

**Honk Honk! Beep Beep! Public Art in Transportation:  
Integrating Public Art into  
Oregon Department of Transportation  
Highway Projects**

by  
Prudence Ratliff

A Master's Project

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Approved: \_\_\_\_\_

Dr. Patricia Dewey

Arts and Administration Program

University of Oregon

Date: \_\_\_\_\_

*Abstract:*

Integrating public art into highway transportation projects is important because commuters' quality of life can be enhanced through attractive daily drives, tourists enjoy pleasant aesthetics in all aspects of an environment when visiting a location, and communities gain a sense of pride and place through their public art. It appears that the Oregon Department of Transportation is not taking advantage of opportunities to integrate public art into highway projects, but rather has focused on mass transit systems, scenic byways and rural areas. Therefore; it is often perceived that there are no highway transportation projects that contain public art. This study explores public art policy and transportation policy to develop recommendations for integrating public art into Oregon Department of Transportation highway projects. The methods used for conducting this research included literature reviews, a comparative case study through the use of surveys, and interviews with key political leaders and transportation officials in the state of Oregon.

*Keywords:*

Transportation Aesthetics, Percent for Art, Transportation Policy, Public Art Policy, Public Art in Transportation

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*Curriculum Vitae*

Prudence Ratliff  
1848 Villard Street  
Eugene, OR 97403  
(541) 484-0363  
[pratlif1@uoregon.edu](mailto:pratlif1@uoregon.edu)  
[prurandy@hotmail.com](mailto:prurandy@hotmail.com)

Education

Masters of Science in Arts Management, Community Arts, University of Oregon  
Certificate of Not for Profit Management, June 2006

Bachelor of Arts in Art History, Humboldt State University  
Certificate of Museum and Gallery Practices, May 2000

Professional Experience

Intern, Oregon Arts Commission, Salem, OR, 6/2005 – 8/2005  
Worked on the inventory of Public Art within the Visual Arts Program

Administrative Director, The Ink People Center for the Arts, Eureka, CA 9/2000 –  
03/2003

Fellowships and Awards

Pennell Award, University of Oregon, Spring 2004 and Winter 2006

Graduate Teaching Fellowship, Arts and Administration Department, Fall 2004,  
Spring 2005 and Fall 2005

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## Chapter One - Introduction

### **Problem Statement**

Our transportation system is integral to our economy as it connects us spatially and allows for the movement of people and goods (Dilger, 2003). Many potential benefits exist for integrating public art into our transportation network, such as attracting tourists to our state. Because the transportation system is also a part of the tourism industry, it follows that public art in highway projects may be valuable in attracting tourists (Department of Transportation, 2004).

We have seen an increase in automobile congestion over the years, with the average American now spending about thirty six hours a year stuck in traffic (Dilger, 2003). Integrating public art into highway projects could serve as a means of making this everyday problem more bearable. On long stretches of open space without much traffic, public art has the potential to add new and different visual elements to the highway landscape. Public art can also improve the image of transportation facilities, such as rest areas and reduce vandalism, and bring pride to communities by creating a sense of place (Heder, 1980). Due to the large amount of advertisement found on our highways, the American landscape has become placeless and decentralized (Gudis, 2004). This overabundance of highway marketing could be replaced by public art that also creates a sense of place.

The majority of transportation public art projects in Oregon are located in Portland as a part of the light rail system, in rural Eastern Oregon or in scenic byways in the form of landscape architecture. A review of about 200 transportation public art projects reveals that no highway projects in the State of Oregon has incorporated public



art (Magie, 2005). It appears that the Oregon Department of Transportation is not taking advantage of opportunities to integrate public art into highway projects, but rather has focused on mass transit systems, scenic byways and rural areas. Therefore; it is often perceived that there are no highway transportation projects that contain public art.

### **Conceptual Framework**

The conceptual framework of this study involved looking at public art and transportation policy as a means of understanding the cultural policy that affects the public art sphere. After examining these two policy areas, it was necessary to explore how the policies have been used in other states as well as how they could be used in the state of Oregon. This exploration through the eyes of transportation officials, arts administrators, and political leaders in Oregon provides an understanding of what is needed and possible in the state of Oregon. Discussion of the conceptual framework corresponding to Figure 1.1 will begin by exploring transportation and public art policy and conclude with an explanation of the relevance of exploring the topical areas of funding, benefits, community involvement, artist selection, collaboration, and advocacy.

Though the two policy areas of transportation and public art are not connected, both have had an affect on the public art sphere. Both transportation and public art policies have evolved throughout history. During the nation's infancy, transportation policies and public art policies were nonexistent. Many government officials felt that creating a transportation policy was an infringement on state's rights. Therefore, transportation construction consisting of wagon roads, canals, and ferries were funded by state and local governments through subsidies to private companies (Dilger, 2003). The arts in America during the birth of this country were also not a priority as most

Americans were focused on the essentials of survival and making opportunities for future generations (Cummings, 1991). This is not to say that public art was not created during the early years of the United States, but rather that the public art that was created was used to symbolize our understanding of our republican ideals and to educate Americans of the guiding principles behind this new nation (Winterer, 2005).

As the country evolved, so did both transportation and public art policies. Transportation has moved from being wagon roads to railroads to an integrated transportation system. This has involved numerous policy implementations starting with the establishment of the national income tax through the 16<sup>th</sup> Amendment. In 1916, the Federal Road Act of 1916 was created which required states to establish a highway department to oversee operations, set priorities, and make detailed plans. Since the railroads proved to not be equipped to handle the demands of the World War I economy, the Federal Highway Act of 1921 was established, mandating that funds be concentrated on interstate roads requiring a connected system of highways (Dilger, 2003).

Public art policy also began to evolve in 1927. However it evolved originally without any statutes, laws, or guidelines. A Percent for Art model eventually emerged, which began with the first artworks adorning the public buildings of the Department of the Post Office, the Department of Justice, and the National Archives (Wetenhall, 1993). The first actual public policy based on the percent-for-art concept dates back to the New Deal and the Treasury Department's Section of Painting and Sculpture which set aside one percent of a federal building's cost for artistic decoration (Park & Markowitz, 1992). The New Deal programs existed for nine years but ended in 1943 because of the war effort (Bustard, 1997; Contreras, 1983; Park & Markowitz 1992).

At the same time, the United States anticipated entry into World War II, which led to the increase of gasoline taxes. However, funds generated by this tax were directed to a general fund rather than to highway construction. In January 1944, the National Interregional Highway Committee appointed by President Franklin D. Roosevelt published a report which recommended the construction of a national highway system along with auxiliary urban routes. Even though Congress authorized \$20 billion for a National System of Interstate Highways through the Federal-Aid Highway Act of 1944, the wartime budget only allowed for token amounts for the construction. After the war, national funding for highway and bridge construction increased (Dilger, 2003; Goddard, 1994; Jackson, 1985; Stover, 1970).

The goal in the early years of the Federal Aid to Highways program was to get the farmer out of the mud. The Federal Highway Act of 1956 changed this focus, and set an agenda of building an interstate highway system, which was completed in 1991 (Dilger, 2003). At the same time a discussion began on architecture's emphasis on unadorned functionality. Many structures of this time were viewed negatively by government officials and the public, which led to the establishment of percent for art programs within government agencies and cities. The General Services Administration in 1953, as well as the Veterans Administration in 1970, established percent for art programs to include sculptural or mural decoration (Wetenhall, 1993; Wickersham, 1993). Cities also responded by creating percent-for-art programs, with Philadelphia being the first in 1959 (Becker, 2004; Finkelpearl, 2000; Wetenhall, 1993; Wickersham, 1993). The percent for art model continued to be developed by the Kennedy Administration in 1962 when it created "Guiding Principles for Federal Architecture," a set of guidelines leading to a

mandate for fine art in public buildings. This began the art in architecture program but because of budget pressures from the Vietnam War, the program was suspended in 1966. Fortunately, the Federal Fine Arts and Architecture Act of 1969 and the General Services Administration in 1972 reinstituted the art in architecture program (Larson, 1983; Wetenhall, 1992).

In September 1965 the National Endowment for the Arts and the Humanities was established. This establishment was a boost to public art funding and possibilities in the United States. In 1966 an advisory council was convened to create a National Award of Excellence for the commission of a sculpture to be given to a city for public display. Out of this came the idea for the NEA's Art in Public places program. However, the culture wars from the late 1980s to the mid 1990s nearly resulted in the elimination of the NEA (Binkeiwicz, 2004). Today, the NEA has fifteen granting areas, one of which is for visual arts. According to the NEA website "Grants in the visual arts support projects undertaken by organizations that encourage individual artistic development, experimentation, and dialogue between artists and the public through exhibitions, residencies, publications, commissions, public art works, conservation, documentation, services to the field, and public programs" (NEA).

Aesthetics in highway design began to be discussed in 1977 when President Carter "asked federal agencies to support projects which contribute to the architectural and cultural heritage of local communities" (Thurber, 1980, p.3). That same year, the Department of Transportation created an Ad Hoc Task Force on design, art, and architecture in transportation. The goal of this task force was to study how the

Department of Transportation could encourage the use of the design arts in planning, construction, and operation of transportation (Heder, 1980; Thurber, 1980).

However, it was not until the passage of the Intermodal Surface Transportation Act (ISTEA) in 1991 that a funding opportunity for public art in transportation projects was created. The National Economic Crossroads Transportation Act (NEXTEA) in 1996 and the Transportation Equity Act for the 21<sup>st</sup> Century (TEA-21) in 1998 were reauthorizations of ISTEA. The latest reauthorization was the Safe Transportation Equity Act: a Legacy for Users (SAFETEA-LU) which passed in August of 2005 (DeFazio, 2005). Flexibility for incorporating public art into transportation projects lies in the federal funding of those enacted pieces of legislation which contains over twenty programs for funding transportation projects (Department of Transportation, 1997; ODOT, 2005). However, a review of these bills reveals that public art is not specifically addressed in any of the programs (H.R. 2950, 1991; H.R. 3675, 1996; H.R. 2400, 1998). However, the Transportation Enhancements (TE) program sections of the legislations provide opportunities for public art and good design (DOT, 1997; Douwes, 2005; Reagan, 2005). The purpose of this program is to include “transportation-related activities that are designed to strengthen the cultural, aesthetic, and environmental aspects of the Nation’s intermodal transportation system” (DOT, 1997, p. 15).

Public art programs have continued to grow and, as of 2004, there were more than 350 public art programs. Most public art programs are funded through a percent for art model. Other funding schemes include annual appropriation, departmental allocation, hotel/motel tax, sales tax, tax increment financing, development fees, foundation grants or private gifts, corporate sponsorship, benefit auctions, and fundraising events. Public

art initiatives can also be found within state departments of transportation, neighborhood revitalization programs and community development corporations. Today, we see federal support for public art through such programs as the United States Department of Transportation's TEA-21 (now SAFETEA-LU) and Art & Community Landscapes, a partnership of the National Park Service, the New England Foundation for the Arts and the NEA (Becker, 2004).

Transportation and public art policies have evolved from being completely separate to becoming intimately interconnected. This has created an opportunity to create public art within our highway system that enhances the livability of our communities and makes travel a more enjoyable endeavor. The possibilities for bringing public art into transportation projects are inherent in the legislation of both policy areas and are only limited by our imagination. Even though these two policy areas are not connected by any type of legislation, transportation and public art policies have come together at the federal, state and local levels.

In order to gain understanding of how these two policy areas work together the topical areas of funding, benefits, community involvement, artist selection, collaboration, and advocacy were explored in this study. The perspective of arts administrators, transportation officials, and political leaders on those topical areas needed to be discovered. Through discussions with arts administrators, transportation officials, and political leaders an understanding of what is possible could be gleaned and used to inform the research on what is needed to proactively integrate public art into highway transportation projects in the state of Oregon.

How funding, benefits, community involvement, artist selection, and collaboration are managed needed to be measured through arts administrators and transportation officials who have been involved in highway transportation projects that integrated public art projects. Therefore, the western states of New Mexico, Texas, Arizona, and Colorado were used as a case study to discover how public art was integrated into their highway transportation projects. Since the focus of this study was to discover how public art could be integrated into highway transportation projects in the state of Oregon, the beliefs and informed judgments of transportation officials and political leaders in Oregon had to be assessed. These beliefs and judgments had to be compared with what is already being done in other states through the same topical areas of funding, benefits, community involvement, artist selection, and collaboration. Since political leaders were part of this study, advocacy had to also be explored in order to gain an understanding of what is possible and needed in the state of Oregon for integrating public art into highway projects.

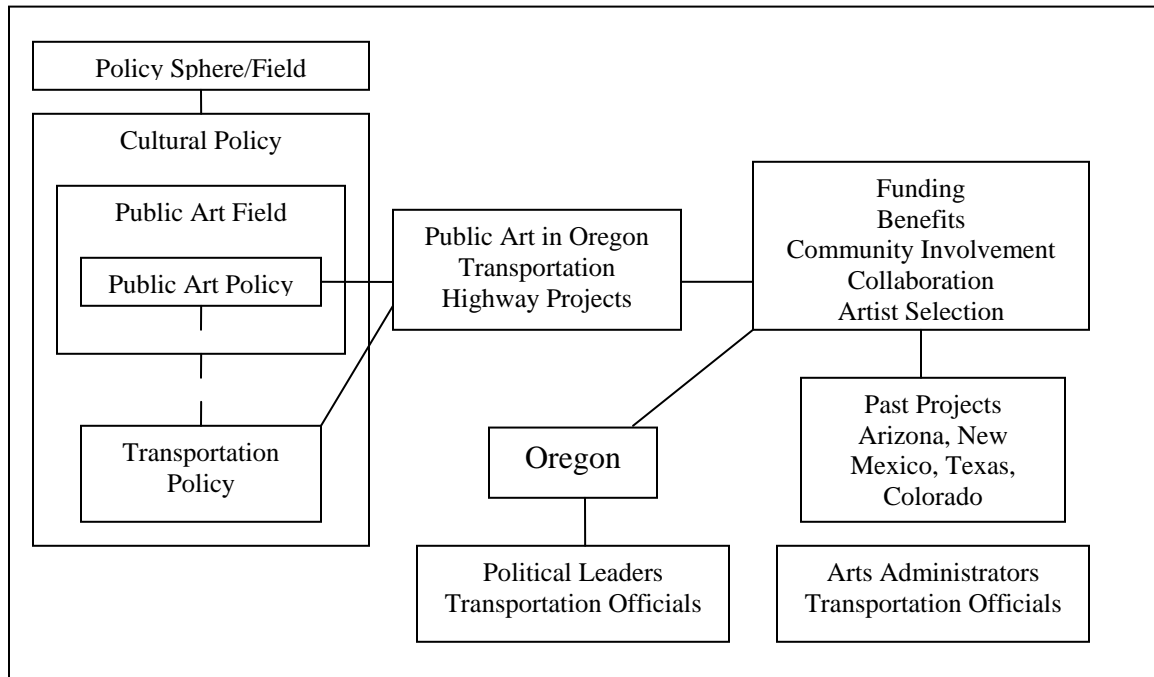


Figure 1.1 – Conceptual Framework



## **Research Methodology**

The purpose of this qualitative study was to discover and understand how the Oregon Department of Transportation can integrate public art into highway transportation projects in a variety of ways.

As a researcher, I place myself in the Interpretive Social Science and Critical Social Science research areas. I have placed myself in these methodological paradigms for two reasons. First, I hope to see the State of Oregon incorporate public art into highway projects throughout the state. Second, in order to see public art integrated into these kinds of projects, I need a clear understanding of the state and federal transportation and public art policies and how other states have brought public art into their highway projects. These paradigms have influenced my research design in many ways. The interpretive paradigm forced me to look at my research from the perspective of those who have successfully brought public art into highway projects. The critical paradigm forced me to explore how and why public art is important to the State of Oregon.

As I conducted this research, I had to be aware of my personal and professional biases in the area of public art in transportation. For ecological reasons, I personally see more value in integrating public art into mass transit projects. Personally and professionally, I do not like bureaucracy because I feel it inherently inhibits the introduction of progressive ideas into transportation management. By bureaucracy, I am referring to two things: the exorbitant amount of paperwork required to accomplish goals and the idea that just because we have always done it that way we should continue no matter how many obstacles may occur. Therefore, it was necessary for me to use patience while conducting this research. It was my observation that many influential professionals in the transportation industry do not think that public art is important to our

communities. I also believe that because of the way transportation projects are funded that convincing government officials to make highway public art as much of a priority as mass transit public art is a difficult pursuit.

Overall, this was a study of how the State of Oregon can integrate public art into highway transportation projects. Transportation policies and goals have changed from the birth of this country to the present. The majority of projects integrating public art have occurred in mass transit, scenic byways, or in rural areas which has required a shift in thinking among a variety of participants to see the value to communities and the projects. Oregon has participated heavily in the inclusion of public art in mass transit and rural highways thus leaving a blank canvas in the rest of the state. This is important to help the State of Oregon create a sense of place, attract tourists, and relieve commuters from the boredom associated with long driving stretches.

A variety of research methods addressed in the next section were used to conduct as thorough a study as possible within a limited timeframe. These included literature reviews, interviews, surveys and a comparative case study. These methods were used to answer the proposed main question:

- How can the State of Oregon integrate public art into highway transportation projects?

It was also used to answer the following subquestions:

- How can the state implement policies that would be conducive to integrating public art into highway projects?
- What types of funding could the state use to bring public art into highway projects?
- How does federal transportation policy affect the integration of public art into highway projects?

- What kinds of highway projects would be appropriate for integrating public art?
- How can arts administrators and transportation officials work together to bring public art into highway transportation projects?
- How can collaboration with the community help to bring public art into highway transportation projects?
- What benefits can occur from integrating public artworks into highway projects?

Through answering these questions it was my objective to inspire transportation officials and others to integrate public art into highway projects. This research can also be used as a guide for arts administrators, transportation officials, and political leaders as practical methods for achieving the goals of aesthetic design in highway projects.

## **Definitions**

### **Public Art**

Public art is any artwork that has received part or all of the funding through public monies and is accessible to the general public as part of their daily lives. Americans for the Arts (2000) defines public art as “. . . accessible to the public, it typically reflects an awareness of its site, both physically and socially . . .” (p. 2). Art pieces contained within the walls of a museum or gallery are not defined as public art due to the limited access of the public.

### **Highway Transportation Projects**

Highway transportation projects are described as any project that pertains to modes of transportation for the individual automobile along the American highway system. These projects can include bridges, overpasses and underpasses, pedestrian walkways over highways, rest areas, and lighting. The projects can be located on interstate highways, rural or historical routes within metropolitan or rural areas.

**Delimitations**

The scope of this research was limited by conducting a case study only in the western states of Texas, Arizona, New Mexico, and Colorado. Within those states, only arts administrators and transportation officials who have previously worked on highway projects that integrated public art were sent survey questionnaires. To limit the research within the state of Oregon, only key political leaders and transportation officials were interviewed.

**Limitations**

Since not all factors affecting the public art projects in the western states of Texas, Arizona, New Mexico, and Colorado could be evaluated, it may be difficult to generalize this study to the state of Oregon. The research may also be interpreted differently by other researchers.

