounding many public artworks, the kind of investigation proposed by the Public Art Study could not be more appropriate. The areas that the Study examines, the artwork, its site, and its

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<sup>24</sup>Ibid., 38.

audience--are the very features that must be considered by agencies commissioning public artworks.<sup>25</sup> Yet, very little is understood about how these features interact with each other to affect attitudes and behaviors. By systematically studying the relationship of artworks to their environment more awareness may be gained into what makes one work controversial while others are either forgotten or celebrated as symbols of urban pride.

In concept the Public Art Study offered a worthy and timely investigation into a little understood area of public art. However, it also had inherent problems. These problems concerned both the feasibility of implementing the Study as well as its lack of clarity in addressing public art issues.

The Public Art Study proposed to use scientific methods in examining art and the range of human responses that it generated. The sometimes antithetical nature of the arts and sciences makes this objective suspect from the beginning. The Public Art Study's methodology of using opinion surveys, time-lapse filming and behavior mapping have all been used before as information-gathering devices in the social sciences, but would they be appropriate and/or effective for delving into the very personal and subjective

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<sup>25</sup>Korza, ed., Going Public, 20.

interactions between art and its audiences? Furthermore, would any results be reliable (i.e. consistently reproducible) considering the uniqueness of the study variable: no two works of art are alike. And because there is such variation among public artworks in terms of appearance, content and quality, it would seem that the selection of works to include in the Study would play a significant role in determining the results.

Another issue not addressed by the Study was how accurate its observations would be considering the changing perceptions of art audiences with time. Many an administrator has defended a newly installed sculpture with the statement that the protesting community will get used to it with time. Although this may appear to be a lame dismissal of public outcry, it has been proven valid in many cases, such as Calder's La Grande Vitesse in Grand Rapids and Oldenburg's Batcolumn in Chicago.<sup>26</sup> Even though the Study proposes to examine people's reactions to art longitudinally (before, during, and after the work's exhibition) it still may not accurately reflect audiences' changing views about a work over an extended period of time.

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<sup>26</sup>Don Hawthorne, "Does the Public Want Public Sculpture?" ArtNews (May 1982): 61.

Perhaps one of the greatest concerns about the Study is the potentially chilling repercussions it could have for the cause of public art. This sentiment was expressed when the Public Art Study was being submitted as a grant application to the National Endowment for the Arts, and a description of the Study was sent to artists for their responses in March, 1988. Although many artists wrote letters supporting the Study, others expressed concern over possible censorship. Artist Jody Pinto warned, "A brief history of art and architecture demonstrates the value of work that challenges public opinion. Surveys can always be used to support reactionary decisions."<sup>27</sup> The possibility that the results of the study could in some way be used to inhibit the creation and placement of certain works of public art is a distressing prospect to those artists and administrators who have worked hard to advance the field.

The grant application for the Public Art Study was rejected in mid-August, 1988. Besides the problems discussed above, the Endowment's grant panel cited the lack of specific details regarding how the Study would be implemented, its questionable benefit to the public, and the

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<sup>27</sup>Jody Pinto to Lyn Freeman, 11 April 1988, Public Art Study file, Public Art Fund Inc., New York, NY.

ambiguous time commitment of the the Public Art Fund's staff to the project as reasons for the proposal's rejection.

The following section examines the Public Art Study from an administrative perspective. The problems posed by the Study are discussed as they related to the intern's specific assignments. However, to some extent they are also reflective of larger administrative weaknesses within the Public Art Fund.

#### Administrative Challenges and Problems

The challenges and problems inherent in each of the projects assigned to the intern centered around the fact that much of this work had never been done before and was basically unexplored territory. The projects were challenging because there were few existing guidelines to define the parameters of the work, creativity was involved, and the results were unknown. Similarly, the problems of the projects also were related to the newness of the work. Without guidelines, a trial and error approach often was taken in the work. As a result, mistakes were made. Some of these mistakes were unavoidable; however, in retrospect others could have been eliminated with better planning and communication among the Public Art Study project team members (The Public Art Fund, Roberta Degnore and Project for Public Spaces). These problems were amplified by the Study's lack of funding. During the summer of 1988 it was

unknown whether the National Endowment had approved or rejected the grant application for the Study. The uncertainty resulted in a lack of commitment of time and resources by the project team. A closer examination of some of the more specific problems related to the research project and to the testing done in the City Hall Park and on Adams's Bus Shelter II should further define the intern's work and these problems.

The library research project provided an opportunity to become familiar with the origins and history of public art controversies, and, at the same time, make a contribution to the development of the Public Art Study. Using information obtained from daily newspapers as sources, the research was intended to provide an overview of how and why people were reacting to public art around the country. The purpose of the work was to provide evidence either supporting or disproving the Public Art Study's premise and to use the information in defining variables in the Study. Yet, after four weeks of collecting and analyzing articles it became apparent that the source chosen was not yielding the kind of information needed to reach reliable conclusions. This particular problem and others related to the project were discussed in an interim progress report to Roberta Degnore and Lyn Freeman, which is included in Appendix B.

The specific weaknesses of this assignment do not merit further discussion. However, the fact that work could

not be done using the methods assigned indicates a larger problem of the Public Art Study discussed earlier. That is, the distinctness of individual public artworks and the subjectivity of audiences views on art do not lend themselves to systematic and unbiased study. This is not to say that the background research project is impossible, but rather that more reliable and objective methods must be found to address these research problems. Obtaining information from newspapers did not prove to be an effective way to gather information for the Study. Unfortunately, after this problem was revealed in the interim report there was very little discussion of alternative methods that could be used to gather the desired information. Consequently, four weeks were spent on an assignment whose end result offered very little to the Study in terms of data or ways to improve the work.

When compared to the library research assignment, the City Hall Park and Adams bus shelter projects proved to be more successful and interesting assignments. They are discussed together in this chapter because their objectives and related tasks were the same. In both cases the challenges presented by the projects were substantial. Learning skills related to developing and administering surveys was an excellent introduction into the scientific side of data collection. Going out into the field (in City Hall Park and on 14th Street) and encouraging people to discuss their

views on art was a particularly interesting and demanding task. The interview process was physically hard and occasionally stressful; however this was counterbalanced by the humorous and sometimes insightful observations of the interviewees. Filming the sites provided an opportunity to observe the technical side of gathering behavior information and also gave the intern a first-hand view of the unobtrusive use of a camera.<sup>28</sup> By far, the biggest and most tedious challenges of the projects occurred after the field work was completed, when the survey results had to be organized, evaluated and tabulated.

A major problem with the project concerned the survey instrument itself. After reading the responses from City Hall Park it became apparent that the survey, which was originally adapted from Roberta Degnore's dissertation, needed to be revised. Furthermore, even after these problems had been corrected, the survey had to be changed once more to address the different setting and issues confronted in Dennis Adams's Bus Shelter II. In some cases the form simply needed to be altered graphically so that answers

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<sup>28</sup>One of the grant review committee's criticisms of the Public Art Study's methodology was that the camera used for filming the art viewers would be too intrusive. In reality, after a ten minute installation period in which the camera was placed on a tree branch, passers-by quickly forgot its existence or never even saw it to begin with.



could be recorded more easily. In other areas questions had to be revised because they were ambiguous, leading, repetitive, or for some reason didn't elicit the desired response. Even after these corrections were made the survey had to be further adjusted for Adams's Bus Shelter II to reflect the fact that most of the people interviewed would not know that the sculpture was a work of art as well as a functional urban amenity.

A second major problem in working with the City Hall Project concerned processing the results of the surveys. The intern assumed the responsibility of this task because both consultants were too busy working on other projects at the time. The work was time consuming because there was no computer to use in tabulating the results, and consequently several variables such as age group and educational level could not be included in the findings. There was also very little supervision regarding the analysis and formatting of data. Project for Public Spaces, which processes numerous surveys for its clients, had a computer programmed specifically for this task. Unfortunately, the availability of this computer was not revealed until after the intern presented the survey findings along with her observations about the results. Better planning by the project team would have helped in this area. In the case of tabulating and analyzing the survey results, the staff of Project for Public Spaces should have assumed a more active role.

One gratifying aspect of processing and interpreting the surveys was that the responses were revealing and interesting, even though they sometimes reflected conflicting messages on the importance of public art. For example, a majority of those interviewed said that Margia Kramer's sculpture had no meaning for them, yet, if given the choice, they would prefer to have the work stay in the park rather than have it removed or replaced by something else. 100 percent of the respondents felt art in public places was a good thing, yet most qualified their responses with concerns over quality, placement, and maintenance of the work. Probably the most interesting differences among the survey responses occurred between minorities (the least educated test group) and women and low density respondents<sup>29</sup> (the two highest educated groups). Minorities in general were more favorable toward the sculpture. They felt it worked in the setting and would leave it there if given the choice. In contrast, women and low density respondents had much more negative views about the work, and interestingly, despite their higher education levels, these groups were also more likely to say the work had no meaning for them. The

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<sup>29</sup>Low density respondents refer to individuals who were interviewed in the City Hall Park between the hours of 9:30 and 11:00 a.m. when the park was the least populated.

complete findings of the City Hall Park survey are presented in Appendix C.

In addition to offering some interesting insights into people's views about public art, the result of the surveys also proved helpful in identifying some weaknesses in the Public Art Fund's programming. Four of the problems that were revealed are discussed below.

1. Margia Kramer's sculpture and those by four other artists in the Fund's City Hall Park Exhibition were commissioned as site-specific works addressing either the civic functions of the park or the historical uses of the site. However, none of those interviewed in the park expressed any knowledge of this fact, which brings into question the value of asking artists to create art around a public theme when the public doesn't know what the theme is. The larger issue this problem brings up is the responsibility the Public Art Fund has to educate the public about its projects. Jerry Allen has commented that, "bridging the gap of understanding between the artists and the public through public education should be a part of every public art project."<sup>30</sup> By not conscientiously addressing this issue, the Fund is possibly doing a disservice both to artists and to the public.

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<sup>30</sup>Allen, "How Art Becomes Public," 13.

2. The Fund has been holding exhibitions in City Hall Park for over ten years and spends over \$1,000 annually on signs informing the public of its sponsorship of the various exhibits. Yet responses to the survey question, "How do you think it (Kramer's sculpture) got here?" revealed that none of the respondents was aware of the Public Art Fund sponsored the projects. Considering the ineffectiveness of its signage, the Fund should consider alternative ways to publicize this program.

3. In discussing their views about Kramer's work many respondents expressed concern about vagrants living in the sculpture and the resulting litter that accumulated around the work. While vagrancy is a problem beyond the Fund's control, the public's perception that the park sculpture aggravates the problem should be addressed. (As a result of these findings the organization has revised its program guidelines to discourage artists from using enclosed, shelter-like structures in the park.)

4. While respondents to Adams's bus shelter interviews supported the idea of artist-designed urban amenities, they expressed negative reactions about Adams's work because it was perceived as being unsafe in a neighborhood known for its crime problems. (Unlike most bus shelters which have clear side panels, Adams's shelter was partially enclosed making people waiting for buses more vulnerable to crime.) This overriding concern for safety probably limited the

public's appreciation of other qualities about the work. Although it is unlikely that the Fund could have predicted the reactions to Adams's work, awareness that this problem exists may be helpful in advising other artists considering future projects in this neighborhood.

The above problems were all brought to the attention of the Public Art Fund staff and attempts are being made to address them. However, these smaller problems are symptomatic of a greater weakness within the organization: its lack of a formal review process for its projects and programs. By not systematically examining the strengths and weakness of its activities the Fund places itself in the regressive position of repeating its own mistakes.

Chapter III has presented a critical examination of the Public Art Study from both a conceptual and an administrative point of view. Specific problems associated with the Study were described as they pertained to the intern's work with the project. However it was also pointed out that these problems were in some ways indicative of larger weaknesses within the organization. The following chapter suggests ways in which the Public Art Fund can avoid repeating its own mistakes with better planning.

