

Going **Green** with Public Art: Considering Environmental Standards in Public Art Policies

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Abstract

This Master's Project was conducted in partial fulfillment of a Master of Science Degree in Arts & Administration from the University of Oregon. The following document is a compilation of research conducted for this mixed methods study on how environmental sustainability could be considered by percent for art (public art) programs. Included are literature reviews of environmental sustainability, environmental sustainability as it relates to public art, public art policy, and environmental policy; data analysis across themes determined in the coding procedure of the study; findings drawn from the application of data to my research questions; recommendations for percent for art programs in addressing environmental issues in public art; and a *greening guide* for public art programs on how to address environmental sustainability in their processes. The intent for this research is to inspire dialogue on the relationship of public art to the natural environment and to encourage further study so that the field of public may lead the way in addressing environmental issues through its content and processes.

Keywords

Public art policy, environmental policy, environmental sustainability, percent for art, green art, global warming, climate change, LEED

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Chapter 1 | Introduction

Problem Statement

Environmental sustainability and the term “sustainability” itself are buzzwords that have been on the lips of civic leaders, business owners, universities, and the general public in recent years. City governments in Seattle, New York, Portland, San Francisco, and Minneapolis are among many city and state governments that are either in the process of or have developed their first ever sustainability policies (SustainLane Website, 2007). In the city of Eugene, Oregon, for example, Mayor Kitty Piercy announced a “sustainability challenge” in September of 2006. It is the over-arching goal of this challenge that by 2020, Eugene will, “fight the effects of global warming by becoming the most sustainable mid-sized city in the nation with a thriving economy based on a triple bottom line sustainability” (Piercy, 2006). This initiative would include economic, social, and environmental sustainability. It is also a specific goal of the challenge to develop and implement sustainability guidelines for *all* city decisions. Public art would fit into these city decisions.

Adding to an influx of discussion about sustainability in an environmental context is former Vice President Al Gore’s recent film *An Inconvenient Truth* (Guggenheim, D., 2006). This film has generated a large amount of dialogue regarding the conservation of our natural resources and the effects of increased global temperatures on environmental and human health. “Among climate researchers, the consensus is growing that global warming may be close to a tipping point beyond which runaway feedbacks could take hold, creating what George W. Bush’s top climate modeler...calls ‘a different planet’” (“Still in a Mess Over Climate Change”, 2006, p.5). Human activity that produces green

house gas (mostly carbon dioxide from burning fossil fuels), in turn, increases global temperature. If these behaviors are not changed, human wellbeing will be affected by ecological disaster, an increase of climate-sensitive diseases and parasites, as well as poor air and water conditions (U.S. Environmental Protection Agency Website, 2007). Many suggest that small changes in the daily lives of businesses and individuals could help to alter the further degradation of the planet (UN Department of Economic and Social Affairs, Division for Sustainable Development Website, 2007). Fields such as the automobile industry, the airline industry, and the field of architecture, and businesses such as S.C. Johnson, Honda, and Goldman Sachs have already made a commitment of “going green” (CNN Money Website, 2007), or developing environmentally sustainable practices. According to Wood (2006), “the use of sound science is undeniably essential in policy making on environmental and public health issues (p.3)”.

How then are the arts and cultural policy addressing the issue? Aside from the earthworks of the 1960's, public art has only begun to address environmental issues in their processes. The problem exists in knowing where it is most appropriate for percent for art programs to address environmental concerns in content or process.

Artists and arts advocates are consistently trying to make a case for the arts by addressing economic and social needs. What about environmental needs? Controversy often arises from the fact that (and by name) public art uses public funding in its implementation. Community members often question the public purpose that it serves. Little research has been conducted to explore the ways in which public art and public art policy could serve an environmental purpose. Much of what does exist focuses on increasing expectations of artists to become multi-topical experts (Hope, 2005), previous

artistic responses to the ecology such as environmental and land art (Spaid, 2002), and the controversy that can arise in assuming that public art can only improve and regenerate that which is considered to be socially useless (Minton, 2004). Research has yet to offer any solutions. This applied research study was undertaken with the goal to explore the considerations that can be taken into account to address social and environmental issues through public art on a civic level.

Conceptual Framework

The conceptual framework (Appendix A) for this research project focuses on cultural policy (specifically public art policy/ordinance), environmental policy, and how the two could possibly act in consideration and collaboration with one another (Appendix A). The opportunity to address some LEED Standards within public art ordinance is also a consideration. LEED stands for Leadership in Energy and Environmental Design and the standards consist of a set of conventional points of reference designated by the United States Green Building Council for the design, construction, and use of “green” buildings (U.S. Green Building Council Website, 2008). Though the concepts of environmental and cultural policy are not currently connected, they are similar in that decisions made within them gain a great amount of public attention and can often be highly controversial. Also, decisions made in one realm may currently indirectly affect the other.

The specific type of public art ordinance that this research will look at is the concept of the Percent for Art Program and the possibility of including environmental guidelines within it. Within a Percent for Art Program, a certain percentage of civic building and renovation project budgets must be designated towards including an artistic element. Concepts that are often considered within Percent for Art Programs are whether

the program would include temporary, performative, or permanent public art, or if the public art would serve some sort of purpose or function to avoid controversy.

Finally, this study considers the concept of public art design (focusing on function, content, and materials used) and implementation (processes used in public art installation and maintenance) in an environmental context.

Research Methodology

Purpose Statement

The purpose of this study was to explore the role of environmental sustainability in public art design and implementation for public art policy decision-makers at percent for art agencies.

Methodology

Approaching this purpose within the frame of social research required that the research be placed in a methodological paradigm. According to Neuman (2006), a paradigm is, “a basic orientation to theory and research...that includes basic assumptions, key issues, models of quality research, and methods for seeking answers” (p. 81). This research was approached through a critical inquiry (also known as critical social science) methodological paradigm. It is the goal of the study to inspire further research into this research topic and possibly produce a useful set of recommendations for percent for art programs and cultural policy decision-makers in regard to public art and environmental sustainability in the form of a public art greening guide. The intent is to inspire change within these governing bodies. According to Neuman, this is a quality of the critical social science paradigm (2006). Finally, critical social science is open-ended and raises questions that spark the process of change (Neuman, 2006). This research was intended

to be exploratory. It is a goal of the research to initiate further studies on the topic, rather than answer all questions that could be considered.

Role of Researcher

As a researcher, I identify most with the paradigm of critical social sciences because it leaves room for my values and beliefs. I was raised in a family that is extremely environmentally conscious. As a child, I attended summer camps that taught environmental conservation. It is from this perspective that I would view the consideration of environmental sustainability in public art as a good and useful way to provide public purpose for public art. Many may view this study in a very different light. The issues of global warming and environmental sustainability are not free from controversy. Some even go as far as to argue that global warming is a convention to simply frighten the American people. I feel that it is an issue that requires international attention, that all fields should do their best to address environmental needs, and that public policy should reflect these environmental issues. It is from this standpoint that this exploratory research design will attempt to answer the following main research question and its six sub-questions:

Research Questions

How can environmental sustainability be considered as a part of the administrative processes and public art planning, design, and implementation in percent for art programs?

- What organizations exist to aid artistic businesses, corporations, and organizations in addressing environmental issues?

- Are there cost benefits in operating a public art program using environmentally sustainable practices?
- Does producing environmentally friendly art affect the longevity of the product itself?
- Who would be responsible for the authenticity, standards, and maintenance of “green” public art?
- How can LEED Standards be applied within an artistic context?
- What current “green” programs exist that address environmental issues within an artistic and administrative context?

Definitions

To answer the main research questions, certain terms need be defined. Within the context of this study, I define these key terms in the following way:

Green art is art that uses new, non-toxic, non-polluting methods that are healthier for human beings and the environment (GreenMuseum.org). It often has environmental or ecological themes as well.

Sustainability can be defined as, “a condition of existence which enables the present generation of humans and other species to enjoy social wellbeing, a vibrant economy, and a healthy environment, and to experience fulfillment, beauty and joy, without compromising the ability of future generations of humans and other species to enjoy the same” (Guy Dauncey, as cited on Drury University Website, 2007).

Environmental sustainability is the process of maintaining practices and factors that contribute to a quality of environment for future generations (Paehlke, 2003).

Environmentally sustainable practices are daily tasks that are altered in consideration to how they may affect the environment (Paehlke, 2003). Many call these practices “going green”.

Percent for Art programs are housed within legislation that allocates a certain percentage of public funds going to the construction or renovation of municipal buildings towards adding an artistic element. *Percent for art* is often an ordinance stated in a government public art policy (Becker, 2004).

Public art policies are decisions, laws, measures, and priorities given to the field of public art by a government entity (Kraft, 2004; Smith, 2000).

An **authentication system** is a means to rate the effectiveness of a product or system based on factual evidence (Merriam-Webster Online). Are the practices contributing to alleviation of the effects of global warming?

Finally **LEED** stands for Leadership in Energy and Environmental Design and the standards consist of a set of conventional points of reference designated by the United States Green Business Council for the design, construction, and use of “green” buildings (US Green Building Council Website).

Delimitations

Many of these terms present very large concepts. It was necessary, therefore, to limit the scope of the study. This research used delimitation of variables by focusing on Percent for Art programs rather than all public art programs. I also limited the study by focusing on key informants knowledgeable in the topics involved in the study. In addition, I used one instrumental case study of a public art program that utilizes environmentally sustainable practices in an attempt to locate best practices in public art.

Limitations

Though I attempted to make the data from this study as transferable as possible through thick description, data may be limited in its ability to generalize. Data collected from one case study site may not relate to other sites due to difference in policy, structure, and funding configuration. The sizes of Percent for Art programs and number of staff available may also limit the usefulness of the data presented in this study. Another limitation of this study is time. I was confined to completing this research within a set amount of time. This limited the amount of data I am able to collect and code for the most accurate findings.

Benefits of Study

The aim of this study was to explore means by which environmentally sustainable practices could be incorporated into Percent for Art programs. It aspires to benefit administrative workers and artists in these settings by finding out necessary information to integrate these procedures and to develop a useful guide by which the practices could be implemented. As principal researcher, I hope that this research will serve as a valuable tool for public art programs nationwide that are now faced with the task of assimilating art and environmental policy.

Chapter 2 | Research Design

How can environmental sustainability be considered as a part of the administrative processes and public art planning, design, and implementation in Percent for Art programs?

Strategies of Inquiry and Methodology Review

The purpose of this study was to explore the role of environmental sustainability in public art design and implementation for public art policy decision-makers at percent for art agencies.

Social science research concerns combining a variety of methods to produce knowledge about the social world (Neuman, 2006). This applied social research attempted to explore how public art can aid in promoting environmental sustainability within the realm of public art policy. Neuman (2006) defines applied research as that which offers, “practical solutions to a concrete problem” (p.25). This research was challenged to evaluate current political and social responses to climate change using needs assessment and cost-benefit analysis. It explored new ways to address the goal of environmental sustainability across fields. As an exploratory study, it, ideally, will also eventually create action around these issues and raise further opportunities for future research.

Qualitative social research depends on gathering information based not only on the way society *seems* to be, but also the way the people in the world perceive it (Neuman, 2006). Collecting this type of knowledge is possible by simply talking to people. Personal interview is a method that most social researchers come in contact with during their studies. Along with the questionnaire survey, it is the most widely utilized

method for qualitative data collection (Chadwick, Bahr, & Albrecht, 1984; Holstein & Gubrium, 1995). Personal interview in qualitative research requires that the social researcher is completely aware of how he/she fits into society and the perspective, or paradigm, through which he/she views a research question (Neuman, 2006). Interview was the main strategy of inquiry utilized in this study on public art and sustainability viewed within a critical inquiry paradigm. It allowed for the give and take necessary for gathering in-depth information.

Though personal interview is a widely accepted method of social research, it was important that triangulation was employed in this research design. “Triangulation embraces the methods of replication and includes the practices usually followed to estimate validity and reliability of research findings” (Chadwick et al., 1984, p. 40). Triangulation of method involves exploiting multiple methods of data collection to increase the accuracy of the study (Chadwick et al., 1984; Leedy, 1989; Neuman, 2006). This particular study will made use of the literature review, personal interview, and case study as a means of triangulation of method.

Case study also provided methodology for this research design. One instrumental case study was purposively selected at the Seattle Office of Arts and Cultural Affairs and was utilized as an opportunity to learn about locations where efforts of implementing environmentally sustainable public art practices are already being employed. As defined in Neuman (2006), case study is a method where, “an in-depth examination of an extensive amount of information about very few units or cases for one period or across multiple periods of time” (p. 40). One instrumental case study during May 2008 was used as a method because it provided an opportunity to present thick description about

one specific site with a “green” public art program. This case study aided in the development of a model for other similar programs. Personal interview was one means of data collection for case study analysis. Data was also collected through document analysis of the website, participant observation, and questionnaire survey at the case site.

Since I was only available at the case study site for a short period of time, a survey questionnaire was used to gather data from the general membership of site. An advantage of using a questionnaire in research was the ability gather information on the attitudes and beliefs of a group of people in relatively short period of time and at a low cost (Chadwick et al., 1984). Questionnaires also have the benefit of offering quantitative data shown through charts, graphs, or tables (Neuman, 2006). This method provided a very similar data set as the personal interview at the case study site for analysis in the research findings.

Overview of Research Design

How can Percent for Art programs utilize environmentally sustainable practices in daily administrative and artistic procedures?

To answer this research question and its sub-questions, key informants were purposively selected for interviews for an opportunity to learn about the concepts in question. Interview participants were selected based on position and merit in the fields that I was studying: environmental policy, public art policy, public art design, and green public art design. Robert Young and Liesel Fenner were selected in the fields of environmental and public art policy. One public artist and one LEED accredited architect, Robert Tully and Bill Seider, were selected to talk about public art design and environmentally sustainable building design. Location, age, gender, and ethnicity were

not be taken into account, as they were unrelated factors to this study. One instrumental case study at the Seattle Office of Arts and Cultural Affairs was also purposively selected where environmentally sustainable practices were already being considered within the realm of the Percent for Art program. Within the case study, one personal interview was employed to discuss environmental sustainability and public art with a knowledgeable representative of the Percent for Art program. Data was collected from the rest of the staff through use of a structured questionnaire, though only one collective questionnaire was completed. Recruitment of research participants was by email and recruitment letter (Appendices B.1, B.2, & B.3).

Expectations

The main expectation of this research was the production of a very practical, but useful guide that could provide straightforward, uncomplicated ways in which environmental sustainability could be considered in percent for art programs. Beyond this level of practicality, I anticipate that this research will generate discussion within the field and beyond about the effects of global warming and how even seemingly unrelated fields should take it into consideration in daily activities. I am hopeful that these discussions will continue into the home as well for the participants, beneficiaries, and the general population.

Data Collection Analysis and Procedures

Data Collection Instruments

Data collection took place using specific instruments for designated methods. Each was designed to collect information about key concepts presented in this study. Interview data collection instruments were all structured in the same format, but with

different interview questions based on the key informant (Appendices D.1-D.5).

Interview category was identified under the “key descriptor” heading. These protocol instruments also allowed for the division of data based on codes.

A unique data collection instruments was also designed for the questionnaire (Appendix D.6). The questionnaire protocol instrument included five, two-part questions (one part close-ended question, one part open-ended question). The close-ended question allowed for quantifiable data while the open-ended portion allowed for qualitative analysis.

Recruitment Instruments

After all Human Subjects requirements were fulfilled, research participants were contacted by initially by email and then were mailed packets of information regarding recruitment to participate in the research project. Recruitment instruments (Appendices B.1 & B.2) were designed so that they are clear, concise, and free from jargon. The purpose of the research is clearly stated along with the contact information of the researcher and research advisor, the higher education institution that is facilitating the research, anticipated benefits of the study, and the clause that all participation is completely voluntary.

Consent Forms

The mailed packets of information for this study also included a consent forms for the research participants (Appendices C.1 & C.2). Signatures were required before continuing with the research. Participants were requested to mail the form back using the provided self-addressed stamped envelope or were collected in-person on the day of the interview.

Coding and Analysis Procedures

Precise coding procedures were used to analyze and synthesize data collected from this study (Appendix E). Using a coding scheme, themes and patterns emerged from the data. From these themes and patterns, conclusions were made regarding recommendations for the intended beneficiaries.

Strategies for Validating Findings

Certain procedures are necessary in qualitative research to verify truth and accuracy of research data and findings (Creswell, 2003). Thick description was used to promote transferability of the research findings by attempting to paint a picture for the reader of the setting. He/she will hopefully then be able to visualize the experience. Peer debriefing and member checking was also used to assure credibility of the researcher. Peer debriefing, “involves locating a person who reviews and asks questions about the qualitative study so that the account will resonate with people other than the researcher” (Creswell, 2003, p. 196). Member checking is the process of sending the research participant the final document so that they may assure that their views have been accurately represented (Creswell, 2003). This research employed these three methods to confirm validity of the findings.

Chapter 3 | Review of Literature

The purpose of this study is to explore how environmental sustainability can be considered in percent for art programs by public art policymakers.

Environmental Sustainability

Definition

Environmental Sustainability is the ability to provide a consistently high quality of life for human beings within an environmental context for future generations (Paehlke, 2003).

Origins

To properly expound on the definition of *environmental sustainability* it is necessary to divide the term into two parts: *environment* and *sustainability*. The definition of *environment* can be two-fold. The first definition refers to the *natural environment* where it comprises climate, soil, and living things. The second aspect of the *environment* refers to social and cultural conditions that contribute to the lives of individuals or a society as a whole (Merriam-Webster Online, 2008).

Sustainability refers to the act of decision-making where long-term factors are the main consideration rather than a focus on the importance of benefits that can be received immediately (Paehlke, 2003). *Sustainability* is usually divided based on a triple-bottom-line: economic success, social stability, and environmental health (Kraft, 2004; Paehlke, 2003). These three factors affect an outcome called *quality of life* (Kraft, 2004).

Types of Environmental Sustainability

Paelke (2003) further divides *environmental sustainability* into three types:

Environmental sustainability encompasses high performance levels within three measurable sets of environmental values: (1) human health (especially as affected by air and water quality and the purity and naturalness of food), (2) ecosystem health (the protection of habitat, wilderness, and biodiversity), and (3) resource sustainability. *Resource* sustainability, the narrower sense of sustainability, is achieved through the management of society's total material and energy requirements (p. 58).

Environmental Sustainability and Public Art

There is very little existing research that focuses on linking public art to environmental sustainability. What does exist centers on the earthworks movement of the 1960's or contextualizes the relationship of public art to the term *sustainability* within the realm of urban regeneration. It has already been stated the controversy often arises amongst misconceptions of the community about public art funding and the perceived lack of purpose in it. Involvement of community members throughout the process of public art design, selection, and implementation can often affect the success of a project (Cripe, 2003; Doss, 1995; Grande, 2000; Hallett, 2004; Hope, 2005; Minton, 2004).

There is a common view of public policy decisions, especially those within the field of public art, that a public power is telling citizens what is good for them and what they must enjoy (Doss, 1995; Hope, 2005). Doss' (1995) statement continues to be true: "the public art industry rarely makes the effort to link public art with the cultural needs and direct participation of specific communities, and the result has been the widespread eruption of bitter controversy over what is perceived as elitist public culture" (p. 17).

Public art that is implemented with the goal of urban regeneration is often met with

disdain because community members frequently see its purpose in transforming bad to good and as a privatization of public space (Hope, 2005). Because public art is often meant to represent a community as a whole, it may initially be met by negative public response if that group feels that they are not adequately represented in the work (Grande, 2000). “Art is a powerful tool for triggering public opinion. It is subjective and touches the core values of individuals and communities” (Hallett, 2004, p. 12). Social engagement throughout planning processes (Minton, 2004) and acknowledging the relationship of public art, civic space, and perceived power can allow the field of public art to flourish (Doss, 1995).

Another issue that is highlighted in existing documentation, which will need to be included in this study, is increased expectation of artists designing for public spaces to hold a diverse body and multiplicity of knowledge. Public artists now have to create, as well as be knowledgeable about the perceived identity of the community in which they are working. They must be aware of issues that are currently facing those within the community and they must respond effectively to social, economic, and environmental changes that are taking place (Cripe, 2003; Doss, 1995; Edgar, 2004; Finkelpearl, 2000; Guest, 2002; Hallett, 2004; Hope, 2005; Morris, 1992; Solnit, 1990). According to Hope (2005), “artists are now seen as key to a process of regeneration and are employed as catalysts for change, problem solvers, and affordable consultants” (p. 20). Artists are also expected to make moral decisions in addition to the aesthetic when trying to solve social and environmental problems through art (Morris, 1992). Morris’ (1992) questions continue to hold true, “Will it be a little easier in the future to rip up the landscape for one last shovelful of non-renewable energy source if an artist can be found (cheap, mind you)

to transform the devastation into an inspiring and modern work of art?” (p. 260). All of these considerations make today’s artist comparable to Renaissance artists where they must combine art, design, science and technology in a seemingly effortless manner (Edgar, 2004).

Finally, existing literature highlights past integration of art across the field of environmental awareness and the positive and negative outcomes of the process (Doss, 1995; Finkelpearl, 2000; Morris, 1992; Solnit, 1990). First of all, the artistic process, though there may be an environmental message in the final product, often uses highly toxic materials in its production (Solnit, 1990). Public art projects involving environmental content or those that address a problem within the environment most often fall into the category of earthworks or a subcategory of this field, land reclamation art. These works are often large-scale and utilize natural material in the process. Though the intent of the artist is often good, the type of art, especially those works in the land reclamation category (art on strip mines or sites of toxic waste), can often be viewed as a cheap, corporate solution to bad press on intentional problems (Doss, 1995; Morris, 1992). “The most significant implication of art as land reclamation is that art can and should be used to wipe away technological guilt” (Morris, 1992, p. 259). Doss (1995) agrees by stating that:

Eco-art’s good intentions are often fraught with contradictions, chief among them assumptions of aesthetic amorality, which allow eco-artists to turn industrially abused lands into gardens and sculpture parks without critically considering how and why the abuse came about—and the role their art plays in that process. (p.121).