## Chapter Two – Research Design

### **Research Design**

For this study literature reviews, survey questionnaires and face-to-face interviews or telephone interviews and follow-up interviews were conducted to answer the main research question: *How can the State of Oregon integrate public art into highway transportation projects?* A comparative case study of transportation public art projects in other western states was conducted to see what has been done in highway projects and how those communities funded their public art projects. In order to gain a clear understanding of how the public art in highway projects have come into being in other western states and how Oregon can start these kinds of projects, a survey was conducted with arts administrators, and transportation officials from four western states (Appendix B). To get a clear understanding of how transportation officials feel about integrating public art into highway construction projects, interviews were conducted with the Federal Highway Administration representative for Oregon (Appendix C), along with representatives from the Oregon Department of Transportation (Appendix D). The beliefs of state, local, and federal political leaders also needed to be understood. In order to get a clear understanding of our leaders' informed judgments semi-structured face-to-face interviews were conducted. The key political informants included a representative from the Lane County Board of Commissioners (Appendix E), a federal Congressman's District Director (Appendix F), a state Legislator (Appendix G), and an Oregon Transportation Commissioner (Appendix H).

The dominant data collection tool in this research project was a survey to evaluate arts administrators', and transportation officials informed judgments, opinions and

experiences in public art in transportation projects. Survey responses can be collected in a variety of ways, but for this study face-to-face interviews and mailed questionnaires were conducted (Fink & Kosecoff, 1985; Neuman, 2001). The surveys were done in a precise step-by-step manner beginning with planning and ending with data analysis (Calder, 1998; Fink & Kosecoff, 1985; Mertens, 1998; Neuman, 2001). At the same time, the survey was conducted in an ethical manner and problems were expected to occur (McNamara, 1994; Neuman, 2001).

The questionnaire was well thought out to ascertain the best results. A variety of decisions regarding the layout of the survey, the wording of the questions, the types of questions, and the response categories were considered (Fink & Kosecoff, 1985; Kent, 2001; Neuman, 2001).

The layout of the questionnaire can affect the answers or create the problem of non-response (Fink & Kosecoff, 1985; Kent, 2001; Neuman, 2001). Since, as Neuman says, many people refuse to participate for a variety of reasons, strategies were used to entice participation. To overcome the non-response rates, preliminary notification and follow-ups, appeals, and inclusion of a return envelope were used (Mertens, 1998)

The layout of the survey can also help with the problem of non-response. Fink and Kosecoff, (1985), Kent, (2001), and Neuman (2001) all agree that a longer survey is most cost effective, and the educational level of the respondents should be considered when designing a survey. Since arts administrators and transportation officials have higher education levels, the survey was geared toward their educational levels. To make this questionnaire readable, questions were spaced evenly, worded properly, and presented in a particular order (Fink & Kosecoff, 1985; Kent, 2001; Neuman, 2001).

Fink and Kosecoff, (1985), and Neuman (2001) give several suggestions for writing good questions. The survey did not contain jargon, slang, or abbreviations nor was it vague. It is also important not to use emotional language or prestige bias. The survey did not contain words that show favoritism towards integrating public art into one type of transportation project over another. It also did not contain words that show favoritism towards arts administrators or transportation officials. For example, when the question contains persons such as doctors or the president, Neuman says the respondent is more likely to answer based on their feelings toward the person rather than on the question itself. Since the terms “public art,” “arts administrators,” and “transportation officials” were used in the questionnaires, it was necessary to use such terms carefully.

The survey did not contain “double-barreled,” leading, premise, or overly technical questions (Neuman, 2001). As only one topic was addressed per question, the respondents were made to feel as if their answers really matter, and frustration from overly technical questions was avoided.

The order of the questions in the survey can have what Kosnick and Alwin (1987) and Neuman (2001) call context effects. Kosnick and Alwin say that “. . . items presented early may establish a cognitive framework or standard of comparison that guides interpretation of later items” (p. 202). To avoid this problem, the questions were ordered in a particular way with “opening questions” that were easy to answer and non-threatening. The middle questions were either demographic or experience questions that addressed the same topic identified by a short introduction statement. The ending questions were non-threatening.

The questions were either open-ended or closed-ended questions. Mertens (1998) says the best results occur when both types of questions are offered in a survey. In order to get quantitative information such as how many public arts transportation projects someone has participated in, their educational background, and number of years in this profession, closed end questions were included. Qualitative information regarding how the participant feels about how the artworks were integrated into the transportation projects, funding schemes used, and their overall feelings of working with other agencies was garnered through the use of open-ended questions.

A targeted population was used to answer the main question of this research: *How can the State of Oregon integrate public art into highway transportation projects?* The target population for this research was arts administrators and transportation officials who have participated in transportation public art projects. This population was selected through purposive sampling acquired from Magie's *On the Road . . . Creative Transportation Design*. Recruitment letters were sent to key informants from the western states of Texas, New Mexico, Colorado, and Arizona because of the large number of highway projects that have integrated public artworks in those states. All of the participants were adults who most likely had some type of formal education and were of any gender, age, or ethnicity. All were recruited based on their location in the aforementioned states; their profession was either as an arts administrator or a transportation official. Six arts administrators and four transportation officials were recruited. For a timeline of this research see Appendix A.

Through the survey questionnaires, it was expected that the research would give information regarding how public art has been integrated into highway transportation



projects, what funding schemes were used, how the artist was selected, if collaboration occurred, and if the community was involved. It was expected that through face-to-face interviews with key political leaders the research would reveal if the State of Oregon is open to the idea of integrating public art into highway transportation projects. This research benefited the participants by giving them an opportunity to look at how their state has integrated public art into highway projects. Political leaders through the interviews conducted, benefited by thinking about how it might be possible to make the communities of their constituents more livable. The benefits to the general population and society are dependent upon what actions are taken by Oregon transportation officials and political leaders. The fields of arts administration benefited from this research through a clear understanding of how public art has been integrated into highway projects as well as an understanding of transportation and public art policies.

### **Data Collection and Analysis Procedures**

Data for this study was collected through the use of surveys; follow up interviews and face-to-face interviews during winter 2006. Arts administrators and transportation officials were recruited through the letter attached in Appendix L to participate in a survey questionnaire attached as Appendix B. It was expected that the questionnaire would require about thirty minutes at the most for completion. These participants were identified as contacts on completed highway transportation projects that have integrated public art in the western states of Texas, Arizona, Colorado, and New Mexico. The surveys were mailed with a self addressed stamped envelope for return to the researcher. Follow up interviews were conducted based upon how the participant answered the questions and if they were willing to participate in a follow up interview as indicated at

the end of the survey. This was also a basis for requesting further documentation on the projects discussed in the survey and their public art program.

A one time face-to-face semi-structured interview was conducted with the Federal Highway Administration representative for the state of Oregon, who was recruited through the recruitment letter attached as Appendix J. The interview questions (Appendix C) were asked only after the consent form (Appendix K) was signed. This interview took place in the representative's office and required about forty five minutes to conduct. One interview with a representative from the Oregon Department of Transportation lasting about thirty minutes took place in his office after the consent form (Appendix K) was signed and those interview questions can be viewed in Appendix D.

Key political leaders for the state of Oregon at all levels from local to federal were also interviewed face-to-face. These included one representative from the Lane County Board of Commissioners (See Appendix E for interview questions), the federal Congressman's District Director for the state of Oregon (See Appendix F for interview questions), one state Legislator (See Appendix G for interview questions), and one Oregon Transportation Commissioner (See Appendix H for interview questions). All of these political leaders were asked to participate in one interview that took about forty-five minutes to complete through the recruitment letter attached as Appendix J. The interviews with these political leaders took place in their offices only after they signed the consent form attached as Appendix K. The researcher took hand written notes during the interview which was audio taped with the interviewee's consent.

Once the data was collected it was divided into the categories of cultural policy, transportation policy, funding and implementation. The data was further separated by the

participant's job title of arts administration, transportation official, or political leader.

The data collected from the arts administrators and transportation officials from the survey questionnaire (Appendix B) was divided into the following four categories: funding, artist selection, collaboration with other agencies, and community involvement. All documents received were correlated with the surveys and divided by the projects they are related to, a coding sheet is attached as appendix I.

Data from the interview with the Federal Department of Transportation representative for the state of Oregon was divided by any experience they already possess in highway transportation projects that integrated public art. If this past experience exists further division was done by the funding schemes used, community involvement, and their views on what practices would be best for the Oregon Department of Transportation to integrate public art into highway transportation projects.

Data collected from political leaders and a representative from the Oregon Department of Transportation was divided by their views on integrating public art into highway transportation projects. The data was divided by whether or not they think public art should be integrated into highway transportation projects. If so the data was divided by their views on how public art should be integrated into highway projects through the following categories: what funding schemes should be used, community involvement, and collaboration with other agencies.

Confidentiality of the information was maintained through the use of a locked storage device kept in the researcher's locked home office. In the written document, it was impossible to keep some of the participant's views and experiences confidential. Recruitment and consent procedures fully informed research participants of the potential

loss of confidentiality. The information provided by participants was used as a means for recommending the possibility for the inclusion of public art in highway projects in the state of Oregon. It was used as recommendations for best practices for integrating public art into Oregon highway projects. However, once the final document was written and accepted as final requirements for the Masters degree in Arts and Administration, the collected data was destroyed by shredding.

Validity of the findings from the data collection methods was tested in a variety of ways. First good records were kept through the use of coding sheets for the surveys (Appendix B), the interview with the Federal Highway Representative for the state of Oregon (Appendix C), the interview with the Oregon Department of Transportation Representative (Appendix D), the interviews with a representative from the Lane County Board of Commissioners (Appendix E), the federal Congressman's District Director for the state of Oregon (Appendix F), an Oregon State Legislator (Appendix G) and an Oregon Transportation Commissioner (Appendix H). Another means of testing validity was done through member checks. Face validity was used by recycling the data back through the informants to test if what they said is being accurately reported. All interviewees were given the option to review their quotes. They were also contacted to review the sections in the final written narrative that pertains to their comments collected during the study. As another validity technique, thick description of the data collected and analysis was used by the researcher in the written narrative. Finally, data was triangulated across research methods and sources to further ensure validity.

This Masters project was a study of how the state of Oregon can integrate public art into transportation projects. The data collection involved questionnaires, face-to-face

interviews, and a literature review which occurred as shown in the data collection schematic in Figure 2.1. Through this project a set of recommendations in the form of an Executive Summary regarding the views of political leaders on integrating public art into highway transportation projects was given to the Oregon Department of Transportation. Since it was discovered that key political leaders are in favor of integrating public art into highway transportation projects, a set of recommendations on how this might be done was prepared for submission to the Oregon Department of Transportation.

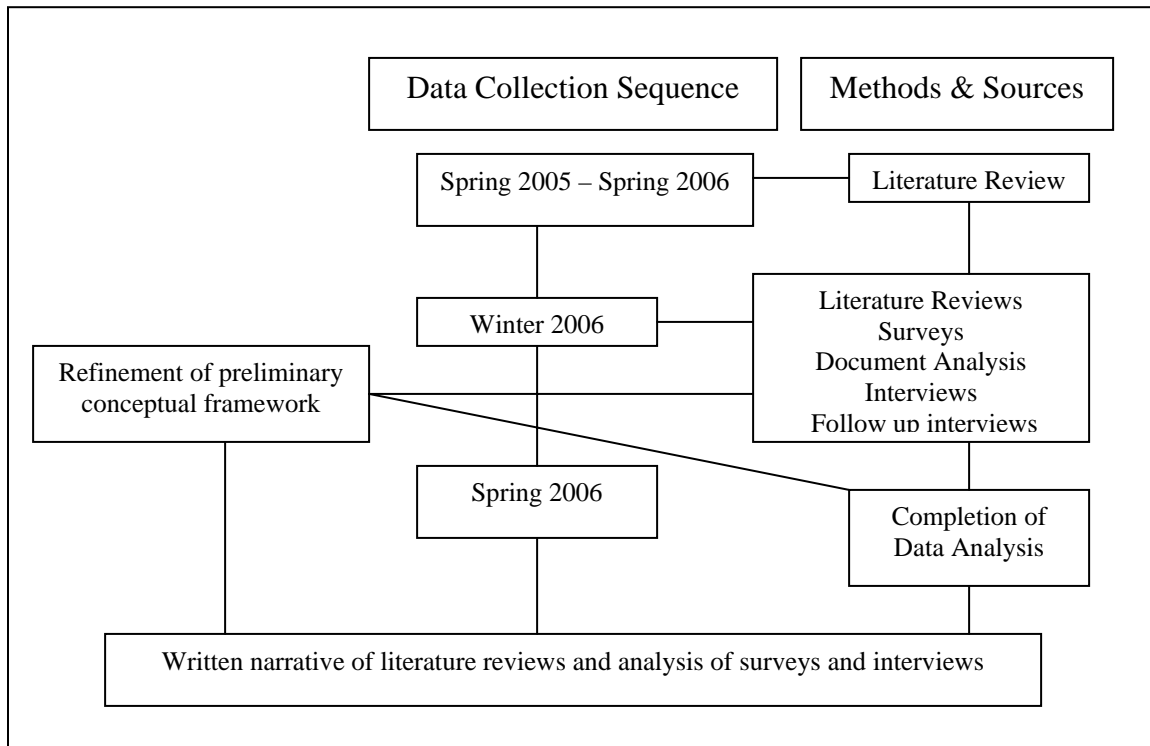


Figure 2.1 – Data Collection Schematic

## Chapter Three – Literature Review

The American transportation system is an integral part of our economy that allows people and goods to move throughout the country via a variety of modes. Transportation policy affects the way in which we live and the development of our country. The long history of transportation policy has a variety of goals that have changed over the years to reflect the needs of the country. At the same time, transportation goals also reflect the changing philosophies of our political leaders as each new policy develops. In the past, transportation systems have often created very ugly landscapes in both the urban and rural areas of our country. Public art has become an integral part of creating a more livable transportation environment. Public art policy has a long history of advancing a variety of goals that reflects the thoughts of our political leaders during new policy administrations. The impact of bringing transportation policy and public art policy together can be seen in all modes of transportation from airports to bus shelters.

An exploration of the historical developments of both transportation and public art policy in the United States reveals the goals and developments in each area. In doing so, a better understanding of how each works together to affect our lives and the funding possibilities of public art in transportation projects will be gained. Thus, exploring both policies will give us a better understanding of how this marriage between transportation and public art has come together to make our communities more livable.

### **Transportation Policy**

American transportation policy has seen enormous changes since the beginnings of this country. Aesthetic design has never been a priority, until the early 1990s when the nation moved from building roads to maintaining roads.

During the nation's infancy, transportation policy was nonexistent. Many government officials felt that creating a transportation policy was an infringement on state's rights. There are, however, two factors that contributed to the development of transportation in America. First, America's early development parallels the early stages of the Industrial Revolution in Britain. This created a need for mechanical advancements in order to develop a faster, cheaper and more efficient means of travel and movement of goods. Second, the immense size of the country and expansion into the interior brought about experimentation in a variety of transportation models ranging from wagon roads to ferries (Dilger, 2003; Stover, 1970).

Transportation construction in these early years consisted of wagon roads, turnpikes, canals, and ferries that were funded by state and local governments through subsidies to private companies. Unfortunately, those companies maintained a haphazard system to move people and goods from place to place until the invention of the steam-powered boat opened the interior which gave a boost to Western settlements. Local governments subsidized canal construction at much higher rates because water transport was vital to a community's economic survival. States also supported the construction of canals by selling bonds and buying stock in companies that built and operated canals (Dilger, 2003; Stover, 1970).

Between the invention of the steam-powered boat and the financial support of state and local governments, America had acquired its first extensive transportation network by 1860 which consisted of four thousand miles of canals. Since the federal government considered transportation beyond postal roads to be outside of their authority, no financial assistance was given to the states. However, during the 1800s many

congressional efforts were made to provide direct cash assistance, especially by representatives in the western states. Funding was provided for things such as removing navigational obstructions from the Mississippi River and the purchase of corporate stock in road and canal companies. The federal government donated over seventy three million acres of land to the states which was auctioned to raise funds for wagon road, canal, and river navigation construction along with flood control. Unfortunately, the states did not coordinate their efforts, so there were no publicly owned long distance thoroughfares in America which made long distance travel difficult (Dilger, 2003; Stover, 1970).

Railroads began to be built during the middle of the nineteenth century, but the funding was still the responsibility of the states until the national government designated railroads as postal routes. The railroads were seen as relevant to the federal government as a means of promoting interstate commerce, but they only supported railroad construction through land grants initially given to only two companies. Smaller lines linked up with the larger systems through the use of a standard gauge for the tracks which created over thirty thousand miles of railroad track by 1860. This standardized track gauge along with the land grants helped railroads to become the dominant long-distance transportation source and birthed many frontier towns in America (Dilger, 2003; Goddard, 1994; Stover, 1970).

Since wagons, steam powered automobiles, stagecoaches and water travel could not compete with the railroads, the turnpike companies began to disappear. The cost-effective means railroads provided for long distance travel eliminated the need for road improvement outside of cities and made canal construction almost nonexistent by the 1880s. Also, the only revenues available for local road construction were in the form of



property and poll taxes. This revenue amounted to so little that existing roads outside of cities became overgrown with brush (Dilger, 2003; Goddard, 1994; Stover, 1970).

The role of private companies in the building of wagon roads, canals, turnpikes, and railroads began to shift in 1887 with the establishment of the Interstate Commerce Commission. This commission was created as a means of addressing the monopolization of transportation by railroads through inflated ticket prices, secret rebates to large suppliers, and bribes to government officials. The federal government became an active participant in determining the physical development and use of the transportation system (Dilger, 2003; Goddard, 1994; Stover, 1970). According to Dilger (2003) the commission “was authorized to prescribe just, reasonable, and nondiscriminatory rates; grant or deny operating authority to common carriers; approve or deny proposed consolidations and mergers of carriers and forwarders; and investigate alleged violations of antitrust laws . . .” (p. 11). The federal government attempted to prevent monopolies and encourage price competition. These goals were solidified through the passing of the Sherman Anti-Trust Act which made it impossible for railroads to merge (Dilger, 2003; Goddard, 1994; Stover, 1970).

At the same time the railroads were building networks for long-distance travel, the cable car began providing city dwellers with an efficient means of navigating the urban landscape (Goddard, 1994; Jackson, 1985). By the 1890s, electric streetcars were operating in over 100 American cities, which further ended the reliance on horse drawn carriages for city travel (Dilger, 2003; Goddard, 1994; Jackson, 1985; Stover, 1970). However, the cost and difficulty of operating and maintaining the streetcar system meant only limited routes could be offered. Problems such as a lack of passengers, inefficient

use of electricity, and unreliable braking systems contributed to the demise of the cable cars in American cities. The rise of the automobile industry was also a contributing factor to their demise. Even though in 1919 the trolley systems operated with sufficient passengers, General Motors secretly began to purchase trolley systems throughout the United States through a number of front corporations. More than 100 trolley systems were purchased, completely dismantled and turned into bus lines stocked with new buses that were manufactured by General Motors. This elimination of the trolley systems gave the impending postwar reign of the automobile an opportunity to proceed without much further challenge (Goddard, 1994; Jackson, 1985).