## CHAPTER IV

### RECOMMENDATIONS

Author Thomas Wolf has advised nonprofit organizations that there is no "right way" to plan, and the best planning processes are those that are custom designed to fit the needs of an organization and the working style of its board and staff.<sup>31</sup> In proposing recommendations for how the Public Art Study should have been conceived and executed, every attempt has been made to consider the history and unique characteristics of the Public Art Fund. For example, given the organization's small size and relaxed operating procedures, it would be unrealistic to propose a textbook planning model and expect it to be enthusiastically adapted. Instead, the considerations and recommendations that follow are informal and less stringent than what might be outlined for a larger organization. Another characteristic of the Public Art Fund is that it has an inactive Board of Directors. Because most nonprofits' strategic planning is

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<sup>31</sup>Thomas Wolf, The Nonprofit Organization: An Operating Manual (Englewood Cliffs, NJ: Prentice-Hall, 1984), 87.

initiated by this governing body, it would be pointless to propose any recommendations about planning without addressing the problem of the Board.

The following recommendations address three areas of planning: the structural planning that the Public Art Fund must do to increase and improve its Board of Directors, the strategic planning that must occur when the organization is considering a new programming direction such as the Public Art Study, and the action planning that must be done when a project like this summer's "test" Public Art Study is ready to be implemented.

#### Structural Planning: The Board of Directors

The size and type of an organization often determine the proportion of responsibility held by the Board, Director and staff when it comes to policy-making and implementing policy. Frederick Turk and Robert Gallo have noted that in large, complex organizations "the depth and experience of professional staff usually permit certain levels of policy to be delegated from board to director that would not be feasible in a small organization."<sup>32</sup> Although the Public Art Fund's four-member staff is very capable, the

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<sup>32</sup>Frederick J. Turk and Robert P. Gallo, Financial Management Strategies for Arts Organizations (New York: ACA Books, 1984), 63.

organization's small size and the absence of any hierarchy of decision-making powers necessitates that the Board take a more active role in creating and implementing policy. It is the intern's view that the present Board of Directors is not large enough nor qualified in certain areas to assume this role. Consequently, the first recommendation in this report is for the Public Art Fund to take immediate steps to enlarge its Board of Directors.

Enlarging the Board would involve the difficult but important task of selecting individuals who are both willing to and capable of assuming a more active leadership over the Fund. The current Board members would probably preside over this search. However, in order for it to be effective, members of the Fund's untapped Advisory Board should also be encouraged to submit nominations and participate in the recruiting process. A survey of New York City's nonprofit boards found that a majority had between twenty-one and forty members, and that smaller organizations with operating budgets of less than a quarter-million dollars usually limited themselves to no more than two dozen members.<sup>33</sup> A manageable board size for the Public Art Fund would probably be twenty to twenty-five members. Later this number could

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<sup>33</sup>Setterberg and Schulman, Beyond Profit, 22.



be increased or decreased based on the working styles of the members and the needs of the organization.

In choosing the kinds of individuals to include, the Fund should examine its current weaknesses and needs. At present, fundraising and organizational skills are priority needs, and individuals with experience in these areas should be actively pursued. Chief executive officers and other upper-level business managers would be in the best positions to offer organizational leadership, and fundraisers can be tapped from business as well as social sources. After these needs are met the Fund should look to individuals who would be representative of the constituencies served by the organization (i.e. artists, urban planners, architects, and interested community residents). An equally important consideration in selecting Board members would be to find individuals who could bring programming expertise to the Fund (like arts administrators, curators, etc.). Finally, the Board should be rounded out by individuals with community clout in terms of their ability to work with the press, politicians, foundations, and social networks. Lawyers, accountants, and other non-arts professionals should also be encouraged to join if their expertise is not already being provided within the organization.

To a large extent, the new Board will determine its own governing policies. Several basic parameters should be enforced from the onset: (1) terms of office should be

limited to a specific length of time (three years is common)--family or founding Board members may be allowed to serve indefinitely with their right to hold offices limited; (2) the Board should meet on a regular basis and policies regarding attendance should be enforced; (3) the first order of business should be the development of a Board manual outlining the articles of the organization and its mission statement along with a description of the roles, responsibilities, and requirements of the Board members. This manual could later be enlarged to include other material such as bylaws, history of the organization, list of staff members and their responsibilities, etc.

Typical committees within the Board of Directors would include finance, fundraising, planning and nominating. Although the planning committee's primary duty would be working with the Executive Director in developing a long-range plan for the organization, part of its responsibilities could also be reviewing the Public Art Fund's new and on-going programs. The following section outlines some of the typical questions that the Planning & Program Review Committee should ask in evaluating a project proposal such as the Public Art Study.

#### Strategic Planning: New Programs

Currently the Public Art Fund's Project Committee is responsible for selecting new projects. This independent

body would continue to serve this function after the Board is enlarged. The Board of Directors' Planning & Program Review Committee would be responsible for approving new directions in the organization's programs and periodically reviewing existing programs.

Although the Public Art Study was not a program, but rather a project that did not fit into any of the Fund's existing programs, the Board's Planning Committee could conceivably ask to review the project because of its uniqueness in relation to the organization's other activities. The project proposal would be introduced to the Board by the Executive Director and Project Director. The questions that the Committee should ask the Executive Director are below.

1. Does the program/project further the organization's mission and stated goals? If it doesn't, should the mission and goals be changed to reflect the new direction taken by the program?
2. How will the program/project address the needs of the Public Art Fund's constituency (i.e. New York City residents and artists)?
3. Is there another organization that is already doing something similar? If the answer is yes, how would this program be different, and how can the Fund do a better job administering it?
4. Is the Public Art Fund financially and physically able to realize the program/project?

- a. How much will it cost, and how will it be funded?
  - b. How much staff time will be needed, and how much of the work will be done by consultants, volunteers and interns?
  - c. Will the program generate any income?
  - d. What is the time schedule for executing the program and what other events are going on at the same time?
5. What are the strengths and weaknesses of the program/project?
  6. What criteria will be used to determine its success when it is completed?

If these questions had been asked early on there is a possibility that the Public Art Study might have been voted down for the problems addressed earlier in this report. However, if the problems were addressed and corrected during this review process, the Study may have emerged as a more clearly defined proposal. This along with the Board's support may have improved the chances of the Public Art Study grant application being accepted by the National Endowment for the Arts.

Assuming that all had worked out well for the Public Art Study and that it was slated to begin in the Spring of 1989, a more specific type of planning would be required to

implement it. Generally referred to as a work plan, this outline of objectives and tasks would define the duties and responsibilities of those carrying out the Study. The following section offers a suggested work plan for implementing the preliminary work for the Public Art Study.

#### Action Planning: Summer 1988

Much of the work done this summer was reactionary instead of predefined or planned. One assignment was given and, depending on how that turned out, new assignments were made. This resulted in numerous meetings, frequent misunderstandings, and a lot of wasted time. If a work plan had been created, activities could have been organized in a logical manner and everyone involved would have had a better understanding of his responsibilities and time commitments to the project. Recommendations for how this summer's activities should have been organized are presented in the work plan on beginning page 65.

## Public Art Study Work Plan - June and July, 1988

### Project Team

Lyn Freeman, Public Art Fund, Inc.  
Nina Dunbar, Public Art Fund, Inc.  
Peter Hecht, Project for Public Spaces  
Lyn Waskelis, Project for Public Spaces  
Roberta Degnore, Ph.D.

### I. **Week I:** Project Review and Planning

- A. Group Tasks (includes all project team members)
  - 1. Review the goals and objectives of the Study
  - 2. Identify two preliminary sites for creating and testing instruments
  - 3. Introduce and discuss the background research project and the need to research existing art surveys
  - 4. Distribute schedule of meetings and assignments for the next eleven weeks

### II. **Week II:** Creating the Instruments and Gathering Information

- A. Group Tasks
  - 1. Examine revise and refine existing instruments used by Degnore (1987) and techniques used by PPS
    - a) survey
    - b) interview schedules
    - c) behavior mapping forms
    - d) time-lapse photography
- B. Individual Tasks
  - 1. PAF: interview artists, public art placement agencies, and community/municipal agencies to ascertain additional issues and questions that may be desirable
  - 2. PAF: commence work on background research project and research on art surveys
  - 3. PPS: inventory preliminary sites and obtain necessary filming and interviewing permits
    - a) photograph sites
    - b) identify places to mount camera
    - c) obtain or create map of sites
    - d) create written description of site including its: function, zoning, density, physical and visual accessibility, amenities, physical characteristics
  - 4. Degnore: train interns on interviewing techniques and make interview schedule for preliminary sites

Work Plan, page 2.

III. Weeks III & IV: Conducting Field Work at the Sites

- A. Individual tasks
  - 1. Degnore & interns: interview subjects
    - a) sample size: 30 - 40 interviews per site taken during high and low density time periods
  - 2. PPS: film sites
    - a) four hours of film per site--two hours during high density; two hours during low density

IV. Week V & VI: Processing the Field Work

- A. Group Tasks
  - 1. Prepare individually for evaluation meeting scheduled for Week VII
- B. Individual Tasks
  - 1. Degnore & PAF: code survey responses into conceptual categories for processing; organize material for computer
  - 2. PPS: computerize survey results and send copies to each project member; develop and view site films
  - 3. PAF: prepare status report on background research project and art survey research
  - 4. Degnore & interns: prepare informal report on problems encountered with the survey and interview process along with suggested improvements and revisions

V. Week VII: Evaluating the Fieldwork

- A. Group Tasks
  - 1. Review survey findings
  - 2. Make necessary revisions to survey based on the findings, Degnore's report, the background research project and other art surveys
  - 3. View site films to determine what kinds of information can be gathered and whether behavior mapping can be done
  - 4. Determine whether further testing is needed

The purpose of a work plan is to outline in general terms what is expected of the project team and when it should be done. It could be argued that because the Public

Art Study project team did not have a work plan, they spent thirteen weeks on a project that should have taken seven. In addition to saving time, the work plan also provides a basic framework for moving toward clearly defined, mutually agreed upon goals and objectives.

### Summary

The recommendations proposed in this chapter are aimed at improving both the Public Art Study as well as the organization as a whole. The general theme of planning was selected as the focus for these recommendations; however weaknesses in other administrative areas were also improved in the process. For example, the plan recommended for enlarging and improving the Board of Directors touched upon leadership problems as well as set the foundations for improving the Fund's vague mission and goals. The strategic planning proposal outlined a framework for evaluating programming in a systematic way which will ideally result in making the Fund's projects more effective. Finally, the work plan, which is concerned with the steps required in realizing a specific set of objectives, addressed the larger issues of organization and efficiency.

Planning is not the only solution to the the problems of the Public Art Fund and the Public Art Study. Other avenues could have been explored in addressing the organization's weaknesses, and the Public Art Study by itself has



enough controversial aspects to make it the subject of an entire report. However, planning was chosen as a focal point for two reasons. First, nonprofits are known for their resistance to planning, and being able to recognize and tackle this problem is an important task. Second, improving the the Public Art Fund's planning processes seems to be the only realistic manner of addressing a large number of smaller problems within the organization.

## CHAPTER V

### CONCLUSION

Working for the Public Art Fund has been among the most challenging and exciting opportunities of the intern's graduate school experience. Despite its faults, the organization proved to be an excellent training ground for applying skills gained in graduate school as well as for learning more about the special problems associated with administering public art. However, successful internships must be measured not only by how much is learned, but also by how much the intern is able contribute to the organization. Regrettably, the focus of the internship, the Public Art Study, was denied funding and may not be realized in the near future. Yet, the work done this summer was not a wasted effort, and the intern's contributions to the Public Art Fund may yet have long-term effects.