While eco-art, land art, or *ecovention*, “an artist-initiated project that employs an inventive strategy to physically transform a local ecology” (Spaid, 2002, p. 1) provide social response to environmental concerns and climate change, and often even express worry over loss of ideals of clean energy, water, and air, a critical analysis of situation must take place to see what role artists, public art administrators, and public art policy-makers must assume in promoting environmental awareness.

Public Art Policy

Definition

The concept of *public art policy* refers to a subset of *cultural policy* where a series of governmental decisions attempt to distribute or regulate the presence of art in the public realm on a federal, regional, or local level (Kraft, 2004; Smith, 2000).

Origins

To further clarify the definition of *public art policy*, the term may be split it up into two parts: *public art* and *policy*. *Public art* can be any sort of artistic creation or expression within the public environment (Becker, 2004). According to Bach (1992), “Public art can express civic values, enhance the environment, transform a landscape, heighten our awareness, or question our assumptions. Placed in a public site, this art is there for everyone, a form of collective, community expression—from the once-celebrated but now unrecognized general on a horse to the abstract sculpture that may baffle the passerby at first glance (p. 14)”. *Public art* can appear in many different forms and can serve many different purposes. It can be permanent or temporary. Public art can be in the form of a memorial, a historical monument, a performance, a large sculpture, an element of the architecture of a building, creative landscape design, or woven into the

design of every-day items, such as the sidewalk or on manhole covers. There are countless possibilities of form and materials in public art (Bach, 1992; Becker, 2004). Likewise, public art can serve a variety of purposes. Public art can express civic identity or inspire critical dialogue. Its purpose can be multifaceted and varying in depth (Becker, 2004).

Policy is a representation of society's goals and objectives within a specific field based on social, political, and economic factors (Kraft, 2004). Policies can be organized into several different categories including regulatory and distributive. According to Kraft (2004), "regulatory policies attempt to reduce or expand the choices available to citizens and corporations to achieve a social goal" (p. 13), while distributive, "have allocated or distributed public resources" (p. 13).

Types of Public Art Policies

Policy specific to the field of public art may include the regulation and distribution of government financial support for art in the public domain; the creation, presence of, lack of a public art ordinance; the creation, presence of, or choice to disband public art programs; address issues such as creative freedom and expression; address the rights of the parties involved in the creation of public art; or spell out acceptable processes for public art dissemination.

A *public art ordinance*, according to Becker (2004), "is the legislation establishing a public art program within a unit of government" (p. 5) and establishes mechanisms for funding, identifies who will be in charge of maintaining the specifications of the ordinance, and guidelines by which the program will operate. As of 2001, most public art programs (91%) operated using a *percent for art ordinance* and had

faster growing budgets than those without such an ordinance (Becker, 2004). The *percent for art ordinance* states that a certain percentage of public building projects must be dedicated towards including an artistic element to the site or building itself (Bach, 1992).

A *public art program* is a body responsible for administering and managing a public art ordinance and the public art in the community in which it is located. As of 2001, 81% of public art programs were housed within government programs, while 19% had nonprofit status (Becker, 2004). According to the ArtsResourceNetwork.net (2005), a nonprofit, or 501(c)(3) organization (as recognized by the United States Internal Revenue Service), dedicates its entire income towards carrying out a charitable mission. Nonprofit public art programs often have the management of a governmental public art ordinance as their primary mission (Becker, 2004).

Historical Perspective

Policy regarding the presence of art in the public sphere has only sporadically been in place on the federal level of the United States (U.S.) Government throughout its existence. Though public art has been a priority of many policy makers and government leaders throughout the history of the country, federal policy in the support of public art has strengthened and weakened with nation and world-wide events, with the attitudes towards new art movements, and the artists that create them. These factors have led to the delegation of public art policy decision-making to the workings of state, county, and local governments.

Though policy has not always supported it, art has been a part of public space since the earliest traces of human history: from the cave paintings of Lascaux, France to religious sculptures and paintings found in temples and cathedrals around the world

(Redstone & Redstone, 1981; Rupp, J.M., 1991). Art has continuously served the purpose of creating a connection and relationship between human beings and the living and built environment. However, modern art in the public realm no longer consists only in its sacred form. Modern public art, though it serves the same general purpose, attempts to express the character and the personality of a place and those that reside there.

Art as a part of the environment spells environmental improvement. It means revitalization. It creates interest. It provides a human touch. It engages people.

Art involves the community. Art employs. Art talents...are underused in society...It [art] is a sign of a place being alive and not barren. (Sheffield as quoted in Miles, 1989)

As public art was a part of early human civilization, it was also in the minds of the first leaders and citizens of the U.S. though there was no policy in-place to support it. Even before the U.S. Constitution was ratified, the U.S. Congress commissioned columns to celebrate the end of the War of Independence. Soon after, in 1782, Congress called for a bronze statue of General George Washington to honor the Definitive Treaty of Peace. These pieces never came to fruition, however, because many felt that the presence of such lavish art was against the Puritan values on which the country was founded (Senie, H.F. & Webster, S., 1992). Despite this early notion, much of early American public art consisted of bronze and stone monuments depicting or honoring the great heroes of the time (Rupp, J.M., 1991; Senie, H.F. & Webster, S., 1992).

Public art remained on the minds of government leaders as John Trumbull proposed a series of paintings for the Capitol rotunda in the early 1800's that he felt captured the brief history of the new continent. President John Quincy Adams supported

this notion claiming that the presence of art in the public space would give the impression of a new and civilized nation. These works were commissioned and created in the 1830's, however, a new problem emerged with this newfound government support. American artists were not trained during the period of time to create art on such a grand scale. Many artists turned to European frescos as model works of art (Senie, H.F. & Webster, S., 1992). By the late 1800's, many painters, sculptors, and architects traveled to Europe to study Italian Renaissance and French Beaux Arts theory. The guiding theory of these movements suggested that architecture should be complimented with fine art: painting and sculpture, and architects would design proper pedestals and pediments to display them. Percentage-wise, government bodies were expected to spend much greater amounts from the architectural budget than in today's public art programs (Senie, H.F. & Webster, S., 1992; Wetenhall, 1993). This concept was the leading basis for the formation of the City Beautiful Movement at the end of the 19th Century and into the early 20th Century. Also known as the American Renaissance, the movement ended with the start of World War I (Senie, H.F. & Webster, S., 1992).

Post WWI, public art of the Roaring Twenties continued to be viewed as an essential element of architecture in the theory of French Beaux Arts Style. This view rapidly changed with the Stock Market Crash in 1929 followed by the collapse of the American economy and the Great Depression. Adding to the great decline of the economy was a drought during 1930 and 1931. These factors left the majority of American citizens jobless and starving. President Hoover tried, but did not make enough of a major impact to right the economy. This lead to a presidential victory for Franklin

Delano Roosevelt, who in his inauguration in 1933, promised change for the nation (Bustard, B.I., 1997).

Franklin Delano Roosevelt's New Deal and the Treasury Department's Section of Fine Arts marked the first true public art policies in the history of the United States (Bustard, B.I., 1997; Senie, H.F. & Webster, S., 1992; Wetenhall, 1993). While many art historians tend to completely disregard the New Deal projects as an embarrassment to the "arts for arts sake" ideal and as a birth of American art, these policies are mark significance as the first models for what would become known as the percent for art ordinance (Harris, J., 1995). Modeled after the Mexican Mural movement, George Biddle, artist, lawyer, and former Harvard schoolmate of FDR, and Edward Bruce of the Treasury Department created the Public Works of Art Project (PWAP), a scheme to employ artists to paint murals in public buildings. In its five-month existence, the budget of the projects totaled \$1,034,754 and the program employed over 3700 artists at an hourly wage. The project ended in 1934 (Bustard, B.I., 1997).

In 1935, President Roosevelt proposed a new strategy. It was time, he thought, to move beyond relief and into preservation of the country. One part of the strategy was in the form of the Works Progress Administration (WPA) Federal Art Project (FAP). This project provided money for federal art, theatre, music, and writing projects (Bustard, B.I., 1997). It was a concern that if the arts were not supported and the depression continued for much longer, a full generation of artists would be gone. Presence of the arts in culture was thought to be a direct link to a healthy economy and a "distinct American culture" (Park, M. & Markowitz, G.E., 1992, p. 131). The FAP again provided hourly employment for artists doing everything from creating works of patriotism and

nationalism through paintings, sculpture, theatre productions, and posters to teaching art lessons and creating traveling exhibits (Bustard, B.I., 1997).

The Federal Art Project should not be confused with the Section of Fine Arts. Housed in the Treasury Department, the Section of Fine Arts is credited with the creation of post office murals, which are still present in many United States Post Offices today. The Section of Fine Arts also employed an early version of the artist selection process used by modern public art programs. Artists submitted to an open competition, were chosen by juries, and commissioned to complete the work of art. These artists were not paid on an hourly basis (Bustard, B.I., 1997).

Though the Section of Fine Arts produced a large number of murals in its time, controversy often stemmed from political issues with the artists, content of the artworks, and the attempt of the administration to please the towns where the murals were located. Artists were often accused of having communist ideals and portraying communist theory in their work. The creativity of the artists was also often limited because the calls for art were for non-abstract works (only representational) and works that portrayed local history and national ideas (Park & Markowitz, 1992; Bustard, B.I., 1997). Additionally, according to Harris (1995), artists were divided into categories, “good, medium, and bum” (p. 25) and the administration (Edward Rowan) ordered his staff to weed out, “Mexican Partisans, abstractionists, academics, and other extremists” (p. 25).

During the late 1930's, controversy within federal art programs, the threat of another war, and the general preoccupation by federal government officials of foreign affairs caused decline in the support of the Work Services Administration Federal Art Program and the Treasury's Section of Fine Arts. By 1943, all New Deal art programs

were gone. While there was still federal support for the arts (and remains so today), it was not and is not in as grand of a scale as the programs of FDR's administration (Bustard, 1997). And while there were uncontrollable problems within this new and experimental policy for public art support, the Federal Art Programs and the Section of Fine Arts marked the first real public art policy in the United States and created the first true "American" art movement (Bustard, 1997; Bach, P.B., 1992). Artists, for the first time, connected to society and the communities in which they worked. Society, in return, saw artists more like workers than ever before (Bustard, 1997; Harris, 1995). The New Deal art also served the purpose of documenting American history, portraying the thoughts and ideals of the average person, and took fine art out of the confines of the higher classes straight to the everyday lives of the common individual (Bustard, 1997). Finally, the programs of the New Deal created the percent for art model, a concept that would become more appealing after World War II (Wetenhall, J., 1993).

Post World War II, proposed federal art initiatives failed repeatedly, again leaving public art policy to cities and states. While Lloyd Goodrich formed the Committee on Government and Art to promote change in the federal cultural policy, the General Services Administration's Commission of Fine Arts released a report asking for no changes, which negated Goodrich's effort (Wetenhall, 1993; Wetenhall, 1992). The 1953 report described the GSA's policy that 1.5% of each project's budget should be dedicated to sculptural and mural elements. This followed the older Beaux-Arts theory, which made the work of artists secondary to the work of the architect. The report also limited the view of public art to be "functional decoration" or "a mural painting which immortalizes a portion of the history of the community in which the building stands, or

the work of sculpture which delights the eye and does not interfere with the general architectural scheme” (Wetenhall, 1993, p. 5).

From the artists’ point of view, public art policy during the Truman and Eisenhower administration was reminiscent of the concepts present during the New Deal, therefore impeding on their artistic and creative freedom. Other artists argued for a return to those ideals. Some government officials accused modern artists of being communists. This was apparent in 1956 when the U.S. Information Agency created a policy that any art created after 1917 (the year of the Russian Revolution) should not be displayed in their offices (Wetenhall, 1992). These factors kept cultural and public art policy from any sort of progressive change.

The standstill of public art policy continued until John F. Kennedy was elected in 1961. According to Wetenhall (1992), Kennedy started his presidency with a general appreciation of the arts, but no real plan or experience. However, during his administration, the policies that he created helped change federal, “attitude towards the arts, transforming national cultural policy from a special interest to a public concern” (Wetenhall, 1992, p. 142). In 1961, President Kennedy formed an Ad Hoc Committee on Government Office Space to analyze current administrative facilities and to recommend changes regarding the shortage of them and their architecturally uninspiring design. The report that the Committee produced included the, “Guiding Principles for Federal Architecture,” a section that led eventually to a new guiding principle for public art in federal buildings (Wetenhall, 1992; Wetenhall, 1993). According to Wetenhall (1992), the Principles stated, “(1) that distinguished building design be acquired from the finest

American architects; (2) that no official style be allowed to develop; and (3) that attention be paid to building sites for both location and beauty” (p. 147).

The policy set forth in the “Guiding Principles for Federal Architecture” temporarily weakened in priority with the growing economic concern brought on by the Vietnam War. However, it was restored in 1973 during the Nixon administration and eventually became the basis for the General Services Administration’s Art in Architecture policy (Rupp, 1991; Wetenhall, 1992).

The benefits for the arts and culture won during the Kennedy administration did not stop there. In 1961, August Heckscher went beyond his initial appointed task of creating a federal cultural inventory and served as a sort of liaison between federal and cultural leaders. Heckscher’s report *The Arts and the National Government* was published in 1963 recommending that a full-time position be dedicated to the arts and culture on the federal level, that the Federal Advisory Council on the Arts be formed, and that a national foundation be created for the art (Wetenhall, 1992). Heckscher argued that, “life is more than the acquisition of material goods,” and that, “The United States will be judged—and its place in history ultimately assessed—not alone by its military and economic power, but by the quality of its civilization” (as quoted by Wetenhall, 1992, p.151).

President Kennedy did, in fact, form the Federal Advisory Council, however it was President Johnson who appointed the members, as Kennedy was assassinated before he could do so (Wetenhall, 1992). Soon after, in 1965, the National Endowment for the Arts and Humanities was formed as a direct result of Heckscher’s recommendations. The endowment created its Art in Public Places program in 1967, which provided matching

grants for public art to cities and universities. Its first allocation went to Alexander Calder's *La Grande Vitesse* in Grand Rapids, Michigan. The endowment also aided in the reassessment and re-visioning process of the GSA's Art in Architecture policy in 1973. It was during this "public art revival", when art in the public realm became a celebration of wealth and an emblem of culture. Artistic celebrity was the main focus as the program commissioned Alexander Calder's *Flamingo* for the Federal Center in Chicago (Redstone & Redstone, 1981; Senie & Webster, 1992; Wetenhall, 1992; Wetenhall, 1993).

While the General Service Administration's Art in Architecture program has continued to be the main public art policy steadily since 1973, the National Endowment for the Arts in Public Places program was able to grow and become more advanced in its selection process until the Culture Wars in the late 1980's. According to Wallach (2000), just as the Cold War was coming to an end, "The National Endowment for the Arts, art installations in museums and in public spaces, multicultural college curricula, and the influence of commercial entertainment on values all became flashpoints for bitter controversy" (p.7). These *wars*, triggered by the works of individual artists commenting on society, made opposing forces question how the government could support blasphemy, porn, and all-around socially degenerating art. From an artist's and arts administrator's perspective, the war against the NEA was a war against the creative freedom and diverse nature of art and was an attempt to create a homogenous society (Campbell, 2000; Wallach, 2000).

The NEA was not abolished as a federal policy. Instead, Congress established an Independent Commission to review NEA grant distribution policies. In 1996, the budget for the NEA was cut from \$162.5 million to \$99.5 million. In response, the NEA

restructured itself, going from 120 to four granting areas for nonprofit and public organizations (NEA-Chronology, National Endowment for the Arts Website, 2008). These areas are Access to Artistic Excellence, Learning in the Arts, Challenge America, and Partnership Agreements. The granting categories then, in turn fund the artistic disciplines/fields of arts education, dance, design, folk and traditional arts, literature, local arts agencies, media arts: film/radio/television, museums, music, musical theatre, opera, presenting, state and regional, theater, and visual arts (National Endowment for the Arts Website, 2008). Grants available to local arts agencies and the visual arts have enabled local and regional public art programs and artists to continue to function in creating art in the public realm.

Taking a step back and viewing public art policy on a local level, history has shown the ability for the survival of a percent for art program on a local, regional, and state level. In 1959, policy makers at The Philadelphia Redevelopment Authority followed the percent for art design, as it became the first city in the United States to allocate a percentage of private building costs towards art. Soon after, the Philadelphia City Council passed an ordinance to allot 1% of municipal building costs towards adding fine art to buildings, bridges, arches, gates, and other structures (Bach, 1992; Kilroy, 1993; Wetenhall, 1993; Wickersham, 1993). The landmark ordinance is credited to Henry W. Sawyer III, the city councilman that brought the bill to the Council, and Michael von Moschzisker, chairman of the Philadelphia Redevelopment Authority (Bach, 1992; Wetenhall, 1993). The two did not want to employ artists in the same means as the New Deal plan, but rather to simply use artists as resources to give the city its own unique character (Bach, 1992).

Many cities soon followed Philadelphia's policy lead. Baltimore was the first in 1964. The bill began with lobbying from the Artists Equity Association, but was passed in the City Council with the hope of urban renewal and for the benefit of the "aesthetic character" of the city (Wetenhall, 1993, p.6). After San Francisco passed its percent for art ordinance in 1967, several cities and even state and county governments also saw the public purpose in the public art policy. Hawaii passed percent for art legislation in 1967, followed by Washington in 1974, and numerous others in the 1970's and 1980's (Wetenhall, 1993; Wickersham, 1993). Transportation authorities, likewise, in Seattle, Boston, Dallas, and St. Louis have adopted percent for art policies of their own with the hope to appeal and interest in public transport, highways, and airports (Wickersham, 1993).

While many of the initial art pieces created through these programs were merely after-thoughts, also known as "plop art", more recent commissions have focused on the preservation of cultural heritage, the promotion of human interaction in public space, the creation of interest in the aesthetic qualities of public space, and the expansion of opportunities for citizens to experience art. The modern day public art program often focuses on community involvement in the planning process as a necessity and is now aware that having an artist involved from the beginning of the design process will turn what could have been building ornamentation into a cohesive work of art. Public art is now often commissioned in schools, electric stations, waste treatment plants, streetscapes, community centers, parks, and fire stations (Kilroy, 1993; Wickersham, 1993).

As of the fiscal year 2001, the greater part of existing public art programs (97%) were housed within an umbrella organization such as a local arts agency, a local, county, or state municipality, or a community development organization. Of those public art programs, 81% were housed in a local, regional, state, or federal government. The majority of these programs were operating with 91% government funding, the most successful of which, had a percent for art ordinance. Additionally, government-operated public art programs completed an average of 89.2 projects between the time of their creation to 2001 (Becker, 2004).

Current data regarding public art policy in the U.S. is definitely lacking, as it can change quickly with the social and economic environment. Literature suggests that public art policy changes with time, with the events that are taking place on the social plane, and with the attitudes towards artists and the work that they create. Adopting a public art policy that adequately suites the climate of the federal government is often hard sought. Therefore public art policy decision-making is often left to state, regional and local governments. As the social welfare of the citizens of the U.S. now depends of the environmental welfare of the planet, a policy for public art that addresses environmental concerns is long past due.

Environmental Policy

Definition

Environmental policy is a complex set of decisions made by government bodies, intended to represent the common goals and objectives of society as a whole regarding the quality of the environment (Kraft, 2004).

Origins

Environmental policy is a term present in the social construct of *politics* that, according to Kraft (2004), is, “about the collective choices we make as a society” (p. 3). It is based on the perspectives of environmental problems of the leadership involved in the creation of policy (Kraft, 2004; Cohen, 2006). *Environmental policies* appear in a wide array of administrative decision-making and are often found, “in the aggregate of statutes, regulations, and court precedents, and in the attitudes and behavior of public officials charged with making, implementing, and enforcing the law” (Kraft, 2004, p. 12). Again, like with *public art policy*, *policy* as a whole is a representation of society’s goals and objectives within a specific field based on social, political, and economic factors at a certain time and within a certain location (Kraft, 2004).

Types of Environmental Policy

Environmental policy can be organized into a number of different categories with the two most common and applicable to this topic being regulative and distributive. According to Kraft (2004), “regulatory policies attempt to reduce or expand the choices available to citizens and corporations to achieve a social goal” (p. 13), while distributive, “have allocated or distributed public resources” (p. 13). Examples of environmental regulatory policies are the Clean Air Act and the Clean Water Act, which will be discussed later in this chapter. Regulatory policies can be categorized by a presence of sanctions and incentives (Kraft, 2004).

The act of dividing and providing access of certain resources to specific groups is an element of distributive policies. This type of policy is preferred by the U.S. Congress and has been put into action in the past with the distribution of public land,

forests, and nuclear power. Distributive policies also have a tendency to create stratification of groups in society based on levels of importance and the number and amount of resources to which they have access (Kraft, 2004).

History

Like public art policy (and the views of art and the artist), the changing attitude towards the earth's resources and the earth itself have contributed to a very sporadic presence of new environmental policy on a federal level in the U.S. Kraft (2004) argues that policy change comes from three streams: problem, policy, and politics. When those three streams converge, the most significant change in policy is possible. However, if one stream is blocking the other two, policy-change is slow to non-existent. This literature review will present a very broad historical perspective on national environmental policy and display how the strong or weak presence of the political stream affects federal environmental policy implementation process.

The way in which human beings, specifically Americans, interact with the environment is a product of a mind-set that dates back to the earliest European settlers. While native people to this land saw the earth's resources as a means of survival, the first colonists in the U.S. saw the land as a conquest. It was something that they bravely had to overcome. Before the New England colonies even became the U.S., there was a need for expansion and settlement. Colonists saw vast plots of land available for settling which, in their home countries, were only reserved for the wealthy. Thriving agriculture meant clearing large plots of land for planting. Animals were domesticated for the convenience and accessibility of the settlers (Andrews, 2006; Kraft, 2004). The colonists viewed the new world as having infinite wealth and abundance (Andrews, 2006). While

local laws placed regulations on the amount of timber that could be harvested, colonists favored expansion over conservation (Kraft, 2004).