Automobile advocates were vocal long before the demise of the trolley systems in America. Even though automobiles were still very limited in 1900, this did not stop a lobbying group consisting of farm organizations and bicycle clubs from starting the Good Roads Movement. Along with this movement came Henry Ford's Model T and the American Automobile Association in 1902, which had an enormous impact on transportation policy. By 1915 the public's demand for improved roads in both cities and rural areas had intensified as a result of the increased availability of automobiles to Americans. However, the national government's support of road construction only began to occur after the 16<sup>th</sup> Amendment established the national income tax. In spite of this legislative development, railroads still continued to be the predominate mode of long distance travel in the United States. Automobile travelers faced uncertainty in the form of unpaved roads, unidentifiable routes and scarce gas stations (Dilger, 2003; Goddard, 1994; Jackson, 1985; Stover, 1970).

In 1916 the Federal Road Act of 1916 was created and required states to establish a highway department to oversee operations, set priorities and make detailed plans. All forty-eight states had a road agency by 1917 which marks the beginning of a centralized and professional highway policy in the United States. The grants offered to states were in the form of fifty-fifty matching funds which led to the adoption of gas taxes with Oregon being the first state in 1919 and by 1929 every state had adopted these types of taxes. World War I halted government funding for the expansion of road construction and improvements. The railroads proved to not be equipped to handle the demand of a wartime economy which led to the establishment of the Federal Highway Act of 1921. The Act focused on creating a system of roads and bridges with the capability of moving both troops and supplies over long distances in a national emergency. This goal was accomplished by concentrating the program's funds on interstate roads and a connected system of highways (Dilger, 2003; Goddard, 1994; Jackson, 1985; Stover, 1970).

Automobile travelers still faced the possibility of becoming lost until 1925 when the establishment of the Bureau of Public Roads brought about uniform road markings such as east-west routes having even numbers and north-south having odd numbers. The 1920s, called the "golden age" of highway building, saw over one billion dollars spent on highway projects which was only slowed by the Great Depression and World War II. The 1930s brought about many road construction projects as an overall effort to combat unemployment and as a means for dealing with the increased number of automobiles on the road. The federal government also imposed a gasoline tax to address their budget deficit but put the funds into the general revenue account rather than designating them for transportation projects (Dilger, 2003; Goddard, 1994; Jackson, 1985; Stover, 1970).

Trucks began competing with the railroad system for the movement of goods over short distances. Due to the heavy regulation of the railroad and price competition between the two industries, government officials worried that a collapse of both would occur. This led to the creation of the Motor Carrier Act of 1935 which gave the Interstate Commerce Commission the power to designate truck routes, oversee mergers within the industry, and regulate shipping rates (Dilger, 2003; Goddard, 1994; Jackson, 1985; Stover, 1970).

In spite of growing legislative direction, the haphazard nature of road development continued until World War II. As the United States anticipated entry into World War II gasoline taxes were increased, but again these funds went into the general fund and were not set aside for highway projects. The highway lobby strongly opposed the diversion of gas taxes and routinely published a comparison of gas tax dollars raised and the amount appropriated for highways. After the war, national funding for highway and bridge construction increased (Dilger, 2003; Goddard, 1994; Jackson, 1985; Stover, 1970).

In the late 30s and early 40s, an idea to construct a national expressway was explored through a National Interregional Highway Committee that was appointed by President Franklin D. Roosevelt. In January of 1944 the committee published a report which recommended the construction of a national highway system along with auxiliary urban routes. Even though Congress authorized \$20 billion for a National System of Interstate Highways through the Federal-Aid Highway Act of 1944, the wartime budget only allowed for token amounts for the construction. Another obstacle to highway construction at the time was a lack of consensus among city planners, local government

officials, and highways engineers on how to achieve this goal. They clashed over such issues as the location of and access to the highway (Dilger, 2003; Goddard, 1994; Jackson, 1985; Stover, 1970).

The shared goal of the numerous federal highway acts from the early 1900s to the 1940s was “to get the farmer out of the mud.” The Federal Aid to Highway Act of 1956 changed this focus and set an agenda of building an interstate highway system which was completed in 1991. After the war, an explosion of both car and truck ownership occurred leading to increased traffic congestion and angry motorists. As a means of dealing with this problem, state and local governments issued bonds for road and bridge construction as well as passing legislation prohibiting the diversion of gas taxes for non-highway purposes. However, they soon began to realize that they lacked the necessary resources to meet the growing demand of automobiles (Dilger, 2003; Goddard, 1994; Jackson, 1985; Stover, 1970).

Many members of Congress in 1953 began to express interest in reexamining the funding of a complete, national interstate system because it was seen as a way to boost the country’s economy. President Dwight Eisenhower was an advocate of road-building projects as a means of defense but the Korean conflict made funding increases impossible. After the conflict ended, he focused on highway construction by creating a President’s committee on the National Highway Program. The committee recommended that the government go forward with a national highway system, which became the focus of the federal government through the Federal Aid to Highway Act of 1956. This goal became even more focused through the creation of the U.S Department of Transportation in 1966 with a deadline of 1972 being set for completion of the interstate highway system. Due

to the Vietnam War, the completion date of the highway system was extended to 1973 and then to 1974. Environmental issues, the Arab oil embargo, and mass transit groups all became hindrances in the completion of the system (Dilger, 2003; Goddard, 1994; Jackson, 1985; Stover, 1970).

A utilitarian design style prevailed and aesthetic design was never a part of the highway system construction in those early years. It wasn't until 1977 that the issue of aesthetics in highway design began to be discussed when President Carter "asked federal agencies to support projects which contribute to the architectural and cultural heritage of local communities" (Thurber, 1980, p.3). That same year, the Department of Transportation created an Ad Hoc Task Force on design, art, and architecture in transportation. The goal of this task force was to study how the Department of Transportation could encourage the use of the design arts in planning, construction, and operation of transportation (Heder, 1980; Thurber, 1980). Since the early road builders came from a background of railroad building, the land was seen as an obstacle and roads as mere traffic carriers (Heder, 1980). Heder says this view led to "... the neglect of their potential as form givers and for revealing the landscape by providing a unique, moving perspective" (p. 87).

It was not until the passage of the Intermodal Surface Transportation Act (ISTEA) in 1991 that a funding opportunity for public art in transportation projects was created (DeFazio, 2005). This legislation funded highway projects at an unprecedented share of 90% of interstate construction and provided for funding of mass transit. The National Economic Crossroads Transportation Act (NEXTEA) in 1996 and the Transportation Equity Act for the 21<sup>st</sup> Century (TEA-21) in 1998 were reauthorizations of ISTEA. The

latest reauthorization was the Safe Transportation Equity Act: a Legacy for Users (SAFETEA-LU) which passed in August of 2005 (DeFazio, 2005).

The process of attaining funding for transportation projects begins at the local level. ISTEA, NEXTEA, TEA-21, and SAFETEA-LU require a planning process that is cooperative, continuous and comprehensive for making transportation investment decisions that affect metropolitan areas (DOT, 1997). Most states follow a similar planning process. Using Oregon as an example, the following is a description of the process. In Oregon, this process begins by city and county governments coming together as the Metropolitan Planning Organization (MPO) to discuss possible transportation projects. Once the projects are decided upon, a list is sent to the Roads Advisory Council, which identifies the projects with the highest priority and community support. Out of this list the MPO selects ten projects and sends their selections to their county board of commissioners for final review. Once the board decides on the final projects, the regional representative attends a statewide meeting in which the Oregon Transportation Commission (OTC) selects projects that are “shovel-ready” – puts people to work and are a major priority. Upon approval from the OTC, the projects are included in Oregon’s four-year transportation improvement program – the State Transportation Improvement Program (STIP) (Open for Business, 2005).

Funding for state highway projects is obtained through federal dollars distributed in the form of block grants (Dilger, 2003). Some states will supplement those funds through legislation to address particular problems. For example, the Oregon Transportation Investment Act (OTIA) of 2001 identified a gap in funding for the repair of roads and bridges and created a fund of approximately \$2 billion. The majority of the

funds from OTIA are earmarked for enhancement of freight systems and bridge repair and replacement (Open for Business, 2005). Gas taxes and registration fees can also add to a state's funding sources for transportation projects but they may be restricted by law. For example, the Oregon Constitution limits the use of these funds to maintaining, operating, and improving roads and bridges (Oregon Department of Transportation (ODOT), 2005).

Flexibility for incorporating public art into transportation projects lies in the federal funding through ISTEA, NEXTEA, TEA-21, and SAFETEA-LU which contains over twenty programs for funding transportation projects (Department of Transportation, 1997; ODOT, 2005). However, a review of these bills reveals that public art is not specifically addressed in any of the programs (H.R. 2950, 1991; H.R. 3675, 1996; H.R. 2400, 1998; H.R. 3, 2005). However, the Transportation Enhancements (TE) program provides opportunities for public art and good design (DOT, 1997; Douwes, 2005; Reagan, 2005). The purpose of this program is to include "transportation-related activities that are designed to strengthen the cultural, aesthetic, and environmental aspects of the Nation's intermodal transportation system" (DOT, 1997, p. 15).

There are twelve eligible categories of transportation enhancements that offer an opportunity for creative design. These include the following:

- Pedestrian and bicycle facilities
- Safety and education related to pedestrian and bicycles
- Acquisition of scenic easements and scenic or historic sites
- Scenic byways programs
- Landscaping and other scenic beautification
- Historic Preservation
- Rehabilitation and operation of historic transportation structures



- Preservation of abandoned railway corridors
- Control and removal of outdoor advertising
- Archeological planning and research
- Environmental mitigation
- Establishment of transportation museums (DOT, 1997; Douwes, 2005; Reagan, 2005).

Thus far, half of the funds have been used for pedestrian and bicycle projects, a quarter have been related to historic preservation, and another quarter has been used for scenic byways. According to Douwes (2005), the selection process for TE projects is different for each state but proposals must be submitted to each individual State Department of Transportation. Projects that benefit two or more categories will be given extra credit by their state, possibly making funding approval easier. TE projects offer an opportunity for creative design on sidewalks, bridges, retaining walls, sound barriers, light poles, landscaping, visitor centers, etc. Collaboration with youth conservation and service corps to perform TE activities is encouraged by the Federal Highway Administration (Douwes, 2005).

One TE program that is used quite often is the Scenic Byways program. The Scenic Byways program has been around since May 1988 when concurrent programs were established with the USDA Forest Service and The Bureau of Land Management. ISTEA incorporated this program into its legislation as part of transportation enhancements. Most states have now established a scenic byways program even though it is not required. Many states, such as Oregon, have a long history with this type of program. As early as 1913, Oregon established their highway department and began to develop their roads to complement and preserve natural resources (Yamanda, 2003).

The Scenic Byways program recognizes roads for outstanding qualities by designating them as either National Scenic Byways or All-American Roads. The difference is that All-American Roads are a destination unto itself whereas National Scenic Byways must have regional significance. In order to get this type of designation, the Federal Highway Administration requires a corridor management plan that addresses strategies for achieving goals and addressing certain points. These points include an identifying map, assessment of the intrinsic qualities, a listing of agency partnerships, safety, a plan to enhance the visitor's experience including signage and facilities (Yamanda, 2003).

From a public art perspective, enhancing the visitor's experience provides the greatest opportunity. According to Yamada (2003), "Planners and designers are faced with creating a unique, recognizable byway image while sensitively integrating facilities into the surrounding landscape and local community" (p. 29). The design of scenic byways includes things such as the portal entry, orientation, visitor centers, identification and interpretive signs, vista points, and rest areas (Yamada, 2003).

Even though many opportunities exist for integrating public art into highway projects, one contributing factor that inhibits this is the flexible funds component of ISTEA and TEA-21. Flexible funds allows for transfers from one mode of transportation to another which has resulted in ". . . a significant increase in funding available to the nation's transit systems and projects" (Transportation Research Board, 2002, p. 3). Title 23 of ISTEA and TEA-21 allows states to formally transfer funds from the Federal Highway Administration to the Federal Transit Administration. Therefore,

the federal gas taxes that fund highway projects are diverted to mass transit projects (Transportation Research Board, 2002).

Transportation goals have moved from just making local roads passable to creating an interconnected highway system. The many pieces of enacted legislation have contributed to creation of an interconnected transportation system without much regard for aesthetics. Those projects that have included aesthetic design have been mostly in light rail which creates very few appealing highway corridors in many areas of the country. However, it is possible to integrate aesthetic design into highway projects in numerous ways. Public Art Policy discussed in the next section reveals how this policy developed. It also reveals how transportation and public art policies have come together in the integration of public art into highway projects.

### **Public Art Policy**

Much like transportation policy, there was no policy regarding the arts in America during the birth of this country as most Americans were focused on the essentials of survival and making opportunities for future generations. This is evident in John Adams statement as referenced in Cummings (1991)

. . . he had to study politics and war, that his sons could study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music and architecture (p. 32).

However, it was understood that the arts were essential to the welfare of the state and its citizens. Adams also viewed government's sponsorship of art as crucial to the

progress of a new country and a mark of our place in the history of civilized nations (Senie & Webster, 1992). George Washington in 1788 also said “that both arts and sciences are essential to the prosperity of the state and to the ornament and happiness of human life” (National Endowment for the Arts, 1976, p.10).

This is not to say that public art was not created during the early years of the United States. However, most of the public art that was created followed the European models of depicting leaders or heroes and were either narrative or symbolic in form (Goldstein, 2005). Public art in those early years was “neoclassical” because it symbolized our understanding of the republican ideals of the new United States. Neoclassical images that were so prevalent in early 1770s America were seen to possess such “. . . republican ideals as liberty, commercial prosperity, and bucolic simplicity” (Winterer, 2005, p. 1264). The images included classical goddesses such as Liberty and Minerva as well as eagles and triumphal arches. According to Winterer (2005), the symbolism “. . . announces the new nation as a Rome reborn” (p. 1265).

Even though America had no written policy and no time for the pursuit of the arts, public art was used as a way of notifying Americans of the guiding principles behind this new nation. Throughout the late 1700s, the United States voted to erect memorials to a war and a peace treaty. The first, in 1781, was to honor the end of the War of Independence and consisted of a marble column adorned with emblems. Later, a bronze equestrian of General Washington dressed in Roman attire with a laurel crown was proposed. Neither was ever erected because Congress never intended to, but voting for the projects was a means of honoring those events (Senie & Webster, 1992). During the early 1830s, murals were painted by John Trumbull in the capital rotunda depicting key

events of the nation's history as a means of teaching United States history. Another four paintings by Trumbull were commissioned as contemporary accounts of the Revolutionary war. National politics at the time was moving from Republican sovereignty to popular rule and the paintings were used as a means of showing that the people established the Constitution (Webster, 1992).

One problem facing the United States in erecting public art was that there were few Americans who possessed the skills to execute public art on a monumental scale. In the late 1800s artists began traveling to Europe for training at the Ecole des Beaux-Arts. Upon their return to the United States, a tradition of public art and architecture based on the Italian Renaissance and French Beaux-Arts theory was established. The World's Columbian Exposition held in Chicago in 1893 brought about these theories and a concept of unifying the arts and was the basis of the City Beautiful movement of the 1890s. This American Renaissance ended with World War I and discussion of the arts in America began to increasingly question the value and styles of art. Much of the debate surrounded what was an appropriate memorial for war and whether it should be celebratory or conciliatory and this continued to be the questions for the next war as well (Senie & Webster, 1992).

In 1927, without any statutes, laws, or guidelines, the beginnings of the Percent for Art model began with the first artworks to adorn the public buildings of the Department of the Post Office, the Department of Justice, and the National Archives. Of course government support of adornment of buildings was not new. During those early years of Beaux Arts architecture, pediments were designed to be filled with allegorical figures along with reliefs and plazas. Overall, the government spent more of the

percentage of their budget on these public art adornments than is spent today (Wetenhall, 1993).

The first actual public policy on the percent-for-art concept dates back to the New Deal and the Treasury Department's Section of Painting and Sculpture which set aside one percent of a federal building's cost for artistic decoration. In 1934, the Federal New Deal program organized by Henry Morgenthau Jr. began which included the Works Progress Administration (WPA), the largest art program ever undertaken by the federal government. The Works Progress Administration's Art Project "sought to aid artists by employing those who were already on relief" (Park & Markowitz, 1992, p. 134). Overall, the purpose of this program was to put people, even artists. It was important to include artists in the work programs as "Many feared that if the depression continued for very long a generation of artists would be lost and a fatal blow would be dealt to American culture" (Park & Markowitz, 1992, p. 131). It was also believed that the fine arts went hand in hand with a strong economy. Along with the economy, the psyche of the American people was a concern. According to Park and Markowitz (1992) it was thought that art might actually help the people weather the depression by giving meaning and hope to their lives.

Through the WPA, the Treasury Department provided for decoration of federal buildings through two programs: the Treasury Relief Art Project which employed artists on relief and the Treasury Department's Section of Painting and Sculpture which later became the section of Fine Arts (Bustard, 1997; Contreras, 1983; Park & Markowitz, 1992). The WPA set aside one percent of the cost of new federal buildings for their embellishment and supported public art that related to local history and national ideals

(Senie & Webster, 1992). It also focused on collectivity, moving away from individualism which included communal and government symbols. The Section commissioned artists of every political persuasion, race and gender. “Its goal was to create a contemporary American art, neither academic nor avant garde, but based on experience and accessible to the general public” (Park & Markowitz, 1992, p. 136). Therefore, Park and Markowitz say that “Artists created a public art expressing the ideals, fulfilled and unfulfilled, of that era” (p. 136).

In order to fulfill the government’s goals of collectivity and communalism, the program was committed to making art a part of daily life in the cities, small towns, and the rural areas across the country. The most prevalent use of this philosophy can still be seen in the many murals found in post offices across the country. Park and Markowitz (1992) say this government agency included art most often because it was seen as a symbol of government efficiency, permanence, and service. Most would expect that the artwork in the post offices would have included symbols of power by depicting national heroes or emblems (eagles, flags), but instead the local communities were mirrored, thus the primacy of the welfare of the ordinary citizen was stressed. This helped to convey the main objective of the program which was “to develop local cultural interests throughout the country” (Park & Markowitz, 1992, p. 136). The artworks produced became a part of states and local municipalities rather than federal institutions (Bustard, 1997; Contreras, 1983; Park & Markowitz, 1992). The New Deal programs existed for nine years but ended in 1943 because of the war effort (Bustard, 1997; Contreras, 1983; Park & Markowitz, 1992). Another reason the programs stopped in spring of 1943 was “because

work relief was extremely controversial and accepted only as a stop-gap measure” (Park & Markowitz, 1992, p. 134).

Although the percent for art program through the WPA was officially disbanded, the concept was later revived as an attractive model on which to base new programs. The General Services Administration in 1953, as well as the Veterans Administration in 1970, established percent for art programs to include sculptural or mural decoration (Wetenhall, 1993; Wickersham, 1993). During the late fifties and early sixties, architecture’s emphasis on unadorned functionality produced many structures that were viewed negatively by government officials and the public, which caused cities to respond by creating percent-for-art programs, with Philadelphia being the first in 1959 (Becker, 2004; Finkelppearl, 2000; Wetenhall, 1993; Wickersham, 1993). Other cities and states began to create percent for art legislature for a variety of reasons and over the years a variety of agencies across America adopted the concept (Wetenhall, 1993; Wickersham, 1993). Currently the vast majority of public construction projects function under the auspices of percent for art programs (Becker, 2004; Wickersham, 1993).