One of the intern's most direct contributions to the Public Art Study was its very realization. Due to unexpected problems associated with two other projects during the summer, the Project Director was not able to devote the time and effort that she had expected to spend on the Public Art Study. As a result, the intern assumed many of the

responsibilities associated with organizing the Study's project team as well as implementing the project. In retrospect, it seems doubtful that much of the work accomplished on the Public Art Study this summer would have taken place without the intern's involvement.

The results of the surveys conducted in City Hall Park and around Adams's bus shelter proved beneficial to the Study and the Fund in unexpected ways: they were instrumental in stimulating interest for continuing the Public Art Study as well as in identifying problems in the Fund's programs. Based on initial findings of the City Hall Park interviews, Project For Public Spaces decided to continue the study of Kramer's work in the fall despite the lack of funding. Once enough data is collected it is anticipated that the survey results will be used in soliciting support for the Public Art Study from other funding agencies.<sup>34</sup> As was discussed earlier in this report, the survey results were also useful in revealing specific program weaknesses. The intern's contribution in this area was to make the Public Art Fund staff aware of

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<sup>34</sup>During the intern's last meeting with the Public Art Study project team on August 18, 1988, Peter Hecht of PPS expressed an interest in collecting more interviews about Kramer's and Adams's works and writing a paper on the Study for a convention that he will be attending in the winter. The paper would then be used as additional support in soliciting funding for the Study.

these problems and to open a dialogue on how they might be addressed. Three of the problems revealed in the survey findings included: 1) the need to initiate public education efforts for projects, 2) the need to reconsider publicity efforts and money spent on signs for projects, and 3) the need to make artists aware of specific problems inherent in particular sites such as vagrancy and crime.

A third contribution made to the organization may be seen in the intern's work on developing project evaluations. Although they were not discussed extensively, the forms addressed a specific need within the organization, that of developing a consensus among artists, committee members, and staff regarding the strengths and weaknesses of projects. Whether or not they actually become a standard method for evaluating projects, the forms' more important function may be in simply creating an awareness of the conceptual and practical issues that need to be discussed in realizing public art projects.

In considering the cumulative effects of the intern's work with the Public Art Fund, it is difficult to say which specific assignment or task will have the most long-lasting impact on the organization. On the other hand, the short-term effects of the internship seem more certain. In working with the staff of the Public Art Fund and some of the artists affiliated with the organization, the most important and immediate benefit of the internship was the

exchange of ideas that occurred. To be sure, the learning experiences from these informal discussions were more beneficial to the intern. However, as an outsider, the intern was sometimes able to ask questions and challenge procedures from a different perspective than that of a professional in the field. The benefits of this more objective viewpoint are intangible, but nonetheless should be considered along with the other more concrete contributions made by the internship.

## Appendix A

## PUBLIC ART FUND INC.

## Project Guidelines

**PROJECT FUNDING FOR TEMPORARY ARTWORKS:** Funding is not a fee for purchase. Instead, it is intended to provide a fee for the artist and to help defray the cost of materials. The artist retains ownership of the artwork and is responsible for all project costs relating to the design, construction, transportation, installation, maintenance and removal of the artwork as well as the restoration of the site to its original condition. Funding commitments vary from project to project and payment schedules are outlined in the PAF contract.

**SELECTION:** Selection of artwork (or artists) is based on staff review, PAF Project Committee review or review by unaffiliated panels. From time to time, PAF may elect to use open competition, limited competition, and invitation as methods of selection for PAF projects. In addition, the approval of community boards and/or permits from various city agencies may be necessary.

**INSTALLATION PERIOD:** The majority of PAF-sponsored artwork installations are temporary (usually from 6 to 12 months). Occasionally an installation may exceed these limits, however, it is not the intent of the program to exhibit works permanently. Works installed for periods exceeding one year require the approval of the Art Commission.

**ARTIST'S RESPONSIBILITIES:** Upon selection, each artist is asked to negotiate a contract with PAF based on a mutually agreeable scope of services. Responsibilities of the artist are set forth in the contract. Copies of a sample PAF contract are available upon request.

**PAF'S RESPONSIBILITIES:** As a general rule, upon entering into a contract with an artist to commission and/or install a work, PAF agrees to provide: 1) an identification plaque; 2) press releases and/or announcements; 3) documentation photos; and 4) all necessary permits and approvals required to secure a site. In addition, PAF may elect to provide liability insurance. **PAF does not provide fine arts insurance.**

**HOW TO APPLY:** Proposals for temporary installations are reviewed on an ongoing basis. Artists interested in having their work considered for these programs should send the attached application and budget forms to the address listed below. Special bulletins announcing project deadlines and new projects are sent to artists on the PAF mailing list. If you do not already receive PAF bulletins and wish to, you may have your name added to our mailing list by calling or writing PAF.

**FOR INFORMATION:** CONTACT PUBLIC ART FUND, Lyn Freeman, PROJECT DIRECTOR, 25 CENTRAL PARK WEST, SUITE 25R, NEW YORK, NY 10023, OR PHONE: 212 511 8422

March 24, 1988  
 FY 87-88 (July 1, 1987 - June 30, 1988)  
 PUBLIC ART FUND PROJECTS

NEW WORKS

**TEMPORARY EXHIBITIONS**

**Tom Finkelpearl**  
 Crossroads, 1987  
 Installation  
 59th Street Bridge Entry Plaza (Manhattan side)  
 September 27, 1987 - March 27, 1988

**Ann Messner**  
 Meteor, 1987  
 Installation  
 Traffic Triangle  
 August 29, 1987 - March 4, 1988

**Fred Wilson**  
 Portrait of Andobon, 1988  
 Mixed Media  
 Traffic Island at Chambers and West Broadway  
 May 1988 - November 1988

**Group Material**  
 Inserts, 1988  
 12 page newspaper insert  
 Newsday  
 May 1988

**Willie Birch**  
 For Old Bones and Southern Memories, 1988  
 15' x 15'  
 mixed media installation  
 June 1988 - April 1989

**Dennis Adams**  
 Bus Shelter II, 1986  
 Press photo change, May 16, 1987 and March 15, 1988  
 Mixed media  
 96" x 137 1/2" x 96 1/2"  
 Northwest corner of 14th Street and Third Avenue  
 May 23, 1986 - November 23, 1988  
 With the cooperation of NYC Department of Transportation

CITY HALL PARK 1987 - 1988

**Kristen Jones & Andrew Ginzel**  
 Pananemone, 1987  
 Incremental Wind Sensors, Burst of Golden Directional Rays, Bronze Gravity  
 plummets, Pananemones, Random Spheres  
 September 27, 1987 - April 22, 1988



Grace Knowlton  
 Untitled, 1987  
 Painted Design Cast  
 July 13, 1987 - March 31, 1988

City Hall Park 1988 - 1989

Joel Katz  
 Subway Obscura, 1988  
 steel, polished stainless steel mirror, lens, and plastic screen  
 Brooklyn Bridge/Worth Street Subway Station  
 May 1, 1988 - November 30, 1988

Margia Kramer  
 Obelisk for Randy Williams, 1988  
 mixed media  
 12' x 12' x 12'

Edgar Heap-of-Birds  
 Native Hosts, 1988  
 ten 1' x 3' signs  
 Text on aluminum sign

Tom Lawson  
 Civic Virtue, 1988  
 mixed media  
 11' x ? x ?

Yong Soon Min  
 Groundswell, 1988  
 three house forms;  
 1) 4' x 8' plywood, 2) 4' x 8' wire mesh and wire, 3) material undetermined

Christopher Hewat  
 Untitled, 1988  
 15' high  
 wood

DORIS C. FREEDMAN PLAZA

Alice Aycock  
 Three-fold Manifestation, II, 1987  
 16' x 16' x 24'  
 Painted Steel  
 Fifth Avenue at 60th Street  
 May 20 - November 22, 1987 — commissioned new work  
 With the cooperation of Con Edison and the John Weber Gallery.

Richard Artschwager  
 Counter III, 1987  
 12' x 5'9" x 8"  
 Granite  
 December 1987 - May 1988  
 With the cooperation of Con Edison and Kent Fine Arts.

CADMAN PLAZA ARTIST-IN RESIDENCE PROGRAM

1987:

Jody Culkin  
 I Tell the Time  
 13' x 30 x 14'  
 Painted Steel and Sundial  
 Cadman Plaza Park, Brooklyn  
 July 23, 1987 - April 21, 1988

1988:

David Schafer  
 Plaza of the First Reader, 1988  
 Residency: April 4 - May 27, 1988  
 Exhibition: May 28, 1988 - January 1989

PENN STATION LIGHTBOARDS

William Wegman  
 Fay and Charlie, 1986  
 Exhibition  
 Ten 40" x 60" cibachrome photographs  
 February 19, 1987 - June 1, 1988  
 Long Island Rail Road Concourse, Penn Station  
 Co-sponsored by the MTA Arts for Transit Program

James Casebere  
 Untitled, 1988  
 Exhibition  
 Ten 40" x 60" cibachrome photographs  
 June 1, 1988 - November 30, 1988  
 Long Island Rail Road Concourse, Penn Station  
 Co-sponsored by the MTA Arts for Transit Program

MESSAGES TO THE PUBLIC

30 SECOND COMPUTER ANIMATIONS  
 20' x 40' lightboard  
 One Times Square

Nancy Dwyer  
 Monster Spot  
 June 1987

Jerri Allyn  
 A Lesbian Bride  
 July 1987

Tim Rollins  
 Everyone is Welcome  
 August 1987

Candace Hill  
 1 Claps 2 Clapp Understanding Echoes  
 September - 1987

Branda Miller  
The Almighty Dollar  
October 1987

Paula Crawford  
The Story of Actaeon  
November 1987

Anton van Dalen  
"...because there was no room for them at the inn..."  
December 1987

Richard Prince  
Tell Me Everything  
January 1988

Judite dos Santos  
Untitled  
February 1988

Janet Henry  
Eventually  
March 1988

Lorna Simpson  
Tricks are For...  
April 1988

Myrel Chernick  
May 1988

Dike Blair  
June 1988

#### SPECIAL PROJECTS

Newsstand Designs  
Prototype designs pending from:  
Patsy Norvell/R.M. Kliment & Frances Halsband  
Andrea Blum/Kenneth Kaplan & Ted Kruger  
Dan Graham/Billie Tsien & Tod Williams  
Co-sponsored by the 14th St. Union Square Local Development Corporation  
and the 14th St. Union Square Business Improvement District  
May 1, 1988 Schematic Design Documents  
August 1, 1988 Design Development Documents

Bathgate Wall Painting  
Tim Rollins + EOS  
Wall of PS4, 1701 Fulton Avenue, Bronx  
Co-sponsored by the Port Authority of NY & NJ  
June 25, 1988 (permanent)

Subway Posters *All boroughs except Staten Island*  
Annette Lemieux, 42nd Street Public Library  
Steve Gianakos, Coney Island  
Anton van Dalen, New York Botanical Garden, Bronx  
Justen Ladda, Museum of Natural History

PERMANENT EXHIBITIONS

**Harriet Brickman**

**Beached Forms: Passages, 1980**

Installation

Eighteen forms: stone fragments, sand, cement, and sea water  
South Beach, Fishers Island, New York

**Jane Greengold**

**Bloomsborough, 1982**

Tulips

Planted November: 1982

Bloomed: April 1983

(Maintained by the New York City Parks Department)

**David Saunders**

**Seat, 1987**

8' x 8' x 8'

Bronze and granite

Westchester Square, Bronx

Installation: September 22, 1987

With the support of the Samuel and May Rudin Foundation, Inc., John J. Reynolds and Con Edison.