The late 18th Century and settlement further west into North America raised issues of colonist land rights and policies. Land grants were awarded to individuals who were willing to develop new industry. The demand for raw material, newly discovered in North America was a product of the Industrial Revolution taking place in European countries. The colonists, eager to collect the grants, were happy to exploit the natural abundance of resources, which eventually, “stimulated the invention and adoption of new technologies in American industries” (Andrews, 2006, p. 25). However, often when colonists went to claim their land, the plots were already under the ownership by “right of prior occupancy” (Andrews, 2006, p. 36) of America’s indigenous people. According to Andrews (2006), arguments against the rights of the native people included those by “Governor John Winthrop of Massachusetts among others,” who stated that, “the Bible directed man to ‘increase, multiply, replenish, and subdue the earth.’ All undeveloped and unworked land therefore remained the possession of no one, and could be claimed by anyone who invested it with his work” (p. 36).

This school of thought took precedence until well into the 19th Century in the U.S. A series of publications that included George Perkins’, “Man and Nature,” in 1864 and Henry David Thoreau’s “Walden” focused on man’s relationship with nature and questioned the overall benefit of industrialization. Soon after, the newfound focus on the environment led to environmental conservation policy establishing the first state and national parks (Kraft, 2004).

The late 19th Century saw a period of environmental concern known to many as the “progressive conservation movement.” The Division of Forestry was formed in the federal government as an attempt to continue to progress as a nation, but manage natural resources at the same time. However, despite the somewhat positive efforts in effect on the federal level, the late 19th Century also brought interest to what was called the *wild west* (Kraft, 2004).

During this same period...the federal government sought to encourage rapid development of its vast holdings in the West. It adopted public policies toward that end that reflected prevailing beliefs in Congress and elsewhere that the West was an immense frontier promising “limitless opportunities” for resource exploitation and creation of wealth (Kraft, 2004, p. 95).

The Homestead Act in 1862 added to the settlement mentality by giving individuals up to 160 acres of land if they were willing to clear it for agricultural purposes. Under the act, over 250 million acres of public land was privatized for agriculture and ranching. Additionally, 94 million acres was provided for railroad access and 800 million was divided between states, veterans and other groups with interest in ranching, mining, and new irrigation systems. This was apparent with the 1902 Reclamation Act, which made it possible to create a more fertile desert by means of dams and other projects (Kraft, 2004).

After the Civil War, the U.S. began to see, full force, the industrial revolution experienced in Europe during the Revolutionary War. Between 1870 and 1920, a million additional industrial jobs were created each decade. Factories powered by burning coal, stockyards, mills mixed together to not only created a large amount of smoke and smog,

thus decreasing air quality, and creating a poor urban living environment fraught with sanitation and public health issues (Andrews, 2006).

Policy and environmentalist leaders in the late 19th Century, leading up to the 1930's addressed the problems stemming from the Industrial Revolution by focusing on conservation of forests, soil erosion, water pollution, and air pollution (Graham, 2000). In 1892, John Muir created the Sierra Club, the first non-governmental organization dedicated to preserving the environment for education and the sake of nature itself. Soon after, in 1898, Gifford Pinchot became the head of the Division of Forestry, as he was the first professional forester in the United States (Kraft, 2004). Pinchot's views on conservation and focus on resource management would become central in thought during the beginning of the 20th Century, a time period known as the Conservation Movement. This was due, in large part, to his close political ties to president Theodore Roosevelt (Andrews, 2006; Kraft, 2004; Graham, 2000). According to Kraft (2004),

Despite the differences between Muir and Pinchot, the conservation movement achieved early successes in the creation of national parks and forest reserves, national monuments such the Grand Canyon (1908) and government agencies such as the Forest Service (1905), National Park Service (1916), and Bureau of Reclamation (1902). Many of the prominent national conservation groups also emerged at this time or shortly thereafter...the National Audubon Society was founded in 1905 and the National Parks and Conservation Association in 1919 (p. 97).

These environmental organizations formed prior and during World Wars I and II, though positive, had little effect on the problems with natural resources that emerged

during the Great Depression. Again, as with public art, Franklin Delano Roosevelt's New Deal had monumental effects on environmental policy during the 20th Century, specifically in flood control and soil conservation (stemming from the effects of the Dust Bowl). The first organization created as a part of the New Deal was the Civilian Conservation Corps, which employed men to complete projects such as planting trees, forming nature trails, and building lookout towers (Andrews, 2006; Kraft, 2004).

One of the most significant and radical environmental policies during this time was the Tennessee Valley Authority, which involved large-scale river basin management. This plan not only stimulated employment, but also demonstrated the success of natural resource planning within a specific region and also encouraged the formation of government entities such as the Soil Conservation Service. Other positive outcomes of the New Deal included the creation of the Taylor grazing Act, which was initiated in 1934 and aimed to end the over-grazing of fragile lands, and the formation of the Department of the Interior to Land Management in 1946, which monitored the privatization of public lands (Andrews, 2006; Kraft, 2004).

During the Second World War, industrial production increased with the need for wartime mobilization. Many call this era the most substantial boost in industrialization in international history, which, in turn contributed to a significant rise in the amount of pollutants released into the air, land, and water. Even after the war was over, this rise continued with the advent of the age of mass consumption and additional preparations during the Cold War (Andrews, 2006).

Despite the increased industrialization, the 1950's and 60's saw an increased public interest in environmental conservation based not on the sole concern of

environmental wellbeing, but rather the interest in recreation and public health. This public interest was centered in the rise of the middle-class, a product of the post-war “baby boom” (Andrews, 2006). While much of the middle class was moving to suburban areas, which therefore, affected the need for automobiles, it also saw the need for the preservation and beauty of the natural environment (Andrews, 2006; Graham, 2000). After World War II, “the United States slowly shifted from an industrial to a post-industrial or post-materialist society. An increasingly affluent, comfortable, and well-educated public placed new emphasis on the quality of life” (Kraft, 2004, p. 98).

Ideals of the increasingly comfortable middle class led to increased membership in environmental organization. This, in turn, put more pressure on political figures to create new policies to protect the environment. Some of the new policies included the Wilderness Act of 1964, which again turned the focus to the preservation of federally-owned forest land, and the Land and Water Conservation Act, which allowed local, state, and federal governments to acquire lands for the development of parks and open spaces. The first water and air pollution control laws were developed in 1948 and 1955 on a federal level. Additionally, President Lyndon B. Johnson created the President’s Commission on Natural Beauty, which analyzed the United States highway system and lobbied for the removal of numerous billboards, among other eyesores. Finally, during this time period, advances in the scientific world led to a new focus on the effects of chemicals and pesticides on human health and the environment, which inspired the formation of several environmental action organizations, social movements, and protests (Andrews, 2006; Kraft, 2004; Graham, 2000; Vig & Kraft, 2003).

According to Kraft (2004), “the late 1960’s and 1970’s represented one of those unusual periods in U.S. political history when the problem, policy, and politics streams...converged” (p. 99). Environmental policymakers such as Henry Jackson, Edmund Muskie, Gaylord Nelson, and many others focused House and Senate interest on the environment for years before they were finally “discovered” by the public, the media, and the White House itself. In December of 1970, President Richard Nixon formed the Environmental Protection Agency, a government agency that focused on policymaking on the federal level. The first ever Earth Day, a national protest called for by Wisconsin Senator, Gaylord Nelson, was also held in 1970 to inspire change in environmental policy on a federal level (Andrews, 2006; Kraft, 2004; Graham, 2000; Vig & Kraft, 2003).

Policies on safe drinking water, management of federal forestland, protection of endangered species of animals, the dumping of toxic waste, were all formed during this time period. These included the Clean Air Act of 1970 (which was amended in 1977 and 1990), the Clean Water Act of 1972 (amended in 1977 and 1990), the Safe Drinking Water Act of 1974 (revised in 1986 and 1996), the Endangered Species Act of 1973, the Resources Conservation and Recovery Act of 1976 (revised in 1984), the Toxic Substances Control Act of 1976, and the Federal Insecticide, Fungicide, and Rodenticide Act of 1972 (amended in 1996 and now known as the Food Quality Protection Act). Though this was considered to be an extremely productive time of environmental policy, many considered it to be a burden on industry and economic development, a hindrance to scientific progress, and a cost beyond which the government was able to handle (Andrews, 2006; Kraft, 2004; Graham, 2000).

As the 1980's approached and Ronald Reagan was sworn into the Presidency in 1981, criticisms concerned with environmental policy implementation and the focus on a larger agenda by the federal administration caused a political standstill in environmental conservation and protection (Andrews, 2006; Kraft, 2004; Vig & Kraft, 2003). According to Vig and Kraft (2003), "Virtually all environmental protection and resources policies enacted during the 1970's were reevaluated in light of the president's desire to reduce the scope of government regulation, shift responsibilities to the states, and rely more on the private sector" (p. 14). However, despite President Reagan's agenda during this period, changes made to environmental policy actually caused an increase in public support for environmental issues and a large jump in membership to environmental action organizations (Andrews, 2006; Kraft, 2000; Vig & Kraft, 2003).

Ronald Reagan's presidential predecessor, George Bush, was inaugurated into the White House in 1989 and publicly separated his environmental plans from those of the former administration (Kraft, 2000; Kraft, 2004; Vig, 2003; Vig & Kraft, 2003). President Bush wanted to take a much more positive role in environmental policy, comparing himself to Teddy Roosevelt and even calling himself the "environmental president" (Vig, 2003, p. 105). Members of the President's White House administration did not agree based on personal and economic beliefs. This made the President's intention of positive environmental policy instead produce few outcomes. Aside from the Clean Air Act of 1990, the public felt very negative about the Bush administration and how environmental issues had been handled during George Bush's presidency (Kraft, 2000; Kraft, 2004; Vig, 2003; Vig & Kraft, 2003).

By the end of his presidency, President George Bush spoke very disapprovingly of what he called “environmental extremists.” Included in this group was incoming Vice President Al Gore (Kraft, 2004). As a former U.S. Senator, Al Gore brought strong environmental views to the Senate Floor. President Bill Clinton’s choice to have Al Gore as his vice president was symbolic for the constructive environmental path he hoped to take during his presidency (Vig & Kraft, 2003). Though the Clinton administration pushed for renewed regulatory policies weakened during the 1980’s, an extremely conservative Congress slowed the administration’s pace and the implementation of new environmental policy. Nevertheless, President Clinton managed to take steps in a positive direction during his time in office by appointing key individuals to important environmental positions within the Environmental Protection Agency, the Office of Environmental Protection, the State Department, and the National Security Council, as well as by amending earlier environmental policies such as the Safe Drinking Water Act of 1996 and the Food Quality Protection Act of 1996. Additionally, the President’s Council on Sustainable Development, a new approach to environmentalism, was created and specially appointed in 1993(Kraft, 2000; Vig, 2003; Vig & Kraft, 2003). However, because of the hesitancy of Congress to pass new bills relating to the Endangered Species Act and the Superfund Act, many out-of-date policies were simply left in place (Kraft, 2000).

Current president, George W. Bush, entered the White House with very little plans regarding environmental regulation and policy. Since he began his presidency, Bush has lobbied for the drilling for oil in protected lands, including in the Arctic National Wildlife Refuge, and has withdrawn the United States from the Kyoto Protocol,

an international framework for combating the problem of global warming. National events, specifically the terrorist attacks of September 11, 2001, helped to minimize criticism from environmentalists during his first term in office, however his popularity with environmental groups has dwindled since (Kraft, 2004; Kraft & Vig, 2003). During his presidency, the focus of conservation has been reframed with energy production as a main concern, therefore, according to Andrews (2006), “how to increase the supply of fossil fuels at the lowest possible price” (p. 362). Additionally, President Bush has made it a priority to re-open protected land for commercial and motorized use and created a plan for forest management through logging for fire prevention (Andrews, 2006). Essentially, the Bush administration has slowed, halted, or reversed any push for environmental protection policy created during the Clinton era.

U.S. environmental policy has continually strengthened and weakened based on the attitudes of the general public towards natural resources and on the type of government (supportive or non-supportive) that is present in the White House and in Congress. While great improvements have been made in environmental regulation, federal policy has truly done very little to address environmental issues. For example, while the Superfund Act of 1980 was created to address the dumping of hazardous wastes into the environment, out of the 1300 sites that were considered priorities, only 79 had actually been cleaned up as of the late 1990’s (Otis, 2000). Recent natural disasters such as Hurricane Katrina have only added to unstable environments within the U.S., which has caused conditions such as unsafe drinking water, dangerous molds, and unhealthy soils (Wilson, 2006).

Because of a recent lack of federal policy on environmental protection, changes must be made on a local level. However, while grass-root environmental statements made by state, county, and local governments are effective, solid backing by federal policy could have a great effect on global climate change. The U.S. has continually been a leader in solving global issues. While individuals can make voluntary changes in their every day lives to protect the environment, modifications in products and processes of businesses, corporations, and industries also require regulatory measures. While the end product of public art is often the beautification of public space, it can also be very industrial. The field has a great opportunity to incorporate their own environmental policies into processes and products to protect the natural world.

Chapter 4 | Data Collection and Analysis

Restating the Purpose

“Human uses of the environment are matters of governance, not merely of individual choice or economic markets” (Andrews, 2006, p. 1).

In cities, counties, and states across the United States (US), government leaders are just beginning to acknowledge the affects of global warming as a national concern (Young, personal communication). Global warming stems from the production of green house gas (mostly carbon dioxide from burning fossil fuels). Presence of these gases in the Earth’s atmosphere has caused an increase of global temperature. Change in climate of the earth has been linked to effects of ecological disaster, an increase of climate-sensitive diseases and parasites, as well as poor air and water quality (Environmental Protection Agency website, 2007).

Many say that to address the problem of global warming, a complete shift must occur in the daily lives of individuals and in the daily activity of corporations and industries. Government leaders in cities such as Chicago, Seattle, and New York have declared *sustainability initiatives/challenges*, where complete environmental sustainability (essentially creating a healthy planet for future generations) is the ultimate goal (SustainLane Website, 2007). In a few cases, these initiatives and challenges have even reached into the operations of percent for art programs throughout the US (Americans for the Arts Public Art Network Listserv).

As I have demonstrated elsewhere, fields outside of the sciences and architecture, such as public art, are generally ill-prepared and ill-equipped to address the issue of global warming and to move towards including environmentally sustainable practices

into daily operational activity, as is called for by governmental challenges and initiatives. The purpose of this research is to address the role of public art policy in environmental sustainability.

Overview of Research Participants

This research study employs triangulation of method as an attempt to present the most accurate information about environmental sustainability in public art. Literature review, personal interview, and case study are research methods by which triangulation has occurred. The methods of personal interview and case study both utilized human subjects to gather data.

Four personal interviewees were recruited for this research. Participants were selected based on educational background, a solid understanding of the fields in question, merit and expertise within a field related to the study, and the ability to speak knowledgably about the concepts of the research. In addition, one instrumental case study was completed with the City of Seattle Office of Arts and Cultural Affairs.

Interviewees

Liesel Fenner

Liesel Fenner currently serves as the Public Art Network Manager for Americans for the Arts. “Americans for the Arts is the nation’s leading nonprofit organization for advancing the arts in America” (Americans for the Arts website, 2008). The Public Art Network is one service provided by Americans for the Arts. Created in 2000, the network encourages the communication of the more than 350 public art programs nationwide and attempts to further engage the field in dialogue by providing products and services for the

benefit of professionals in the field. Fenner became Public Art Network Manager in 2006.

Prior to 2006, Fenner worked as Public Art Program Manager at the New England Foundation for the Arts for eight years, while also serving on the Public Art Network Council for three years. She also planned the Americans for the Arts Public Art Network Preconference in Milwaukee, Wisconsin. In addition to her administrative work, Fenner is also a licensed landscape architect, has practiced landscape architecture in the San Francisco Bay Area, has taught courses on landscape architecture, and has facilitated the implementation of community-based public art projects (Americans for the Arts website, 2008).

Robert Young

Robert Young is an Assistant Professor in the Department of Planning, Public Policy, and Management (PPPM) at the University of Oregon. He has a Ph.D from the Department of Natural Resources, a Master of City and Regional Planning, and Bachelor of Arts degree in English and Agronomy from Cornell University.

Before his time at the University of Oregon, Young was invited as an instructor to teach at Cornell University in the Department of City and Regional Planning, while also pursuing other personal projects. He founded two successful composting firms in New Jersey and California and also developed the Sustainable Business Alliance, which was a coalition for firms with an interest in environmental design and technology.

Young also has experience in the public sector, as he served as the Director of Planning for the City of Philadelphia Recycling Office. He was appointed as the head of

the nation's first state Office of Sustainable Development. Additionally, he served as a representative on the Board of the New Jersey State Planning Commission.

Young's research interests include environmental policy and planning and he has been published extensively on this topic. He also teaches three courses at the University of Oregon: Environmental Planning, Human Settlements, and Seminar: Green Cities (University of Oregon, Department of Planning, Public Policy and Management website, 2008).

Robert Tully

Robert Tully is an artist based out of Littleton, Colorado who works with site-specific material, such as stone, metal, tile, brick, wood, glass, earth, and plants. He has a Bachelor of Art and a Bachelor of Science degree from the University of Colorado, School of Journalism and spent a year in Spain studying art history. Though he works mostly in the field of public art, he also accepts private commissions, has been featured in exhibitions around Colorado, and has published several essays, pieces of poetry, and fiction in the Denver Post.

Throughout his time as a public artist, Tully has been selected for over fifteen public art commissions in Colorado and beyond. His works often attempt to create a sense of timelessness and place in a disposable society. Tully's artwork can be seen in forms varying from light rail stations to play structures to free standing features.

Bill Seider

Bill Seider is one of the principal architects at Pivot Architecture in Eugene, Oregon. Having been with the firm for over 30 years, Seider is NCARB Certified and is a registered architect in Oregon and Washington. He is a member of the American Institute

of Architects and has design several projects in Eugene such as the Lane County Fairgrounds Event Center and Ice Rink, the Moshofsky Center indoor training facility at the University of Oregon, and the Lane County Mental Health Services Building.

Mr. Seider grew up in New York and received his education at Oklahoma State University where he received a Bachelor of Architecture Degree in 1974. He moved to the Northwest following graduation and remains here because of his passion and sensibilities for the area. Seider is very active in local, state, and national professional organizations and has served two terms on the Oregon State Board of Architecture Examiners, including two years as the board chair. Much of his work focuses on restoration, remodeling, and retrofitting existing buildings for a variety of public and private clients.

Case Study

The City of Seattle Office of Arts and Cultural Affairs

“Seattle runs the gamut of artistic and media styles” (Rupp, 1991, p.11). Rupp’s notions remain true today as The City of Seattle continues to be at the forefront of public art administration and design by addressing the goals and needs of the City. The City of Seattle was selected based on its environmental sustainability initiative: Seattle Climate Action NOW (CAN), as well as the City’s ability to address environmental sustainability on all levels of government programming, including public art. Because of this, there was an opportunity to address best practices, based on their accomplishments in addressing environmental sustainability and to hold a discussion relating to prospective areas where environmental practices could be utilized.

Adopted in 1973, Seattle has one of the oldest percent for art ordinances in the U.S. Since its inception, the City of Seattle Office of Arts and Cultural Affairs has proven its integrity and dedication to public art with the ownership of 400 permanent pieces of public art and 2,800 portable works (City of Seattle Website, 2008).

The first pieces of public art appeared in Seattle in 1909, as the City held its first World's Fair, Alaska-Yukon-Pacific Exposition at the University of Washington. The exposition produced six bronze statues that are still present in the City today. After World War I, Seattle residents wanted to honor those citizens who had fallen in the war and other local heroes. Donations from citizens helped to fund the first public art piece, a statue to honor the soldiers in World War I. After Warren G. Harding gave his last public speech to Seattle boy scouts (he passed away soon after), a monument was also created to honor the event. Additionally, a monument was created to honor Judge Thomas Burke, a prominent citizen of Seattle (Rupp, 1991).

The Great Depression and President Roosevelt's New Deal led to the creation of public artworks nationwide. Seattle was no different and benefited from the Works Progress Administration and the Section of Fine Arts within the US Treasury Department (Rupp, 1991).

In 1954, an organization called the Allied Arts of Seattle was created to advocate for the arts as a part of a healthy community and to lobby for the creation of a municipal art commission. The Seattle Municipal Arts Commission was created in 1955 as an advisory body to the City. It operated without a budget and was a key force in rallying for a percent for art ordinance (Rupp, 1991).

The Century 21 Exposition, a part of the World's Fair, was held once again in Seattle in 1962. With donations from the World's Fair Corporation, local citizens, businesses, local government, and federal government, \$750,000-worth of fountains, paintings, murals, and sculptures were created as works of public art for the exposition. These contributed greatly to the City of Seattle's public art collection (Rupp, 1991).

Seattle's City Council created the City's percent for art ordinance (ordinance 105389) on June 30, 1973 (Rupp, 1991). The Seattle Arts Commission, a 15-member group of volunteers appointed by the mayor and the City Council, was formed to carry out the goals of the ordinance. The Seattle Office of Arts and Cultural Affairs provides the staff and budget to support the decisions of the Arts Commission (City of Seattle website, 2008).