The percent for art model continued to be developed by the Kennedy Administration in 1962 when it created “Guiding Principles for Federal Architecture,” a set of guidelines leading to a mandate for fine art in public buildings. From the Guiding Principles a three point policy emerged requiring a buildings design be acquired from the finest American Architects; no official style would be allowed to develop; and attention had to be paid to the building sites for both location and beauty. The background for these principles was the belief that the urban American landscape had become ugly and that federal architecture had set a standard of conformity and mundane structures. This



began the art in architecture program but because of budget pressures from the Vietnam War, the program was suspended in 1966. Fortunately, the Federal Fine Arts and Architecture Act of 1969 and the General Services Administration in 1972 reinstituted the art in architecture program. Both programs have become major commissioners of modern public art in America (Larson, 1983; Wetenhall, 1992).

Before the creation of the General Services Administration, the Kennedy Whitehouse made national cultural policy a public concern. In 1953, President Kennedy formed a commission to conduct a comprehensive study on government and art. The study conducted by the Commission of Fine Arts which essentially studied itself celebrated the status quo and called for no changes. Later in December 1961, President Kennedy invited August Heckscher to become a special consultant on the arts and his first assignment was to conduct an inventory of all the cultural activities in America. He looked at everything from the construction of federal buildings to the tax structure. Heckscher's final report *The Arts and the National Government* contained three recommendations; first that the office of special consultant becomes a full time position within the White House, second that the president convene a Federal Advisory Council on the Arts, and third that a National Arts Foundation be created. President Kennedy had already established the Council but his assassination prevented the naming of council members. Luckily, President Lyndon Johnson appointed the members and in September 1965 the National Endowment for the Arts and the Humanities was established (Binkiewicz, 2004; Independent Commission, 1990; Larson, 1983; Wetenhall, 1992).

In 1966, chairman Roger Stevens of the National Endowment for the Arts (NEA) appointed an advisory council to create a National Award of Excellence for the

commission of a sculpture to be given to a city for public display. Out of this came the idea for the NEA's Art in Public places program that started with the appropriation of funds to study the practicality of the program. This was done by commissioning sculptures for three cities across the country. The first of which was Alexander Calder's "La Grande Vitesse" in Grand Rapids, Michigan. This original program consisted of a joint panel system that included three art professionals chosen by the NEA and three local representatives. (Beardsley, 1981; Becker, 2004; Senie & Webster, 1992)

The Art in Public Places program at the NEA continued to evolve throughout the seventies and by 1973 the NEA guidelines had changed to include painting, photography, and prints. It also broadened the definition of public places to include airports, subways, and highways, along with the usual city sites. Several separate grant categories were established with only small amounts of funding and in 1974 a category was added for young artists and experimental works (Beardsley, 1981).

In 1979, major revisions were made to the guidelines to encourage more thorough and realistic planning. The awards originally were given on the basis of the site and its potential as a place of public art. Therefore, the process of artist selection, fundraising, and community preparation did not occur until after the grant was awarded. This led to failure because the recipient communities were not prepared to assume their many responsibilities. After the changes, the joint panel system was eliminated and applicants were required to establish their own selection procedure. The applicants were also required to submit a letter of intent to the NEA six months in advance of the final grant application. A letters of intern advisory panel was instituted to review the preliminary applications and make recommendations to the applicants. The final applications

included the following: artist selected, proposed site, description of selection process, evidence of support, and a description of the methods used to gain an informed response from the community (Beardsley, 1981; Binkiewicz, 2004).

The culture wars from the late 1980s to the mid 1990s nearly resulted in the elimination of the NEA (Binkiewicz, 2004). However, the Independent Commission (1990) recommended a restructuring that focused on artistic excellence and is inclusive of our pluralistic society. The NEA had approximately 120 granting programs that became four granting areas after the restructuring was complete. These four broad and balanced categories included heritage and preservation, education and access, creation and presentation, and planning and stabilization (Dewey, 2006). Today, the NEA has fifteen discipline granting areas – arts education, dance, design, folk and traditional arts, literature, local arts agencies, media arts, museums, music, musical theater, opera, presenting, state and regional, theater, and visual arts. According to the NEA website “Grants in the visual arts support projects undertaken by organizations that encourage individual artistic development, experimentation, and dialogue between artists and the public through exhibitions, residencies, publications, commissions, public art works, conservation, documentation, services to the field, and public programs” (NEA). This granting area has made it possible for public art programs to flourish and grow across the country.

As of 2004, there were more than 350 public art programs, 81% of which were housed within a public (government) agency such as an office of cultural affairs, arts commission, or some other operating department. The pieces commissioned represent about 49% of the nation’s completed public art projects, most of which have been funded

through percent for art programs. Other funding schemes include annual appropriation, departmental allocation, hotel/motel tax, sales tax, tax increment financing, development fees, foundation grants or private gifts, corporate sponsorship, benefit auctions, and fundraising events. Public art initiatives can also be found within state departments of transportation, neighborhood revitalization programs and community development corporations. Today we see federal support for public art through such programs as the United States Department of Transportation's TEA-21 (now SAFETEA-LU) and Art & Community Landscapes, a partnership of the National Park Service, the New England Foundation for the Arts and the NEA (Becker, 2004).

Transportation policy and public art policy have intersected to create numerous public art projects. For example, collaboration between the New Mexico State Highway and Transportation Department and the Art in Public Places Program of New Mexico Arts resulted in the commission of ten monumental landmarks which honor and celebrate Route 66 and El Camino Real along with the nine communities throughout the corridor. The Cultural Corridors program received funding for each of the \$100,000 commissioned pieces in the following way: 75% Federal Highway Transportation Enhancement funds, 15% state funds, and 10% local funds. Along with that funding, each community committed \$10,000 to the Cultural Corridors projects and large in-kind donations of time, land, maintenance and services made these projects a success. The Cultural Corridors program received a prestigious award for "Best Practices for Byways" in 1998 through the Federal Department of Transportation, American Association of State Highways and Transportation Office, and America's Byways Resource Center for those public artworks (Minette, 2005).

Transportation and public art policies have evolved from being completely separate to becoming intimately interconnected. This has created an opportunity for public art within our highway system that enhances the livability of our communities and makes travel a more enjoyable endeavor. The possibilities for bringing public art into transportation projects are inherent in the legislation of both policy areas and are only limited by our imagination. Even though these two policy areas are not connected by any type of legislation, transportation and public art policies have come together at the federal, state and local levels. Figure 3.1 summarizes the policies in both transportation and public art at the federal, state and local levels, as well as who makes the decisions at each level.

	Transportation Policy	Decision Makers	Public Art Policy	Decision Makers
Federal	ISTEA – 1991 NEXTEA – 1996 TEA-21 – 1998 SAFETEA-LU -2005	Federal Highway Administration	Percent for Art – 1950s WPA – 1934-1943 General Services Administration NEA – Art in Public places	Federal Government
State	Federal Block Grants STIP OTIA -2001 Gas Taxes	Oregon Department of Transportation, Roads Advisory Council, Oregon Transportation Commission	Percent for Art and various other programs.	State officials, selection committee members
Local		City and County governments, Metropolitan Planning Organizations	Percent for Art and various other programs.	City and County governments, selection committee members.

Figure 3.1 – Transportation and Public Art Policy Comparison

## Chapter Four – Comparative Case Study

### Introduction

The data collection methods employed for this research included surveys sent to transportation officials and arts administrators in the four western states of Arizona, New Mexico, Texas, and Colorado. Since the study focused on the Oregon Department of Transportation integrating public art into highway transportation projects, the beliefs and informed judgments of political leaders and transportation officials were conducted through interviews. Face to face semi-structured interviews were conducted with Peter Sorenson of the Lane County Board of Commissioners, Oregon State Representative for District Eleven Phil Barnhart, District Director for Congressman Peter DeFazio's office Karmen Fore, Division Administrator for the state of Oregon from the Federal Highway Administration David Cox, Oregon Department of Transportation Representative Doug Tindall, and Gail Ackterman from the Oregon Transportation Commission. These methods were used to answer the following proposed main question:

- How can the State of Oregon integrate public art into highway transportation projects?

The methods were also used to answer the following subquestions:

- How can the state implement policies that would be conducive to integrating public art into highway projects?
- What types of funding could the state use to bring public art into highway projects?
- How does federal transportation policy affect the integration of public art into highway projects?
- What kinds of highway projects would be appropriate for integrating public art?
- How can arts administrators and transportation officials work together to bring public art into highway transportation projects?
- How can collaboration with the community help to bring public art into highway transportation projects?

- What benefits can occur from integrating public artworks into highway projects?

The following two chapters will reveal the results of these methods used for data collection. Chapter four will discuss the findings from the surveys and documents from the four western states of Texas, New Mexico, Arizona, and Colorado as a means of revealing how those states have integrated public art into their transportation projects. Chapter five will discuss the findings from the interviews and a document analysis of the public art program in the state of Oregon. These interview findings will allow for a clear understanding of political leaders and transportation officials are view regarding the integration of public art into highway transportation projects. The state of Oregon public art program document analysis will allow for an understanding of what is happening in the area of policy presently within the state. The findings will be reported as a discussion of the following topical areas: funding, benefits, collaboration, community involvement, and project types. However, the interviews discussed in chapter five will also include the area of advocacy as a means of discovering how the political leaders view their role in policy regarding public art in highway transportation projects.

### **Survey Findings**

The surveys (Appendix B) were organized in three sections as a means of obtaining both quantitative and qualitative information. The first section pertained to the professional background of the participants as a means of understanding the framework in which they were answering the questions. The second section focused on highway transportation projects in order to gather information about funding methods, community benefits, collaborations between agencies, and community involvement. The last section included questions about the artist selection process. Along with the surveys some of the

respondents sent additional documents from their public art program such as policies or enacted ordinances. The following is a synopsis and analysis of the results from those surveys, and a document analysis.

Before delving into how the participants responded to the survey, a short discussion of who was recruited and the response rate will bring greater understanding to the overall results. The survey was sent to six arts administrators, and four transportation officials in the four western states of Arizona, New Mexico, Texas, and Colorado. A total of five surveys were returned equaling a 50% response rate with every state recruited responding except New Mexico. Of the responses returned three are employed in a city or county agency and two are employed with a department of transportation. The job titles of those in city or county agencies included Public Art Program Director, Public Art Coordinator, and Cultural Services Supervisor. The department of transportation respondents included a Senior Project Manager and a Designer. All of the respondents hold a Bachelors degree in the fields of fine arts, psychology, art history, architecture, parks and recreation administration, business, and civil engineering. This information suggests that arts administrators are more likely to be involved in public art and that a degree above a bachelor's or in arts administration is not a requirement

Now that a clear understanding of who responded to the surveys has been revealed, a discussion of their responses will illuminate the funding methods, benefits, collaboration between agencies, and community involvement used in their public art programs. Three different types of funding methods were used by the respondents to integrate public art into their highway transportation projects, with most using more than one method. Three participants used funding from the federal government; three used



funding from their state transportation agency; and three used a percent-for-art model. One of the respondents who used a percent-for-art program indicated that it is part of their capital improvement monies for transportation. This finding suggests that one particular model of funding is not required and that it is possible to combine many funding sources for integrating public art into highway transportation projects.

A variety of benefits are enjoyed by the communities that integrated public art into their transportation projects. All five respondents stated that some kind of benefit was received by the community. One respondent stated that tourism was increased; two stated that vandalism was decreased; four stated that community pride increased; and all five stated that the projects created a sense of place or place markers. These benefits were measured in a variety of overlapping methods. All five stated they received comments from community members and four stated the benefits were measured through discussions with community leaders. Only one respondent stated that surveys were conducted to reveal the benefits within their community. The findings on benefits suggest that a variety of benefits can be enjoyed by the community, but the most often enjoyed is a sense of place. It also suggests that it may not be necessary to conduct a formal survey to measure the perceived benefits of community members and leaders.

Some of the respondents indicated that collaboration was a part of the projects or was discussed as an option. Out of the five respondents, four indicated that they actively discussed collaboration, but only three actually pursued this option. One respondent said that collaboration was not pursued because the monies for the project are city funds. Another stated that the project went through a panel review process for artist and project selection. The collaborations that did occur were with a variety of agencies that included

city and state government agencies, community organizations, business groups, the Tucson/Pima Arts Council, and the Texas Parks and Wildlife Department. The projects enjoyed benefits by collaborating with other organizations or agencies. Two of the respondents indicated that better communication with the public occurred and the other three respondents indicated that a better design for the project was achieved. These findings suggest that the collaboration between agencies may be valuable to the overall project.

Another type of collaboration is the involvement of the community which needs to be measured and discussed separately from collaboration between agencies. Four of the respondents indicated that the community was involved in the planning process at various stages. Three respondents stated that the community was involved before the design phase; two said the involvement was after the design phase; three said the community was involved in the artist selection; and four stated that the community was involved in public meetings on the proposed plan. One stated that the community actually worked with the artist. Every respondent stated that the project and the community received overlapping benefits from involving the community in the process. Four indicated that the community was more accepting of the project and five stated that the project became a source of pride for the community. Only one stated a better design was achieved through involving the community. One respondent elaborated on their answer by stating that “Involvement opens a public window on how cities get planned, designed, and built. The community can also contribute valuable insights about the use of public spaces surrounding the site of a proposed work.” These findings suggest that

community collaboration or involvement allows citizens to have a voice in the project and future development

The artist selection methods, criteria for selection, and when the artist was chosen, and who determined the selection criteria reveal another part of how public art projects are managed. On the selection methods used, one respondent gave a confusing answer by marking the answer ‘chosen by yourself,’ but crossed out yourself and wrote “not personally involved.” Unfortunately, this respondent did not fill out the information regarding the possibility of being contacted for further information making it impossible to get a clarification. One respondent indicated that the artist was selected by staff members of their organization in conjunction with staff members from a collaborative organization. Three stated that a selection panel was used and three stated that an open competition was held. Overlapping criteria for the artist selection was used by many of the respondents. One stated that the artist was known in the community; three stated that the design fit the project; two stated that the artist was known by the panel members; and three stated that the artist’s experience had an influence on the decision. The selection criteria used in these agencies or organizations was determined in a variety of ways. The respondents’ statements concerning how the criteria evolved and who determined them included “Set by public art staff with help from other city departments and community representatives; Based partly on the scope and demands of each project; The collaborative group in most cases; and Past experience.” Artists were chosen at various stages of the projects. Three respondents stated that the artist was chosen before the project was designed, one stated the selection occurred after construction began, and two stated that the selection occurred after construction was complete. These findings

suggest that there is no one right or wrong way to select an artist. It also suggests that each community needs to determine what artist selection method fits their needs.

The last question on the survey identifies what types of projects the respondents feel are best suited for integrating public art. Since this was an open ended question a variety of responses were received. The following shows what types of projects the respondents feel are best suited for public art integration along with other factors that can have an impact:

Overpasses and vehicular bridges, pedestrian bridges, sound walls, landscapes, gateways and other similar landmarks. Success largely depends on talent and that elusive thing called chemistry of the design team. You can improve the chances of good chemistry by hiring and involving the artist before the design process begins, and letting other members of the design team know before they are hired that they will be working with an artist. This office will not do any public art on roadways or highways that face the street. The artwork is easily damaged and not seen. Any funds for artwork are usually used at a nearby location. Bridges, drivebys, bus shelters & other "stops," rest areas. Urban area interchanges. Rest Areas, travel centers, intersections.

These findings suggest that the types of projects best suited for integrating public art are only limited by our imagination. However, it also suggests that there are important factors that could make the artwork a hazard or a maintenance problem that must be considered.

The surveys reveal commonalities between the different agencies that integrate public art into their highway transportation projects. The respondents of the surveys were mostly arts administrators working in programs that are part of a city or county agency. More than one funding method was used but the most common are divided between federal government, state transportation agency, and the percent for art model. All received benefits from the public art projects with the most common being community pride and a sense of place. The measurement of these benefits appears to be mostly with community members and leaders. All discussed collaboration with another agency, which sixty percent actually pursued with a variety of agencies and organizations. Better communication and design were revealed as the most common benefit from collaborations. Ninety percent involved the community at various stages in the project with the most common result being acceptance of the project. The artist selection criterion does not appear to have been determined in any one particular way or by a particular person. However, the most common method of artist selection used was either a selection panel or an open competition. The reasons for choosing a particular artist were most often the artist's experience or their design fit the project. The best projects for integrating public art appear to be overpasses and vehicular bridges, pedestrian bridges, sound walls, landscapes, gateways and other similar landmarks, rest areas, travel centers, and intersections. However, it appears that other factors such as too close to a roadway or where the possibility of damage to the artwork could occur are considerations in deciding which projects are best suited for public art.

**Document Analysis**

Now that a synopsis of the survey responses have been revealed, an analysis of the documents received is necessary. Not all of the respondents sent extra information. Of the five respondents, only three sent additional documentation which mostly consists of their public art ordinances. The respondents located within departments of transportation did not send a public art policy and a search of their websites does not reveal if they have any kind of policy. The policies received came from the states of Arizona and Colorado, and are from city and county agencies. Even though New Mexico did not respond to the survey, a search of the internet revealed that they have a policy available online. Therefore, their policy will be evaluated as a part of this document analysis. The analysis will look at the funding, artist selection, program location, and where the policy was generated. Each agency's policy will be evaluated separately to include the preceding mentioned areas when possible. However, the policies will be compared and contrasted in the summary to show the similarities and differences between the different programs. Chart 4.1 further displays the comparison of the Public Art Programs through a visual format.

**New Mexico – Art in Public Places**

New Mexico's "Art in Public Places Act" was implemented in 1986 through the New Mexico State Legislature. The declaration reads "The legislature declares it to be a policy of the state that a portion of appropriations for capital expenditures be set aside for the acquisition or commissioning of works of art to be used in, upon or around public buildings" (New Mexico Art in Public Places). The purpose of this program is to administer one percent of capital outlay projects for the acquisition of public art. The policy requires any state agency receiving funding for construction or renovation of

public buildings exceeding \$100,000 are required to set aside one percent of the funds for public art. A cap of \$200,000 has been set on any one public art project. The state treasury administers the “art in public places fund” and funds appropriated for a particular project but not used accumulates in the fund. These accumulated funds are to be used for the acquisition of art for existing buildings and funds left at the end of the fiscal year remains in the “art in public places fund” (New Mexico Art in Public Places).

The program is housed in the New Mexico Arts Division and has seen changes since its implementation. These changes have been made to provide a greater variety of services and tailor new programs and initiatives to better meet the needs of New Mexico's communities. The AIPP now includes a Public Art Commissions program, a Purchase Only Program, and a Cultural Corridors: Public Art on Scenic Highways program (New Mexico Art in Public Places).

The Public Art Commission's program is aimed at commissioning artists to create site-specific work or to incorporate artwork directly into the architecture of a building. The appropriations for this program must be over \$30,000 and involves working closely with a community-based art selection committee as well as the owners and users of the building (New Mexico Art in Public Places).