**Martin Silverman**

**A Night Out, 1983**

3 1/2' high, base 3' high

Bronze

Queens Borough Public Library Plaza, Flushing

Co-sponsored by the Department of Cultural Affairs

Installation: December 1983

**Judith Weller**

**Garment Worker, 1984**

6 1/2' high, base 1' high

Bronze

555 Seventh Avenue

Co-sponsored by the International Ladies' Garment Workers' Union

Installation: October 31, 1984

Four **Mini Pool Murals** commissioned in 1983 for temporary exhibition in rotating sites in city parks were restored in 1988 and sited permanently:

**Justen Ladda**

**Thing, 1983**

4'x 16'

Paint on plywood

Roy Wilkins Recreation Center; Jamaica, Queens

**Arlene Slavin**

**Playball, 1983**

4'x 16'

Paint on plywood

Roy Wilkins Recreation Center; Jamaica, Queens (Two remain to be sited)

## Appendix B

## MEMO



25 Central Park West  
Suite 25R  
New York, New York 10023  
212 541 8423

TO: Lyn Freeman and Roberta Segnore

FROM: Nina Dunbar

DATE: July 5, 1988

SUBJECT: Interim Report - Background Research Project for the Public Art Study

This interim report was made to assess the progress being made on the Background Research Project. It presents a review of the kind of data collected so far, and an evaluation of its usefulness to the Public Art Study. To date, information on 45 public artworks has been gathered. The articles analyzed were from the New York Times, Los Angeles Times, Chicago Tribune, Houston Post, Wall Street Journal, and the San Francisco Chronicle during the years of 1980 to 1987.

The purpose of the Background Research Project was to learn more about public art controversies around the country and to try and identify trends or relationships between factors that may have influenced the public's reactions to particular artworks. Using Roberta Degnore's premise that the way people experience public art is based not just on the physical characteristics of the work itself, but also on the work's relationship to its setting and the kinds of people who interact with it, this research examined a large quantity of public artworks in the hopes of identifying similarities between certain characteristics of works and how the public reacted to them. These findings would be considered both in the implementation of the public art study and as a comparison to the results of the study when it was completed.

In order to gain a populist view point on how the public was reacting to public artworks only popular news media sources were considered. Information collected from the articles was organized into four categories: artist, artwork, placement process, and site description. This was followed by an analyses of what the public's reaction to the artwork was and reasons for their reactions. A copy of the form used to record information from the articles is attached.

During my research and while formulating this report I discovered three major problem areas involving this kind of research:

1. The unevenness of response rates to many of the questions being investigated.
2. The lack of reasons given by the articles' authors regarding why people were responding to the artwork the way they were
3. The subjectivity of using one article per artwork (i.e. using one reporter's observations of an artwork at one point in time) to analyze how a work is/was perceived by the public.

The attached "Data and Response Rate" report addresses the first problem by recording the number and kinds of responses collected from 31 questions on the questionnaire. Depending on the question, either the number of times a question could be answered from the information given was recorded (response rate), or the number of responses in a particular answer category was recorded. There was a response rate of 100% on only 4 of the most general questions: the artist's name, the type of artwork, whether it was located indoors or outdoors, and what city and state it was located in. Some questions could be answered most of the time even though the information was not specifically stated in the article. Especially disappointing was the lack of information provided on the artwork's site. In her thesis, The Experience of Public Art in Urban Settings, Ms. Degnore notes that the characteristics of public artworks and their physical surroundings must be considered together in understanding how the work is experienced. Unfortunately, the low percentages of response rates on some key data makes it difficult to propose any conclusions on possible relationships between the work and its setting.

Although analyzing more articles may provide a larger quantity of information to work with, I feel that the percentages of responses in these areas will not change significantly. This 'dead end' area in the research does, however, reveal something about how public art is perceived by those reporting on it. The emphasis seemed to be on focusing on the public's gut reactions to the work as an independent entity. Describing the work in the context of its setting or how it got there was not important unless it was a direct source of conflict with the public.

Of the survey questions with standardized answers (these could be answered most of the time), the responses were not surprising. 87% of the artists mentioned in the articles were men, and most of the artworks were outdoor sculptures. Ownership of the artworks was divided almost equally between cities and private owners (usually corporations or the artists themselves); in 73% of the works surveyed, the land was publicly owned. Although 40% of the artworks were commissioned it was usually unclear what kind of commission process was used (open or limited competition, direct commission, etc.). Interestingly, public responses to the artworks were not as negative as I had expected. Mixed (articles describing both negative and positive reactions) and negative reactions were almost equal at 33% and 31% respectively. 24% of the articles gave only positive or favorable reactions to the work. The number of neutral and 'no reaction given' responses (16%) may be under-represented in the survey because I deliberately tried to select articles that were reactionary in nature.

A second problem in conducting this research concerned interpreting the reasons the people reacted to art the way they did. In collecting the data I initially decided to record as closely as possible the author's own interpretation of why people were reacting to the art in such a manner. However, even though reactions were quoted frequently, the reasons for their reactions were frequently vague. Because reactions without reasons would defeat the purpose of the research, in later articles I began to provide my

own assessment of the issues involved in each article. In some cases the reasons could be deduced fairly easily, but others required very subjective analysis. While this was an interesting exercise for me, I do not think that it contributed to reliable results. A summary of some of the reasons people responded to the art the way they did is attached.

A third problem in doing this kind of research concerns the limits to objectivity in using one article to access reactions to a particular artwork. The obvious concerns would be prejudices of the writer and the problems of changing perceptions of an artwork over time—public reactions to a work on the day of its dedication will probably be different from reactions collected five years after the work was installed. Although these issues would clearly be problems for a more scientific study and they should be acknowledged as a limitation in this study, I do not think they interfered significantly with the purposes of this kind of research. None of the reactionary articles gathered in this report were considered the definitive analysis of the artworks. They were used strictly for data collection purposes, and even for that they proved deficient in many ways.

The premise behind the Background Research Project was a good one. By researching reactions to public art around the country unconsidered study variables might emerge which could be helpful in planning and evaluating the public art study. Unfortunately, as this interim report has indicated, the information that we needed was not as available as we had initially thought. Because of the inconsistency of the data being collected and the lack of objectivity in interpreting the articles' content the analysis that we had hoped to use the data for can not be done, and I recommend discontinuing the research. As was discussed in a previous meeting, an alternative to this kind of data collection may be to go directly agencies which have sponsored public art like the GSA, the NEA, and state and local arts organizations. Their files would contain both factual data on the works they sponsored as well as news clippings and other public responses that the works have generated over time. Partners for Livable Places in Washington recommended that we contact Burt Kubli at the NEA to discuss the matter.



**BACKGROUND RESEARCH PROJECT:  
DATA AND RESPONSE RATE**

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**I. Artists**

**A. List of artists in alphabetical order:**

|                       |                      |
|-----------------------|----------------------|
| 1. V. Acconci         | 21. M. Miss          |
| 2. B. Aptekar         | 22. M. Murich        |
| 3. R. Arneson         | 23. I. Noguchi       |
| 4. D. Avalos          | 24. C. Oldenburg (2) |
| 5. J.A. Burchiaga     | 25. K. Porter        |
| 6. J. Carpenter       | 26. N. Rubins        |
| 7. Christo            | 27. D. Saunders      |
| 8. J. Dubuffet (2)    | 28. G. Siegal        |
| 9. R. Ellison         | 29. R. Serra (2)     |
| 10. R. Graham         | 30. I. Siegel        |
| 11. L. Hock           | 31. S. Siken         |
| 12. W.P. Horath       | 32. K. Simmonds      |
| 13. H. Jackson        | 33. E. Sisco         |
| 14. J.S. Johnson, Jr. | 34. A. Sonfist       |
| 15. A. Katz (2)       | 35. T. Southey       |
| 16. M. Langsdorf      | 36. R. Tijeria       |
| 17. B. Lawless        | 37. L. Vivot         |
| 18. A. Leicester      | 38. R. Wade          |
| 19. A. Masson         | 39. J. Weller        |
| 20. J. Miro (2)       | 40. E. Wolf          |

|  |    |     |
|--|----|-----|
| B. Number of male artists:                                       | 39 | 87% |
| C. Number of female artists:                                     | 6  | 13% |
| D. Number of times an artist's<br>race or nationality was given: | 6  | 13% |

**II. Artwork**

|   |    |     |
|---|----|-----|
| A. Number of times the work's<br>title was given: | 22 | 49% |
| B. Number of creative collab-<br>orations:        | 4  | 8%  |
| C. Number of outdoor works:                       | 33 | 73% |
| D. Number of indoor works:                        | 12 | 27% |
| E. Number of freestanding works:                  | 32 | 71% |
| F. Number of attached or hanging<br>works:        | 13 | 29% |

|   |    |     |
|---|----|-----|
| G. Type of work   |    |     |
| 1. sculpture:   | 33 | 73% |
| 2. painting:  | 6  | 13% |
| 3. mural:   | 5  | 11% |
| 4. photograph/poster:                                       | 1  | 2%  |
| H. Number of times the medium<br>of the work was specified: | 30 | 67% |
| I. Number of times the size<br>was specified:               | 29 | 64% |
| J. Number of times the color<br>was specified:              | 23 | 51% |

### III. Placement of the Work

|   |    |     |
|---|----|-----|
| A. Number of times an adminis-<br>trative collaboration was<br>specified: | 3  | 6%  |
| B. Ownership of the land  |    |     |
| 1. public   | 33 | 73% |
| 2. public/municipal:  | 12 | 27% |
| C. Ownership of the artwork   |    |     |
| 1. municipal:   | 17 | 38% |
| 2. private:   | 15 | 33% |
| 3. federal:   | 1  | 2%  |
| 4. not clear:   | 12 | 27% |
| D. Placement actor/agency specified:                                      | 18 | 40% |
| E. Acquisition method (64% of the<br>articles specified some method)      |    |     |
| 1. direct commission  | 18 | 40% |
| 2. open competition   | 3  | 7%  |
| 3. gift   | 4  | 9%  |
| 4. other (loans)  | 4  | 9%  |
| F. Number of times the cost of<br>the work was given:                     | 26 | 59% |
| 1. Average cost of works<br>surveyed: \$200,500                           |    |     |
| G. Number of times the date of<br>commission given:                       | 6  | 13% |

|   |    |     |
|---|----|-----|
| H. Number of times the date of installation was given:          | 26 | 58% |
| I. Number of temporary exhibits:                                | 13 | 29% |
| 1. Number of times duration of the exhibit was given:           | 6  | 46% |
| J. Number of cases of vandalism or unplanned removal of a work: | 7  | 15% |

#### IV. Site description

|   |   |     |
|---|---|-----|
| A. Number of times a site description was given in these categories |   |     |
| 1. amenities:   | 4 | 9%  |
| 2. physical characteristics:  | 9 | 20% |
| 3. demographic information:   | 7 | 15% |
| 4. attitudes on the space:  | 5 | 11% |

#### V. Public Reactions

|                        |    |     |
|------------------------|----|-----|
| A. Reaction categories |    |     |
| 1. negative            | 15 | 33% |
| 2. mixed               | 14 | 31% |
| 3. positive            | 11 | 24% |
| 4. neutral             | 3  | 7%  |
| 5. none given          | 4  | 9%  |

Code: \_\_\_\_\_

PUBLIC ART STUDY QUESTIONNAIRE  
(Library Research Project)

## A. Source

1. Title:
2. Author:
3. Publication:
4. Page #:
5. Date:

## B. Artist/Artwork

1. Artist's name:
  - a. male or female:
  - b. nationality:
  - c. race:
2. Title of work:
3. Creative collaboration - y/n
  - a. if "yes," describe:
4. Location
  - a. indoors or outdoors:
  - b. freestanding : y/n  
if "no" describe:
  - c. site (name, address):
  - d. city, state:
5. Type of Art
  - a. painting
  - b. sculpture
  - c. print/drawing
  - d. photograph
  - e. mural
  - f. other (describe)
6. Medium:
7. Size:
8. Color:
9. Subject matter (describe):