Today, the mission of the Office of Arts and Cultural Affairs is:

The Office of Arts and Cultural Affairs promotes the value of arts and culture in and of communities throughout Seattle. By fostering and investing in the creative contributions of our artistic citizens to every facet of the community, we engage the creativity in every resident and build a healthy and vibrant Seattle (City of Seattle website, 2008)

The Public Art Program of the Office of Arts and Cultural Affairs supports the mission of the whole by managing the percent for art ordinance, conserving city-owned public art, presenting a series of workshops, and making sure that the citizens of Seattle have access to the highest quality public art. The public art program continues to address the goals of the mayor, city council, and Seattle citizens with the City's new CAN program (Seattle Climate Action Now), which commits the City to reducing pollution

created by homes and businesses. Examples can be seen in a public art piece that is powered by wind, with artists residencies at city transfer stations, and public art pieces using recycled US Navy attack submarines, vinyl murals, soil, logs, and other discarded materials (City of Seattle Website, 2008).

Within the case study at the City of Seattle Office of Arts and Cultural Affairs, Public Art Project Manager, Jason Huff, provided information through a personal interview. A questionnaire was also distributed to the rest of the six-member public art staff to understand best practices in public art and environmental sustainability. One questionnaire was returned to provide the collective views of the organization. Much of the data matched what was collected from the personal interview.

Data Analysis Methodology

Data was collected from participant sources during March and May 2008 and partially transcribed (Appendices F.1-F.5). Information was coded based on Coding Procedures (Appendix E). Interviews with individuals who were outside the art field were not asked questions beyond their basis of knowledge. Themes involved in the coding of information include: general thoughts on global warming, policy as response to global warming, environmental effect of public art materials, the role (if any) of public art in environmental sustainability, maintenance issues involved in environmentally sustainable public art, cost benefit/detriment of environmentally sustainable public art, how environmental policy in public art would affect artists willing to apply for commissions (artist pool), regulatory measures to consider environmental sustainability in public art, and means by which public art programs can prepare artists to make environmentally sustainable public art.

Data Analysis

Perspectives on Global Warming/Climate Change

A general agreement of research participants suggested that global warming is a major problem plaguing today's society, however, not much has been done to address the issue. The subject of global warming has been most successfully addressed to this point at the grassroots level and is considered to be "lip service" on the political level. Tully compares global warming to a runaway freight train and noted that while there is a potential for participatory action from a variety of groups, little change has occurred.

Fenner believes that the notion of *going green* has become a commodity that does not always promote sustainability. Having grown up with a father who was a landscape architect, the natural environment was always a consideration in their household. Now, she feels *going green* is a trend, but that the field of landscape architecture is a leader in policy that directly affects environmental change (personal communication, March 14, 2008).

Change to address environmental sustainability will require a major shift in ideology throughout the entire country (Young, R., personal communication, March 21, 2008). Young compares the change in ideology to that shift which occurred during and after the Civil War:

Slavery. I think pretty much everyone agrees it's a bad idea...most countries were able to get beyond it legislatively: England, France, Canada...We had to fight a civil war that almost tore the country in half and killed 600,000 people, which is the equivalent of 2% of every white male in the country was either wounded or killed in the war. That to shift the exploitation of one resource: human beings and

one subset of that resource. Now we're talking about departing from the exploitation of a myriad of living and non-living resources. To just do one that we could see was *us*, we had to fight a civil war that killed 600,000 people. To do it for stuff that we cannot recognize as ourselves yet; what's it going to take in this country?" (personal communication, March 21, 2008).

According to Seider, public awareness of global warming and energy conservation has increased with this generation's energy crisis. In the past, once the oil prices returned to normal, the general public returns to its previous activities. Seider also notes that whether or not people actually believe that climate change is happening, individuals have nothing to lose by changing parts of their life style to be more environmentally friendly and energy conserving (personal communication, May 12, 2008).

Policy as Response to Global Warming

Data collected from personal interviews in this research study shows that policy is a definite and necessary response to global warming. Young notes that the term *effective* is the most important aspect of environmental policy. He points out that even policy that has good intentions can often, instead, create an even deeper entrenchment of negative effects. Sticking with slavery as an example, Young pointed out that while laws banned slave importation from Africa, a strong industry was created in response within the US of slave trading and sales, which essentially negated the slave ban. Major policy changes have often had several hundred years of anger and agitation behind them. The movement against global warming is extremely young comparatively; and since it is an upper-class

movement, it does not have the level of seriousness necessary for policy change (Young, R., personal communication, March 21, 2008).

Effective policy in response to climate change is also necessary in *green* building design. According to Seider, “Several states and many cities around the country are passing laws that mandate that public, and in some cases private, buildings have to be designed to a specific LEED certification level” (personal communication, May 12, 2008).

Much like a statewide building code, standardized laws at the state level to include a certain degree of LEED certification for each new construction project would be advantageous, so that cities in the same geographic area uphold similar regulations, costs, and practices. This would also make design requirements and budget planning easier for architects, developers, and contractors to predict. Laws of this type requiring a certain level of *green* design, like the building codes do not typically exist on a federal level because of state’s rights laws placing the burden on the states to set their own building requirements (Seider, B., personal communication, May 12, 2008).

This study has focused heavily on sustainability initiatives and challenges created by city, county, and state governments to help reduce the effects of global warming in a given locale. Most research participants agree that while these initiatives are, in principle, a very nice idea, they are virtually (yet not purposefully) meaningless (Fenner, L., personal communication, March 14, 2008; Tully, R. personal communication, April 4, 2008; Young, R., personal communication, March 21, 2008). According to Young,

If you did an analysis of the economy of Eugene and the City of Ithaca New York, which writers call one of the ‘greenest cities in America’, (or of Chicago)

and you analyzed the economy of these cities...and I don't mean the economy of like dollars changing hands. I mean how looking at things like how people get to work and the whole thing, probably less than one tenth of 1% could be described as sustainable" (personal communication, March 21, 2008).

Despite this fact, Young also states that, "Americans do things; we get things done. So if someone seriously said 'I want this city to be the greenest city...and I dedicate the type of policy and authority that's necessary to make that occur...I can guarantee that in a decade I can make this country incredible in a decade...But no one's made that step yet'" (Young, personal communication, March 21, 2008).

Research participants in the arts field, though generally in agreement, noted that they had not seen these types of initiatives and challenges filter to the level of the public art programs (Fenner, L., personal communication, March 14, 2008; Seider, B., personal communication, May 12, 2008; Tully, R., personal communication, April 4, 2008). Fenner, however used the example of the City of Cambridge, where the percent for art project in a new arts council building won awards because of its ability to address the *green* building design. However, she also stated that the field of public art already has an extensive number of challenges facing it and that the success of these initiatives is likely on a case-by-case basis. "We are such a young profession," Fenner explained, "it is an uncharted path of what this (environmentally sustainable public art) would look like" (personal communication, March 14, 2008).

Tully was recently required to address environmental sustainability in his public art proposal to the Resort Municipality of Whistler, British Columbia. He observed that

the *green* issue is really being taken seriously there, and has forced every department to implement new procedures.

It changed my response...what I proposed was a stainless steel artwork and there were some stone benches...so instead of making them in Colorado and shipping them. I eliminated the shipping cost, you know, which would have been a couple thousand dollars. I bought the materials in BC and went there and made the sculpture there. And the city provided the space for me in their municipal work yard (personal communication, April 4, 2008).

Environmental Effects of Public Art

According to research participants from the public art field, art, specifically public art, tends to have negative effects on the natural environment. Yet, artists are usually ahead of the curve in addressing social issues such as global warming (Fenner, L., personal communication, March 14, 2008; Tully, R., personal communication, April 4, 2008). Tully states that he was surprised upon entering the public art field, just how industrial the creation of art can be. "So although it's on a small scale, it's not particularly environmentally friendly. And I guess if you add up everything that all artists are doing, it does become a big industry" (personal communication, April 4, 2008).

Seider points out that art (specifically temporary works) creates a lot of waste, just as building construction does. Therefore it is not a question of how the material selections are justified, the question is, "What are the other choices?" For example, wood cannot necessarily be reconstructed into a completely different form; however, metal parts can be recycled into different metal parts (personal communication, May 12, 2008).

Tully also felt that creating *green art* on an individual basis seems more symbolic than effective, however, artists continue to create a demand for extremely toxic materials and use processes that require a great amount of energy. The benefits of using more environmentally friendly products and processes would also be for the health and safety of the artist. Tully, for example, noted that he encounters 25 potentially life threatening hazards throughout the course of a year and that public art programs should be more accepting if an artist wishes to change his/her medium to address the issue (personal communication, April 4, 2008).

Fenner voiced her concern over the preparation of the next generation of public artists entering the field and that mentorship programs might be a good way to address issues of global warming and environmental sustainability. Artists must decide, “Is climate change and the environmental challenges that we are facing the content of the work itself or the materials and the formal aspects of the work?” (Fenner, personal communication, March 14, 2008). The challenge of answering this question falls on the shoulders of the art school. Are professors teaching young artists to analyze the materials that they are using or are they focused on producing a concept by whatever means possible (Fenner, L., personal communication, March 14, 2008)? Huff however, states that, “A lot of artists know this stuff [*green practices*] already” (personal communication, May 2, 2008). He went on to say that young artists are now being taught to consider what they are dumping down the drain. The answer varies from art school to art school (Fenner, L., personal communication, March 14, 2008).

Role of Public Art on Environmental Sustainability

Data collected regarding this theme varied in what the exact role of public art should be in shifting towards environmental sustainability. Responses from arts professionals tended to focus on the fact that if it was being addressed in other fields, public art should not be any different. It should, however, be genuine in its attempts and not follow the trend of *going green* as a sound bite for publicity. Fenner noted that the efforts towards environmental sustainability would be most effective in both content or process. She also remembered that in art school, she saw a tremendous amount of waste being produced. This is also true of temporary artworks, exhibits, and the materials used to create them. The field of public art, Fenner argued, should really begin to consider the implications of their designs environmentally, however, since they struggle to simply keep their bottom-line/mission fulfilled, it will be a challenge to take that step. Again, public art policy cannot be cut and paste. It must be adjusted to effectively suit the needs of each community (personal communication, March 14, 2008).

Tully questioned whether the role of public art in environmental sustainability should be in the content or process of the work. He feels that environmental art of the past has been thought of in an extremely limited way.

Like the recycled materials...the artworks are usually made out of trash and so the message and the content of the artwork becomes, well, what is society doing with trash? How are we living? And those are valuable things, but...it's just a limited area of human experience...You would dispense with all the sort of more psychological and spiritual aspects that art has always dealt with (personal communication, April 4, 2008).

Tully also feels that if environmental standards are put on public art, that some form of guidance be included and that proper compensation be given to the artist.

Unlike those individuals directly in the field of public art, Young was absolutely positive that the content of public art was the best means of inspiring political change regarding environmental policy. Using quotes from Oscar Wilde's *The Decay of Lying*, Young agrees that lying (not in a hurtful sense, but in the sense of embellishment) is a good and necessary thing. He used the photographs taken during the Great Depression by the Farm Security Administration to display his point:

These are incredible propaganda pictures. Now, whether or not they're accurately grasping the truth or not—maybe they were staged—we don't know any of those things. Are they truth, are they lies, are they propaganda? No way, it doesn't matter...because they're mobilizing images. This guy—maybe he beats his wife—you don't know, but he's even got the stigmata of Christ. It's fantastic...and this is America. This is less than a hundred years ago. These are incredibly powerful...these will rip your heart out if you look at them closely enough (personal communication, March 21, 2008).

Young argues that the arts/public art is the means by which major social movements occur by providing the necessary connection of ideology to the masses.

So what's the role? You guys need to get in the field...seriously...but real, real propagandistic, inspirational art. Art that has the intelligence and the erudition to produce that kind of art, and yet, to not let that type of art become so rarified that no one understands except a few, very in-the-know...about what it means... We need art that is art, that is artistic...that has tremendous aesthetic, but is not elitist.

When it's elitist, you lose the qualities...Art referenced only back into itself in my sense, is a dying system. In other words, in order to save the environment, you guys also need to be rooted in reality...you guys need to inspire people to make the change (personal communication, March 21, 2008).

As an architect, Seider also presented a slightly different view of the connection of public art to environmental sustainability. Art made from certain recycled materials can evoke a particular emotional response (for example, an artwork using recycled steel from the World Trade Center buildings). "One of the qualities of buildings that are sustainable is that when you're done with the building, you can recycle it. So, when you're done with that art...if you can recycle the material it can be considered more sustainable. At the same time, making art with natural materials or non-toxic materials is also going a long way towards sustainable design. There are things that you can do that are definitely for the cause of sustainability" (personal communication, May 12, 2008). However, Seider also states, "I think art should transcend the materials that they use...does it move you any less or more because it is made with recycled materials? I like art that has a lot of craft showing in it...I usually don't look to see if the materials have lead in the paint" (personal communication, May 12, 2008). A choice to include environmental sustainability in some way should not compromise the creativity of the artist or the integrity of the artwork (Seider, B., personal communication, May 12, 2008).

Seattle's Office of Art and Cultural Affairs sets an example of public art addressing environmental sustainability administratively, in the content of the art, and in its implementation and maintenance processes. The administrative offices have implemented the paper-cuts program where limited flyers are printed and all documents

utilize both sides of the paper. “We are doing a series of public art workshops where we had no hand outs and all of the information was digital and projected onto a screen...We emailed all of the information to the participants at the workshop” (Huff, J., personal communication, May 2, 2008). The Office has also eliminated all use of bottled water and encourages employees to bike to work or utilize public transportation.

There are some projects where sustainability is the main component of the work and with some pieces you have...well, where the architect may be seeking a certain LEED certification and if there’s an artwork...for instance, there’s a fire station up north where the public art is a part of the drainage system for the building where it takes water run-off from the roof and takes it down to a collection cistern. So it’s a matter of making sure that certain things had to be put in place to assure that there’s a filter down below to make sure that the water can be re-used (Huff, J., personal communication, May 2, 2008).

Maintenance and Quality of Environmentally Sustainable Public Art

Maintenance and quality are both significant issues within the field of public art. Whenever new materials are being used or specific materials are required, the life expectancy of the artwork comes into question. Maintenance was an obvious concern for all interviewees in the public art field. Many times, it depends on the most immediate priority of the public art program: environmentally friendly art or long lasting, permanent works. Data agrees that, again, decisions need to be based on the situation. However, it is “a juggling act” to ideally look for more environmentally friendly alternatives while eliminating as many maintenance issues as possible simultaneously. Finally, data shows

that architecture would be a great field to look to when addressing issues of maintenance (Tully, R., personal communication, April 4, 2008).

Tully argues that maintenance issues associated with the creation of environmentally sustainable public art cannot be generalized.

I think that in some cases it would shorten it...the life expectancy. For example, it's hard to get colorfast hues if you give up some of the more toxic things....and a lot of the sealers that go over things are not very environmentally conscious...if you give those up, you would shorten the life of those things. Some things it would have no effect on. For example, stone (personal communication, April 4, 2008).

Tully also utilized the example of an outdoor mural by a creek. He noted that eventually, a lot of the paint would eventually end up in the creek; and if he used a sealer (usually toxic), that it would also end up there. If the sealer were used, it would extend the Ultra-Violet protection of the work, and therefore its longevity. If the sealer were left off, the life expectancy of the work lessens, yet the environmental implications would be lessened. Then, of course, the question shifts to who should be held responsible for the faded work (personal communication, April 4, 2008)? Additionally, Tully wanted to know how architects have addressed maintenance in the past.

Seider notes that no significant changes in the maintenance of *green* architecture have occurred. The cost of maintaining LEED certified buildings has not necessarily changed, nor has the process, although there are many non-toxic and biodegradable cleaners available now. It is difficult, however, to judge how this can be generalized across fields (personal communication, May 12, 2008).

According to Fenner, “There is the very real challenge of not knowing the maintenance life of new materials and again the waiver of the artist not being held to how many years warranty with such uncertainties of its use in a place that...we might not be familiar with” (personal communication, March 14, 2008). She also argues that architecture should be used as a model regarding this topic. Experimentation with material is necessary. An architect has most likely already taken the chance in using new materials (Fenner, 2008). Again, Fenner also questions the training of the young artist entering the field of public art. Due to condensed academic schedules, artists are usually not trained to work outside in the elements and to create durable art (personal communication, March 14, 2008).

Huff sees the challenges in maintaining *green* public art in knowing what can and cannot be used on the public art to clean it. *Green* products cost more and are not necessarily as affective as more hazardous materials. Expectations of artist have not changed as a result of being more environmentally friendly. “We still want a 30 year life span, so you know, that’s drawn into the contracts and the expectations of the artwork and artists are still complying with that. But we haven’t had any issues with sustainability” (personal communication, May 2, 2008).

Cost Benefit/Detriment of Environmentally Sustainable Public Art

Interview participants generally agreed that the creation of environmentally sustainable public art provides cost benefit for the public art program. While it may not be apparent right away, creating public art that is environmentally friendly should not be detrimental financially for the artist or public art program (Fenner, L. personal communication, March 14, 2008; Tully, R., personal communication, April 4, 2008;

Young, R., personal communication, March 21, 2008). Professionals from the public art field also noted, however, that it is difficult to predict since it is still very new and there is a lack of data regarding the issue (Fenner, L, personal communication, March 14, 2008; Tully, R., personal communication, April 4, 2008).

According to Young, a great amount of wealth can be generated when a major shift in the infrastructure of the US occurs. If a shift to environmentally sustainable living would occur, it would completely alter the processes and methodologies of every sector in the country. It would, in the end, make those involved a lot of money (Young, 2008). Young argues that it has not occurred yet because of the politics of the situation: he compares it to having to purchase an entirely new wardrobe because someone else tells you to dress in a different way. *Green* processes and products are simply under-capitalized at this space in time so that it is allowing the traditional methodology to be the more cost effective option. If policy were to support capitalization of *green* processes, the opposite would be true. “There’s nothing inherently expensive about the green thing, it’s just that the non-green thing has been here for a while...People are weighing it as a snap-shot of the time” (personal communication, March 21, 2008).

Fenner relates the theme of cost benefit/detriment once again to architecture and the notion that green buildings are immediately expensive, but save money over time (personal communication, March 14, 2008). Seider, however, does not feel that this phenomenon could be applied to other fields.

I don’t think it transfers at all because I don’t think we value public art the way we value building materials. I know that it costs X-amount of dollars per square foot to have a wall painted and I know how much carpet costs per square foot and

I know how much a door lock costs per door. But you put two paintings up on the wall that are the exact same size and the exact same subject and, depending on who they were painted by and maybe the quality of it and whether the artist is alive or dead (unfortunately), the value is going to be different (personal communication, May 12, 2008).

There is, however, very real concern for the wellbeing of the artist. Artists often find it difficult to retain studio space to work because of rising costs. Perhaps it is time to consider communal space as a more cost-effective option for artists (Fenner, 2008).

While the attitudes of 'my space, my materials' would need to change, a more collaborative process would be cheaper, more efficient, and reduce the amounts of waste and materials generated (Fenner, L, personal communication, March 14, 2008). "I have seen tremendous resourcefulness with artists and how they use materials...and how they use materials to complete the vision" (Fenner, L., personal communication, March 14, 2008).

Concern was voiced over the fact that many pieces of public art that deal with the environment in content are often temporary. A common honorarium for a temporary work is \$1000. However, if the time it takes to conceive an artwork is figured with materials (120 hours at \$80 an hour: the same as an auto mechanic), it adds up to \$9600. For artists with families, \$1000 is simply not enough to live on. If there is cost benefit to the public art program, it should be reflected in the fee of the artist (Tully, R., personal communication, April 4, 2008).

The Seattle Office of Arts and Cultural Affairs has not seen change in the cost of creating environmentally sustainable public artwork, however, many of these works are

at very early stages. There have been no complaints about cost from the artists. The program has noticed that many products cost more, but provide environmental benefit over time (Huff, J., personal communication, May 2, 2008).

Environmentally Sustainable Public Art and the Artist Pool

As the concern over artists' right was voiced regarding proper compensation, there is also a slight distress as to what effect environmental standards in public art programs would have on the pool of artists that normally apply for commissions. Research participants from the public art field feel that requiring environmental standards might decrease the number of artists likely to apply for a public art commission. However, participants hope that artists would see it as an opportunity rather than a threat (Fenner, L., personal communication, March 14, 2008; Tully, R., personal communication, April 4, 2008).

Geographic locale could be a factor in who might accept new standards in public art as a challenge. Fenner feels that there is more of a movement of experimentation on the West Coast rather than the East Coast; and that public art programs in cities like Seattle are at the height of the wave concerning environmental sustainability, whereas the end of the wave goes back to programs on the East Coast. Americans for the Arts may encourage new experimentation (and the work of younger artists) by honoring projects in their Year In Review of public art (personal communication, March 14, 2008). The Year In Review is an annual program curated by two different public art professionals each year and highlights the work of artists and public art programs throughout the country. Americans for the Arts may eventually include categories in future Year In Review programs. A possible category could be projects that address environmental

sustainability. This type of recognition may encourage artists to apply for challenging projects, such as those requiring environmentally sustainable practices (Fenner, L., personal communication, March 14, 2008).

Changes in the way that artists are expected to work have the potential to reduce the number of artists that apply for commissions requiring them, though it is still unknown territory (Tully, R., personal communication, April 4, 2008). Tully personally felt that it would be a great challenge, but questioned exactly what the environmental standards would entail. Would the standards require him to make the public artwork on-site every time? If so, Tully would be hesitant to apply. After working in Whistler, British Columbia for the time it took to create the artwork, he realized that traveling around without his family for work was not how he wanted to create art. “If a criteria were that it would be made locally, you’d do two things: you’d either eliminate the national artist or you would force them to produce a simplified design that could be fabricated by anybody” (personal communication, April 4, 2008).

Because there is no policy in place to mandate the consideration of environmental sustainability in public art at the Seattle Office of Arts and Cultural Affairs, there has not been any change in the number of artists who apply for commissions. Artists have not felt like their vision has been threatened. They know before they begin the design process that environmental sustainability must be addressed. Therefore, artists are able to work that consideration into their project. Many artists observe environmentally sustainable practices in their own work and wish to leave the smallest carbon footprint possible (Huff, J., personal communication, May 2, 2008).