The Purchase Only Program involves the purchase of existing artworks for placement in public facilities throughout the state of New Mexico. This is a two part initiative based on the appropriation amounts. The New Mexico Only Initiative involves the purchase of artworks for a project in the amounts from \$1000 up to \$5000 from a New Mexico artist. The Acclaimed Artist Series initiative is an open invitation to artists living and working in New Mexico, Colorado, Arizona, and Utah and the project amounts

are from \$5000 up to \$30,000 as a means of diversifying and increasing the caliber of artwork in the State's public art collection (New Mexico Art in Public Places).

The last program and most significant for this research is the Cultural Corridors: Public Art on Scenic Highways. The funds for this program came from federal, state and local communities for the integration of artworks along two of New Mexico's roadways: Historic Route 66 and El Camino Real. The Cultural Corridors program was a partnership between New Mexico Arts, New Mexico State Highway and Transportation Department and ten local communities throughout the state. In May 2003, the program was one of 8 national winners of the prestigious "Best Practices for Byways" award by the United States Department of Transportation (New Mexico Art in Public Places).

Beyond the programs implemented, the artist and art selection is an important part of the projects and community involvement. The Act states that the artist and art selection guidelines are established through the Art in Public Places Program (AIPP). However, it also says "This process shall provide for participation from representatives of the contracting agency, the user agency, the division, the project architect, visual artists or design professionals and interested members of the community." Each project will have a designated Project Director and an AIPP Coordinator will assist in assembling the selection committee, developing the project intent, prospectus and facilitate the selection process (New Mexico Art in Public Places). The mission of the AIPP allows for a successful program. The mission states:

The Art in Public Places Program successfully integrates community involvement as its cornerstone, resulting in educational, cultural, aesthetic and economic enhancement for all New Mexico by presenting an excellent,



challenging and diverse collection of public art that improves the quality of life experience (New Mexico Art in Public Places).

### **City and County of Denver – Public Art Master Plan**

In 1993 the Mayor’s Commission on Art, Culture and Film through City Council Ordinance 717 established the Public Art Process and allocates one percent of the total estimated construction costs of capital improvement projects with budgets equal or greater than one million dollars. The vision of the program is to offer public art in a variety of public spaces or settings and create place making with public art through a set of objectives. These objectives include assuring the location and placement of art in public places, enhancing the environment, providing increased opportunities for citizens to experience art, the artworks will be drawn from the “best” artists in the world, and reflect a selection process that is open.

The settings for public art are defined as neighborhoods, city-defined, and regional/international. Locating public art in neighborhoods adds value and helps strengthen a sense of community among neighborhood residents. City-defining settings include well-traversed public plazas, a park or a parkway contiguous to and visible from a highway entering the city. Public art in these spaces is meant to lend symbol and substance to the City of Denver’s beauty and engaging city life. International and Regional settings include spaces that are continually viewed, frequented and/or traversed by many visitors, tourists, business persons and others. These areas are included as a means of helping to define the city’s regional or international role.

The program is administered through two key related organizations: the Mayor’s Commission of Art, Culture and Film (MCACF) and the Mayor’s Office of Art, Culture,

and Film (MOACF). MCACF consists of seventeen representative citizens who are involved or interested in the achievement of an outstanding Public Art Program. These citizen representatives provide overall art policy and direction to MOACF concerning the Public Art Program. MOACF provides the personnel to administer, facilitate and implement the Public Art Process. They also work with the MCACF to advise the mayor on public art policies, programs and projects.

A Public Art Subcommittee (PAC), whose primary responsibility is public art, makes recommendations to MCACF regarding public art policy. This group also helps in the development of strategic options for implementing the Public Art Master Plan. PAC is responsible for policy issues related to outreach, marketing, and maintenance as well as the commissioning and acquisition of public art through the use of Capital Improvement Program and Bond funds.

Selection of public art will be done through an open or limited competition. However, direct calls and purchases are possible when special circumstances warrant as defined by the policy. The criteria for open competitions require that the purposes and objectives of the art must be precisely defined. This type of competition is particularly of importance in international/regional and city-defining spaces. Limited competitions are used when the space clearly suggests an artist who illustrates excellence in a certain medium or has special knowledge of the cultural or historical factors of the medium or the site. Since the City of Denver wishes to create an even playing field for artists the Public Art Process includes a Public Art Outreach program.

The City of Denver is also interested in reaching out to the public in order to create understanding, support and appreciation of the public artworks. In order to insure

that a consensus concerning the value of the Public Art Program is developed in the community six objectives have been adopted. The first makes the Public Art part of lifelong learning programs within public and private schools and universities and colleges. The second involves a partnership between the city, the public sector, the private sector, and non-profit and community groups. The goal of this objective is to encourage the identification of public spaces and cost sharing. The third objective is to develop local artist “On Tour” and Exhibit Program where artists who have received a public art commission can speak and show their artwork. The fourth objective involves showing communities the economic and social value of public art to both businesses and neighborhoods. The fifth objective involves celebrating public art through partnering with citizens, museums, public and private sector leaders, and educational institutions to bring festivals and celebrations concerning public art. The sixth and last objective involves creating positive and strategic relationships between the arts and the media.

### **Phoenix Arts and Culture Commission**

The Phoenix Arts and Culture Commission sent a copy of their percent for art ordinance along with the book *Infusion: 20 Years of Public Art in Phoenix*. This information reveals the way in which the program is funded along with an historical look at their public art successes over the past twenty years.

The city council established the Phoenix Arts Commission in 1985 and one year later passed a percent-for-art ordinance. This established dedicated revenue for the Public Art Program which was added to in 1988 by a billion-dollar bond. The city realized early on that the selection and siting of public art needed to be governed by a master plan. A citywide master plan was adopted in 1988 which focused on inserting

public art into the planning and development of infrastructure. Phoenix ensures a cohesive program by involving artists in the earliest stages of design thus allowing artists to have a “peer-to-peer voice with engineers, architects, urban planners, landscape architects, and city staff” (City of Phoenix Office of Arts and Culture, 2005, p.4). This program has allowed “artists to work with city agencies to enhance the city’s freeways, canals, parks, water, waste management and other public facilities” (City of Phoenix Office of Arts and Culture, 2005, p.1). The master plan established almost twenty years ago continues to be the guiding document used by the Phoenix Arts and Culture Commission (City of Phoenix Office of Arts and Culture).

Unfortunately, the master plan was not in the City of Phoenix’s publication and was not sent as an additional document. However, an updated 2003 version of the percent for art ordinance was received. Ordinance No. G-4547 provides for public art funding through one percent of the total capital improvement cost of a capital improvement program that has been determined by a department to be eligible for the inclusion of public art. The projects eligible for percent for art funding are those that are a legally permissible expenditure and are identified by the Commissioners as appropriate for an art project. These funds can not be used for land acquisition, personal property, or computer projects. There is no explanation as to what is considered legally permissible.

**City of Tempe Arizona**

Art in Tempe located within the City of Tempe's Cultural Services Division, began a public art program in 1988. The public art program was established through Ordinance No. 95.21 and Resolution No. 95.43. However, neither the ordinance nor the resolution mentions public art. The Resolution does designate a Municipal Arts Fund through the City Treasury by creating a non-departmental account that receives one percent of the total capital improvements budget. The Resolution states that the purpose of the fund is to advance art in all its forms for the benefit of the public.

Art in Tempe's public art program has evolved since its inception to include two distinct programs: Art in Private Development and Art in Neighborhoods. The Art in Private Development program was established in 1991 through a city ordinance. This ordinance requires large, private retail and office development to commission artwork on their property or support cultural programs. The developers are assisted by public art administrators in the identification of artists who can create integrated or landmark public art on their properties (Art in Tempe).

The Art in Neighborhoods program is a granting program that not only provides opportunities for the commission of artwork, but also supports efforts to improve and enhance community spaces. This program is funded and run by the Neighborhood Services Division and supported by the Public Art program (Art in Tempe).

The document analysis reveals that these four public art programs are similar in a variety of ways. The original policies for these public art programs have come from the state legislature, a mayor's office, or a city council. Most of the agencies employ a percent for art model for funding, are located within a city agency, and involve the community through the artist selection or in other ways. It needs to be noted that since

the researcher is not intimately involved with each of these programs, misinterpretation of the information is possible. Reliance of information has come from the documents that were received from the agencies or published on their websites. To further compare the similarities and differences between these agencies Figure 4.1 gives a breakdown of the funding, artist selection, location of the program, and where the program began.

	Funding	Artist Selection	Location	Where Program Began
New Mexico – Art in Public Places	Percent for Art Federal, state, and local	Commissions - community based Purchase Only - direct purchase - open invitation Cultural Corridors - open call	New Mexico Arts Division (State)	New Mexico Legislature (State)
City and County of Denver	Percent for Art	Open or limited competition, direct calls & purchases.	Mayor’s Office (City)	Mayor’s Office
Phoenix Arts & Culture Commission	Percent for Art Bond – 1988	Unknown	City of Phoenix	City Council
City of Tempe	Municipal Art Funds (City Treasury) Percent for Art	Art in Private Development - Developers Art in Neighborhoods - Neighborhood Citizens	City of Tempe Cultural Services Division	City

Figure 4.1 – Public Art Programs Comparison

## Chapter Five – Oregon Findings

The preceding chapter focused on the surveys and documents from the states of New Mexico, Texas, Arizona, and Colorado. This chapter will focus will entirely on the state of Oregon through a discussion of the findings related to the interviews conducted with the transportation officials and political leaders. To add to the understanding of public art in the state of Oregon, a document analysis of the percent for art program through the Oregon Arts Commission will be discussed first. Along with this discussion, Figure 5.1 displays the information provided in the document analysis of chapter four with the inclusion of Oregon's percent for art program as a means of contributing to the understanding of how programs in other states compare to Oregon's program. This analysis, along with the interview findings, will create an understanding of what is already being done in the state of Oregon as well as revealing the informed beliefs and judgments of the interviewees. The interview findings will be discussed in regard to the topical areas of funding, benefits, collaboration, community involvement, advocacy and types of projects best suited for integrating public art.

### **Oregon Arts Commission – Percent for Art**

Analysis of the Oregon Percent for Art Program discussed on the Oregon Arts Commission's website will focus on the topical areas of funding, artist selection, program location, and where the policy was generated as a means of comparing Oregon's public art program to the programs discussed in chapter four. Figure 5.1 further demonstrates the similarities and differences between Oregon's public art program and those discussed in chapter four.

The Oregon Percent for Art program was established in 1975 through ORS 276.073 as a statewide public art program through the state legislature. The initial legislation only applied to public construction in Marion and Polk counties but by 1977 was extended to all Oregon counties. The legislation sets aside one percent of the direct construction funds of new or remodeled state buildings with construction budgets over ten thousand. However, it is important to note that highways, bridges, and highway rest areas are excluded from this program. The Oregon Arts Commission coordinates the program and oversees the art selection and installation through collaboration with the Department of Administrative Services (Oregon Arts Commission)

The artwork is selected through a selection committee by either an open competition or by invitation. The selection committee is composed of citizens representing agency, building and community members, project's architect, and arts professionals. The committee is chaired by the Oregon Arts Commission's Visual Arts Coordinator who is a non-voting member of the selection committee. Each project has a separate art selection committee that has the option of purchasing an existing artwork or commissioning a new artwork (Oregon Arts Commission).



	Funding	Artist Selection	Location	Where Program Began
New Mexico – Art in Public Places	Percent for Art Federal, state, and local	Commissions - community based Purchase Only - direct purchase - open invitation Cultural Corridors - open call	New Mexico Arts Division (State)	New Mexico Legislature (State)
City and County of Denver	Percent for Art	Open or limited competition, direct calls & purchases.	Mayor’s Office (City)	Mayor’s Office
Phoenix Arts & Culture Commission	Percent for Art Bond – 1988	Unknown	City of Phoenix	City Council
City of Tempe	Municipal Art Funds (City Treasury) Percent for Art	Art in Private Development - Developers Art in Neighborhoods - Neighborhood Citizens	City of Tempe Cultural Services Division	City
Oregon Arts Commission: Percent for Art Program	Percent for Art	Commission or Purchase - Selection Committee	Oregon Arts Commission (State)	Oregon Legislature (State)

Figure 5.1 – Public Art Programs Comparison including Oregon

**Interview Findings**

Interviews were conducted with key political leaders and transportation officials for the State of Oregon as a means of gathering their beliefs and informed judgments regarding integrating public art into highway transportation projects. David Cox from the Federal Highway Administration who is the Division Administrator of the Oregon Division (Appendix C), Doug Tindall, the Deputy Director of the Oregon Department of Transportation Highway Division (Appendix D), Gail Achterman, an Oregon

Transportation Commissioner (Appendix H), Peter Sorenson, a Lane County Commissioner (Appendix E), Karmen Fore, the District Director for Congressman Peter DeFazio's office (Appendix F), and Phil Barnhart, the State House Representative for District 11 (Appendix G), participated in this research through semi-structured face-to-face interviews. Interviewees are cited throughout this chapter according to the dates and times in the appendix. These interviews focused on funding methods, benefits, collaboration, community involvement, advocacy and types of projects best suited for integrating public art.

Before discussing the findings from interview topical areas it is necessary to discuss an important finding. Interviews conducted with D. Cox, D. Tindall and G. Achterman revealed that the Oregon Department of Transportation – contrary to the researcher's original understanding – has indeed integrated public art into highway projects. These projects are of two types – sculptural and landscape architecture – and are located either in Eastern Oregon on State Routes or in designated Scenic Byways throughout the state of Oregon. A search of ODOT's website does not provide information on any of these projects.

The four sculptural public art pieces are located in Eastern Oregon on Interstate 84 near the towns of Ontario, Pendleton, Joseph, and The Dalles. The piece in Ontario (figure. 5.2) located on an overpass bridge was implemented according to D. Tindall as a means of deterring criminal behavior. He said there was a problem with people throwing rocks off the overpass so a screen needed to be installed. He did not provide any further information about funding, community involvement, etc.



Figure 5.2 – Ontario Overpass Bridge

A piece depicting a ‘Cattle Drive’ (Figure. 5.3) was constructed in 1999 when interchange landscaping was reworked by the city of Pendleton. A maintenance agreement that exists between the City of Pendleton and the Oregon Department of Transportation made the artwork possible. This piece fits in with what Pendleton is famous for: the Pendleton Round-Up making it a tourist destination. During the round-up tourists stop on the shoulder off ramp to take pictures which is not seen as a problem by ODOT because a full stop is required at the intersection. D. Cox said that this piece is not seen from the interstate so it not distracting to drivers.



Figure 5.3 – Cattle Drive – Pendleton

Joseph, whose main street is State Route 82, had a renovation project done through ODOT in 2001. Transportation Enhancement funds were utilized for the landscaping, and curb extensions but the corners were left vacant. Through a grant from the United States Department of Agriculture, the city of Joseph also installed planter boxes and bronze sculptures (Figures. 5.4 –5.7). Since Joseph is located in Wallowa County, this was a perfect opportunity to engage local artists, utilize the bronze foundry, and create a sense of place.



Figure 5.4 – Joseph SR 82





Figure 5.5 – Joseph SR 82



Figure 5.6 – Joseph SR 82



Figure 5.7 – Joseph SR 82



The last sculptural project was done as collaboration between the Oregon Department of Corrections and ODOT. In 1997, ODOT put in a new interchange near The Dalles at Chenoweth where the community wanted something special. According to D. Cox this interchange leads to a museum and what a better way to advertise. However, the museum was not involved in the planning or creation of the artwork. Inmates in the Oregon State Penitentiary Metal Shop shaped and burnished more than fifty stainless steel fish which were attached to a screen resembling the wind blown waves on the Columbia River (figure. 5.8-5.9).



Figure 5.8 – The Dalles at Chenoweth



Figure 5.9 – The Dalles at Chenoweth

The other way in which Oregon integrates public art into their highway projects is through the Scenic Byways program. Scenic Byways importance to Oregon can be seen in the publication *Discover Oregon: Scenic Byways & Tour Routes A Driving Guide*. A map of Oregon showing all twenty three scenic routes is contained within this publication along with a description of each route with photos of the surrounding area (Discover Oregon). Oregon has a long history with this program which began as early as 1913 when Oregon established their highway department and began to develop their roads to complement and preserve natural resources. The Scenic Byways program recognizes roads for outstanding qualities by designating them as either National Scenic Byways or All-American Roads. The difference is that All-American Roads are a destination unto itself whereas National Scenic Byways must have regional significance (Yamanda, 2003). Oregon has both of these types of Scenic Byways along with Oregon State Scenic Byways and Oregon Tour Routes (Discover Oregon).

The most significant of the Scenic Byways and most often mentioned in the interviews, not only with the transportation officials but also by the political leaders, is the Historic Columbia Highway Scenic Byway. When Interstate 84 was constructed, the Old Columbia Highway was closed. In 1982, when the highway's longest bridge was demolished, Oregon citizens began to demand that preservation and restoration become a priority. Today, along areas that do not intersect with I-84, this highway has been turned into pedestrian and bike touring routes (ODOT). According to D. Cox the last renovation has just been completed – The Vista House at Crown Point – and will be dedicated on May 5, 2006.

Now that the easily overlooked Oregon Highway Projects that have integrated public art have been discussed, we can turn to the findings that have resulted from the interviews. Before moving on to the topical areas, information regarding the professional background of the participants must be revealed as a means of understanding the framework in which they were answering the questions. All of the interviewees hold multiple degrees at a master's degree level or more in a variety of fields except one who only has a bachelor's degree. The fields include geography, psychology, law, public affairs, civil engineering, and resource policy and management.

In order to add to this framework of understanding, the interviewees were asked to define public art in transportation. This question was asked to get a better understanding of the context in which these participants are approaching the issue of public art in transportation.

P. Sorenson included structures, relief, bridges, pavement, planters, signs, roundabouts, paintings, sculptures, murals, and kiosks in his definition of public art. P.

Barnhart asked for an idea of what public art in transportation could include. However, he did say that structure, design and accents are the art. K. Fore did not define what public art is, but rather said “the community should decide because Congress does not get into the business of micro managing what public art is.” She felt that communities should decide what fits their standards and it is best known by them what fits into the community, speaks to the spirit of the community and to the heart and soul of the community. D. Cox said that art is at one end of a continuum of aesthetics and maintenance is at the other. Move along that continuum to build in features to structures, bridges, and walls with texture, and color as well as landscaping. D. Tindall found this question difficult, he said because “he is not an artist.” He first thought of murals and artwork treatments. However, he said that he moved from a narrow to a broad definition to include anything that enhances and makes the transportation project better fit into its surroundings.

Before turning to the topical areas, the question of whether these interviewees see the integration of public art into highway transportation projects as valuable needs to be discussed. All six interviewees stated that they felt that this would be valuable, and all except P. Sorenson elaborated on their answer.

D. Cox said including public art in transportation projects is “part of an entire mix to making the driving task more enjoyable. P. Barnhart said “Work into the design and get rid of the extra costs becomes good planning rather than art as a separate thing from the project in the first place.” He basically said that if it does not increase the costs of the project he was in favor. Like Barnhart, K. Fore stated that we must balance with cost against it as a part of fiduciary good. D. Tindall said that art can help put transportation

into context but there can be some problems. His biggest concern was when art becomes advertising; therefore it needs to be content neutral. Advertising would not be conducive to the environment and the expression of an opinion could lead to a lawsuit.