## C. Placement Process

1. Administrative collaboration - y/n
  - a. if "yes," describe:
2. Ownership of the land - public or private:

3. Ownership of the artwork
    - a. federal:
    - b. state:
    - c. municipal:
    - d. private:
  5. Placement actor/agency:
  6. Acquisition method
    - a. direct commission:
    - b. direct purchase:
    - c. limited competition:
    - d. open competition:
    - e. gift:
    - f. other:
  7. Cost of artwork:
  8. Source of funding:
  9. Date of commission:
  10. Date of installation:
  11. Permanent or temporary:
    - a. if temporary- length of exhibit:
  12. Date of deinstallation or vandalism:
- D. Site description
1. Commercial or residential:
  2. Use/function of space:
  3. Amenities
    - a. seating
    - b. trees/green space:
    - c. concessions, shops:
    - d. other:
  4. Physical characteristics:
  6. Demographics and population density:
  7. Attitudes/views on the space:
  8. Other

E. Author's analysis

1. What was the public's reaction to the artwork?
  - a. positive
  - b. negative
  - c. mixed
  - c. neutral
  - d. no reactions were given

2. What was/were the reason(s) for their reactions?

3. Current status of artwork at time article was written:

F. Additional comments

## Some Reasons for Disliking and Liking Artworks in Public Places

### Subject Matter

- It wasn't what viewers/residents expected (i.e. they expected something more traditional)
- Political subject was considered inappropriate or offensive
- Subject was sexually explicit (i.e. it would corrupt children; it was pornographic; it would encourage sex crimes)
- Nontraditional subject matter (usually humorous) makes residents think people will laugh at them/their city
- Subject is too narrow or personal; it doesn't reflect the thoughts of the community/neighborhood
- Subject stirs ethnic pride or anger

### Setting/Location

- Work blends into its environment, people don't notice it
- Work enhances a bleak urban setting
- Work has nothing to do with the setting
- Work's style/subject is inappropriate to the setting
- Residents would have preferred trees
- Merchants fear nearby public artwork's controversial subject matter will be misinterpreted as having their endorsement

### Placement/Administration

- Residents weren't given a choice in selecting or accepting the work
- Taxpayers money could be spent in a better manner
- Contract between the artist and commissioning organization was violated
- Work was/would be poorly maintained
- Work will bring recognition to the city/community

### Physical Traits of the Work

- Color of work is impractical - it will show dirt, pigeon droppings
- Execution is amateurish
- Work is too realistic, will be confused for the real thing
- Color and texture of work provide visual relief in a harsh environment
- Work will be vandalized

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## Appendix C

**CITY HALL PARK SURVEYS:  
SOME GENERAL OBSERVATIONS ON THE RESPONSES**

The responses on the attached report represent the cumulative total of 31 surveys conducted during three days of interviewing in City Hall Park. The interviews were conducted on July 13, 14, and 15, 1988 during two time periods—low density (9:30 - 11:00 a.m.) and high density (12:00 - 1:30 p.m.). The artwork selected for the survey was Margia Kramer's "Obelisk, For Raymond Williams" which was part of a five person exhibition in the park sponsored by the Public Art Fund, Inc. Interviews on the work were conducted on the sidewalk in front of the work which extended from Broadway into the park ("outside") and on the grassy area in and surrounding the work ("inside"). A map is attached showing the location of the work and the interview sites. A breakdown of when and where the surveys were conducted is below.

|  | Wed. 7/13 | Thurs. 7/14 | Fri. 7/15 |
|--|-----------|-------------|-----------|
| Low Density (outside)<br>9:30 - 11:00  | 5         | 7           | 0         |
| High Density (outside)<br>12:00 - 1:30 | 6         | 0           | 5         |
| High Density (inside)<br>12:00 - 1:30  | 3         | 0           | 5         |
| <u>TOTAL</u>                           | <u>14</u> | <u>7</u>    | <u>10</u> |

The following responses to the survey results represent a summary of some of the findings and my own observations on those findings. Time restraints prevent a more careful analysis of the surveys for now, however a comprehensive report will be prepared at a later date.

Education

1. The groups with the highest education (college and or graduate school) were white (84%), low density (84%), and female (81%) respondents.
2. Responses to education questions seem suspiciously high for this survey area. Respondents may have overstated their education, or the fact that City Hall is surrounded by government and commercial office buildings whose white collar workers use the park, may mean that a higher educated group congregates in this area.
3. The survey's college category (#2) was used to include all respondents who had ever attended college (one semester or more), not just college graduates. A "Some College" category has since been added to the survey to account for the large number of people who had gone or were still attending college but were not graduates.

### Age

1. 35 to 50 year olds were the largest age group (35%) of those surveyed.
2. Contrasts can be seen between the ages of the racial and density groups—white respondents were older than minorities and low density respondents were older than those interviewed during high density periods.
3. Because of time restraints age was not considered as a variable in recording the survey results. A study conducted by Clark, Phipps, Clark & Harris, Inc. on the human impact of Christo's artwork, "The Gates," indicated that younger age groups were more positive about the project than older groups.

### Sex

1. More males than females were interviewed. Concise records on refusals were not kept so it is uncertain whether the 65%/35% male/female breakdown reflects the actual demographics of the area or that men were more willing to be surveyed.

### Race

1. White respondents were the largest racial group interviewed and they were a significantly larger group in the low density category (83% compared to 47% of those in the high density category).

### Art Viewing Habits

1. 68% of the respondents said they go to museums or galleries to look at art. A nation-wide survey by Louis Harris and Associates revealed that 55% of all Americans had visited an art museum in the last year (80). New York City's high concentration of museums and galleries may account for the larger attendance levels in our survey.
2. The frequency with which the City Hall respondents went to museums was also high with 32% saying they went 4 or more times a year. The Harris survey noted that Americans attended museums on an average of 1.8 times in 1987, the greatest frequency since the survey was first taken in 1975. Even with New York's abundance of art institutions the City Hall Park responses seem to be over estimated in this area.
3. Of the groups surveyed, slightly more women, minorities, and low density respondents went to museums and galleries.

## Place Questions

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1. Over half of all the respondents come to the park every weekday. Most said they were just passing through and didn't expect to spend more than 15 minutes there. Low density respondents spent the least amount of time in the park. Of all the groups, women were the most likely to stay for extended periods of time in the park with 63% saying they spent half an hour or more there. High density respondents also spent more time in the park as many were there for their lunch break.

2. It can be assumed that most of the respondents worked in the City Hall Park area as between 60 and 70% said they were either coming from or going to work when they were interviewed. The survey has since been revised to include the respondent's home zip code to determine how many of those interviewed live in the area as well as work there.

## Views on the Park

1. When asked to describe the park respondents most frequently indicated the kind of place it was and/or a location (for example, a park near City Hall between Broadway and Park Row). Their descriptions also frequently gave a positive emotional response to the area like, "It's nice." or "I like it." Low density respondents were more likely to mention the homeless in the park and they also expressed more negative aesthetic views on the area than other groups.

2. When comparing the park to other public spaces that they knew (question #7), most said they felt neutral about it, or that they liked it a lot. Low density respondents were the largest group to give a neutral response (50%) and minorities most frequently said that they liked the park a lot (42%). Only 3% (one person) didn't like the park and no one said they hated it.

3. In describing a place to meet in the park, almost all respondents gave a street location or landmark in the park (by the fountain was a popular response). Only 6% mentioned the artwork as a possible meeting spot. This low number may be because the art in City Hall Park is temporary and would not make for a reliable location to meet. At the time of the survey Margia Kramer's work had only been up for a month.

## Views on the Artwork

1. When asked their views on the artwork most respondents answered with either a positive or negative emotional response or made a reference to the work's function or purpose. With the exception of women and white respondents the most frequent responses were positive (for example, "It's nice," or "I like it."). Minorities and low density respondents gave the largest responses in this category. 73% of the minorities also said they thought the work added to the setting. By contrast, only 33% of the low density respondents thought the work added to the setting and 50% thought it detracted. However, if given their say, 53% of that same group would leave the work rather than replace or take it away.

2. A similar disparity can be seen among white respondents. 47% had negative emotional responses to the work and felt it detracted from the space, but 53% said they would leave the work in the park rather than replace it or take it away.
3. Responses on why they would leave, remove or replace the work were based on aesthetic decisions and functional concerns. Again, minorities had the most positive feelings about the work and white respondents had the most negative. Women were the most concerned about the function and purposes served by the work—one woman felt the work should be left because the homeless could use it as a place to get out of the rain. Maintenance of the City Hall artworks has been a particularly difficult problem this year because of the large numbers of homeless using the park, and Margia Kramer's work had been vandalized five times since it was located to the site. Interestingly, only 10% of the respondents mentioned maintenance as a problem in considering whether to leave the work or remove it.
4. On questions regarding the appearance and meaning of the work most respondents reacted strongly to the pyramid-like shape of the work. When asked to describe it or what it made them think of, a majority used the word pyramid or tent (i.e. they described the work in terms of its objectness). Interestingly, respondents also thought of the work in terms of its function or how it could be used when they described it. Comments like, "It looks like a pyramid," were frequently followed by "It's something you can lean on;" "It's a place to get out of the sun;" and "Kids can play on it." It would be interesting to see if works in urban areas other than parks were described in terms of their usefulness with the same frequency as these responses.
5. When asked what the work meant to them most respondents (55%) said it had no meaning. Curiously, two of the highest educated groups, women and low density respondents, were more likely to give this response than the other groups.
6. A possible variable in this study which was considered but not measured was the relationship between people's views on who placed the work (i.e. how it got there) and their attitudes about the work itself. Would views be different if the work were the product of a local community group's efforts or the result of a large unfamiliar government agency like the General Services Administration? Unfortunately, a majority of the City Hall Park respondents didn't know who was responsible for the artworks being there. After "don't know" the second most frequent response was a government agency or the mayor. Despite the signs that it has distributed around the park informing visitors about its art exhibitions, no one named the Public Art Fund as the work's sponsor. From an administrative point of view this information is useful in that the Public Art Fund may consider how the \$1,100 it spends on signage in the park could be better spent in promoting its exhibits.

### The Artwork's Relationship to its Setting

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1. In describing the function of the work in the setting most responses mentioned physical uses of the work, such as sitting, napping, a place to read, etc... All of the groups had more positive than negative responses to this question however, minorities gave the most positive responses.

2. After mentioning a physical use, the next most popular response to the work's function in the setting was that it served no function at all. Again, women and low density respondents gave this answer the most. These groups were also the only ones where a majority of respondents felt the work did not fit with the setting.

### Views on Other Artworks and Public Art in General

1. The Public Art Fund has been exhibiting public art in City Hall for 10 years. 71% of the respondents said that they had seen art in the park before. In comparing the works that they had seen previously with Kramer's work, reactions were generally divided evenly between those who liked the earlier exhibitions and those who liked Kramer's work better.

2. The only question on the survey on which there was 100% agreement was that public art in general was a good idea. Despite recent controversies on public art (Richard Serra's "Tilted Arc" is two blocks away), the positive responses to this question may have been reflective of a national perception that the arts are a good thing. These views are documented in the Harris survey, Americans and the Arts V on page 51.

3. To questions on why they thought public art was a good thing, most responded with with generally positive comments on the increased opportunity to see art and that art improved the quality of life in the city. However, many also voiced concerns along with praise. Conditional responses addressed issues of maintenance, careful placement, and the need for art of good quality. Of all of the groups, women and low density respondents singled out these conditions the most.