Regulatory Measures for Environmentally Sustainable Public Art

Regulatory measures are a necessary aspect of including environmentally sustainable practices in public art (Fenner, L., personal communication, March 14, 2008; Tully, R., personal communication, April 4, 2008; Young, R., personal communication, March 21, 2008). Identifying the type of regulatory measures is an extremely complex task (Young, R., personal communication, March 21, 2008). If other fields are investing time into determining authenticity of what constitutes environmentally friendly practices, than public art should do the same (Tully, R., personal communication, April 4, 2008).

A point system, similar to LEED, is one way in which public art can be rated for environmental sustainability (Fenner, L., personal communication, March 14, 2008; Tully, R., personal communication, April 4, 2008). One public artist has requested that someone create an Angie's List for public art. Angie's List is an online referral system for contractors or vendors, who can only make it on the list with membership and a referral. This could be used in the case of an artist who requires the use of a fabricator. By utilizing the information, he/she would be able to establish if the fabricator operates with environmentally sustainable practices (Fenner, L., personal communication, March 14, 2008).

LEED cannot be transferred directly to public art, however (Seider, B., personal communication, May 12, 2008).

I have a hard time making the connection of designing a LEED certified building and making sure all of the art inside the building is environmentally friendly or would meet sustainable design criteria. There are a lot of things you do inside a building. If you figure percent for art and you say that 1% of building costs are

going towards art, it is only a small fraction of the entire building cost. The applicable building components that help obtain LEED certification points are just a small part of a project. There are dozens of products that you are allowed to buy that aren't recyclable or certified and still have a highly certified building. I'm having a hard time making the connection that if you design a LEED certified building, the artwork has to be sustainable (personal communication, May 12, 2008).

Applying a point system similar to LEED to public art would be a very complex process. Buildings consume over 50% of the energy expended in the country. *Green* buildings serve the purpose of conserving energy and protecting the planet. How can public art do the same? To apply LEED to public art, public art would have to serve this purpose (Seider, B., personal communication, May 12, 2008).

The need for regulatory measures in determining if something is operating with environmentally sustainable practices, again, is extremely complex in that it is not simply looking at one outcome, but many. Possibly the best way to determine measures would be through an active dialogue between scientists and practitioners (Young, R., personal communication, March 21, 2008). Young personally prefers an *energetics analysis*, which generally means that if something uses less energy, less collateral damage will occur within the environment. However,

Some people are using sort of an ecosystem disruption basis, like making sure that you are drawing from very rich, robust systems instead of fragile ones. For example, this company and this company could be using the same amount of energy, but I am drawing from very fragile space and I am drawing from a very

rich space, I'll be doing less damage from over here (personal communication, March 21, 2008).

Since the changes regarding environmental sustainability to the Seattle Office of Arts and Cultural Affairs is not policy based, regulatory measures have not been considered. "You don't want to mandate a lot of things because you don't want to limit the artistic process, but at least have...be very observant of green practices and make sure artists are aware and are willing to make those compromises in their work to make sure that it has an impact and limits the size of their footprint" (Huff, J., personal communication, May 2, 2008). In the cases where an architect is seeking a certain LEED certification, artists have not had a problem in aiding in the achievement in the process (Huff, J., personal communication, May 2, 2008).

Artist Education from Programs Including Environmental Standards in Public Art

It is generally agreed amongst public art practitioners included in this study that if a public art program intends to *go green* and require something more of the artist, that the program should also provide some sort of educational material to aid the process. Fenner questioned:

So many of public art projects are art and design collaborations, so if the architect is coming to the table with LEED Certification, and has the environmental materials know-how; the artist has been selected on their background on formal, more conceptual aspects, but not necessarily the sustainable aspect...there is the opportunity for learning from the architect...but then there is that type of issue of what type of collaboration is going on. Is there any education that the artist can get to be better prepared (personal communication, March 14, 2008)?

It would be helpful for public art programs to provide source lists of environmentally friendly materials and suppliers, according to Tully. He also notes that if a program asks the artist to address environmental sustainability in a proposal, it could get the artist to rethink his/her process and categories of materials that are acceptable. “The programs could give you criteria to review, for example, how much shipping is involved? How many toxic chemicals are involved? How much energy-demanding processes are involved?” (personal communication, April 4, 2008). Tully went on to explain, however, that no matter what type of resources the program provides, a lot of research will be necessary on behalf of the program and the artist (personal communication, April 4, 2008).

The Seattle Office of Arts and Culture public art program is trying to raise awareness on changes made to the program regarding environmental sustainability and how the program is addressing the City’s CAN program. One workshop in Fall 2009 will specifically focus on this topic. Though the subjects and exact information that will be presented at the workshop is not complete at this time, but the program has made it a priority to educate their artists on the issue (Huff, J., personal communication, May 2, 2008).

Each interview participant provided a useful set of data regarding the themes determined by the study’s coding scheme (Appendix E). While some views on the data themes of the research varied based on each individual’s role in society and the field in which they work, attitudes were mostly positive on incorporating environmental practices in public art processes. Themes from this data analysis also provide a set of findings and recommendations to specifically address the purpose of the study.

Chapter 5 | Findings and Recommendations

The purpose of this study is to consider environmental policies in public art for administrators and policy-makers at percent for art agencies.

During the course of this study, it has become apparent that consideration of the environment in public art, both in content and process, is an especially hot topic amongst leaders in the public art field. Between January and April 2008, this topic and its sub-categories were brought up on four separate occasions on the Americans for the Arts Public Art Network listserv. Literature on the topic is not up-to-date and does it not supply the types of information that public art professionals are seeking. Online resources also seem incomplete in addressing the needs of this constituency. While the “Public Art Greening Guide” produced from this research (Appendix G) is far from complete, I hope that it inspires further study and discussion regarding environmental sustainability and public art. This chapter will revisit the main research question and sub-questions of the study and, based on the responses to the questions, will propose a set of findings based on the previous chapter’s data analysis. It will also provide a set of recommendations for percent for art programs.

Research Question and Sub-questions

How can environmental sustainability be considered as a part of the administrative processes and public art planning, design, and implementation in percent for art programs?

What organizations exist to aid artistic businesses, corporations, and organizations in addressing environmental issues?

Data regarding this research question was extremely limited. At this time, this study could not locate any public art-specific or art-specific organizations that were available to aid the arts, specifically public art, in addressing environmental issues in process.

Greenmuseum.org and Ecoartspace.org are both websites that display past environmental projects that address issues of sustainability in content. Both websites provide a variety of examples of past environmental projects that have been completed. Ecoartspace.org offers services to public artists and administrators interested in completing an eco art project. Greenmuseum.org offers a toolbox of methods for organizations or artists wishing to complete environmental art projects. Finally, there is a wiki associated with the creation of environmental art.

Are there cost benefits in operating a public art program using environmentally sustainable practices?

Green products and processes are currently under-capitalized in the United States. According to research participants, many environmentally friendly products are much more expensive than those that are hazardous. Until these products are better capitalized, this will continue to be the case.

The Seattle Office of Arts and Cultural Affairs has noted no significant change in cost with changes in public art processes. While some research participants feel that cost benefit will be seen over time, others believe that cost benefits seen in other fields such as architecture over time are not transferable to other fields, such as public art. This is an issue that may require further study.

Does producing environmentally friendly art affect the longevity of the product itself?

Maintenance associated with environmentally friendly public art is an unknown aspect of this study. Therefore, dialogue and open communication is necessary in key fields: public art, science, fabricators, architects, and others. Experimentation with materials has already occurred in architecture; public art has an opportunity to learn from it.

Some research participants feel the disposing of the use of certain hazardous materials in public art could affect the life span of the artwork, specifically certain sealants. This, however, issues with maintaining *green* public art cannot be applied to all works of art. Public artworks may or may not be affected. This topic will also require more research.

Who would be responsible for the authenticity, standards, and maintenance of “green” public art?

The answer to this question is complex. One research participant noted that public art programs already have a difficult time fulfilling their bottom line, so that adding any other factors could make it hard for the program to operate. Therefore, an external, national organization is necessary to both develop and maintain a rating system, similar to LEED, to standardize *green* public art practices. Developing this system would take significant research and resources. A national external organization could also provide a means of educating public art professionals in *green* practices.

How can LEED Standards be applied within an artistic context?

Similar to LEED, public art could consider sustainable sites, water efficiency, energy performance, materials and resources, indoor environmental quality, and innovation and design process in its creation. LEED, as it is, cannot be applied directly to public art. As

one research participant suggests, public art is a very small portion of environmentally sustainable architecture. An art/public art-specific system would need to be in place.

What current “green” programs exist that address environmental issues within an artistic and administrative context?

Data collected regarding this question was somewhat inconclusive. The Seattle Office of Arts and Culture’s public art program is the only program that could be located for this study, which is why it was selected as a case study site. An extended timeline for data collection would have allowed for a more in-depth search for other *green* art programs.

Findings

Responding to the research questions of the study allows for the proposal of the following findings. It is important to note that this study was delimited by looking specifically at percent for art programs. It was also limited by providing thick description from four in-depth interviews from key informants and a key informant from the case study site. Therefore, the ability of the study to generalize across the entire public art field is imperfect based on resources, staffing needs, dedication, and scope of the public art program.

Finding #1

Significant political response to global warming has been extremely minimal. It has, however, occurred in a limited fashion either on a grassroots level or as a response to the trend of *going green*.

Global warming is a widely discussed topic within the current public sphere. Though it is now generally accepted that it is happening, there is still much disagreement

as to who should be responsible for a response and what that response should be. Political response has been almost non-existent on the federal level and present mostly as “lip service” on the state and local level, according to existing literature and research participants. Non-governmental organizations have made the most progress, but have not completely mobilized to inspire any political change. Business, corporations, and even movie stars are now into the trend of “going green”. While this does matter, it is not necessarily effective politically.

Finding #2

Effective policy and a true dedication and understanding of what it takes to “be green” are the key elements of achieving environmental sustainability across fields.

Many cities and states have created environmental sustainability initiatives and challenges that charge the given location with “going green”. While the initiatives are a nice notion and positive in thought, having the actual capacity to become fully environmentally sustainable is generally misunderstood, according to research participants. This is not to say that city and state sustainability initiatives and challenges are pointless. Addressing environmental practices on all levels of government and city/state practices serves as a good start to solving environmental issues. The thought process is actually being visualized into how actions affect the world in which we live. Environmental problems require very complex solutions and cannot all be addressed by a few very topical changes in lifestyle.

Finding #3

An artist's educational and training background can have an influence on how they view their materials.

Public art often involves processes and materials that can be hazardous to both the health of the artist and the environment. According to research participants, visual art and public art can also be very wasteful. Temporary public artworks often create a lot of waste that then ends up in a landfill. While the education of young artists to analyze their own artistic materials for environmental reasons may seem symbolic on a smaller scale, it may help these artists realize where they fit into the “arts industry” as a whole. Materials analysis is critical for the health of the artist as well as the environment.

Finding #4

Based on the scope, resources, and needs of the percent for art program, including environmentally sustainable practices in public art will not create excessive work for the program. Public art, (and art in general) however, has the great opportunity to serve as a tool and as a means of mobilizing and inspiring and, ways which environmental policy can be changed.

An analysis of artistic materials assumes that the art process, rather than the content, should address environmental sustainability. The question remains for public art programs, “How should environmental sustainability fit into public art?” The challenge will be to make public art with environmental messages that will not be limited or generic in expression for the artist. However, based on findings from this study's case study site, significant changes in workload for the public art program or the artist have not occurred based on the inclusion on environmental sustainability in content and process.

Finding #5

The issues associated with the maintenance of “green” public art are relatively unknown. A dialogue needs to occur between practitioners in public art and architecture, even between public art practitioners and scientists to predict how experimentation in public art processes will affect the product and lifespan of the work.

If environmental sustainability is included in the content or process of public art, it is imperative that the maintenance of the artwork is taken into consideration. Percent for art programs should not have to re-invent the wheel and instead should look to benefit from the research and experimentation that has already occurred in other fields. These issues, however, also need to be addressed on a case-by-case basis.

Finding #6

“Green” products and processes are under-capitalized within the current US social and economic structure. Until a shift occurs in this structure, and according to this study’s case study site (where cost has not been effected), benefits have outweighed the costs of environmentally sustainable products and processes.

A main concern of this research was about whether or not including environmental standards in public art policies would incur any extra cost for the percent for art program. Detriment to the cost of public art has not been identified as a problem. Instead, cost benefits may be seen on a long-term basis when using environmentally sustainable products and processes. When there is an increased need for environmentally sustainable products, they will be more likely to be capitalized in the near future.

Finding #7

Based on existing literature, artists do not have to feel responsible for cleaning up the messes created by industry unless specific situation calls for artistic response. Instead artists can educate themselves to understand the basics of “green” design.

The field of public art can present a variety of complex situations for the artist. According to Thorpe (2007), human design negatively affects the earth in three main ways: speed, size, and location. “First, the speed at which we use materials is too fast: Nature can’t keep up in regenerating materials. Second, the scale on which we both use and discard material is unprecedented and is beginning to affect nature’s cycles. Finally we are increasingly taking material from the lithosphere and redistributing it to other spheres, causing damage to living systems” (p. 28). Education of the artist could include knowledge of using local and/or recycled materials in art or knowledge of material make-up and where those materials originate. Additionally, artists should be familiar with LEED, or Leadership in Energy and Environmental Design (US Green Building Council) as a means of guidance in green design. Pre-service and in-service instruction for the artists should be included as a program of the public art program. It is also necessary that fine arts colleges and universities embrace curriculum focusing on environmental sustainability as a policy in their art educational material.

Finding #8

An authentication, regulation, or point system specific to the field of public art is necessary to judge whether a work of art is environmentally sustainable or not.

Though LEED is an excellent resource and starting point for artists looking to design “green” art, it does not fully apply to the needs of artistic creativity and processes. According to one interview participant, buildings are responsible for 50% of used energy in the U.S. Public art represents an extremely small piece of the pie. However, if art can be “green” without compromising the artistic product, individuals can choose to either be environmentally sustainable or not.

Recommendations

Based on the data collection and analysis of this study, the following recommendations have been created to assist percent for art programs with an interest in addressing environmental sustainability:

1. Changes made for environmental reasons in public art programs should be genuine and authentic—not just to follow the trend of *going green*. Many corporations and individuals are *going green* for good press or to keep up with competition. Addressing environmental sustainability in daily practices should come from an ambition of creating a healthy natural and built environment for future generations.
2. At this point, policy may not be the best way for public art programs to address environmental sustainability. Public art has so many challenges associated with it that following the lead of Seattle and testing out the waters of environmentally sustainable practices may be a more genuine approach to take. Because the adoption of environmental practices may be new to public art programs and artists, forced changes by means of policy and standards could put extra unnecessary stress on these groups. If it is a suggested change, it may lead to greater exploration on the part of public artists and public art programs in create ways to address environmental problems. Artists are

usually ahead of the game in addressing social issues. If they are allowed to experiment, results may be better than if standards force the changes. Policy could eventually be present in all fields to address global warming, so it is a natural step that it would be included for public art programs.

3. Public art managers and artists should determine that the materials, chemicals, and processes used in public art are not hazardous themselves and the environment. Materials and chemicals could include things used in the actual art piece to the cleaner used to maintain the artwork. Upon analyzing public art processes, it can be very obvious as to which practices are environmentally friendly and which are not. If it is not immediately apparent, further research on the materials, chemicals and processes should be completed.

4. Addressing the goals of the city/state government in which a public art program is housed could serve as an advocacy tool for the program. Public art programs do not operate in a vacuum. Action as opposed to reaction is key. Supporting the goals of the umbrella organization may outweigh the perceived difficulties (such as cost incurred in expensive products) associated with the adoption of environmentally sustainable practices. When a City/State government claims that they would like to become the most environmentally sustainable city/state in the U.S., representatives of the public art program could take a leadership role and say, “this is how we will help you achieve that goal.”

5. Environmental concerns in public art should be addressed in both process AND content, when appropriate. Every public art project is different. Environmentally sustainable practices in public art should occur no matter the project (depending on the

resources of the public art program). Addressing environmental sustainability in the content of the work for every project may create repetitive and uninspiring art.

Environmental sustainability should be addressed by public art in content when the scope of work calls for an artistic response on environmental themes.

6. Public art programs should consider LEED training of their staff or provide access to LEED Accredited individuals for their artist pool (selected artists). If public art programs are going to require environmentally sustainable practices in their artworks, they should prepare to educate the artist as to what that would entail. Anyone can become LEED Accredited. It could become a professional development aspect of a public art manager position until a public art rating system (the extent to which the public art is assisting in the improvement of the environment) is in place. Public art staff could also provide access to LEED training to their artist pool. If neither of these options is possible, public art managers could provide a workshop given by a LEED Accredited individual.

7. Public art has place as a grassroots solution, for advocacy, and for theory in practice in addressing global warming. To reach a goal of environmental sustainability throughout the U.S., changes to the overall infrastructure of the country would need to occur. These changes, however, are a long way off on a federal level. Since most changes regarding environmental sustainability have occurred on a grass-roots level, public art could serve as a mobilization tool for the groups involved on the level similar to the public artworks created during the Great Depression. Public art programs could also serve as an example for other organizations looking to address environmental

sustainability, just as the field of architecture has with the U.S. Green Building Council and LEED.

Conclusion

This study has provided an in-depth look into how environmental standards could be considered by percent for art programs. It was surprising that policy was not the best first-step for implementing environmentally sustainable processes. Because this is a current topic of discussion for the public and public art practitioners, it is relatively unexplored. Further research is necessary regarding cost-benefit, maintenance implications of *green* public art, and an actual creation of a rating system for *green* public art. Public artists have always been ahead of the curve in addressing social issues within this country. It will be interesting to see the role that public art chooses to take.

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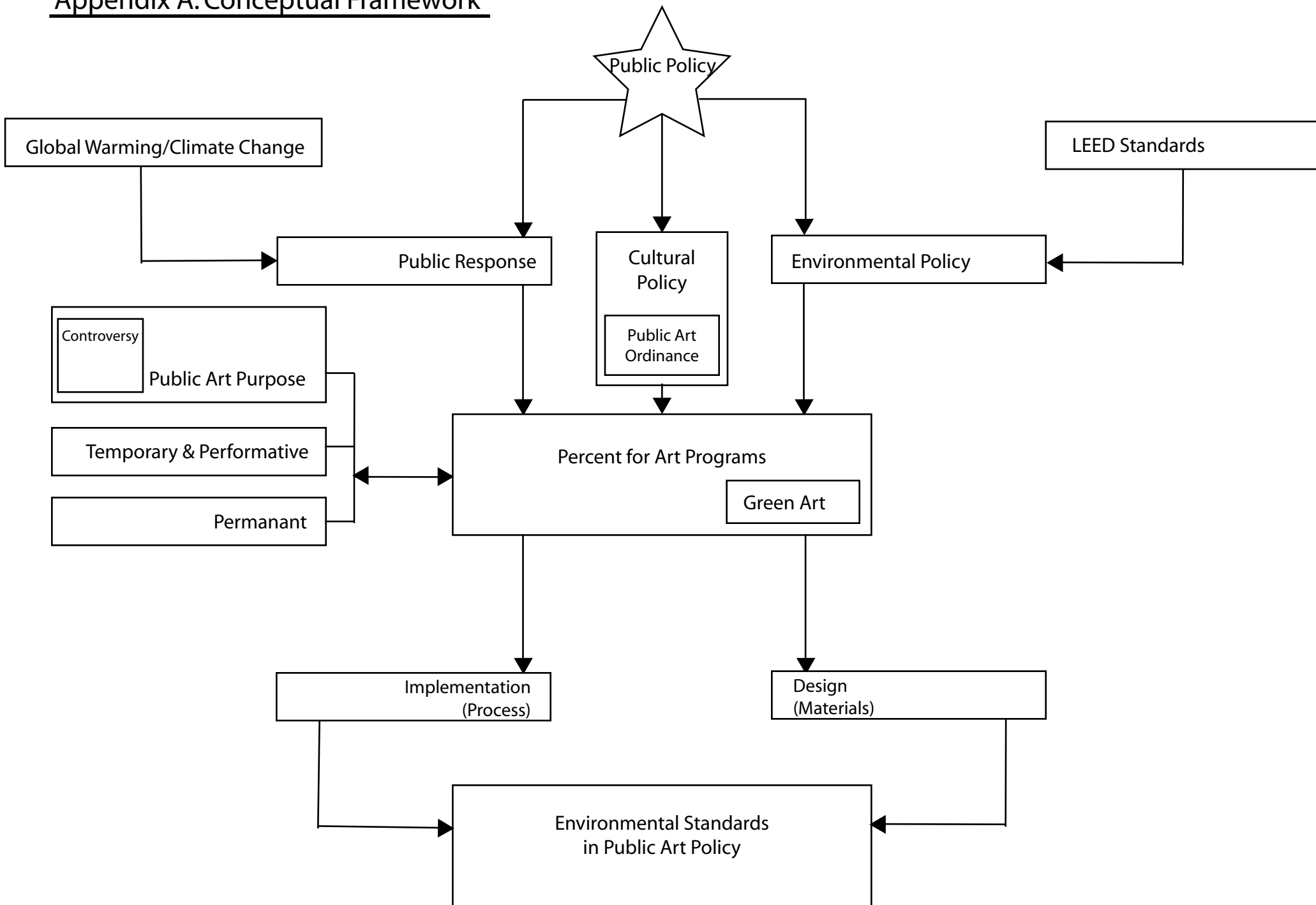
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Appendix A: Conceptual Framework



Appendix B.1: Initial Email Recruitment Letter

Dear <POTENTIAL RESEARCH PARTICIPANT>:

You are invited to participate in a master's research project titled *Going Green with Public Art: Considering Environmental Standards in Public Art Policies*, conducted by Elizabeth Bostwick from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore the role of environmental sustainability in Percent for Art programs for cultural policy decision-makers at public art agencies.