K. Fore said, yes, Congressman DeFazio is in favor “where appropriate.” There are places such as public buildings and transit malls that are appropriate but there is no place for art in sewers, roads and bridges. She said that “highways are for moving cargo and not a big art moment” and that “Public art used in transportation that is closer to facilities and where people meet up is better suited.” K. Fore felt that where people are going down the road at 65 miles per hour may not work, but emphasized that things like billboards damage the environment and that the natural environment is the beauty. The Oregon Coast bridges were discussed regarding their iconic value and architectural significance. According to K. Fore, Peter DeFazio became involved in an issue surrounding these bridges when the state was going to tear down and replace a bridge at Gold Beach. She stated that his argument was that “for a little more money we could maintain the beauty of our state road and highway system.” Overall, she felt that bridges and other structures could be designed in an architecturally aesthetic way that enhances the natural environment, but our nation has had a history of putting things up that block the view. We want to enjoy the natural environment and K. Fore said that “architecture is a way to enhance.” Her comments are confusing and contradicting because she states that going down the road at 65 is not a good public art moment but also states that bridges and other structures could be aesthetically designed to enhance the environment.

G. Achterman is also in favor of public art that enhances the natural environment by creating a uniquely sculpted experience that connects the landscape. The example she

gave was the Old Columbia highway where the designers framed the landscape view in a way that invites the user to experience it in more than one way, such as being able to see the waterfalls as you drive.

### **Funding**

The discussion of funding possibilities further clarified how transportation funding works. However, there was conflicting information regarding interpretation of the Oregon constitution and the use of gas tax monies.

P. Sorenson stated that there are basically two types of highway funds: Oregon highway funds and the Secure Rural Schools Act. The Oregon highway funds which P. Barnhart also discussed consists of gas taxes and federal funds such as SAFETEA-LU Transportation Enhancement funds. The Secure Rural Schools Act passed by Congress in 2000 allows counties to use for road construction. P. Sorenson stated that Lane County is authorized to collect license fees and local gas taxes, but we are not collecting those fees at this time. He further described how funding for road projects is approved. The Lane County Board of Commissioners (LCBC) proposes a list of projects to the Road Advisory Committee to be included in the Capital Improvement Plan (CIP). Then, a public hearing is held by LCBC on CIP which by law must be approved by May 31<sup>st</sup> each year and is published in the Register Guard.

P. Sorenson also discussed barriers to the funding of public art by the Oregon Constitution which says road dollars must be used in the right of way. He explained the right of way as including the roadway, curbs and sidewalks. Both P. Sorenson and D. Tindall talked about court cases that have narrowed the way in which road dollars can be used. P. Sorenson stated that because of the scrutiny placed on the use of road dollars

there are “statewide limitations and skepticism on the part of county commissioners in the way the term road dollar is used.” D. Cox also stated that the difficulty in Oregon is that the law says gas tax money can only be used for highway purposes, thus road dollars are viewed with a tight definition and public art is not viewed as part of highway purposes. D. Tindall also said that an Attorney General opinion in 2000 has forced ODOT to stop doing a few things but did not say what. The constitution has been interpreted as very restrictive on the use of highway funds and it has been determined that the use must be primarily and directly related to the movement of motor vehicles. However, highway funds can be used for fish passage because it is a requirement in the law. He also said the Attorney General’s office will not draft statutes that get around the constitution and feels that the use of road dollars restricts the possibility to use them for art. P. Barnhart on the other hand felt that road funds could be used for integrating public art into highway projects.

Monies at the federal level are also received by the State of Oregon for transportation construction. D. Cox explained that formulas based on miles driven and routes driven determine the amount a state receives. He said that, as a medium size state, Oregon receives about two percent of the national funding. However, a Congressman can direct extra funds to their state based on a need such as bridge repair in Oregon. D. Cox also noted that most federal public highway funds are required to be matched by state funds. In Oregon this is usually about ten percent of the total cost of the project.

K. Fore also talked about the federal funding of transportation projects by explaining that when we buy gas the taxes go into a federal trust fund that accumulates for an average of

six years. The transportation committee looks at transportation surface projects and decides which to fund.

Only D. Cox who has had experience in other states of integrating public art into highway transportation projects discussed funding sources for public art in transportation. He said that regular interstate funding categories could be used and that the art features do not need to be funded separately. If the art is part of the project, the same funds can be used. Putting the art in later requires the use of other funds.

G. Achterman stated that she did not know the answer to what funding sources could be used to integrate public art into transportation projects. However, she did feel that Transportation Enhancement funds could be used and have been used in many main street projects. She stated that “as a commission we have put a high priority on using Transportation Enhancement funds to do main street type projects where we can build community through design.” Transportation Enhancement in G. Achterman’s view provides opportunities to make these kinds of investments and add that extra piece to road projects. However, she also said we need to be careful about how we use those funds because they need to be available for a variety of environmental benefits. She also said “We need to view our artistry in design as a fundamental part of what we do not as an extra or add on.” P. Barnhart also expressed that transportation enhancement funds could be used for integrating public art into transportation projects. Specifically he said that the Historic Preservation section under Transportation Enhancements would be a good way to use funds on coastal bridges.



## **Benefits**

Benefits to communities and the projects from the integration of public art were discussed with all of the interviewees. This discussion revealed a variety of answers ranging from visually aesthetic design to public safety. All participants viewed these benefits as important to the communities and the projects.

P. Sorenson said public art adds to the tapestry of what is available in the visual environment and adds to the experience of the public. P. Barnhart also talked about the visual aesthetics and said it made people feel different when exposed to art. An example he gave was that highway dividers take up a lot of space spatial and visually and that people feel better in an aesthetically pleasing area.

Exposure to art by the public was seen as more possible by P. Sorenson who said “Americans don’t go to Art Museums as often as they drive their cars.” He also stated that the aesthetics of public art can add to public safety because less crime is likely to occur around art. Lighting in public art was also mentioned as a means of creating public safety. D. Tindall saw a public safety element being added through public art because of the reduction of graffiti.

P. Barnhart talked about the economic benefits of public art. He said that “it adds to the economy by attracting businesses with real wages.” He also expressed that when the arts are supported it benefits the economy and increases the skills of the artists. He said “anything that supports the arts results in artists gaining experience and developing skills and provides for the presentation of art in other forms.” An opportunity for an artist to create art makes it economically feasible for an artist to live as an artist and do other artwork. However, he felt that we have to make those opposed to public art in

transportation projects understand that aesthetics have monetary value or “that doing it aesthetically badly does not cost any more.”

Another benefit P. Barnhart saw was the ability for public art to connect small towns such as through aesthetically designed bridges. He said the Oregon coast is a great example of this because the bridges have become the major artwork in the town further adding to economic development by attracting tourism. K. Fore also talked about the bridge design as being historically significant and aesthetically pleasing.

D. Cox said that public art benefits the community by being a measurement of what that community values. He said the “Way a society is willing to maintain and present something is a measure of what is important to them.” Both D. Cox and D. Tindall expressed that public art can make a statement about a place by creating a sense of place or historical context. According to D. Cox this is an opportunity for a city to differentiate from the next city. D. Tindall saw it as a way to draw attention to what can be enjoyed in that area. Highway facilities when appropriately designed, G. Achterman said can connect people to place by associating art in a sense of context. She stated this is “very important for individual emotional well being and community well being.”

The use of art in transportation projects was also seen by D. Tindall as a means of making a road and/or a project less intrusive. He went on to say that art not only benefits the community but is also a mitigation strategy to making a project more acceptable to the community. D. Tindall stated that “Community acceptance of a project through the use of art can make a project look better and make the project move forward in the approval process.”

**Collaboration**

The discussion regarding collaboration between agencies was presented to the interviewees in the context of ODOT working with an arts organization, an artist or another agency. Most saw this as an option that would be beneficial to the project while some did not. K. Fore in particular stated that she thought this was a question that ODOT should answer.

P. Sorenson saw collaboration as a means of bringing in a different funding stream for example Lane County provides money to cities which can provide for flexible funding for broader transportation purposes. Lottery funds that come to counties, P. Sorenson felt is a collaboration that could be used in a flexible way for economic development purposes. D. Tindall also talked about this collaboration in terms of funding streams. Funding for a project is sometimes more possible through agency collaborations. He said this is something Oregon Governor Kulongoski recently suggested by saying that big agencies like housing and ODOT should look and see what the other is doing in a community as a means of possible collaboration.

P. Barnhart saw collaboration as valuable to the projects because “Everybody is organized differently.” He said the highway department thinks about safety and other things to increase traffic flow and decrease accidents. Engineers are good at this but he said they are not good at changing the visual aspects so that people slow down. Therefore, he believes the collaboration could add to public safety and create a more visually appealing highway system. He said that “we can be safer if psychological ergonomics issues of how people operate are considered.” A good artist he felt would add to this and traffic flow would be increased at a slower speed rather than a stop and go approach. However, he was not sure if this type of collaboration exists at ODOT and that

we would need to bring people in from outside. However, P. Barnhart also felt that arts agencies like the Oregon Arts Commission or Oregon Cultural Trust may not have this type of expertise.

D. Cox sees collaboration as a beneficial means of showing people what is possible, but believes a lot of education would be involved. Since transportation people don't think in terms of art collaboration he said the process "can open some eyes as to what can be done." He said that "an artist could give highway people a realistic idea of cost, what can be done and the location." However, he said this could be done by retaining them as advisors but that it does not have to be at a state level, it could be done at a local level. An artist can help set the framework and be consulted at various points in the process to show what could be done in several spots. Their expertise could be used to set the guidelines as to where public art would be appropriate and they could also contribute to policy statements that would guide designers in location, selection, and funding ways. He felt that ODOT needs to create a policy that encourages the incorporation of public art.

D. Tindall is also in favor of including artists on design teams and speculated that this may have occurred in the past but was unsure. He felt that an artist would add more opinions on a project thus making it better. However, inclusion of artists on design teams may not be appropriate on projects that merely maintain what is already in place (such as repaving projects).

G. Achterman said that because agencies don't do art – artists do – these types of collaborations must occur. ODOT needs to look at staffing; who is involved in the public art decision; and how artists are involved in highway facility design decisions. The

collaborations she feels needs to occur between artists and engineers. She expressed that this needs to occur at an early stage in the conversation by inviting an artist into the discussion about a problem that could be solved by integrating art into the engineering solution. G. Achterman pointed out that when Conte McCulloch built the Oregon coastal bridges, artists were brought in that added sensitivity to facility placement and project design. This allowed for including artistic forms and floral forms that are native to the region into the abutment designs.

### **Community Involvement**

Community involvement is a huge part of the approval process for transportation projects within the state of Oregon. Therefore, not much discussion occurred surrounding this topical area. Both D. Cox and D. Tindall see public art as a mitigation strategy to improve the acceptance of some transportation projects. D. Cox said that community involvement is the most important aspect in the process of integrating public art because you want to do something that is valued by the community.

P. Sorenson felt the community should be involved because public art is not always popular. He sees this involvement as a means of “mitigating an unaccepting and unforgiving public” to an unpopular project. Involvement of the professionals in the design of the project and the public will improve the process but there will always be some kind of problem. Another area where P. Sorenson said the community should be involved in is the artist selection process. However, he did say that if it is a small project, the architect and the designer should make the decision. K. Fore also is in favor of community involvement regarding who is selected and how selected. She said “public process makes it the best project you can.”

### **Project Types**

Transportation projects vary in size and scope. The inclusion of public art can be good for some projects but not for all. The interviewees shared their ideas of what kinds of projects they believe are best suited for the integration of public art. One described projects in mass transit and buildings while others discussed highway projects. K. Fore did not answer the question but turned the question around and directed it to the researcher.

P. Sorenson spoke mostly about mass transit and buildings such as Lane Transits EMX, the United States Courthouse, city improvement projects, downtowns, historic areas and the Portland airport. He suggested things like planter boxes and textured sidewalks. The highway projects he spoke about were the fish sculpture in The Dalles and a Neon Horses project on Interstate 5 that occurred a few years ago.

P. Barnhart's discussion was completely about highway projects. The projects he said that are best suited include bridges, signage, safety guards, rest areas, sidewalks, and landscaping. He said we have standardized (green highway signs) signage, but wonders if we can do something that is clear and aesthetically pleasing. Rest areas are another project type that P. Barnhart favored for integrating public art because we want people to stop and rest. Integrating static art and facilities ergonomics in an interesting way, P. Barnhart said people are more likely to use which would create public safety. G. Achterman also expressed that we can make the rest areas park like and put in sculpture garden type of art to make a place of rest.

However, G. Achterman said rest areas are an enormous problem because of maintenance costs and we need to figure out a revenue system for taking care of them because we want to make inviting so travelers will take a break from the road. She

suggested a competition among engineers and architecture students to make completely sustainable systems where solar powered, low cost maintenance and energy and water systems are made sustainable. She emphasized that the big challenge is that money is scarce but collaboration with State Parks has made some nice rest areas.

D. Cox said that local projects such as streets on smaller major routes through neighborhoods would be best because of proximity. People want something attractive in their neighborhoods. Also he said interstates need a different type of art such as textures, colors, and landscaping that are not distracting to the driver. Lesser streets can contain a little more elaborate types of art because drivers are traveling at lower speeds and have more time for viewing.

D. Tindall said the types of projects best suited to public art are those where there is something distinctive about the surroundings, a sense of place or where there is something you can enhance through art. Wildflowers are something that has not been used too much in Oregon because of invasive species; therefore D. Tindall says we need to use native plants. One place he thought would be good was at a diamond interchange because it creates a wetland. He said this would be a good opportunity to partner with wetland conservatories to plant wetland plants that create their own nurseries.

G. Achterman said the most obvious art on roadways are signature facilities at gateways that can make a statement at geographic areas, such as entrance ways, and bridges. She said that many small communities are requesting these types of projects such as in Pendleton. It is a means of branding the community and towns are seeking to use a transportation facility to make a statement at the physical geographic entrance place. G. Achterman said bridges are the best example because they are entranceways as well as

connections. Bridges have the ability to become signature identifications for the community. She said we need to do what McCulloch did in designing Oregon's coastal bridges where the artwork is built into the structure itself. She said the artistic and aesthetic challenge is how to make the highway an artwork which "McCulloch did brilliantly in the 1920s but we seemed to have lost in the 1950s."

Another area G. Achterman said public art could be part of the project is on Interstate 5 where landscaping could be used to tell the story of Oregon's heritage through vegetation and art. An example she gave was planting native Cottonwood forests in the Eugene/Springfield area which softens the line and makes a statement about the area. Jersey barriers – concrete lane dividers – are ugly and intrusive, so she asked if we could put in a plant that would serve the same purpose. The highest priority for her is the use of native vegetation.

### **Advocacy**

In order to make it possible for public art to be integrated into highway transportation projects advocacy will need to take place. Therefore, the political leaders were asked what they believe could be done at a legislative level.

P. Sorenson, who is running for Governor, said that it should be done by integrating art into public safety and economic development. He said that a promotion of the arts through tax incentives as a means of economic development needs to occur. K. Fore said advocacy should be done where makes sense such as a means of protecting old bridges and recreating something we have lost – the Old Columbia Highway. She said the State of Oregon would have to pitch their projects like all other states competing for



highway dollars. Local process is very important and K. Fore said the community must know what they want in order for Congressman DeFazio to advocate in Congress.

P. Barnhart was the only political leader to suggest that a policy be set that requires the highway department to consider design artistically. Requirement into the statute that says something like “in addition to other issues the highway department will consider artistic and design (aesthetic) considerations in its projects.” He also said a small amount of general funds could be appropriated in the beginning as a supplement because the claim will be that it would cost more to create aesthetically. Once a paradigm shift in which engineers are educated has occurred, P. Barnhart says those funds will no longer be needed.

## **Conclusion**

The analysis of Oregon’s Public Art program revealed that the percent for art legislation excludes highway projects. However, regardless of this percent for art exclusion, the Oregon Department of Transportation has integrated public art on a limited basis into highway transportation projects. Since the information regarding these projects is not easily available outside of the communities where they are located, the projects are often overlooked. However, scenic byways are publicized but may not be understood as being a program of ODOT. This suggests that a link on ODOT’s website and more media attention about the public art projects and scenic byways would be beneficial to the public. The discussions with the interviewees focused on the topical areas of funding, benefits, community involvement, project types, and advocacy revealing similarities and dissimilarities among the participants.

Public art was defined by the interviewees in numerous ways that ranged from sculptures to murals to kiosks and included the structure, design and accents in the projects. While some asked for an idea of what public art in transportation projects would include, others felt the community is the best judge of what public art fits their standards. Some admitted that they were not qualified to say what art is since they are not an artist. This suggests that transportation officials and political leaders need to be educated on what public art can include and what is possible in highway transportation projects.

The interviewees support integrating public art into highway transportation projects but all have expressed concerns that range from public safety to environmental destruction. However, the interviewees also saw the integration of public art as a means of accomplishing a variety of benefits that included better communication, acceptance of the project, mitigation of vandalism and economic development. Availability of money and the appropriateness of a particular project were expressed as important factors to the interviewees. This suggests that evaluation of each project for the inclusion of public art could benefit both the project and the community.

The discussion on funding sources surrounded what is and is not available and clarified the way transportation projects are funded. However, it was revealed that there is no consensus among politicians and transportation officials about how road dollars in the state of Oregon can be used. Integrating the art into the design rather than as an extra was expressed as being crucial and that transportation enhancement funds are seen as a possible but limited source. This suggests that interpretation of the Oregon constitution

regarding the use of road dollars needs to be clarified and that public art needs to be part of the design which calls for the inclusion of artists on design teams

The community benefits from integrating public art into transportation projects as expressed by the interviewees adds to the economy, creates a sense of place, creates an aesthetically pleasing environment, and can help make a project more acceptable to a community. Collaboration between agencies was discussed by the interviewees as a means of creating overlapping funding streams. However, most thought the collaboration between engineers and artists would bring much more to the table in terms of design and location possibilities. This further suggests the need for including an artist on the design team.

Community involvement is viewed by the interviewees as important beyond just project approval to include the artist selection. Advocacy is necessary, but each of the political leaders believes it should be done in different ways. Most favor beginning at the local level, but one suggested that legislation at the state level would create the initial funding for integrating public art into highway transportation projects. This suggests that local city and county governments should be encouraged by political leaders to create a percent for art program.

Along with these findings comes an understanding that a staff person would be needed to guide transportation officials through the processes of integrating public art into highway transportation projects, organizing community and artist involvement, and providing information to political leaders on the importance of supporting highway transportation projects that integrate public art. The staff person would oversee the artist

selection process, communicate with the community and political leaders, and be the liaison between ODOT and the artists throughout each project.

The discussion of the findings from the surveys in chapter four and the interviews in this chapter are the foundation of a set of recommendations that will be communicated in the next chapter. These recommendations along with a summary of the entire study will show how the researcher was guided to a conclusion by discussing the conceptual framework, research methods, literature review, and research findings.

## Chapter Six – Conclusions and Recommendations

The purpose of this research was to address the following problem: It appears that the Oregon Department of Transportation is not taking advantage of opportunities to integrate public art into highway projects, but rather has focused on mass transit systems, scenic byways and rural areas. Therefore; it is often perceived that there are no projects that contain public art. This study has revealed – contrary to this original problem statement – there are indeed a few highway projects that have integrated public art in the state of Oregon. However, these projects are often overlooked. Therefore, it may be possible to find more and better ways to integrate public art into ODOT highway transportation projects.