**CITY HALL PARK SURVEYS**  
**July 13 - 15, 1988**

100

|  | Total<br>% | Male/Female<br>%   % |    | White/Minority<br>%   % |    | High/Low<br>Density<br>%   % |    |
|--|------------|----------------------|----|-------------------------|----|------------------------------|----|
| <b>Education level</b>   |            |                      |    |                         |    |                              |    |
| 1. High school   | 35         | 45                   | 18 | 21                      | 64 | 47                           | 17 |
| 2. College   | 32         | 25                   | 45 | 31                      | 36 | 26                           | 42 |
| 3. Graduate School   | 32         | 30                   | 36 | 53                      | 0  | 26                           | 42 |
| <b>Age group</b>   |            |                      |    |                         |    |                              |    |
| 1. 35 - 50   | 35         | 35                   | 36 | 42                      | 29 | 26                           | 50 |
| 2. 25 - 34   | 29         | 30                   | 27 | 26                      | 36 | 32                           | 25 |
| 3. 19 - 24   | 16         | 10                   | 27 | 16                      | 18 | 16                           | 17 |
| 4. 51 - 65   | 16         | 20                   | 9  | 18                      | 16 | 21                           | 8  |
| 5. Under 18  | 3          | 5                    | 0  | 0                       | 9  | 5                            | 0  |
| 6. Over 65   | 0          | 0                    | 0  | 0                       | 0  | 0                            | 0  |
| <b>Sex</b>   |            |                      |    |                         |    |                              |    |
| 1. Male  | 65         | —                    | —  | 68                      | 54 | 68                           | 58 |
| 2. Female  | 35         | —                    | —  | 32                      | 45 | 32                           | 42 |
| <b>Race</b>  |            |                      |    |                         |    |                              |    |
| 1. Caucasian   | 61         | 65                   | 54 | —                       | —  | 47                           | 83 |
| 2. Black   | 23         | 20                   | 27 | —                       | —  | 32                           | 8  |
| 3. Hispanic  | 10         | 5                    | 18 | —                       | —  | 11                           | 8  |
| 4. Asian   | 3          | 5                    | 0  | —                       | —  | 5                            | 0  |
| <b>Do you ever go to museums or galleries to look at art? If yes, how often do you go?</b> |            |                      |    |                         |    |                              |    |
| 1. Yes   | 68         | 65                   | 73 | 68                      | 73 | 63                           | 75 |
| 2. No  | 32         | 35                   | 27 | 32                      | 27 | 37                           | 25 |
| 3. 4 or more times a year  | 32         | 45                   | 45 | 32                      | 36 | 32                           | 33 |
| 4. 1 to 3 times a year   | 19         | 5                    | 45 | 16                      | 27 | 16                           | 25 |
| 5. less than 1 time a year   | 10         | 10                   | 9  | 10                      | 27 | 16                           | 17 |

**NOTE:** Subgroups do not always add up to 100% because some responses were refused. Responses to question 6, 8 - 18, and 19A may add up to more than 100% because answers fell into more than one category.

|  | Total<br>% | Male/Female<br>%    % |    | White/Minority<br>%    % |    | High/Low<br>Density<br>%    % |    |
|--|------------|-----------------------|----|--------------------------|----|-------------------------------|----|
| <hr/>  |            |                       |    |                          |    |                               |    |
| 1. How often do you come to this place?        |            |                       |    |                          |    |                               |    |
| 1. Every (week) day                            | 52         | 45                    | 64 | 58                       | 45 | 47                            | 58 |
| 2. 2 to 3 times a week                         | 23         | 20                    | 27 | 16                       | 9  | 37                            | 0  |
| 3. Seldom                                      | 10         | 15                    | 0  | 5                        | 18 | 11                            | 8  |
| 4. Other                                       | 16         | 20                    | 9  | 21                       | 9  | 5                             | 33 |
| <hr/>  |            |                       |    |                          |    |                               |    |
| 2. Do you usually walk through or do you stay? |            |                       |    |                          |    |                               |    |
| 1. Walk through                                | 58         | 65                    | 45 | 58                       | 64 | 42                            | 83 |
| 2. Stay  | 38         | 35                    | 45 | 42                       | 36 | 58                            | 8  |
| <hr/>  |            |                       |    |                          |    |                               |    |
| 3A. Where are you usually coming from?         |            |                       |    |                          |    |                               |    |
| 1. Work  | 77         | 80                    | 73 | 79                       | 82 | 68                            | 92 |
| 2. Other                                       | 23         | 20                    | 18 | 21                       | 27 | 32                            | 0  |
| <hr/>  |            |                       |    |                          |    |                               |    |
| 3B. Where are you going to?                    |            |                       |    |                          |    |                               |    |
| 1. Work  | 61         | 75                    | 36 | 68                       | 45 | 68                            | 50 |
| 2. Lunch                                       | 23         | 10                    | 45 | 26                       | 18 | 11                            | 42 |
| 3. Other                                       | 16         | 15                    | 18 | 10                       | 27 | 21                            | 8  |
| <hr/>  |            |                       |    |                          |    |                               |    |
| 4. About how long do you stay here?            |            |                       |    |                          |    |                               |    |
| 1. 15 minutes or less                          | 45         | 50                    | 36 | 45                       | 47 | 32                            | 67 |
| 2. 1/2 hour to 45 minutes                      | 39         | 25                    | 63 | 42                       | 36 | 42                            | 33 |
| 3. 1 hour or more                              | 10         | 15                    | 0  | 10                       | 9  | 16                            | 0  |
| <hr/>  |            |                       |    |                          |    |                               |    |
| 5. For what reason, why are you here today?    |            |                       |    |                          |    |                               |    |
| 1. Lunch                                       | 29         | 30                    | 24 | 32                       | 27 | 42                            | 8  |
| 2. Work  | 23         | 25                    | 18 | 32                       | 9  | 11                            | 42 |
| 3. Passing through/ errands                    | 19         | 15                    | 27 | 21                       | 18 | 16                            | 25 |
| 4. Other                                       | 29         | 30                    | 27 | 21                       | 45 | 32                            | 25 |

|   | Total<br>% | Male/Female<br>%   % |    | White/Minority<br>%   % |    | High/Low<br>Density<br>%   % |    |
|---|------------|----------------------|----|-------------------------|----|------------------------------|----|
| <hr/>   |            |                      |    |                         |    |                              |    |
| 6. If you had to describe this place to someone who has never been here,<br>what would you say? |            |                      |    |                         |    |                              |    |
|   |            |                      |    |                         |    |                              |    |
| 1. Type of place or location<br>(street, building names)  | 45         | 50                   | 45 | 47                      | 45 | 37                           | 42 |
| 2. Positive emotion   | 39         | 45                   | 27 | 47                      | 27 | 37                           | 42 |
| 3. Positive aesthetic   | 29         | 20                   | 45 | 42                      | 9  | 42                           | 8  |
| 4. Homeless (bums)  | 26         | 20                   | 36 | 31                      | 18 | 16                           | 42 |
| 5. Personal activities<br>(lunch, relaxing)   | 26         | 25                   | 27 | 21                      | 36 | 42                           | 0  |
| 6. Organized activities   | 19         | 15                   | 18 | 10                      | 18 | 21                           | 8  |
| 7. Negative emotion   | 6          | 15                   | 9  | 0                       | 18 | 5                            | 8  |
| 8. Negative aesthetic   | 6          | 30                   | 0  | 5                       | 9  | 5                            | 42 |
| 9. Art mentioned  | 3          | 5                    | 0  | 5                       | 0  | 0                            | 8  |

7. Compared to other public spaces that you know, how much do you like this place?

|                      |    |    |    |    |    |    |    |
|----------------------|----|----|----|----|----|----|----|
| 1. Neutral           | 35 | 40 | 27 | 37 | 36 | 26 | 50 |
| 2. Like it a lot     | 32 | 35 | 27 | 31 | 36 | 42 | 17 |
| 3. Like it very much | 26 | 20 | 36 | 26 | 27 | 32 | 17 |
| 4. Don't like it     | 3  | 5  | 0  | 5  | 0  | 0  | 8  |
| 5. Hate it           | 0  | 0  | 0  | 0  | 0  | 0  | 0  |

8. If someone wanted to find you here, how would you describe to them where to meet you?

|  |    |    |    |    |     |    |    |
|--|----|----|----|----|-----|----|----|
| 1. Type of place; location<br>(street, building names) | 93 | 75 | 91 | 94 | 100 | 95 | 92 |
| 2. Art mentioned                                       | 6  | 10 | 9  | 0  | 18  | 5  | 8  |
| 3. Positive emotion                                    | 6  | 5  | 9  | 10 | 0   | 0  | 0  |
| 4. Personal activities<br>(lunch, relaxing)            | 3  | 0  | 9  | 10 | 0   | 0  | 8  |
| 5. Negative emotion                                    | 0  | 0  | 0  | 0  | 0   | 0  | 0  |
| 6. Positive aesthetic                                  | 0  | 0  | 0  | 0  | 0   | 0  | 0  |
| 7. Negative aesthetic                                  | 0  | 0  | 0  | 0  | 0   | 0  | 0  |
| 8. Homeless (bums)                                     | 0  | 0  | 0  | 0  | 0   | 0  | 0  |
| 9. Organized activities                                | 0  | 0  | 0  | 0  | 0   | 0  | 0  |

|   | Total<br>% | Male/Female<br>%    % |    | White/Minority<br>%    % |    | High/Low<br>Density<br>%    % |    |
|---|------------|-----------------------|----|--------------------------|----|-------------------------------|----|
| <hr/>   |            |                       |    |                          |    |                               |    |
| 9. What do you think of that? (POINT TO ARTWORK)                      |            |                       |    |                          |    |                               |    |
| 1. Positive emotional evaluation (it's different, I like it, nice...) | 39         | 45                    | 27 | 31                       | 54 | 32                            | 50 |
| 2. Negative emotional evaluation                                      | 32         | 30                    | 36 | 47                       | 9  | 32                            | 33 |
| 3. Functional description   | 32         | 25                    | 9  | 26                       | 36 | 32                            | 33 |
| 4. Query (What does it mean? What is it?)                             | 19         | 15                    | 18 | 21                       | 9  | 5                             | 21 |
| 5. Physical description   | 16         | 25                    | 9  | 21                       | 9  | 16                            | 25 |
| 6. Comparative  | 13         | 15                    | 9  | 10                       | 18 | 21                            | 0  |
| 7. Negative aesthetic   | 10         | 15                    | 0  | 16                       | 0  | 16                            | 0  |
| 8. Positive aesthetic   | 6          | 5                     | 9  | 5                        | 9  | 5                             | 8  |

10. Do you think it \_\_\_adds, \_\_\_detracts, or \_\_\_is neutral in the space?

|               |    |    |    |    |    |    |    |
|---------------|----|----|----|----|----|----|----|
| 1. Adds       | 42 | 45 | 36 | 26 | 73 | 47 | 33 |
| 2. Detracts   | 39 | 40 | 36 | 47 | 27 | 32 | 50 |
| 3. Is neutral | 16 | 15 | 18 | 16 | 18 | 16 | 17 |

11. If you had a say, would you \_\_\_leave it, \_\_\_have it removed, or \_\_\_replace it ?

|                    |    |    |    |    |    |    |    |
|--------------------|----|----|----|----|----|----|----|
| 1. Leave it        | 48 | 45 | 54 | 53 | 45 | 47 | 50 |
| 2. Replace it      | 29 | 35 | 18 | 26 | 36 | 32 | 25 |
| 3. Have it removed | 16 | 15 | 9  | 16 | 18 | 21 | 8  |

12. Why?

|                       |    |    |    |    |    |    |    |
|-----------------------|----|----|----|----|----|----|----|
| 1. Positive aesthetic | 29 | 35 | 18 | 21 | 45 | 32 | 25 |
| 2. Negative aesthetic | 29 | 35 | 18 | 37 | 18 | 26 | 33 |
| 3. Functional         | 26 | 20 | 36 | 26 | 27 | 21 | 33 |
| 4. Negative general   | 19 | 20 | 18 | 10 | 27 | 26 | 8  |
| 5. Positive general   | 13 | 10 | 18 | 10 | 18 | 21 | 0  |
| 6. Maintenance        | 10 | 10 | 9  | 16 | 0  | 11 | 8  |

|  | Total | Male/Female |   | White/Minority |   | High/Low Density |   |
|--|-------|-------------|---|----------------|---|------------------|---|
|  | %     | %           | % | %              | % | %                | % |