Environmental sustainability is a current issue and topic of discussion circling within the public sphere. Human activity that produces green house gas (mostly carbon dioxide from burning fossil fuels), in turn, increases global temperature. If these behaviors are not changed, many suggest that human wellbeing will be affected by ecological disaster, an increase of climate-sensitive diseases and parasites, as well as poor air and water conditions. City and state governments, businesses, and public citizens are beginning to incorporate changes into their daily lives and practices to address issues of global warming and to prevent further degradation of the earth's resources. The arts are continually trying to make a case for themselves, especially in the economic and social realm. What about the environment? Existing literature recognizes a recent consideration of sustainability in the field of public art. This research proposal will address the necessity for further research on the topic of considering *environmental sustainability* in public art design and implementation.

In two weeks, I will mail you a packet that includes further details of the project and all necessary forms. **Please note that information transmitted over email is not secure.** If you would like to receive more information, please provide only your business address and do not send any other personal information. Thank you for your time and I look forward to your reply.

Sincerely,
Elizabeth Bostwick
461 Adams Street
Eugene, OR 97402
541.225.8032
ebostwic@uoregon.edu

Appendix B.2: Interview Recruitment Letter

Date

Name

Address

City/State/Zip

Dear <POTENTIAL INTERVIEWEE>:

You are invited to participate in a master's research project titled *Going Green with Public Art: Considering Environmental Standards in Public Art Policies*, conducted by Elizabeth Bostwick from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore the role of environmental sustainability in Percent for Art programs for cultural policy decision-makers at public art agencies.

Environmental sustainability is a current issue and topic of discussion circling within the public sphere. Human activity that produces green house gas (mostly carbon dioxide from burning fossil fuels), in turn, increases global temperature. If these behaviors are not changed, many suggest that human wellbeing will be affected by ecological disaster, an increase of climate-sensitive diseases and parasites, as well as poor air and water conditions. City and state governments, businesses, and public citizens are beginning to incorporate changes into their daily lives and practices to address issues of global warming and to prevent further degradation of the earth's resources. The arts are continually trying to make a case for themselves, especially in the economic and social realm. What about the environment? Existing literature recognizes a recent consideration of sustainability in the field of public art. This research proposal will address the necessity for further research on the topic of considering *environmental sustainability* in public art design and implementation.

You were selected to participate in this study because of your experiences with and expertise pertinent to <PUBLIC ART/ENVIRONMENTAL POLICY>. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during February and March 2008. 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 a digital voice 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 541.225.8032 or ebostwic@uoregon.edu, or Dr. Doug Blandy at 541.346.3631. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, 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,

Elizabeth Bostwick
461 Adams Street
Eugene, OR 97402

Appendix B.3: Case Study Recruitment Letter

Date

Name

Address

City/State/Zip

Dear <CASE STUDY SITE REPRESENTATIVE>:

Your Public Art Program is invited to participate in a master's research project titled *Going Green with Public Art: Considering Environmental Standards in Public Art Policies*, conducted by Elizabeth Bostwick from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore the role of environmental sustainability in Public Art programs for cultural policy decision-makers at public art agencies.

Environmental sustainability is a current issue and topic of discussion circling within the public sphere. Human activity that produces green house gas (mostly carbon dioxide from burning fossil fuels), in turn, increases global temperature. If these behaviors are not changed, many suggest that human wellbeing will be affected by ecological disaster, an increase of climate-sensitive diseases and parasites, as well as poor air and water conditions. City and state governments, businesses, and public citizens are beginning to incorporate changes into their daily lives and practices to address issues of global warming and to prevent further degradation of the earth's resources. The arts are continually trying to make a case for themselves, especially in the economic and social realm. What about the environment? Existing literature recognizes a recent consideration of sustainability in the field of public art. This research proposal will address the necessity for further research on the topic of considering *environmental sustainability* in public art design and implementation.

You were selected to participate in this study because the City government in which your program is housed is considered to be environmentally friendly. I would like to observe where environmentally sustainable practices are taking place and what opportunities exist to address environmental issues and therefore, the City's goals. If you decide to take part in this research project, I will visit your Public Art Office for one full workday of your choice. During this time, you will be asked to provide relevant organizational materials, participate in an in-person interview, lasting approximately one hour, allow me to observe office activities, and distribute a survey to your staff members. If you wish, interview questions will be provided beforehand for your consideration. In addition to taking handwritten notes, with your permission, I will use a digital voice 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 541.225.8032 or ebostwic@uoregon.edu, or Dr. Doug Blandy at 541.346.3631. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, 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,

Elizabeth Bostwick
461 Adams Street
Eugene, OR 97402

Appendix C.1: Interview Consent Form

Going Green with Public Art: Considering Environmental Standards in Public Art Policies

Elizabeth Bostwick, Principal Investigator
University of Oregon Arts and Administration Program

Dear <INTERVIEW PARTICIPANT>:

You were selected to participate in this study because of your experiences with and expertise pertinent to <AREA OF EXPERTISE>. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during spring of 2008. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <LOCATION>, or at a more conveniently located site of your choice. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use a digital voice 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. Topics related to global warming and ways of addressing it, specifically in the cultural sector can be controversial and sensitive. Therefore, if you represent an organization whose view on the topic might differ from your own, it is suggested that you receive permission from a supervisor before participating in this research to minimize social risk. You will, however, have the opportunity to review all of your comments and the information you provided for the study prior to its appearance in any final documents.

Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications. 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.

The planned product of this research is to provide useful guide to Percent for Art Programs interesting in developing environmentally sustainable practices within their program. I anticipate that the results of this research project will be of great value to the field of public art and will place public art programs as leaders in climate change response. However, I cannot guarantee that you personally will receive any benefits from this research.

PLEASE CONTACT MY RESEARCH ADVISOR, THE UNIVERSITY OF OREGON OFFICE FOR PROTECTION OF HUMAN SUBJECTS, OR ME IF YOU HAVE ANY QUESTIONS REGARDING CONSENT TO PARTICIPATE IN THIS STUDY. ALL CONTACT INFORMATION IS PROVIDED BELOW.

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,

Elizabeth Bostwick
461 Adams Street
Eugene, OR 97402
541.225.8032
ebostwic@uoregon.edu

OFFICE FOR PROTECTION OF HUMAN SUBJECTS
UNIVERSITY OF OREGON
1600 MILLRACE DRIVE, SUITE 105
EUGENE, OR 97403
541.346.2510

DR. DOUGLAS BLANDY
541.346.3683
dblandy@uoregon.edu

Appendix C.2: Consent Form for Case Study Interview

Going Green with Public Art: Considering Environmental Standards in Public Art Policies

Elizabeth Bostwick, Principal Investigator
University of Oregon Arts and Administration Program

Dear <Participant>:

You were selected to participate in this study because of your Percent for Art Program Office's environmental sustainability challenge. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during the case study site visit, <DATES>. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at your Percent for Art Program office or at a more conveniently located site of your choice. Interviews will be scheduled at your convenience during the case study site visit. In addition to taking handwritten notes, with your permission, I will use a digital voice recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email. If you decide to take part, your office will also be asked to take part in two-days of participant observation (including meetings or public forums). If there are parts that you feel are confidential, you are free to ask the principal investigator to withdraw from those portions of the observation. In addition, the principal investigator would like to take photographs of significant works of art and distribute a 10-minute survey to your office staff. There are minimal risks associated with participating in this study. **TOPICS RELATED TO GLOBAL WARMING AND WAYS OF ADDRESSING IT, SPECIFICALLY IN THE CULTURAL SECTOR CAN BE CONTROVERSIAL AND SENSITIVE. THEREFORE, IF YOU REPRESENT AN ORGANIZATION WHOSE VIEWS ON THE TOPIC MIGHT DIFFER FROM THOSE OF THE ORGANIZATION, IT IS SUGGESTED THAT YOU RECEIVE PERMISSION FROM A SUPERVISOR BEFORE PARTICIPATING IN THIS RESEARCH TO MINIMIZE SOCIAL RISK. YOU WILL, HOWEVER, HAVE THE OPPORTUNITY TO REVIEW ALL OF YOUR COMMENTS OR INFORMATION YOU PROVIDED FOR THE STUDY PRIOR TO THE APPEARANCE IN ANY FINAL DOCUMENTS.**

Your consent to participate in this interview, participant observation, and survey, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

The planned product of this research is to provide useful guide to Percent for Art Programs interesting in developing environmentally sustainable practices within their program. I anticipate that the results of this research project will be of great value to the field of public art and will place public art programs as leaders in climate change response. However, I cannot guarantee that you personally will receive any benefits from this research.

PLEASE CONTACT MY RESEARCH ADVISOR, THE UNIVERSITY OF OREGON OFFICE FOR PROTECTION OF HUMAN SUBJECTS, OR ME IF YOU HAVE ANY QUESTIONS REGARDING CONSENT TO PARTICIPATE IN THIS STUDY. ALL CONTACT INFORMATION IS PROVIDED BELOW.

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. **PLEASE RETURN THIS FORM WITHIN THE PROVIDED SELF-ADDRESSED STAMPED ENVELOPES BY <THIS DATE>.***

Print Name: _____

Signature: _____ Date: _____

Thank you for your interest and participation in this study!

Sincerely,

Elizabeth Bostwick
461 Adams Street
Eugene, OR 97402
541.225.8032
ebostwic@uoregon.edu

OFFICE FOR PROTECTION OF HUMAN SUBJECTS
UNIVERSITY OF OREGON
1600 MILLRACE DRIVE, SUITE 105
EUGENE, OR 97403
541.346.2510

DR. DOUGLAS BLANDY
541.346.3683
dblandy@uoregon.edu

Appendix D.1

Interview Protocol

Case Study:

Key Descriptor: Environmental Studies/Policy

Date:

Interview Location:

Interviewee Details:

Consent: Written (form) __ OK to Quote __

Member Check __ Thank You __

Notes on Interview Context:

Key Points:

| CODING | INFORMATION | NOTES |
|--------|-------------|-------|
| | | |

Semi-Structured Interview Questions:

- 1) How, do you feel, that climate change/global warming is affecting the political environment of the United States? (This is a big question; I am just looking for your over-arching thoughts on the issue)
- 2) What, in your opinion, have been the most effective responses politically to climate change/global warming?
- 3) In what way should policy be used as a tool to promote environmental sustainability? Explanation?
- 4) In your judgment, how effective are the sustainability initiatives/challenges created by city or state leaders? Corporations?
- 5) Are there cost benefits in policy reaction to global warming in the United States? On a state level? On a city level? How are the benefits apparent?
- 6) What, in your opinion, is that best way to monitor the effectiveness of sustainability initiatives and challenges in a political setting?
- 7) What do you think are the day to day changes that organizations, companies, and even individuals can make outside of policy that will have the greatest effect on the promotion of environmental sustainability?
- 8) What do you think is the best way to measure results and outcomes in environmental sustainable public programs?
- 9) How do you feel that environmentally sustainable practices can best be applied across fields—specifically to the arts/public art?
- 10) Are there any other thoughts or feelings that you would like to share?

Appendix D.2

Interview Protocol

Case Study:

Key Descriptor: Public Art/Cultural Policy

Date:

Interview Location:

Interviewee Details:

Consent: Written (form) __ OK to Quote __

Member Check __ Thank You __

Notes on Interview Context:

Key Points:

| CODING | INFORMATION | NOTES |
|--------|-------------|-------|
| | | |

Semi-Structured Interview Questions:

- 1) How do you feel about climate change/global warming and how do you think it is affecting today's society, specifically in the arts sector?
- 2) How do you feel about using public policy as a response to this issue?
- 3) What effects, do you think, that public art have on the environment—good or bad?
- 4) What about the daily activities of a public art program?
- 5) How do you feel that public art programs/policy could respond to the climate crisis? Should there be a response?
- 6) Certain cities have developed environmental sustainability challenges and initiatives that all governmental bodies must follow. What, do you feel, are the implications of these decisions on public art programs?
- 7) Do you feel that developing environmentally sustainable practices (such as using recycled materials) in public art programs would help or inhibit the artistic process involved? Why or why not?
- 8) What would developing environmentally sustainable standards do to the life expectancy of the artwork?
- 9) What, do you think, would the barriers be in developing and operating an environmentally sustainable framework for public art programs?
- 10) What effect would “going green” have on public art program budgets?
- 11) Do you have anything else you would like to add?

Appendix D.3

Interview Protocol

Case Study:

Key Descriptor: Public Artist

Date:

Interview Location:

Interviewee Details:

Consent: Written (form) __ OK to Quote __

Member Check __ Thank You __

Notes on Interview Context:

Key Points:

| CODING | INFORMATION | NOTES |
|--------|-------------|-------|
| | | |

Semi-Structured Interview Questions:

- 1) What are your thoughts on global warming and climate change?
- 2) Some cities are developing environmental sustainability challenges and initiatives. Public art programs are often involved. How do you feel about this?
- 3) What effects, good or bad, do public art processes and the art itself have on the environment?
- 4) Have you ever contributed artistically to environmental sustainability? If so, in what ways?
- 5) How would having environmental requirements in public art programs affect the artistic process involved in public art design?
- 6) Would you feel prepared to create art in this way? If not, what tools would you want available to you to aid you in the process? If so, what prepared you?
- 7) Would you be more likely or less likely to apply for a commission for a “green” public art program? If more, why? If less, how could public art programs make it a more welcoming experience?
- 8) How would environmental standards (such as required use of recycled material or environmentally friendly art) affect the quality of the public art product?
- 9) How would environmental standards affect the maintenance and life expectancy of a piece of artwork?
- 10) “Green” art would require certain regulatory measures—similar to LEED in Green building design. How would you feel about this?
- 11) Do you have any other thoughts that you would like to share on this topic?

Appendix D.4

Interview Protocol

Case Study:

Key Descriptor: LEED Accredited Architect

Date:

Interview Location:

Interviewee Details:

Consent: Written (form) __ OK to Quote __

Member Check __ Thank You __

Notes on Interview Context:

Key Points:

| CODING | INFORMATION | NOTES |
|--------|-------------|-------|
| | | |

Semi-Structured Interview Questions:

- 1) How do you feel that global warming/climate change is affecting today's society? (This is extremely broad; I am just trying to gather general views)
- 2) What, in your opinion, have been the most effective responses to climate change?
- 3) Many city and state leaders have developed environmental sustainability initiatives and challenges—many of which include the public art programs and a requirement of “green” architecture in public buildings. How do you feel about policy as a response to this issue?
- 4) Have you worked on a LEED building project that included public art? How did the public art address LEED?
- 5) Though public art is a bit out of your field, do you feel that there are cost benefits to creating environmentally sustainable public art (such as those that address some LEED standards)? How has it affected the cost of building processes and materials? Do you feel that changes in cost would be transferable to other fields?
- 6) How are certain materials (such as steel) that require a lot of energy justified in LEED?
- 7) What could public art programs do to prepare possible commissioning artists to work with a LEED certified architect?
- 8) Green buildings are monitored by applying LEEDS to give a rating as to the level of environmental sustainability that the building displays. Could a similar idea be applied to public art? Why or why not?
- 9) Are there any other thoughts on LEED or “green” public art that you would like to share?

Appendix D.5

Interview Protocol

Case Study:

Key Descriptor: Case Study Site Interview

Date:

Interview Location:

Interviewee Details:

Consent: Written (form) __ OK to Quote __

Member Check __ Thank You __

Notes on Interview Context:

Key Points:

| CODING | INFORMATION | NOTES |
|--------|-------------|-------|
| | | |

Semi-Structured Interview Questions:

- 1) What impact have the policy-based environmental initiatives (CAN program) had on your public art program? How did you feel personally when the changes to the program were made?
- 2) What have been the most effective changes within the organization regarding environmental sustainability? What have been the most challenging aspects of the changes to your public art plan because of policy-based initiatives?
- 3) How have the changes regarding environmental sustainability affected the program budget?
- 4) How has it affected your artist pool? How do you feel it would affect your artist pool in the future?
- 5) How do you feel that environmental standards will affect the life span of a piece of artwork?
- 6) Do you feel that “green” public art requires any specific maintenance that other public art does not? Please explain.
- 7) In my research, I define authenticity of standards as a means to measure the effectiveness of environmentally sustainable practices. What measures to you have in place to monitor the authenticity of the “green” public art program?
- 8) What other opportunities do you see for the Office of Arts and Cultural Affairs public art program to address global warming?
- 9) What advice could you offer other public art programs thinking about heading in a similar direction?
- 10) Is there anything else you would like to offer on this topic?

Appendix D.6

Questionnaire Protocol

Case Study:

Key Descriptor: Case Study Questionnaire

Date:

Survey Location:

Number of Surveys Returned:

Notes on Case Study Survey Context:

Key Points:
CODING

INFORMATION

NOTES

Appendix D.8

Hello!

You are invited to participate in a research project on the use of environmental standards in public art policies titled, *Going Green with Public Art: Considering Environmental Standards in Public Art Policies*. The project is being conducted by Elizabeth Bostwick, from the University of Oregon Arts and Administration Graduate Program as a part of her Master's Research Project. The research will help her to understand the changes in the function of a percent for art program whose umbrella city government has already implemented an environmental sustainability initiative.

All you need to do is complete this questionnaire, which should take approximately ten minutes. **When you complete the survey, Elizabeth Bostwick will carry an envelope with her. Please place your completed survey in this envelope before the end of the business day on <DATE>.** Your participation is voluntary. If you do not wish to participate, simply do not complete the questionnaire. Completing and returning the questionnaire constitutes your consent to participate.

Information obtained from this research will be used to create a guide for percent for art programs wishing to implement environmentally sustainable practices as well as in a final research document.

Keep this letter for your records. If you have any questions regarding the research, contact Elizabeth Bostwick at (541) 225-8032 or research advisor, Dr. Douglas Blandy at (541) 346-3131. If you have any questions regarding your rights as a research subject, please contact the Office for Protection of Human Subjects at the University of Oregon, (541) 346-2510. Thank you again for your help.

Public Art Case Study Questionnaire

Data collected from the following questions will be utilized in Elizabeth Bostwick's final research project for partial fulfillment of a Master's Degree in Arts and Administration from the University of Oregon, Eugene. Copies of the final document will be available in the University's Knight Library, as well as in the Arts and Administration Resource Room, at the School of Architecture and Allied Arts. Additionally, the information will be presented to Arts and Administration students and faculty in May of 2008.

1) Please describe your daily responsibilities and tasks within this organization:

2) What type of effect has policy-based implementation of sustainable practices had on your public art program?

Positive__

Negative__

No Impact__

3) Do you feel that the changes made to the organization because of policy based implementation of environmentally sustainable practices help or inhibit the ability for it to function properly?

Help__

Inhibit__

Response

4) Have the changes regarding environmental sustainability increased or decreased your job requirements?

Increased__

Decreased__

Please Explain:

5) What types of changes in relationships have you had with your artist pool, collaborating architects, and contractors?

Positive__

Negative__

No Change__

Response:

6) Overall, how do you feel about policy-based environmental standards in public art program operations?

Positive__

Negative__

No Strong Feeling__

7) Are there any other comments that you would like to offer on this topic? _____

Thank you for your participation and interest in this study!

Appendix E

Coding Procedures

Main Themes and Categories

| CODING | INFORMATION | NOTES |
|---|--|-------|
| Effects of Global Warming/Climate Change | This category will address specific feelings about the environment and the most effective responses to it. | |
| Policy as a Response to Global Warming | This code will contain any information regarding public or organizational policy. | |
| Materials in Public Art | This code will describe current, possible harmful materials used in public art and substitution materials that may be environmentally friendly. | |
| Longevity of Public Art | This code will describe any feedback regarding the lifespan of public art. | |
| Financial Issues | This category will hold information regarding cost benefit or detriment to the public art program. | |
| Maintenance Issues | This category will focus on maintenance issues in “Green” art. | |
| Measurable Results | This coding category is meant to hold any information regarding a monitoring system/rating system in public art. Any information regarding LEED will also be in this code. | |
| Addressing Environmental Issues | This category may hold any information of specific suggested ways that public art may consider environmental sustainability. | |
| Barriers | This code will hold information on why the the consideration of environmental factors in public art may not be a viable solution | |
| Suggestions/Advice | This code may hold any other suggestions or advice regarding this research. | |

Appendix F.1

Liesel Fenner Interview: Partial Transcription

1) How do you feel about climate change/global warming and how do you think it is affecting today's society, specifically in the arts sector?

2) How do you feel about using public policy as a response to this issue?

*Answered together

"Well, me personally I have to say that my father is a landscape architect, so the whole aspect of "being green" has been my entire orientation my entire life, so now when I am seeing this whole commercialization, consumerization of being green and I was like, well I've been "green" forever. And landscape architects kind of tout themselves in that light...that is their training and that's just how I was raised. Certainly, not all of my everyday practices are reflective of leaving a tiny carbon footprint, you know, I am just as part as much a part of a common-society American make-up that is contributing this. But, on a whole, landscape architects are doing...you know, making great strides in environmental protection and the work that they practice and complete can only help the environment (LAUGHS). Except maybe the golf course designers"

3) What effects, do you think, that public art have on the environment—good or bad?

4) What about the daily activities of a public art program?

5) How do you feel that public art programs/policy could respond to the climate crisis? Should there be a response?

*Answered together

"You know, in terms of where it is at in the arts sector: The arts are just trying to survive...you know? Period. Keeping the bottom line fulfilled...keeping programs going. We see individual offices employing green practices, which we're starting (Americans for the Arts), you know, the basic principles like recycled paper, you know, the lights that automatically turn off in our offices, and little things like that that, in light of a larger whole, it kind of took us a while to come that route. And you know, so many of us continue to travel and you know, fly...is the flying always necessary when it really comes down to it? Whether a culture is going to be in a crisis and ...can we go to this meeting or art event in another state and get there, or not. We haven't faced that reality yet."

Artist working on a program refused to fly for one gig to speak at a conference. Her art reflected that practice, art that is growing things.