In this concluding chapter, the conceptual framework will show how the researcher was guided through using the research methods of literature reviews, surveys and interviews to inform the researcher on how public art can be integrated into highway transportation projects in Oregon as well as in other states. The findings from those research methods have led to a set of recommendations for Oregon transportation officials and political leaders. A short synopsis of the findings will be explained along with the recommendations at the end of this chapter.

### **Conceptual Framework**

The conceptual framework of this study involved looking at public art and transportation policy as a means of understanding the cultural policies that affect the public art sphere. Although these two policy areas are not connected, both have had an impact on the public art sphere. In order to gain an understanding of how these two policy areas work together, the topical areas of funding, benefits, community

involvement, artist selection, collaboration, and advocacy were explored through the eyes of arts administrators, transportation officials, and political leaders. The topical areas were investigated by collecting information from arts administrators and transportation officials who have been involved in highway projects that integrated public art in the western states of New Mexico, Arizona, Texas, and Colorado. Since the project focuses on how ODOT can integrate public art into highway projects, the beliefs and informed judgments of transportation officials and political leaders in the state of Oregon needed to be discovered. The topical areas of funding, benefits, community involvement, artist selection, collaboration, and advocacy were examined to gain an understanding of what is possible and needed in the state of Oregon for integrating public art into highway projects. Therefore, the topical areas as explored were presented as seen through the eyes of political leaders and transportation officials in the state of Oregon.

### **Research Methods**

The research involved conducting surveys with arts administrators and transportation officials in the western states of New Mexico, Texas, Arizona, and Colorado. The surveys were a means of discovering the funding methods, community benefits, collaborations between agencies, and community involvement in those four states. Face-to-face semi structured interviews were also conducted with political leaders and transportation officials in the state of Oregon. The purpose of the interviews was to discover the informed beliefs and judgments of transportation officials and political leaders regarding public art in ODOT highway projects. The findings of these surveys and interviews will be discussed in the recommendations section of this chapter.

These methods were used to answer the following proposed main question:

- How can the State of Oregon integrate public art into highway transportation projects?

The methods were also used to answer the following subquestions:

- How can the state implement policies that would be conducive to integrating public art into highway projects?
- What types of funding could the state use to bring public art into highway projects?
- How does federal transportation policy affect the integration of public art into highway projects?
- What kinds of highway projects would be appropriate for integrating public art?
- How can arts administrators and transportation officials work together to bring public art into highway transportation projects?
- How can collaboration with the community help to bring public art into highway transportation projects?
- What benefits can occur from integrating public artworks into highway projects?

### **Literature Review Findings**

Along with conducting surveys and interviews, an historical comparative literature review of both transportation and public art policy was conducted. The literature review revealed that even though transportation and public art policies are separate, the creativity and imagination of the arts administrators and transportation officials have brought the two policies together to not only meet the needs of moving people and goods, but to also provide an aesthetically designed transportation system in many communities.

Transportation policy has evolved from no policy to just making local roads passable to creating an interconnected highway system. The many pieces of enacted legislation discussed in chapter three have contributed to creation of an interconnected

transportation system without much regard for aesthetics. However, as the legislation has evolved, it has become possible to integrate aesthetic design into highway projects in numerous ways. The use of transportation enhancement funding that began with ISTEA and has continued through the latest reauthorization of SAFETEA-LU has been an important part of integrating public art. The scenic byways section of the transportation enhancements has become the most common way to integrate artworks and landscape architecture into highway projects.

Public art policy has also evolved from no policy to a variety of policies at the federal, state and local levels. In early America there was no written policy and no time for the pursuit of the arts. However, public art was integrated into numerous buildings as a way of notifying Americans of the guiding principles of the new nation. As the country grew, public art policy developed (mostly through the percent for art model) many times without any enacted legislation. The Department of the Post Office, the Department of Justice, the National Archives, the General Services Administration, and the Veterans Administration established percent for art programs over the years. This model became a large part of the WPA during the depression as a means of employing artists. The NEA established in 1965 furthered public art policy through their Art in Public places program as a means of bringing artworks to communities. However, the Cultural Wars affected that program because the NEA was restructured and less funding was available. The Art in Public Places program was later made a part of the NEA's visual arts program.

Transportation and public art policies have evolved from being completely separate to becoming inextricably intertwined. This has produced an opportunity to construct public art within our highway system that enhances the livability of our



communities and makes travel a more enjoyable endeavor. The possibilities for bringing public art into transportation projects are inherent in the legislation of both policy areas and are only limited by our imagination. These two seemingly unconnected policy areas have brought transportation and public art together at the federal, state and local levels. The figure (3.1) at the end of chapter three shows both transportation and public art policies at the federal, state and local levels including the decision makers for each policy.

### **Survey and Interview Findings**

Along with the literature review surveys of arts administrators and transportation officials in the four western states of Arizona, New Mexico, Colorado, and Texas were conducted. Analysis of documents that were provided by some of the survey participants regarding their public art programs was conducted. See figure 4.1 at the end of chapter four for a complete comparison of their public art programs. Interviews were also conducted with transportation officials and political leaders in the state of Oregon. Both the surveys and the interviews focused on the topical areas of funding, benefits, community involvement, collaboration, projects, and artist selection. However, since the interviews involved political leaders, the area of advocacy was included.

The funding of projects is crucial to whether or not it will happen. The types of funding available can vary from project to project. The surveys revealed that some funding sources used have come from the federal government, possibly in the form of transportation enhancement funds. Other sources have included state transportation agencies and a state or local percent for art program. Document analysis revealed that the majority of funding sources are through percent for art programs at the local level.

The interviews further clarified the way in which transportation projects are approved and funded. However, interpretation of the Oregon constitution regarding the use of road dollars was confusing. A consensus was not shared among the political leaders and transportation officials about when road dollars can or cannot be used. While most felt that the use of road dollars was restricted by the constitution, maybe overly restricted, others felt that these road dollars could be used for public art in highway projects. Another funding possibility expressed by the interviewees was collaboration between agencies as a means of creating overlapping funding streams. On the other hand the interviewees felt that collaboration between engineers and artists is more important because it brings more to the table in the terms of design and location possibilities.

However, the surveys revealed that the benefit of better communication and a better design was part of collaboration between agencies. Numerous benefits of public art in highway transportation projects are enjoyed by a community. The surveys and the interviews revealed that public art in highway transportation projects create community pride and a sense of place. The interviewees elaborated on this finding to reveal that the benefits from public art in highway projects can add to the economy, create an aesthetically pleasing environment, and move a project forward. Beyond project approval, the interviewees revealed that community involvement is important in the artist selection in most cases. However, the surveys revealed that the most common method of artist selection used has been a selection panel or an open competition. Document analysis revealed that the guidelines for the artist selection process were, in most cases, created as part of the public art program.

The types of transportation projects that are best suited for the integration of public art are only limited by the creativity and imagination of the transportation officials, arts administrators, and political leaders. The survey participants and interviewees revealed that the projects need to be evaluated on a case by case basis to discover if they are suited for the integration of public art. The survey participants stated that most projects can integrate public art, however, factors such as the artwork being too close to the roadway or damage occurring to the artwork needs to be thoroughly considered in every project. The interviewees supported integrating public art into highway transportation projects in the state of Oregon and indicated that the best projects for integrating public art are bridges and rest areas. However, the interviewees mentioned that available funding sources and what is seen as appropriate for a particular project would also be a factor in determining the best projects.

Since political leaders in the state of Oregon were interviewed, the topic of advocacy was discussed. Even though advocacy is necessary, how it is done is viewed differently by the politicians. At the federal level, advocacy can only occur if a community is in agreement as to what they want. Interviewees suggested that the local level would be the best place to begin advocacy. However, one politician felt that legislation aimed at ODOT requiring aesthetics be part of the design would be a good place to begin.

Further to the areas under investigation, the interviewees mentioned that public art has been integrated into highway projects in the state of Oregon. Most projects have been located in Eastern Oregon or along scenic byways. These public artworks are often

and easily overlooked because they have not been publicized outside of the communities in which they are located.

### **Recommendations**

Findings from the surveys, document analysis and the interviews have led to a set of recommendations. The seven recommendations from this research are mostly aimed at ODOT, but some are aimed at political leaders.

Since there is substantial evidence that public art has indeed been integrated into many highway transportation projects – contrary to what was suggested at the start of this study – information needs to be publicized. The Oregon Department of Transportation already publishes a driving guide for Oregon Scenic Byways; *therefore I recommend that the guide be more widely distributed.* Through implementation of this recommendation it is expected that the public will become informed about the scenic byways and that tourism in the state of Oregon may increase.

Information regarding the four projects in Eastern Oregon discussed in chapter five is impossible to locate. Therefore, *I recommend that ODOT create a link on their website that showcases the various projects in Oregon that have integrated public art into transportation projects.* By creating this link it is expected that ODOT would be seen as being supportive of integrating public art into highway transportation projects. It may also generate tourism interest, thus impacting the economy in the communities where the artwork is located.

In both the surveys and the interviews, it was indicated by respondents that the types of projects that should integrate public art are numerous and determined by the availability of funding sources. The benefits from the integration of public art in

highway projects not only were seen as bringing a sense of place and pride to a community but also could make a project less likely to be rejected because it becomes more acceptable to the community. Public art in the projects were also seen as a means of creating economic development and aesthetically pleasing landscapes. Therefore, *I recommend that ODOT evaluate every highway project to determine if that project would be a good candidate for integrating public art.* It is expected that this type of project evaluation will help to point out projects – in their initial planning stages – that could benefit from the integration of public art.

Many of the interviewees see the inclusion of artists on design teams as being valuable because artists can often point out new possibilities. The inclusion of an artist on a design team was seen as a much “better” opportunity for collaboration than that between agencies. Artists and engineers think in very different ways, therefore, new ideas regarding location and design could be brought to the table. Therefore, *I recommend that artists be included on the design teams of every highway project that is determined to be a candidate for public art.* However, those projects that merely involve repaving do not need an artist. It is expected that through the implementation of this recommendation that ODOT will benefit from having a project looked at from the perspective of an artist. Also, artists will benefit by having the ability to use their skills and make a living from their art.

Rest areas are seen as safety necessities which are often ugly and unpleasant places to stop. Many of the interviewees expressed that public safety is a concern, and that having an aesthetically pleasing rest area would encourage drivers to take that much needed break from the road. However, maintaining these rest areas is a costly deterrent

to making them aesthetically pleasing. G. Achterman discussed the need to make the rest areas user friendly and less costly through solar powered, low cost maintenance energy and water systems that have been made sustainable. Therefore, *I recommend that G. Achterman's idea of a competition between architects and engineers should be held to find a low cost and sustainable solution.* This competition could possibly take place at the University of Oregon. It is expected that this competition will create solutions that are not only cost effective but also make the rest areas aesthetically pleasing. It would also give students an opportunity to employ the skills they have been acquiring to solve a real world problem.

To implement these recommendations on an ongoing basis, ODOT needs a staff person who is knowledgeable in the areas of both transportation and public art policies. This staff person would be valuable in guiding transportation officials through the processes of integrating public art into highway transportation projects, organizing community and artist involvement, and providing information to political leaders on the importance of supporting highway transportation projects that integrate public art. Therefore, *I recommend that ODOT hire a staff person to serve as a liaison throughout the various aspects of integrating public art.* It is expected that a liaison would take the pressure off of the engineers by overseeing the artist selection process, communicating with the community and political leaders, and being the liaison between ODOT and the artists throughout each project, thus allowing the engineers to focus on safety while allowing for the integration of public art to occur in highway transportation projects.

Political leaders are important to making changes happen within agencies and at a legislative level. Having political leaders support a program or changes to a program is

necessary in order to integrate public art into highway transportation projects. Document analysis revealed that many public art programs began at a local level in a city council or a mayor's office. Most of the programs created were percent for art programs that have made it possible to integrate public art into a variety of projects. Therefore, *I recommend that political leaders encourage the creation of percent for art programs within local city and county governments.* It is expected that, through this encouragement, many communities will create percent for art programs, thus adding an aesthetic quality to their community.

The interpretation of the Oregon constitution regarding the use of road dollars by political leaders and transportation officials was contradictory. Most said that road dollars could not be used to integrate public art, while others said that as long as the public art was part of the project and not done as an add on afterwards, it could be done. Political leaders need to come to a consensus on this issue in order to be able to make it easier for public art to be integrated into highway transportation projects. Therefore, *I recommend that the interpretation of the Oregon constitution regarding the use of road dollars requires additional study and clarification.* It is expected that through this study a consensus can be reached or a less restrictive interpretation can be garnered that would make integrating public art into highway projects much easier.

These recommendations will allow ODOT to integrate public art into highway transportation projects in an open and visible manner. Beyond integrating public art into the highway projects, communities would enjoy many benefits, collaborations between artists and engineers would bring new and interesting ideas to the table, and political

leaders will be able to bring pride to their communities by advocating for public art in highway transportation projects.

Therefore this research has led to the following recommendations for ODOT:

- Create a link on the ODOT website for the highway transportation projects that have integrated public art.
- Evaluate every highway project to determine if that project would be a good candidate for integrating public art needs to occur.
- Include artists on the design teams of almost every highway project.
- Create a competition between architects and engineers that could possibly be held at the University of Oregon to find solutions to creating rest areas that are aesthetically pleasing and sustainable.
- Hire a staff person to serve as a liaison throughout the various aspects of integrating public art.

It has also led to these two recommendations for political leaders:

- Encourage local city and county governments to create a percent for art program.
- Study and clarify the interpretation of the Oregon Constitution and other public laws regarding the use of road dollars..

Beyond these recommendations, further study is needed in the area of how political leaders can be educated regarding what public art is and what is possible within highway transportation projects. This type of study would reveal strategies that an arts administrator or cultural policy advocate could use to help political leaders become better advocates in the area of public art policy. This is important for Oregon because, as stated earlier, a political leader can make changes happen within agencies and at a legislative level. However, in order for advocacy to happen, political leaders need to not only know what their constituents want but also what is involved in the process of integrating public



art into highway transportation projects. By being better informed, political leaders will have the tools or language necessary to “talk up” a program or project.

By implementing the recommendations from this study, it is expected that ODOT will be able to integrate public art into a variety of highway transportation projects. ODOT will also be able to bring a variety of benefits to communities that range from a sense of place to economic development. Most importantly, ODOT will be seen by citizens and political leaders as being concerned about the livability of a community, thus positively illuminating their work.

## **Appendices List**

Appendix A – Research Timeline

Appendix B - Survey Questionnaire

Appendix C - Interview Questions – Federal Highway Transportation Division  
Administrator for the state of Oregon, David Cox – Interviewed February  
23, 2006 at 3:00 p.m.

Appendix D – Interview Questions – Oregon Department of Transportation Deputy  
Director for Highway, Doug Tindall – Interviewed March 2, 2006 at 10:00  
a.m.

Appendix E – Interview Questions – Lane County Board of Commissioner, Peter  
Sorenson – Interviewed February 15, 2006 at 3:00 p.m.

Appendix F – Interview Questions – Oregon Congressman Peter DeFazio’s District  
Director, Karmen Fore – Interviewed February 23, 2006 at 9:00 a.m.

Appendix G – Interview Questions – Oregon State Legislator, Phil Barnhart –  
Interviewed February 16, 2006 at 10:00 a.m.

Appendix H – Interview Questions – Oregon Transportation Commissioner, Gail  
Achtermann – Interviewed March 14, 2006 at 5:00 p.m.

Appendix I– Interviewee Recruitment Letter

Appendix J – Consent Form

Appendix K – Survey Questionnaire Recruitment Letter

## **Appendix A – Research and Data Collection Timeline**

December 2005

- Submitted full proposal to human subjects for approval.

January 2006

- Refined research instruments.
- Converted proposal into chapter drafts.
- Continued literature review.
- Began data collection by mailing survey questionnaires to participants – arts administrators and transportation officials in four western states of Arizona, Texas, New Mexico, and Colorado.
- Setup face-to-face or telephone interviews with key transportation officials and political leaders in Oregon.

February 2006

- Continued data collection and analysis by setting up follow up interviews from survey questionnaire results.
- Conducted interviews with Oregon transportation officials and key political leaders.
- Continued with literature review.

March 2006

- Analyzed and transcribe the survey questionnaires and interviews.
- Continued with literature review.
- Began submitting chapter drafts.

April 2006

- Completed data collection.
- Continued ongoing data analysis.
- Wrote first full draft of final document and submit to advisor for review.

May 2006

- Made changes to final document according to advisors feedback.
- Orally presented master's research.
- Submitted full final draft to advisor and make changes per feedback.

June 2006

- Submitted final document and PDF to the department.

## **Appendix B – Survey Questionnaire**

Thank you for your participation in this survey. The information you provide will be helpful in gaining an understanding of the best practices for integrating public art into highway projects. By filling out and submitting this survey you are consenting to the use of the responses you have provided in the final written research document resulting from this study.

You were chosen to participate in this survey because of your past experience with highway transportation projects that integrated public art. My research reveals that you are the contact person for the following projects:\_\_\_\_\_.

Please fill out this survey to the best of your abilities keeping those projects in mind. It should take about ten to fifteen minutes to complete. Please leave any questions you are unable to answer or wish not to answer blank. Please note that confidentiality of the information you provide can not be guaranteed.

### Survey Questionnaire

This beginning section contains questions about your professional background.