## 12A. What does it make you think of, if anything?

|                        |    |    |    |    |     |    |    |
|------------------------|----|----|----|----|-----|----|----|
| 1. Object              | 74 | 75 | 72 | 63 | 100 | 79 | 67 |
| 2. Place               | 23 | 30 | 9  | 16 | 36  | 16 | 33 |
| 3. Functional          | 6  | 20 | 0  | 10 | 9   | 16 | 0  |
| 4. Positive evaluation | 6  | 5  | 9  | 5  | 9   | 11 | 0  |
| 5. Negative evaluation | 6  | 0  | 18 | 5  | 27  | 5  | 8  |

## 12B. How would you describe it? Does it look like anything specific?

|                        |    |    |    |    |    |    |    |
|------------------------|----|----|----|----|----|----|----|
| 1. Object              | 84 | 85 | 73 | 89 | 82 | 84 | 83 |
| 2. Functional          | 16 | 10 | 27 | 21 | 18 | 16 | 17 |
| 3. Place               | 3  | 5  | 0  | 0  | 9  | 5  | 0  |
| 4. Negative evaluation | 3  | 5  | 0  | 5  | 0  | 5  | 0  |
| 5. Positive evaluation | 0  | 0  | 0  | 0  | 0  | 0  | 0  |

13. What does it mean to you?

|                        |    |    |    |    |    |    |    |
|------------------------|----|----|----|----|----|----|----|
| 1. Nothing             | 55 | 40 | 82 | 63 | 45 | 37 | 92 |
| 2. Object              | 19 | 30 | 0  | 21 | 18 | 21 | 17 |
| 3. Positive evaluation | 19 | 10 | 27 | 16 | 27 | 32 | 0  |
| 4. Functional          | 16 | 25 | 27 | 16 | 18 | 26 | 0  |
| 5. Negative evaluation | 13 | 25 | 0  | 16 | 9  | 16 | 8  |
| 6. Place               | 0  | 0  | 0  | 0  | 0  | 0  | 0  |

## 14. How did it get there? Who decided?

|                        |    |    |    |    |    |    |    |
|------------------------|----|----|----|----|----|----|----|
| 1. Don't know          | 61 | 65 | 64 | 68 | 64 | 58 | 67 |
| 2. Gov't agency/ Mayor | 23 | 15 | 36 | 16 | 36 | 21 | 25 |
| 3. Art agency          | 10 | 15 | 0  | 10 | 9  | 5  | 17 |
| 4. Artist              | 10 | 15 | 0  | 16 | 0  | 11 | 8  |
| 5. Other               | 6  | 5  | 9  | 10 | 0  | 5  | 8  |

|  | Total<br>% | Male/Female<br>% % |     | White/Minority<br>% % |     | High/Low<br>Density<br>% % |     |
|--|------------|--------------------|-----|-----------------------|-----|----------------------------|-----|
| <hr/>  |            |                    |     |                       |     |                            |     |
| 15. What function does it (the artwork) serve in the setting?  |            |                    |     |                       |     |                            |     |
| 1. Physical uses (sitting, reading, napping)   | 35         | 35                 | 36  | 37                    | 36  | 37                         | 33  |
| 2. None  | 29         | 25                 | 36  | 37                    | 18  | 26                         | 33  |
| 3. Positive general  | 19         | 20                 | 18  | 16                    | 27  | 21                         | 17  |
| 4. Don't know  | 13         | 5                  | 27  | 10                    | 18  | 11                         | 17  |
| 5. Negative general  | 6          | 10                 | 0   | 10                    | 0   | 5                          | 8   |
| 6. Other   | 10         | 15                 | 0   | 16                    | 0   | 5                          | 17  |
| <hr/>  |            |                    |     |                       |     |                            |     |
| 16. Does it fit with the setting?  |            |                    |     |                       |     |                            |     |
| 1. Yes   | 52         | 60                 | 45  | 53                    | 54  | 58                         | 42  |
| 2. No  | 42         | 35                 | 54  | 47                    | 36  | 37                         | 50  |
| 3. Positive - materials  | 10         | 10                 | 18  | 16                    | 9   | 11                         | 1   |
| 4. Negative - materials  | 0          | 0                  | 0   | 0                     | 0   | 0                          | 0   |
| <hr/>  |            |                    |     |                       |     |                            |     |
| 17A. Have you noticed any other art here before?   |            |                    |     |                       |     |                            |     |
| 1. Yes   | 71         | 70                 | 73  | 84                    | 54  | 74                         | 67  |
| 2. No  | 29         | 30                 | 27  | 16                    | 45  | 26                         | 33  |
| <hr/>  |            |                    |     |                       |     |                            |     |
| 18. How does it compare to this one? (Percentages are based on those who said "yes" in #17A of the survey) |            |                    |     |                       |     |                            |     |
| 1. Positive general  | 43         | 47                 | 43  | 38                    | 57  | 42                         | 17  |
| 2. Negative general  | 39         | 40                 | 43  | 44                    | 29  | 21                         | 42  |
| 3. Positive - materials  | 4          | 0                  | 14  | 0                     | 6   | 0                          | 8   |
| 4. Negative - materials  | 4          | 7                  | 0   | 6                     | 0   | 0                          | 0   |
| <hr/>  |            |                    |     |                       |     |                            |     |
| 19. What do you think of public art in general? Do you think it's a good idea?                             |            |                    |     |                       |     |                            |     |
| 1. Yes   | 100        | 100                | 100 | 100                   | 100 | 100                        | 100 |
| 2. No  | 0          | 0                  | 0   | 0                     | 0   | 0                          | 0   |

|  | Total<br>% | Male/Female<br>%    % |    | White/Minority<br>%    % |    | High/Low<br>Density<br>%    % |    |
|--|------------|-----------------------|----|--------------------------|----|-------------------------------|----|
| <hr/>  |            |                       |    |                          |    |                               |    |
| 19A Why? (Why do you think it is/isn't a good idea?)   |            |                       |    |                          |    |                               |    |
| 1. Positive general                                    | 77         | 75                    | 73 | 84                       | 73 | 63                            | 92 |
| 2. Conditional (placement,<br>public say, maintenance) | 35         | 25                    | 45 | 37                       | 36 | 26                            | 50 |
| 3. Opportunity to see art                              | 10         | 10                    | 9  | 5                        | 18 | 16                            | 0  |
| 4. Negative general                                    | 0          | 0                     | 0  | 0                        | 0  | 0                             | 0  |
| 5. Other   | 26         | 30                    | 18 | 37                       | 9  | 21                            | 33 |

Day & Date: 107

Time:

Weather:

QUESTIONNAIRE (Short Form)  
Revised July 11, 1988

A = People questions  
B = Setting questions  
C = Art Questions

\*\*\*

- . (A) Which of the following educational groups includes your level of education?  
1. High School \_\_\_\_\_  
2. College \_\_\_\_\_  
3. Graduate Sch. \_\_\_\_\_

- . (A) What is your occupation?  
\_\_\_\_\_  
\_\_\_\_\_

- . (A) In which of the following age groups can you be included?  
Under 18 \_\_\_\_\_:                      35 - 50 \_\_\_\_\_:  
19 - 24 \_\_\_\_\_:                      51 - 65 \_\_\_\_\_:  
25 - 34 \_\_\_\_\_:                      Over 65 \_\_\_\_\_:

- [-. (A) Sex: M \_\_\_\_\_, F \_\_\_\_\_.]  
[-. (A) Race: Cauc \_\_\_\_\_, Blk \_\_\_\_\_, Hisp \_\_\_\_\_,  
Asian \_\_\_\_\_, Other \_\_\_\_\_]

- . (C) Do you ever go to museums or galleries to look at art?  
Yes \_\_\_\_: No \_\_\_\_:

(If "Yes") How often do you go?  
\_\_\_\_\_  
\_\_\_\_\_





7. (B) Compared to other public spaces that you know, how do you like this place?  
Very Much \_\_\_\_: A Lot \_\_\_\_: Neutral \_\_\_\_:  
Don't like it \_\_\_\_: Hate it \_\_\_\_.
8. (B) If someone wanted to find you here, how would you describe to them where to meet you?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
9. (C) What do you think of that? (point to art)  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
10. (C) Do you think it, Adds \_\_\_\_? Detracts \_\_\_\_? or is or is Neutral \_\_\_\_, in the space?
11. (C) If you had a say, would you Leave It \_\_\_\_?  
Have It Removed \_\_\_\_?  
Replace It \_\_\_\_?
12. (C) Why? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- 12A. (C) What does it make you think of, if anything?

- 12B. (C) How would you describe it? Does it look like anything specific?

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13. (A) What does it mean to you?

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14. (A) How did it get there? Who decided?

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15. (A) What function does it (the piece) serve in the setting?

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16. (A) Does it fit with the setting?

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-- If another work can be seen --

17. (A) What do you think of that piece, over there?

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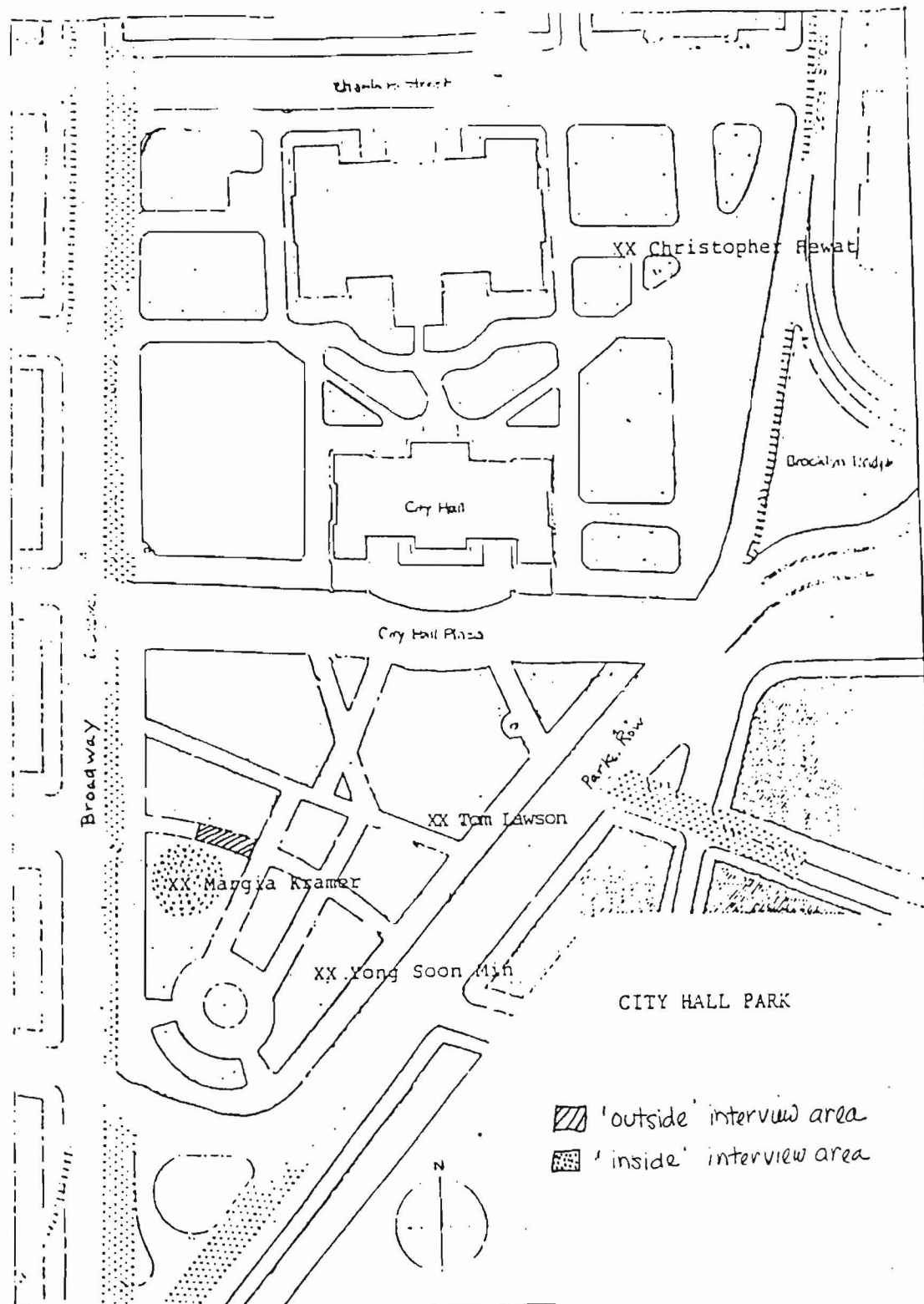
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- 17A (A) Have you noticed any other art here before?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_.
18. (A) How does it compare with this one?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_.
19. (A) What do you think about having art in public  
places, in general? Do you think it's a good idea?  
Yes \_\_\_\_: No \_\_\_\_:  
Why? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_.