"Artists tend to be ahead of the curve."

Reference: Green Museum; director is visionary

- curate “green artists”, international artists
- has to be what you do to be included

6) Certain cities have developed environmental sustainability challenges and initiatives that all governmental bodies must follow. What, do you feel, are the implications of these decisions on public art programs?

“I am not familiar with programs that are requiring any sustainable programs”

-City of Cambridge just renovated; arts council in that building. Arts council as a part of % for art, did a green artwork...awards won because it followed the whole as a green building

“It is going to set a challenge for actual public artworks. And we have enough challenges as it is...being outside the box, in terms of procurement...you seen the listserv with artists fighting. I can certainly advocate for offices that would be employing sustainable practices that would have to be incurred in projects themselves, but I do realize that it would probably have to be by a case by case approach. We are such a young profession...it is an uncharted path of what this...would look like”

“So many of public art projects are art and design collaborations, so if the architect is coming to the table with LEED Certification, and has the environmental materials know-how; the artist has been selected on their background on formal, more conceptual aspects, but not necessarily the sustainable aspect...there is the opportunity for learning from the architect, but then there is that type of issue of what type of collaboration is going on. Is there any education that the artist can get to be better prepared?”

10) What effect would “going green” have on public art program budgets?

-green buildings are more expensive right now, but over time, it is saving on cost
-I can't predict that

“I have seen tremendous resourcefulness with artists and how they use materials...and the materials that they go after to complete the vision”

“There is the very real challenge of not knowing the maintenance life of whatever it is we are proposing and again the waiver of the artist not being held to how many years warranty WITH such uncertainties of its use in a place that...there is a site we might not be familiar with.”

-architecture as a model in history
-experimentation with materials
-someone had to have taken the chance

-movement on the West Coast rather than the East Coast to be experimental
-programs like Seattle are at the height of the wave

- the end of the wave goes back to the East Coast
- many more examples out on the West Coast
- “I think it will be a challenge for the public art administrator...because the administrators have such varying degrees of experience in actual building. many are coming from fine art backgrounds where sustainability is not in the vocabulary of the art historical cannon.”
- administrators: you are going to make me do this now? May not go that extra length to find the artist
- 7) Do you feel that developing environmentally sustainable practices (such as using recycled materials) in public art programs would help or inhibit the artistic process involved? Why or why not?
- concern over next generation of artists coming to the table: same artists getting the major, major commissions; mentorship programs for emerging artists coming in to the field
- concern over how this would affect artist pool
- younger artists intimidated to voice on the listserv
- worried that academic programs are not training artists sufficiently; public art courses out there without the how-to...what it takes to do a proposal and be competitive, work outside...durability...withstanding the elements...the whole aspect of mentorship is not...some programs are employing at, some are not. Artists need to seek it out
- brave artists make it into public art
- younger artists making it into the Year in Review; including categories “green” or sustainable as a category? General lumping in projects isn’t serving the field in the way that it is meant to: 2009
- “I think that there is this two-pronged approach...is climate change and the environmental challenges that we are facing the content of the work itself or the materials and the formal aspects of the work?”
- both?
- challenge with art school: is the professor pushing the use of reusable material or is the professor looking for a concept by whatever means possible
- saw a tremendous amount of waste in art school; reading about certain project: what happens to all of this stuff when they are done?
- public art should get involved in thinking about that—especially temporary and exhibit works and materials

-larger city, organization collecting used materials; recycled building materials from demolition; can only take a certain minimum to make it worth-while

9) What, do you think, would the barriers be in developing and operating an environmentally sustainable framework for public art programs?

-artist retaining space to work; expensive, relocation to cheapest spaces; communal space
-aspect of mine: my space, my materials
-take a more collaborative process; reducing amount of materials...not everyone needs to have a table-saw, COST EFFECTIVE!, share

“We are still going to come back around to the major public artworks that are being designed by artists but being fabricated by others. What are the environmental sustainability practices of the fabricator...and how will that be wrapped into it...like a point system, a LEED standard that gets applied to the public artwork...I am concerned that it will add a cost for artists and where will that put public art with the limited funding that it has right now?”

-Angie's List-referral for contractors, vendors, only get on the list by getting a good referral, have to be a member---fabricators—artist Sato—fabricators maybe have to articulate what their practices are; go-to source
 -certification? Who is doing the certifying? Who gets certified?
 -public art a small piece of construction
 -who monitors?

-up to local cultural council
-Americans for the Arts cannot specify policy; can make recommendations
-PAN can not put out a letter that says you must do this or do that; can educate on best practices
-here is a model

-cannot cut and paste ordinance; every community is unique; setting something out there with an understanding that it must be morphed and adjusted to suit the needs of the specific community

-concern: level of isolation is vast; arts and culture are not the most important item on city council's mind; isolation hinders on our ability to rise up

-focus of another convening: Americans for the Arts is going to have an entire topic based on environmental sustainability

-do not want ours to sound like another sound bite; there is so much consumerism happening around this issue; needs to be genuine, not just another trend

-Artists for Humanity-Boston; Cecil
-feeling behind the curve on “green”

Appendix F.2

Robert Young Interview: Partial Transcription

1) How, do you feel, that climate change/global warming is affecting the political environment of the United States? (This is a big question; I am just looking for your overarching thoughts on the issue)

“I don’t think it’s affected it that much...I think it’s dealing the grassroots a unifying issue, like, civil rights to a certain degree was, Vietnam War certainly was, but beyond that in the recent period, we haven’t had much that has united the non-institutional artist, non-mainstream political base. Climate change has the possibility to do that; it’s at least uniting some of the elements of it right now. In terms of mainstream politicians...lip service. We are going to require significant changes, not necessarily in our systems, I mean, yes, it will require that, it’s going to require changes in the rules and in the investment patterns and nobody does that lately. Because there is already constituencies built around existing rules...they have to let the rules change.”

“Slavery. I think pretty much everyone agrees it’s a bad idea...most countries were able to get beyond it legislatively: England, France, Canada...we had to fight a civil war that almost tore the country in half and killed 600,000 people, which is the equivalent of 2% of every white male in the country was either wounded or killed in the war. That to shift the exploitation of one resource: human beings and one subset of that resource. Now we’re talking about departing from the exploitation of a myriad of living and non-living resources. To just do one that we could see, was us, we had to fight a civil war that killed 600,000 people. To do it for stuff that we cannot recognize as ourselves yet; what’s it going to take in this country?”

2) What, in your opinion, have been the most effective responses politically to climate change/global warming?

“I think there’s been some minor federal and state subsidies of renewable energy. There’s been many renewable portfolio standards that are part of the deregulation packages for utilities at the state level...that’s curbed some investment. In terms of vehicles...virtually nothing. In terms of building codes...not much. There’s been some grassroots stuff around LEED (Leadership in Environmental and Energy Design), but from the state, nothing of significance...in my mind. Politicians might disagree; there have been some. I mean New York State has a ‘green’ building rules in effect. We are talking about some serious reductions in carbon this generation, so the stuff that’s been done, doesn’t really count, as far as I’m concerned. What can we do without really doing anything?”

3) In what way should policy be used as a tool to promote environmental sustainability? Explanation?

“Absolutely it should be. You have to distinguish between effective policy and...even, I mean there’s even policy that’s trying to be effective and doesn’t cut the mustard, but we can include that in effective policy because the effort is to really do it, versus the policy that’s there just to have the appearance of forward motion when nothing’s happening. Let’s go back to our slavery example. I believe it was 1810 or 1820, somewhere in there; the United States banned slave trade. You could no longer import slaves from Africa, which then gave rise to a very prodigious slave breeding and selling industry in the United States. So it seemed like this huge victory against slavery, but what it did was it entrenched an economic interest in the propagation and sale of slaves. There’s the expression, ‘you’ve been sold down the river.’ That’s from the slave trade, from Virginia being sold to Mississippi to the Deep South. So it seemed like it was something that was stopping slavery, and actually what it was doing was entrenching it even deeper into our system. So, there is the potential that there’ll be noise about big investments into nanotechnology and into genetic engineering to do things that will affect global climate change...nuclear power is a great example. There is a big revival to start up the nuclear power industry again, which has been dead since 1973 for obvious reasons. So, there is a chance for real dis-topic legislation that would create sort of ‘brave new world’ problems...they’ll use it for cover just like some of the radical leftists using it for cover for change that they want. I don’t think you can do it without policy; I don’t think we can get out of this without policy. It’s a vast systemic situation. So, we’re going to need over-arching broad policy answers. I don’t see any that are occurring now. I don’t see a sufficient pressure from the grassroots to make that happen on a policy level, but I have this weird perspective that I don’t think much is happening—so very cynical in that regard, but I think that we won’t make it unless someone does do that. And it probably won’t come from the state, it’ll come from the grass roots, but the grass roots isn’t organized enough or committed enough to make it happen and I don’t know whether they will be.”

“There has to be a loaded force behind it. Like the women’s movement, women’s right...you had a century and a half of agitation—with some defeats, right after the American Revolution when women were given the right to vote in New Jersey. And it was rescinded. Then it took another hundred and fifty years to get it back on the agenda...to get the vote for you guys. And even though you have the vote, the ERA vote never passed (the equal rights amendment). The anti-slavery movement had a couple hundred years of agitation behind it. The environmental movement...broadly speaking—a hundred years. It’s been incredibly effective, given the number of people engaged in it, but that’s primarily because it’s an upper-class (for the most part) movement. But it doesn’t have the seriousness about it that’s going to be necessary for climate change.”

4) In your judgment, how effective are the sustainability initiatives/challenges created by city or state leaders? Corporations? (Eugene and Mayor

“Well, there’s a whole lot of different ones, so that is a very broad question. I did my Ph.D. research in Chicago, where Mayor Daily did very similar declarations. And Chicago being in the Midwest, and Midwesterners being what they are—the sort of ‘can-do’ kind of people, it’s amazing some of the stuff they’re doing in Chicago. It’s

remarkable. So for instance, they passed a law that anybody that's using 51% (or something around that; I can't remember the exact rule)—any sizable portion of public funding in the construction of a building, or if the City itself is constructing a building, it had to have a green roof. Now, I think that there're 7 companies in Chicago that do green roofs. There's definitely something happening there. I am not as familiar with Kitty Piercy's stuff here, to say what that really translates into."

"I know they are trying to put together some metrics as to whether that is happening or not. Without metrics, it's pretty meaningless in that sense. I'm not saying that the Mayor intentionally did something meaningless...but in other words, to say, we should do 'X', there's a whole of ecology of things to occur for that to properly come about. So she's made this statement and sent out the marching orders, but whether or not the system will generate the necessary infrastructure for that to occur is difficult."

"If you take a step back and look at the task involved in doing that, I mean, there is the intention and then the actual task itself. If you did an analysis of the economy of Eugene and the City of Ithaca New York, which writers call one of the 'greenest cities in America', (or of Chicago) and you analyzed the economy of these cities...and I don't mean the economy of like dollars changing hands. I mean how looking at things like how people get to work and the whole thing, probably less than one tenth of 1% could be described as sustainable. You step out into the street and there are cars outnumbering bicycles, you know, 500 to one. There's ton of vacant lots with no green housing being built in them or local food production, you know, in terms of just basics: energy, food, transit. 99.9% of all that is supported by outside inputs, most of which are coming from an extractive base. So when your food is coming from agribusiness which the vast, vast majority is; or when your energy is coming from nuclear power or hydra power that damming major rivers or mountain top removal of coal from West Virginia. When your foods being shipped several thousand miles based on fossil-fuel intensive agribusiness, then to say 'I want this to be the greenest city' like Mayor Daily did of Chicago. All right, how serious about that are you? Because you're looking at something that's absolutely vulnerable to shocks from the outside. For example, agriculture is the most fossil fuel intensive industry in the country. So, the price of diesel triples...what does that do to fuel prices? And then...transporting it, storing it, refrigerating it, processing it, and delivering it: it's huge. So what I'm trying to say is that half of these people's statements are intentions...I think they're well-intentioned; I think that they hope that they are setting a beacon towards the direction that we should move in. I think that they honestly believe in those directions. I don't think anyone has really taken stock of how deeply it has to change. Well, I have students that say well, 'it's so difficult and blah blah', well this may be a little far fielded from your question, but the culture of the United States is 'let's get it done'. Oh, you want a railroad that goes from New York to San Francisco? I'll have it done in a couple of years. Thomas Jefferson said that the Eerie Canal was a very necessary task that should be left to a generation a hundred years from now. And, five years after he was dead, they started it; and ten years after he was dead, they finished it. As a result, it became known as the mother of cities...all of upstate New York, Toledo, Chicago, all of these cities exploded because of the wealth of what occurred. Americans do things; we get things done. So if someone seriously said 'I want this city to be the

greenest city...and I dedicate the type of policy and authority that's necessary to make that occur...I can guarantee that in a decade I can make this country incredible in a decade. And not just me, but 150,000 other people that have worked on this this year. But no one's made that step yet."

5) Are there cost benefits in policy reaction to global warming in the United States? On a state level? On a city level? How are the benefits apparent?

"The way that money gets made in the United States; you can do it two ways: you can make a living or make money. To make a living, you can open a pizza shop...a barber shop...whatever...become a professor—you make a living. To make really big money—to make big money in the United States is when a piece of infrastructure shifts. So, you go from wagon roads to canals. You go from telephones to the Internet. Think about Silicon Valley; think about high-tech and what it's meant to this country. Railroads to cars: think about the auto industry and what that did in this country as far as a generation of wealth. You go from cars to buses and trains to the airline industry. You go from cities to suburbs. So when you have a shift in infrastructure, you have a massive amount of wealth that gets generated...we are talking about environmental sustainability as altering every single sector in the United States, the world to be fundamentally different in its production methodology...in terms of its output methodology...we are talking about changing the infrastructure of every single category. My personal opinion of it, and I actually have life experience that proves this to be the case: it's going to be the most massive explosion of wealth creation in the history of the world. Absolutely! And everybody's like, 'oh, can't do it; it's going to be too expensive'. Take the basket off of your head...think about how we make money in the United States...we are going to make a lot of money."

-Feb. 18th Wall Street Journal—composting company in New Jersey. Sold two composting companies that financed doctoral work. One little company and we totally kicked ass. "It will make this period seem like the Dark Ages."

"People don't want to take on the politics. The politics are going to be very deep. The institutional stuff has been built around it: you have a certain wardrobe. Those are your options. Someone says dress like this, you say, 'well no, this is my wardrobe, these are my options. You want me to dress a different way, I would have to go out and get an entirely different wardrobe. I've already invested a lot of money into this one. Can't we just dress like this?' No, you have to wear this one. Even though you look great in that other shirt, you don't necessarily want to change everything...people logically have a lot invested in this. And that's why we need the labor force to change the rules."

"Just that right now, some of the sustainability stuff doesn't add up financially, but mostly because it's under-capitalized and it doesn't have the regulatory structure that it needs to make it mainstream. So basically, what's the cost for GMC to build one more SUV? The cost is basically zero because, by building the first million, that takes care of the cost of everything...so the incremental cost of one more is basically zero...If you have the policy that allows them to be capitalized, then, over time, you see the reverse

happening, which means that the green alternative will be less expensive. There's nothing inherently expensive about the green thing, it's just that the non-green thing has been here for a while..." "People are weighing it as a snap-shot of the time"

6) What, in your opinion, is that best way to monitor the effectiveness of sustainability initiatives and challenges in a political setting?

-Difficult question

"The thing about sustainability is that it is supposed to look at a bunch of different effects at once instead of just, you 'how many shoes did you sell this week?', it's like how many shoes did you sell, BUT, how much raw material did you use and how much pollution did you generate?...It's very hard to judge....What I would say it that there needs to be a really energetic dialogue between scientists and policy people and people in the market, because right now, if you read the literature, scientists are doing some really interesting work to be able to say, this is good, this is not so good...If you look both ways before you cross the street, your chances of not getting hit are higher, but you cannot be absolutely sure. It's the same thing with science....Unfortunately the dialogue between scientists and practitioners is not as health as it should be—not as robust as it should be. There is no quick and immediate answer...We also need to pay attention to locality...a responsible set of metrics for the City of Eugene is not going to be the same as the City of Phoenix..."

-weather

-cultural norms

-put dialogue in regional perspectives of where we are

7) What do you think are the day-to-day changes that organizations, companies, and even individuals can make outside of policy that will have the greatest effect on the promotion of environmental sustainability?

-also a difficult question

-focus on little things like that

"It would be completely inaccurate to say that it is not meaningful, because if you save one watt...you know, I turn off the power strip before I go home at night, which probably saves like 5 watts, but why not, for two seconds of my time, it does something; so I think that stuff is meaningful, but I think the most meaningful things that these groups can do...and this cheats on the question because you said beyond policy, but it would be to focus on coalitioning and forcing the policy...."

"You have to have the right mental state and the right attitude, but if you don't have the right infrastructure; the right guidance; the right help, you'll never be able to do it."

"In a way, yeah, it's great to find out how people are getting to work so you can carpool or change the light bulbs in the building, and make sure that people bring their own coffee cups. I mean those are all really nice and important things and it would be orthodox Marxian to say that all that doesn't matter; what matters is social change, but when you get down to it...you can run in crappy shoes, but if you've got a good trainer

that's out there with you every morning at 6:45 having you go through the paces, you are going to be able to make it"

"What we really need to do is say 'who are our friends; who are our allies; who do we need to get to be sustainable? Which of the people that we deal with do we need to get on-board and say look, we need you to pass this type of legislation...', because that type of thing can only be done on a high, high level."

-Exxon, Mobile, etc. go to Congress every day to make sure they make the rules

-that's the game

-companies that are making global climate change a problem cannot survive in a free-market; that's why they have such a tight hold on Washington; they need the rules to be in their favor

-like cutting the roots of a plant; cut them out of the policy root; will fight to keep you out

8) What do you think is the best way to measure results and outcomes in environmental sustainable public programs?

-dialogue between scientists and practitioners

-“Good Company”—sustainability supply chain at least to the final product

-Using less energy, all collateral damage that comes with that will be lessened

“Some people are using sort of an ecosystem disruption basis, like making sure that you are drawing from very rich, robust systems instead of fragile ones. For example, this company and this company could be using the same amount of energy, but I am drawing from very fragile space and I am drawing from a very rich space, I'll be doing less damage from over here.”

-energetics analysis

9) How do you feel that environmentally sustainable practices can best be applied across fields—specifically to the arts/public art?

“The arts is a very good question and very few people ask this question...the arts is totally key and it's only JUST starting to be touched on. Maybe you've heard of Oscar Wilde? Oscar Wilde has a play...really an essay...called 'The Decay of Lying'....basically what he's saying in this (I really recommend it)...you know, lying is really important; lying is really good. And he doesn't mean lying like cheating or misleading someone to cause them hurt, he's saying that the art of embellishment...like when you tell a story, you make some parts funnier...you make it more interesting...and not by altering the quote unquote 'truth' of the story, but by making some parts shinier....He's kind of making that point...and in this essay he's making a wonderful point, that life imitates art, art does not imitate life...”

“Good art produces that which is, but then something more”

-Farm security administration during Great Depression

“So let’s take a look at these pictures...so what makes these pictures good? You know, maybe we’re just playing art critic here...it’s like, the complexity of the wood grain; the complexity of the hat...I mean, she’s poor, right? Calico dress. And yet, handmade—incredibly detailed and ornate. It shows the nobility. Plus, the English nobility; the queen mothers always wear their hats up so people can see their face. So there’s this kind of nobility in it. The way this guy’s hat is cocked down just a little bit and the way he’s looking straight at the camera—the way that he’s got his hands—there’s a bit of threat in there somehow; and yet, it’s a quiet threat: the power of the working class...”

“These are incredible propaganda pictures. Now, whether or not they’re accurately grasping the truth or not—maybe they were staged—we don’t know any of those things. Are they truth, are they lies, are they propaganda? No way, it doesn’t matter...because they’re mobilizing images. This guy—maybe he beats his wife—you don’t know, but he’s even got the stigmata of Christ. It’s fantastic....And this is America. This is less than a hundred years ago. These are incredibly powerful...These will rip your heart out if you look at them closely enough.”

“This is brilliant, brilliant, brilliant work. Is it manipulative? Yes...for art and for propaganda...there’s probably the most critical role of any small sub-sector within sustainability. Is it important that people change light bulbs? Yes. Is it important to get policy changed? Yes. What is the smallest group of people that have the greatest opportunity to make the movement and the changes that are necessary? Art. You guys are it. You are the lynchpin. You are the storytellers and storytellers rule everything. And in this age where imagery takes the place of storytelling, public art, inspiration, motivation all comes from art—all comes from lying—in that beautiful artistic sense.”

“You guys are it. Without this, would there have been the changes—would FDR have passed half the laws that he passed...the conservation society and images like this...social security? Do you think we would have social security without images like this? These are the greatest achievements of the modern progressive era in American history...can largely be placed at the doorsteps of two groups: the artists and the organizers. That’s what made it happen.”

“People put their lives on the line for images like this.”

“So what’s the role? You guys need to get in the field...seriously...but real, real propagandistic, inspirational art. Art that has the intelligence and the erudition to produce that kind of art, and yet, to not let that type of art become so rarified that no one understands except a few, very in-the-know...about what it means.”

“We need art that is art, that is artistic...that has tremendous aesthetic, but is not elitist. When it’s elitist, you lose the qualities.”

“This is what happens in social movements, when ideology connects with the masses in some way...when you cross those two electrodes, the whole world explodes.”

“Without you guys, we can’t get.”

“Poets are the unacknowledged legislators of the world”

-Defense of Poetry by Shelley

“Art referenced only back into itself in my sense, is a dying system. In other words, in order to save the environment, you guys also need to be rooted in reality...you guys need to inspire people to make the change.”

“You are the most powerful people on the planet”

10) Are there any other thoughts or feelings that you would like to share?