1. Employer: \_\_\_\_\_
2. State: \_\_\_\_\_
3. Job Title: \_\_\_\_\_
4. How long have you been in your current position?\_\_\_\_\_
5. How long have you worked in this field? \_\_\_\_\_
6. What is your education level?
  - \_\_\_ High School
  - \_\_\_ Bachelor's degree
  - \_\_\_ Master's degree
  - \_\_\_ Doctoral degree
7. In what academic field(s) did you receive your education?\_\_\_\_\_

This section contains questions referring to highway transportation projects

8. Please mark all funding methods used to integrate public art into highway transportation projects.

- ☐ Federal Government
- ☐ State Transportation Agency
- ☐ Percent for Art
- ☐ Private
- Other \_\_\_\_\_

9. Has integrating public art into your projects created any benefits to the community?

- ☐ Yes (Go to question 10)
- ☐ No (Go to question 12)

10. Please mark which benefits you believe occurred from integrating public art into highway projects.

- ☐ Increase in tourism
- ☐ Decrease in vandalism in that area
- ☐ Increase in community pride
- ☐ Sense of place/place markers
- Other: \_\_\_\_\_

11. Please mark all the methods used to measure the benefits that occurred.

- ☐ Surveys
- ☐ Occupancy rates at motels/hotels
- ☐ Police statistics
- ☐ Discussion with community leaders
- ☐ Comments from community members
- Other: \_\_\_\_\_

12. Was collaboration with other organizations actively discussed as an option?

- ☐ Yes
- ☐ No

13. Did your organization collaborate with another organization?

- ☐ Yes (go to question 15)
- ☐ No (go to question 14, then skip to question 17)

14. Why was a collaborative option not pursued?

15. With whom did your organization collaborate?

16. Please mark the benefits you believe occurred because of this collaboration.

- ☐ Better communication with the public
- ☐ A better design process was achieved.
- Other: \_\_\_\_\_

17. Was the community involved in the planning process?  
\_\_\_ Yes (Go to question 18)  
\_\_\_ No (Go to question 21)
18. Please mark all the ways in which the community was involved in the planning process.  
\_\_\_ Public meetings before the design phase.  
\_\_\_ Public meetings after the design phase.  
\_\_\_ As part of the artist selection process.  
\_\_\_ Public meetings on the proposed plan.  
Other: \_\_\_\_\_
19. Did involving the community bring any benefits to the project?  
\_\_\_ Yes (Go to question 20)  
\_\_\_ No (Go to question 22)
20. Please mark all the benefits you believe occurred from involving the community in the planning process.  
\_\_\_ The community was more accepting of the project.  
\_\_\_ The project became a source of pride for the community  
\_\_\_ A more cost effective plan was designed.  
\_\_\_ Better design solutions were discovered.  
Other: \_\_\_\_\_
21. Please mark all the reasons why the community was not involved in the planning process.  
\_\_\_ Time restrictions  
\_\_\_ Money restrictions  
\_\_\_ Planning committee not interested  
Other: \_\_\_\_\_

This section contains questions about the artist selection process

22. Please mark all the methods that were used for selecting the artist.  
\_\_\_ Chosen by yourself  
\_\_\_ Chosen by staff members in your organization  
\_\_\_ Chosen by staff members in your organization and staff members of a collaborative organization.  
\_\_\_ Through a selection panel.  
\_\_\_ An open competition was held.  
Other: \_\_\_\_\_

23. Please mark all the criteria used for choosing a particular artist.
- ☐ Artist is known in the community.
  - ☐ Their design fit the project.
  - ☐ The artist was known by the panel members.
  - ☐ The artist's past experience with these types of projects.
- Other: \_\_\_\_\_
24. How did the selection criteria evolve/who determined them?
25. Please mark at what stage of the projects artists were chosen.
- ☐ Before the project was designed.
  - ☐ After the project was designed, but before construction began.
  - ☐ After the construction began.
  - ☐ After the construction was completed.
- Other: \_\_\_\_\_
26. In your opinion, what types of highway projects are best suited to integrating public art?
27. May I contact you for more information?
- ☐ Yes
    - Name \_\_\_\_\_
    - Phone \_\_\_\_\_
    - E-mail \_\_\_\_\_
  - ☐ No

**Appendix C – Oregon Federal Highway Association Representative Interview Questions**

1. Name: \_\_\_\_\_
2. Job Title: \_\_\_\_\_
3. Employer: \_\_\_\_\_
4. Years at this job: \_\_\_\_\_
5. Years in this field: \_\_\_\_\_
6. Educational Level & Degree: \_\_\_\_\_
7. Have you worked in other states in this same capacity?  
☐ Yes  
☐ No
8. Have you ever been involved in any highway projects that integrated public art?  
☐ Yes (Go to question 9)  
☐ No (Go to question 15)
9. What type of projects?
10. What types of funding were used?
11. What sources of funding were used?
12. What do you feel was the most important aspect in the process to integrate public art?
13. What community benefits do you see from integrating public art into highway projects?
14. What types of highway projects do you think would be best for integrating public art? Why?
15. Do you believe that it would be important to include public art in highway transportation projects in the state of Oregon?  
☐ Yes  
☐ No
16. Why or Why not?



**Appendix D – Oregon Department of Transportation Interview Questions**

1. Name: \_\_\_\_\_
2. Job Title: \_\_\_\_\_
3. Employer: \_\_\_\_\_
4. Years at this job: \_\_\_\_\_
5. Years in this field: \_\_\_\_\_
6. Educational Level & Degree: \_\_\_\_\_
7. Do you think public art should be integrated into highway projects?  
    \_\_\_ Yes  
    \_\_\_ No
8. Why or Why not?

If yes to question 7 ask these questions:

9. What benefits do you believe are possible for the project by integrating public art into highway projects?
10. What benefits do you believe are possible for the community by integrating public art into highway projects?
11. How should these projects be funded?
12. What types of highway projects do you think would be best suited for integrating public art? Why?
13. What kinds of artwork would you like to see integrated into highway projects? Why?

**Appendix E – Lane County Commissioner Interview Questions**

1. Name: \_\_\_\_\_
2. Job Title: \_\_\_\_\_
3. Employer: \_\_\_\_\_
4. Years at this job: \_\_\_\_\_
5. Years in this field: \_\_\_\_\_
6. Educational Level & Degree: \_\_\_\_\_
7. How much funding for highway projects does Lane County expect to receive from the Oregon Transportation Commission in the next year?
8. What projects are expected to be funded?
9. Do you believe public art could be a valuable part of those projects?  
    \_\_\_ Yes (Go to question 10)  
    \_\_\_ No (Go to question 16)
10. What benefits do you feel communities could receive by integrating public art into highway transportation projects?
11. Do you think collaborations between different agencies would be valuable to those projects for integrating public art?  
    \_\_\_ Yes  
    \_\_\_ No
12. Why or Why Not?
13. Do you believe the community should be involved in the design and artist selection process?
14. Why or Why Not?
15. Which highway transportation projects in Lane County would be best suited for integrating public art?
16. Why Not?

**Appendix F - Oregon Congressman Interview Questions**

1. Name: \_\_\_\_\_
2. Job Title: \_\_\_\_\_
3. Employer: \_\_\_\_\_
4. Years at this job: \_\_\_\_\_
5. Years in this field: \_\_\_\_\_
6. Educational Level & Degree: \_\_\_\_\_
7. What projects are expected to be funded through SAFETEA-LU?
8. Do you believe public art could be a valuable part of those projects?  
    \_\_\_ Yes (Go to question 9)  
    \_\_\_ No (Go to question 15)
9. What benefits do you feel communities could receive by integrating public art into highway transportation projects?
10. Do you think collaborations between different agencies would be valuable to those projects for integrating public art?  
    \_\_\_ Yes  
    \_\_\_ No
11. Why or Why Not?
12. Which highway transportation projects would be best suited for integrating public art? Why?
13. As Oregon's federal representative would you advocate for integrating public art into highway transportation projects?
14. Why or Why Not?
15. Why Not? What are the arguments against public arts value to highway transportation projects?

**Appendix G – Oregon State Legislator Interview Questions**

1. Name: \_\_\_\_\_
2. Job Title: \_\_\_\_\_
3. Employer: \_\_\_\_\_
4. Years at this job: \_\_\_\_\_
5. Years in this field: \_\_\_\_\_
6. Educational Level & Degree: \_\_\_\_\_
7. Do you believe that it would be important to include public art in highway transportation projects in the state of Oregon?  
    \_\_\_ Yes (Go to question 8)  
    \_\_\_ No (Go to question 14)
8. What benefits do you feel communities could receive by integrating public art into highway transportation projects?
9. What funding sources do you think might be available to integrate public art into highway transportation projects?
10. Do you think collaborations between different agencies would be valuable to these projects for integrating public art?  
    \_\_\_ Yes  
    \_\_\_ No
11. Why or Why Not?
12. What type of highway transportation projects do you believe would be best suited for integrating public art?
13. Why?
14. Why Not?

**Appendix H – Oregon Transportation Commissioner Interview Questions**

1. Name: \_\_\_\_\_
2. Job Title: \_\_\_\_\_
3. Employer: \_\_\_\_\_
4. Years at this job: \_\_\_\_\_
5. Years in this field: \_\_\_\_\_
6. Educational Level & Degree: \_\_\_\_\_
7. Do you believe public art could be a valuable part of highway transportation projects in the state of Oregon?  
    \_\_\_ Yes (Go to question 8)  
    \_\_\_ No (Go to question 14)
8. What benefits do you feel communities could receive by integrating public art into highway transportation projects?
9. Which highway transportation projects would be best suited for integrating public art?
10. Do you think collaborations between different agencies would be valuable to those projects for integrating public art?  
    \_\_\_ Yes  
    \_\_\_ No
11. Why or Why Not?
12. Would you like to see public art integrated into future highway transportation projects?  
    \_\_\_ Yes  
    \_\_\_ No
13. Why or Why not?
14. Why Not?

## **Appendix I – Interviewee Recruitment Letter**

Name

Address

City/State/Zip

Dear <POTENTIAL INTERVIEWEE>:

You are invited to participate in a research project titled *Integrating Public Art into Oregon Department of Transportation Highway Projects*, conducted by Prudence Ratliff from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore how the Oregon Department of Transportation can integrate public art into highway transportation projects in a variety of ways.

While an enormous amount of public art exists in mass transit projects throughout the state of Oregon, very little exists within highway projects. The process of integrating public art into highway transportation projects involves funding, artist selection, community acceptance and benefits, and working relationships between arts administrators and transportation officials. However, it is first important to identify whether public art would be considered valuable to highway transportation projects in the state of Oregon by political leaders at all levels. In order to measure the attitudes and beliefs of political leaders along with determining which projects are believed to be best suited for integrating public art a study needs to be conducted. This study will involve conducting surveys in other western states to discover how public art has been integrated into highway transportation projects as well as interviewing political leaders and transportation officials in the state of Oregon.

You were selected to participate in this study because of your leadership position with <Name of Organization> and your experience with and expertise as a community leader. If you decide to take part in this research project, you will be asked to provide relevant materials and participate in an in-person interview, lasting approximately thirty minutes, during winter 2006. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <Name of Organization>, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

If you have any questions, please feel free to contact me at 541.484.0363 or [pratlif1@uoregon.edu](mailto:pratlif1@uoregon.edu), or Dr. Patricia Dewey at 541.346.2050. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Prudence Ratliff

1848 Villard Street

Eugene, OR 97403

## **Appendix J – Consent Form**

Research Protocol Number: \_\_\_\_\_

Integrating Public Art into Oregon Department of Transportation Highway Projects  
Prudence Ratliff, Principal Investigator  
University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Integrating Public Art into Oregon Department of Transportation Highway Projects*, conducted by Prudence Ratliff from the University of Oregon's Arts and Administration Program. The purpose of this study to explore how the Oregon Department of Transportation can integrate public art into highway transportation projects in a variety of ways. This project will partially fulfill the requirements for a master's degree in Arts and Administration.

While an enormous amount of public art exists in mass transit projects throughout the state of Oregon, very little exist within highway projects. The process of integrating public art into highway transportation projects involves funding, artist selection, community acceptance and benefits, and working relationships between arts administrators and transportation officials. However, it is first important to identify whether public art would be considered valuable to highway transportation projects in the state of Oregon by political leaders at all levels. In order to measure the attitudes and beliefs of political leaders along with determining which projects are believed to be best suited for integrating public art a study needs to be conducted. This study will involve conducting surveys in other western states to discover how public art has been integrated into highway transportation projects as well as interviewing political leaders and transportation officials in the state of Oregon.

You were selected to participate in this study because of your political leadership position with <Name of Organization>. If you decide to take part in this research project, you will be asked to provide relevant materials and participate in an in-person interview, lasting approximately thirty minutes, during winter 2006. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <Name of Organization>, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature.

Information collected in this study will be associated with your name and organization, with your permission. Due to the impossibility of maintaining your anonymity the choice of using a pseudonym will not be available. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. Any information that is obtained in connection with this study and

that can be identified with you will remain confidential and will be disclosed only with your permission.

I anticipate that the results of this research project will be of value to the Oregon Department of Transportation as a whole, especially when planning highway transportation projects. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at 541.484.0363 or [pratlif1@uoregon.edu](mailto:pratlif1@uoregon.edu), or Dr. Patricia Dewey at 541.346.2050. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate your consent:

\_\_\_\_\_ I consent to the use of audiotapes and note taking during my interview.

\_\_\_\_\_ I consent to my identification as a participant in this study.

\_\_\_\_\_ I consent to the potential use of quotations from the interview.

\_\_\_\_\_ I consent to the use of information I provide regarding the organization with which I am associated.

\_\_\_\_\_ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Thank you for your interest and participation in this study.

Sincerely,

Prudence Ratliff

Phone: 541.484.0363

Email: [pratlif1@uoregon.edu](mailto:pratlif1@uoregon.edu)



## **Appendix K – Survey Questionnaire Recruitment Letter**

Name

Address

City/State/Zip

Dear <POTENTIAL RESPONDANT>:

You are invited to participate in a research project titled *Integrating Public Art into Oregon Department of Transportation Highway Projects*, conducted by Prudence Ratliff from the University of Oregon's Arts and Administration Program. The purpose of this study to explore how the Oregon Department of Transportation can integrate public art into highway transportation projects in a variety of ways.

While an enormous amount of public art exists in mass transit projects throughout the state of Oregon, very little exist within highway projects. The process of integrating public art into highway transportation projects involves funding, artist selection, community acceptance and benefits, and working relationships between arts administrators and transportation officials. However, it is first important to identify whether public art would be considered valuable to highway transportation projects in the state of Oregon by political leaders at all levels. In order to measure the attitudes and beliefs of political leaders along with determining which projects are believed to be best suited for integrating public art a study needs to be conducted. This study will involve conducting surveys in other western states to discover how public art has been integrated into highway transportation projects as well as interviewing political leaders and transportation officials in the state of Oregon.

You were selected to participate in this study because of your experience with the integration of public art into highway transportation projects. If you decide to take part in this research project, you will be asked to provide relevant materials and complete the attached questionnaire taking approximately thirty minutes. You may skip any questions you are unfamiliar with or wish not to answer. A self addressed stamped envelope is provided for easy return. You may also be asked to provide follow-up information through phone calls or email.

If you have any questions, please feel free to contact me at 541.484.0363 or [pratlif1@uoregon.edu](mailto:pratlif1@uoregon.edu), or Dr. Patricia Dewey at 541.346.2050. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Prudence Ratliff

1848 Villard Street

Eugene, OR 97403

Phone: 541.484.0363

Email: [pratlif1@uoregon.edu](mailto:pratlif1@uoregon.edu)

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# Integrating Public Art into Oregon Department of Transportation Highway Projects

## Executive Summary

Prudence Ratliff

The purpose of this study was to explore how the Oregon Department of Transportation (ODOT) could integrate public art into highway projects. Integrating public art into highway transportation projects is important because commuters' quality of life can be enhanced through attractive daily drives, tourists enjoy pleasant aesthetics in all aspects of an environment when visiting a location, and communities gain a sense of pride and place. At the start of this study it appeared that ODOT was not taking advantage of opportunities to integrate public art into highway projects, but rather focusing on mass transit systems, scenic byways and rural areas. Therefore; it is often perceived that there are no highway transportation projects that contain public art in the state of Oregon. This study explored public art policy and transportation policy to develop recommendations for integrating public art into Oregon Department of Transportation highway projects. The methods used for conducting this research included literature reviews of transportation and public art policies, a comparative case study through the use of surveys in four western states, and interviews with key political leaders and transportation officials in the state of Oregon.

This summary of the entire project is divided into three sections. The first section discusses the research methods used for data collection and development of recommendations. The second section is an overview of the conceptual framework that informed and guided this study. The final section is a clear discussion of the findings from the research and recommendations for both ODOT and Oregon political leaders. The completed project can be viewed in the Arts and Administration section of the University of Oregon's Scholars' Bank at <https://scholarsbank.uoregon.edu/dspace/handle/1794/212>.

## **Research Methods**

The research methods of this study included a literature review of public art and transportation policies, a comparative case study through surveys and document analysis, in the four western states of Arizona, Texas, New Mexico and Colorado and face-to-face semi-structured interviews with transportation officials and political leaders in the state of Oregon.

## **Conceptual Framework**

These research methods were guided by a conceptual framework in order to discover how public art has been integrated into highway projects in other states and what might be possible in the state of Oregon. First, a literature review was conducted in the policy areas of public art and transportation which are completely separate but affect cultural policy and have been used in creative and imaginative ways to integrate public art into highway transportation projects.

In order to discover how public art has been integrated into highway projects and what might be possible in the state of Oregon, the topical areas of funding, benefits, community involvement, collaboration, and artist selection were looked at from two perspectives. First, a comparative case study of past projects was conducted in the western states of Arizona, New Mexico, Texas, and Colorado. This was done through surveys with arts administrators and transportation officials in those states that have been involved in projects that integrated public art. An analysis of documentation received on their public art programs was also conducted. Face-to-face semi-structured interviews were also conducted with key political leaders and transportation officials in the state of Oregon in order to obtain their informed beliefs and judgments on public art in highway transportation projects.

### **Findings and Recommendations**

The key findings and recommendations discovered through this study are aimed at ODOT. However, there are two key findings and recommendations that are aimed at political leaders.

#### **Oregon Department of Transportation:**

☼ Public Art consisting of both sculptural artworks and landscape architecture along scenic byways has been integrated into highway transportation projects in the state of Oregon – contrary to what was suggested at the start of this study. However, no information regarding the public art in ODOT highway projects could be found. *Therefore; the main recommendation of this study is that the Oregon Department of Transportation should create a link on their website that showcases the various projects in Oregon that have integrated public art into transportation projects and more widely distribute the Oregon Scenic Byways guide.* By creating this link it is expected that ODOT will be perceived as being supportive of integrating public art into highway transportation projects. It may also generate tourism interest, thus impacting the economy in the communities where the artwork is located.

☼ The types of projects that should integrate public art are numerous and determined by the availability of funding sources. *Therefore; every highway project should be evaluated to determine if it would be a good candidate for integrating public art.* It is expected that this type of project evaluation will help point out projects – in their initial planning stages – that could benefit from the integration of public art.



☀ Artists are seen as being valuable on design teams. *Therefore; artists should be included on the design teams of every highway project that is determined to be a candidate for public art.* It is expected that through the implementation of this recommendation that ODOT will benefit from having a project looked at from the perspective of an artist and artists will benefit by having the ability to use their skills and make a living from their art.

☀ Public safety is a concern, and having an aesthetically pleasing rest area would encourage drivers to take that much needed break from the road. *Therefore; G. Achterman's idea of a competition between architects and engineers should be implemented to find a low cost and sustainable solution.* It is expected that this competition will create solutions that are not only cost effective but also make the rest areas aesthetically pleasing. It would also give students an opportunity to employ the skills they have been acquiring to solve a real world problem.

☀ Implementation of the recommendations requires a staff person. *Therefore; it is recommended that the Oregon Department of Transportation hire a staff person to serve as a liaison throughout the various aspects of integrating public art.* It is expected that a liaison would take the pressure off of the engineers by overseeing the artist selection process, communicating with the community and political leaders, and being the liaison between ODOT and the artists throughout each project, thus allowing the engineers to focus on safety while allowing for the integration of public art to occur in highway transportation projects.

### Political Leaders

☀ Most public art programs began at a local level in a city council or a mayor's office. *Therefore; it is recommended that political leaders encourage the creation of percent for art programs within local city and county governments.* It is expected that, through this encouragement, many communities will create percent for art programs, thus adding an aesthetic quality to their community.

☀ There is not a consensus among political leaders on the interpretation of the Oregon constitution regarding the use of road dollars. *Therefore; it is recommended that the interpretation of the Oregon constitution regarding the use of road dollars requires additional study and clarification.* It is expected that through this study a consensus can be reached or a less restrictive interpretation can be garnered that would make integrating public art into highway projects much easier.