## CITY HALL PARK EXHIBITION 1988



Public Art Study - Site Survey  
Revised for D. Adams' Bus Shelter.

113

0-17, 18-34, 35-60, 60+  
M F  
B W H A O

Interviewer \_\_\_\_\_

Date \_\_\_\_\_ Time \_\_\_\_\_ Location \_\_\_\_\_

\_\_\_\_ Inside \_\_\_\_ Outside  
\_\_\_\_ Sitting \_\_\_\_ Standing

\*\*\*

Excuse me please, I'm working on a project to evaluate and improve the design of this space. Would you be willing to answer a few quick questions?

1. How often do you come to this area?

- \_\_\_\_ Everyday
- \_\_\_\_ Several times a week
- \_\_\_\_ Once a week
- \_\_\_\_ Several times a month
- \_\_\_\_ Once a month
- \_\_\_\_ less than once a month

2. Where are you coming from? (Ask together with 2A.)

- \_\_\_\_ Work or lunch hour
- \_\_\_\_ Shopping
- \_\_\_\_ School
- \_\_\_\_ Touring
- \_\_\_\_ Home
- \_\_\_\_ Other

2A. Where are you going to?

- \_\_\_\_ Work or lunch hour
- \_\_\_\_ Shopping
- \_\_\_\_ School
- \_\_\_\_ Touring
- \_\_\_\_ Home
- \_\_\_\_ Other

3. About how long do you stay here?

- \_\_\_\_ 5 minutes or less
- \_\_\_\_ 6 to 10 minutes
- \_\_\_\_ 11 to 15 minutes
- \_\_\_\_ 16 minutes to 30 minutes
- \_\_\_\_ More than 30 minutes

4. How would you describe this block?
5. Where would you tell someone to meet you here?
6. How do you like this block compared to other blocks in New York?
- ☐ Much better
  - ☐ A little better
  - ☐ About the same
  - ☐ Not as much
  - ☐ Not at all
7. What do you think of this? (Indicate the entire bus shelter)
- 8.
- ☐ Do you think it adds to the block?
  - ☐ Has no effect on the block?
  - ☐ Detracts from the block?
9. If asked to vote, would you vote to...
- ☐ Leave it
  - ☐ Have it Removed
  - ☐ Change it
  - ☐ Replace it
- 9A. Why would you (Insert response from 9) ?  
If the response is to "change it" also ask how they would change it.
10. How do you think it got here? Who decided?

11. Does it make you think of anything?

12. Does it mean anything to you?

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**For Office Use**

A. What is the highest level of education you have completed?

- ☐ Some high school or less
- ☐ High school graduate
- ☐ Trade or technical school
- ☐ Some college
- ☐ College graduate
- ☐ Graduate or professional school

B. What is your occupation? \_\_\_\_\_

C. What is your home zip code? \_\_\_\_\_

D. Do you ever go to museums or galleries to look at art?

- ☐ Yes
- ☐ No

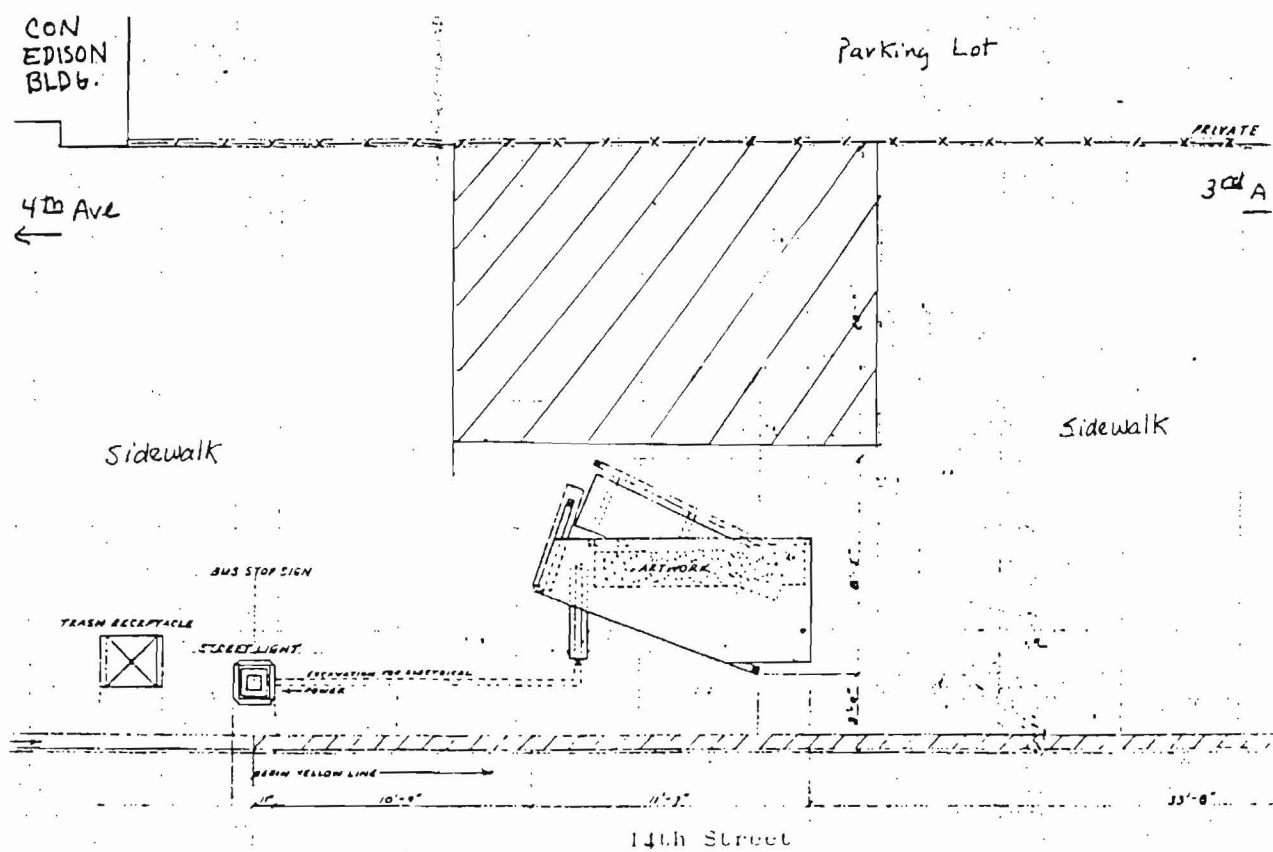
E. (If the answer is yes) How often do you go?

- ☐ Less than once a year
- ☐ 1 to 2 times a year
- ☐ 3 or more times a year

F. This bus shelter was designed by an artist. What do you think about artists designing bus shelters, benches and other kinds of street furniture?



DENNIS ADAMS BUS SHELTER II



'outside' interview area



'inside' interview area

## Appendix D

## ARTISTS' PROJECT EVALUATION

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_ CITY, STATE \_\_\_\_\_

DATE: \_\_\_\_\_

## PERSONAL:

AGE: \_\_\_\_\_

GENDER: F \_\_\_\_\_ M \_\_\_\_\_

RACE: Asian \_\_\_\_\_ Blk \_\_\_\_\_ Cauc \_\_\_\_\_ Hisp \_\_\_\_\_ Other \_\_\_\_\_

NUMBER OF GALLERY SHOWS: Group \_\_\_\_\_ Solo \_\_\_\_\_

NUMBER OF MUSEUM SHOWS: Group \_\_\_\_\_ Solo \_\_\_\_\_

TITLE OF WORK: \_\_\_\_\_

MEDIA: \_\_\_\_\_

DIMENSIONS: H \_\_\_\_\_ W \_\_\_\_\_ D \_\_\_\_\_

COST OF WORK: \_\_\_\_\_

SITE: \_\_\_\_\_

DATES OF THE EXHIBIT: \_\_\_\_\_

1. Is this the first time that you have done a public artwork?
2. Have you ever worked in this medium before?
3. How does this project relate to the kind of work that you've been doing in the past?

## ARTISTS' EVALUATION

Page 2.

4. Did the work turn out like you had expected it would?
5. Do you have any plans for this work (or works generated from it) after this exhibit is over?
6. Do you think this project has exposed your work to an audience different from those who usually view it? Explain.
7. Were there any maintenance problems associated with the work? If yes, what were they?
8. Do you think the project budget was adequate? If not, why?
9. Did you obtain funds from other sources to realize this project? If so, list the sources.

ARTISTS' EVALUATION

Page 3

10. Overall, are you satisfied with your work and the project in general?  
What aspect of the project was the most beneficial to you?

11. How did you like working with the Public Art Fund? Is there anything  
we could have done differently to help realize your project?

12. Would you work with the Public Art Fund on another project if given the  
opportunity?

13. Can you suggest any ideas or sites that you think the Public Art Fund  
should consider for future projects?

13. Additional comments ...

ARTISTS' NAME:

TITLE OF WORK:

SITE:

DATES OF EXHIBIT:

PROJECT EVALUATION

(For the Project Committee)

1. Were you at the meeting in which this work was selected?

Yes \_\_\_\_\_ No \_\_\_\_\_

2. If you did attend, were you in favor of the work? If not, why?

3. On a scale of 1 to 5 (5 = highest) how would you rate this work compared to other Public Art Fund projects?

4. What aspects of this project do you like the most? What aspects do you like the least?

5. Is the work consistent with the proposal as you remember it? If changes were made, did they enhance or detract from the ideas and/or visual presentation of the original proposal?

PROJECT EVALUATION  
Page 2.

6. Was the work executed in a professional manner?

7. Do you think the work is appropriate to its site in terms of the following:

\_\_\_\_\_ scale

\_\_\_\_\_ form

\_\_\_\_\_ media

\_\_\_\_\_ content

If not, why?

8. Do you think this work functions well as a public artwork?

7. Would you like to consider this artist again for future P.A.F projects?

8. Additional comments ...

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### VITA

Nina Legendre Dunbar was born in New Orleans, Louisiana in 1959. She attended Skidmore College in Saratoga Springs, New York and graduated from Temple University's Tyler School of Art with a Bachelor of Fine Arts in Painting in 1982. Before joining the University of New Orleans' Arts Administration program she taught junior high art and was Assistant Director of Galerie Simonne Stern, a contemporary art gallery in New Orleans. She currently lives in Slidell, Louisiana.