Appendix F.3

Robert Tully Interview: Partial Transcription

1) What are your thoughts on global warming and climate change?

“In brief, of course I believe that it is happening, I mean, it’s common sense; with our society and the way that we live...it’s happening. To me, it’s a runaway freight train, with all of the coal plants being built and planned. I think that it’s achievable to change it, but I don’t see any real changes occurring yet.”

“I do like the potential for participation of a lot of different people, like the recent Earth Hour. I thought it had potentially effects even beyond working on global climate.”

-grassroots in this country have been more effective

2) Some cities are developing environmental sustainability challenges and initiatives. Public art programs are often involved. How do you feel about this?

-have not heard of it reaching down to a public art program

-in principle, a great idea, “but I haven’t seen it filter down into a public art program yet that I’ve been involved in.”

“It was a call for entries for a public art project in Whistler, BC and they did require that in the prospectus, that the artist address the sustainability of the design. And when I went up there, I saw that in fact that the whole municipality is really taking ‘green’ issues seriously. And you can see it in all of the departments, down to the ground-level workers that really do have to implement new procedures.”

“It was really interesting as an artist. I really had to review my materials and try and try to find out—you know—are they recyclable? And how to make them. It changed my response. Instead of buying—what I proposed was a stainless steel artwork and there were some stone benches...so instead of making them in Colorado and shipping them. I eliminated the shipping cost, you know, which would have been a couple thousand dollars. I bought the materials in BC and went there and made the sculpture there. And the city provided the space for me in their municipal workyard.”

-steel very recyclable—there is a whole lot of energy that goes into stainless steel—into any type of steel

-uneasy about

-buildings are still made with steel and still get LEED certified.

“Can you still use metal in an artwork and still be green?”

“Almost all steel comes from overseas. How do you deal with that? Would you eliminate metal form artwork all together? So there’s a lot of vagueness there to me.”

-would like to know how architects justify materials, especially hard, durable materials

“It’s easy to be sustainable if you make ephemeral artworks, but in general most public art is required...you know, it’s like a standard line that they want permanent, durable materials with limited maintenance. That’s where the real change is. It’s not impossible.”

3) What effects, good or bad, do public art processes and the art itself have on the environment?
“Making art is very industrial. So although it’s on a small scale, it’s not particularly environmentally friendly. And I guess if you add up everything that all artists are doing, it does become a big industry.”

“On an individual basis though, to make a change, it feels a little symbolic, but nevertheless, most of the effects are...we are creating demand for a lot of toxic products and the processes also require energy and do give off things. I was kind of shocked when I became a sculptor, how industrial it really was.”

“Some of the effects are on the health and safety of the artist. I think there must be...I made a list of all the hazards I endure—there must be 25 potentially life threatening hazards over time. “

- wear masks
- around heavy machinery; forklifts and cranes
- Louis Semenez—artwork fell on him, killed him
- crane accidents
- tools—safety goggles
- White collar artists contract actual work out, but that just shifts the hazards on to someone else
- work gives off heavy metals
- silica dust from stone
- the immediate environment

“A good effect of changing those processes is that artist might move towards healthier types of artwork.”

- epoxy, gets absorbed into skin—moved more towards a cement-based mortar, but that pushed the envelop on going to a thinner mortar; could no longer tolerate the epoxy smell, would make nauseated in a couple of minutes
- in course of a year, 25 categories of hazards
- from lifting heavy objects to UV exposure

“Public art programs could be a little bit more open to...changes in medium”

4) Have you ever contributed artistically to environmental sustainability? If so, in what ways?

ARTIST POOL

“I would view it as a challenge and make an attempt to apply. I would kind of welcome it, but it’s—so hopefully I would be able to adjust and still apply and I hope that other artists would do the same. Potentially it could reduce the artist pool a little bit, but it’s a little unknown. What are these standards? What materials can still be used?”

- when went to Whistler, realized could not do this year round; have a family and travel around making artwork

-either would like to be in own studio or have it shipped, alternative would be the simplification of the design of the artwork to the point that someone local could fabricate it

“If a criteria were that it would be made locally, you’d do two things: you’d either eliminate the national artist or you would force them to produce a simplified design that could be fabricated by anybody.”

-a lot of national artists already do that because they don’t want to be the fabricator; they just design, more like an architect and have some industrial fabricator

5) How would having environmental requirements in public art programs affect the artistic process involved in public art design?

“You’d have to rethink all of the materials being used. I’d have to find sources of materials that are more environmentally friendly and think through the process...if it’s a real environmental requirement—I think that there’s a lot of lip service and it’s very easy to sort of talk your way around all of these things. But if it’s a real requirement, it does take some thinking and potentially, some artists would have a hard time adjusting. You could lose your whole medium...say fiberglass, that’s heavily made with plastics...painted steel, you know you have a lot of chemicals involved.”

“Again, it comes back to needing criteria. Is using bronze unsustainable? I don’t really know the answer to that. I think that the transition for the artist to kind of review everything they do would be a little bit like going from slides to digital....the transition of learning how to take all of their slides and make them digital and deal with all of the details required.”

6) Would you feel prepared to create art in this way? If not, what tools would you want available to you to aid you in the process? If so, what prepared you?

-questions 6 and 7 both answered

7) Would you be more likely or less likely to apply for a commission for a “green” public art program? If more, why? If less, how could public art programs make it a more welcoming experience?

“I think if programs could give a source list of environmentally friendly materials and suppliers, or at least categories of acceptable materials. That would be very useful. It would also take someone to do the research. It would kind of be like developing a LEED standards. I suppose until then, just asking artists to address the sustainability makes people think through and make little adjustments. You can start immediately until there is a public art LEED process. I mean a lot of it is common sense.”

“The programs could give you criteria to review, for example, how much shipping is involved? How many toxic chemicals are involved? How much energy demanding processes are involved? How about the decay of artwork...”

-working on a large mural by a creek—eventually all of the paint ends up in the creek; if you put a sealer on it that would extend the UV protection (and life expectancy) of the work, the sealer recommended is not an environmentally friendly sealer, if there is such a thing.

-choice to have the sealer go into the river or to have a shorter life expectancy

-contracting issues, what is expected of the artist?

“For ephemeral artworks, temporary artworks, I tend not to apply for those commissions because the cities aren’t really paying for them. I think that if the city really wants that type of artworks, they’d need to pay for the full intellectual value of a temporary artwork...”

-\$1000 honorarium for a temporary artwork for professional artist

-not at level of subsistence

-figure time, materials, conceiving artwork (120 hours; \$80 an hour) would be \$9600 for temporary—not more than an auto mechanic

-if you want something with an impact, you have to pay for them

“I put in a month of work and I get a \$500 honorarium, so you can imagine, I have a family and I am making \$500 a month?...Talk about sustainability, it’s not a sustainable field.”

8) How would environmental standards (such as required use of recycled material or environmentally friendly art) affect the quality of the public art product?

“If you are talking about timeless—say—the quality of the art, then it would take hard work to keep the same level of quality. Ephemeral artwork can be very high quality, but obviously it’s not going to last...so I guess it depends on the quality that you are speaking of.”

“Temporary art shows or artworks require recycled material or that they be environmentally friendly. It produces some interesting artworks, but it is also somewhat limited to a theme of...throwaway things. And I guess I haven’t pursued those much because, you know I’m not—it’s too limiting for me.”

“It’s been thought of in a very limited way...like the recycled materials...the artworks are usually made out of trash and so the message and the content of the artwork becomes, well, what is society doing with trash? How are we living? And those are valuable things, but it’s also..you know, it’s just a limited area of human experience....You would dispense with all the sort of more psychological and spiritual aspects that art has always dealt with.”

“It can become something bigger and broader, either through really ephemeral artworks, which can be very beautiful or...with picking the right materials...you can still do permanent-type structures. Most of my artwork has been trying to build permanent places of value in a disposable society, because that’s where I feel the need is. And my things are often in nature, where you have a...well, looking for a place in nature and looking to nature as a sense of renewal. So I am kind of looking for a sense of permanence of place, whereas, you take someone like Andy Goldsworthy, who’s living in a place where there’s thousand—two thousand year old buildings everywhere. It isn’t such a throwaway environment...you know communities that have been there for a really long to, as opposed to suburbs, which, come and go.”

9) How would environmental standards affect the maintenance and life expectancy of a piece of artwork?

“I think that there’s a potential to increase maintenance requirements and potentially shorten the life of them. But...you also can’t quite generalize. I think that in some cases it would shorten it...the life expectancy. For example, it’s hard to get colorfast hues if you give up some of the more toxic things....and a lot of the sealers that go over things are not very environmentally conscious. You know, if you give those up, you would shorten the life of those things. Some things it would have no effect on. For example, stone. As long as you can get local stones...you don’t have to ship it. Recycled steel...there wouldn’t be much effect on the maintenance or life expectancy. And then some things could actually be better, you know, have better maintenance or life expectancy, say if you eliminated the plastics and the epoxies and replace them with other things...you know, the fiberglass...there’s so many.”

-What’s most important to the public art program? What are their priorities?

-depends on the situation

-it’s a good goal to go in that direction of environmentally friendly art

“And so...you want to pursue that and look for alternatives to eliminate the maintenance issues at the same time. It’s kind of a juggling act.

10) “Green” art would require certain regulatory measures—similar to LEED in Green building design. How would you feel about this?

“I think it’s needed and I think that every other industry has to do it, so artists should too.”

11) Do you have any other thoughts that you would like to share on this topic?

Appendix F.4

Bill Seider Interview: Partial Transcription

1) How do you feel that global warming/climate change is affecting today's society? (This is extremely broad; I am just trying to gather general views)

-Issues being discussed have made people more aware about climate change/energy conservation

"It seems to have stuck more with this latest...the whole thing about LEED. There have been several energy crises since I've been out of school. It never really stuck. As soon as the oil prices came back down, everyone went back to their old ways of doing things for the most part across the country."

"Nationally, people are much more aware about sustainable issues."

"What do you have to lose by designing a more energy efficient building? Or what do you have to lose by driving more fuel efficient cars."

-Public awareness

2) What, in your opinion, have been the most effective responses to climate change?

-Establishment of the USBC and development of LEED great!

-People understand LEED

"States around the country and cities around the country are passing laws that say that public and in some cases private buildings have to be designed to a specific LEED certification level."

-Buildings use the majority of energy we expound on this planet

"Making buildings more efficient...making new buildings, and even retrofitting existing buildings...that's got to help whether you believe in global warming or just want to save energy."

-2030 projects: reducing carbon emissions by 2030; Kyoto agreement

3) Many city and state leaders have developed environmental sustainability initiatives and challenges—many of which include the public art programs and a requirement of "green" architecture in public buildings. How do you feel about policy as a response to this issue?

"I have a hard time making the connection of designing a LEED certified building and making sure all of the art inside the building is...would meet sustainable criteria. There are a lot of things you do inside a building. If you figure percent for art and you say that 1% of building costs are going towards art...LEED is just a small part...there are dozens of products that you are allowed to buy that aren't recyclable or certified. I'm having a hard time making the connection that if you design a LEED certified building, the artwork has to be sustainable."

-Making art out of recycled material would be a great example of a way to go

-Art made out of recycled steel from the World Trade Center: emotional and made from recycled material

“One of the antics of buildings that are sustainable is that when you’re done with the building, you can recycle it. So, when you’re done with that art...if you can recycle the material...make are with natural materials or non-toxic materials. There are things that you can do that are definitely for the cause of sustainability.”

-Example of store on Willamette—TV’s are on 24/7

-Kinetic art—only turns on when someone walks by

-Do not stifle artistic creativity though

-Like escalators that turn on when you step up to them or a vending machine that lights up when someone walks by, you can do the same with art that uses power

-Initiatives are a great idea

-AI Oregon—architects wanted to pass a law that would require buildings to have a LEED Silver rating; law was stymied by lumber industry as far as the cost of certified lumber

-Law should be all buildings

-Law needs to be standardized—buildings should be more expensive in Eugene because they have tighter standards than in Springfield

-State rights issues (cannot create law on a federal level)

4) Have you worked on a LEED building project that included public art? How did the public art address LEED?

-Have not had a LEED certified project yet

-Three in the design process that are supposed to be LEED certified, do not think any of them include public art (two are private so it is not required)

5) Though public art is a bit out of your field, do you feel that there are cost benefits to creating environmentally sustainable public art (such as those that address some LEED standards)? How has it affected the cost of building processes and materials? Do you feel that changes in cost would be transferable to other fields?

“I don’t think it transfers at all cause I don’t think we value public art the way we value building materials. I know that it costs X-amount of dollars to have a wall painted and I know how much carpet costs per square foot and I know how much a door lock costs per door. But you put two paintings up on the wall that are the exact same size and the exact same subject and, depending on who they were painted by and maybe the quality of it and whether the artist is alive or dead unfortunately, the value is going to be different.”

6) How are certain materials (such as steel) that require a lot of energy justified in LEED?

-“It’s not ‘how are the materials justified?’ it’s ‘what are your other choices?’”

-High-rise apartment building-builder convinced that wood is more sustainable than metal studs

-At any given time, need to consider differences

-Wood is harder to re-use in its natural state; metal studs can be reshaped into more metal studs

-One LEED criteria is that 10% of materials have to come from within 500 miles of the building site

-No knowledge of changes in maintenance cost or difficulties

7) What could public art programs do to prepare possible commissioning artists to work with a LEED certified architect?

-LEED accredited architect—professional people are accredited, buildings are certified

“Really explain what the big picture of the project is as far as who is going to be using it. The fact that it’s LEED certified is just one more issue as to who is going to respond to it.”

-If something is going to be LEED Platinum, be sensitive to that: do not use feathers from an endangered species or old growth Douglas Fir wood...this should be considered anywhere

-Is the artwork on the surface or is it a part of the building?

8) Green buildings are monitored by applying LEED to give a rating as to the level of environmental sustainability that the building displays. Could a similar idea be applied to public art? Why or why not?

“In a different kind of fashion, because some of the materials...what kind of materials, what kind of emissions?”

-Artists have been using recycled materials for years

“I don’t know if there’s a big value in that. I think art should transcend the materials that they use...does it move you any less or more because it is made with recycled materials? I like art that

has a lot of craft showing in it...I usually don't look to see if that materials have lead in the paint."

"How do you justify pottery that uses a gas kiln? Yet I would rather find other ways to save energy than lose the work of a potter. We aren't going to stop driving gas-powered cars, but we are going to try and find cars that use less gas."

-Compromise

9) Are there any other thoughts on LEED or "green" public art that you would like to share?

"LEED certified building is one that is going to save energy and protect the environment during construction and throughout its useful life. That's when you get the plaque on the wall. It means that you've done a good job of using materials wisely and hopefully the building will not hurt the environment during its useful life. And its useful life should be 30, 40, 50, 60 or hundreds of years. So I guess my question is...if you are trying to compare a LEED Certified art piece...how is that art piece saving the environment or saving energy. Maybe art needs its own process."

-LEED has its flaws

-How you get your points is disproportionate

-Do not want to restrict the artists in any way

"Buildings consumed more of than 50% of the energy used in the world today. How much energy does art use? To me, it's not that big of a deal."

Appendix F.5

Jason Huff Interview (Seattle Office of Arts and Cultural Affairs): Partial Transcription

1) What impact have the policy-based environmental initiatives (CAN program) had on your public art program? How did you feel personally when the changes to the program were made?

“We haven’t made any changes in policy here, as far as in our office with the public art program. With the Climate Action Now it’s not...we’re not required to have any policy changes, but just observe it and...see what we can do towards making everything as environmentally friendly as possible.”

“There are some projects where sustainability is the main component of the work and with some pieces you have...well, where the architect may be seeking a certain LEED certification and if there’s an artwork...for instance, there’s a fire station up north where the public art is a part of the drainage system for the building where it takes water run-off from the roof and takes it down to a collection cistern. So it’s a matter of making sure that certain things had to be put in place to assure that there’s a filter down below to make sure that the water can be re-used.”

“With a lot of these projects...if they are seeking LEED certification that the art sort of complies with the architect’s goal for reaching a certain number of points.”

-not pointing lights up into the sky

-observing, thoughtful about how the art is made rather than policy change

-artists are observing it too

“Artists are willing to comply with that and so is our office, so we’re trying to find ways to incorporate that, even though we haven’t had any policy changes, at least....observe and know the impact we are having and raise awareness.”

2) What have been the most effective changes within the organization regarding environmental sustainability? What have been the most challenging aspects of the changes to your public art plan because of policy-based initiatives?

“You don’t want to hand-cuff an agency like that by...you know, in our calls...we might say that the architect is seeking LEED certification and the artist kind of has an idea of what that involves so they’ll sort of consider that when they create the vision for the piece...rather than being mandated.”

-most within the office

-paper-cuts program; not as many flyers, print on both sides (ask artists to do the same thing)

“We are doing a series of public art workshops where we had no hand-outs and all of the information was digital and projected onto a screen...We emailed all of the information to the participants at the workshop.”

-City wants to end the use of bottled water by the end of the year—office started right away—
NO more bottled water

-bus/riding bike to work encouraged
-varies person to person
-overall doing very well to “leave the smallest footprint as possible”

3) How have the changes regarding environmental sustainability affected the program budget?

“No changes of the budget...we are being told to consider all of these things, but they haven’t cut or increased our budgets to meet those goals.”

“Think locally...as far as where they buy their products from. If they are going to be shipping things across the world...you get stone from China...are there any other possibilities?”

“None of our artists have had any problems in meeting any of those goals in achieving LEED...just sort of making minor adjustments.”

-green conservation products, cost more, maybe not as effective, but good as far as the long-term impact of them

-No complaints from the artist

4) How has it affected your artist pool? How do you feel it would affect your artist pool in the future?

“...We have no policy, so it hasn’t really been set, so it hasn’t had an effect on the artist pool.”

“They know that it’s not really going to have an impact on their vision.”

“Plus, they know ahead of time, so they can actually work it into their project.”

5) How do you feel that environmental standards will affect the life span of a piece of artwork?

“We still want a 30 year life span, so you know, that’s drawn into the contracts and the expectations of the artwork and artists are still complying with that. But we haven’t had any issues with sustainability.”

“Does getting stone from Philadelphia have any less impact than getting stone from China?”

-how they get the stone

-artists are observing that to leave the smallest footprint as possible

-if you are fabricating steel, it will have an impact

6) Do you feel that “green” public art requires any specific maintenance that other public art does not? Please explain.

“what can be used on it? It may not be as durable as the harsher products used on it”

-green products cost more and require

“Artists know that they have to make those adjustments as well if they want to get those commissions.”

-new projects dealing with climate action now

-talking about it in content; where does our garbage go?

-further down the road—still in development

7) In my research, I define authenticity of standards as a means to measure the effectiveness of environmentally sustainable practices. What measures to you have in place to monitor the authenticity of the “green” public art program?

-haven’t had much discussion about it

“We encourage our artists to think ‘green’ and then, you know, see the results—how they are making the adjustments.”

-haven’t had any trouble with artists achieving the architect’s goals of achieving LEED certification

-small impact, “just art being placed”

8) What other opportunities do you see for the Office of Arts and Cultural Affairs public art program to address global warming?

-developing projects that really address the issue

-not just working within the policy, but addressing the policy

9) What advice could you offer other public art programs thinking about heading in a similar direction?

-a lot of the information is already out there

“You don’t want to mandate a lot of things because you don’t want to limit the artistic process, but at least have...be very observant of green practices and make sure artists are aware and are willing to make those compromises in their work to make sure that it has an impact and limits the size of their footprint.”

-series of workshops, one in fall on environmental sustainability

-trying to create workshops to raise awareness

“A lot of artists know this stuff already.”

-young artists are learning in art school

“What are we dumping down the drain?”

“A lot of artists are aware and want to participate.”

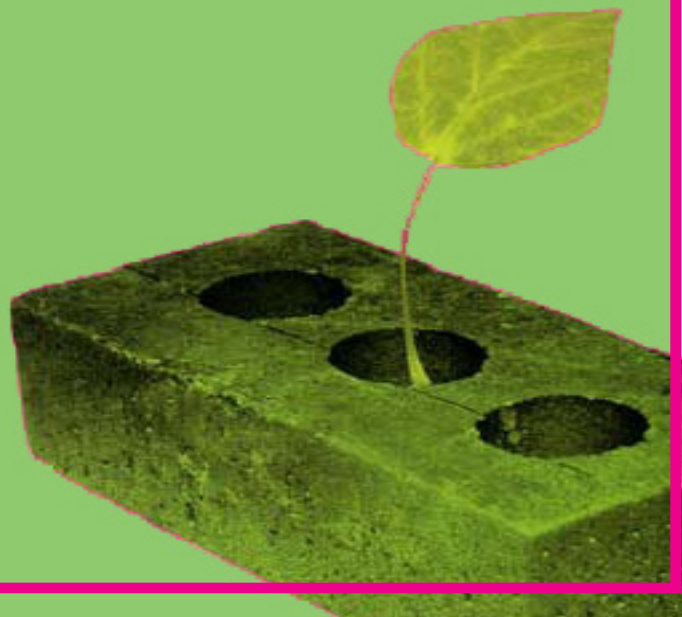
10) Is there anything else you would like to offer on this topic?

Public Art **Greening** Guide:

A Practical Guide for Considering
Environmentally Sustainable Practices
in Public Art

Compiled by:
Betsy Bostwick

in partial fulfillment
of a Master's in Arts &
Administration at the
University of Oregon



Hello


This document is a product of my Master's Research Project, conducted between June 2007 and June 2008. Information was collected from five in-depth interviews from experts in the field of public art, public art policy, environmental policy, and architecture, as well as a case study at The Seattle Office of Arts and Cultural Affairs.


The suggestions outlined in this booklet may not be appropriate for all public art projects or all public art programs. "Green" building design is currently assessed using Leadership in Energy Efficient Design (LEED). Public art does not have its own rating system for environmental practices. Until something of that nature is created for the field, this guide aims to get the wheels turning in thinking about the environmental impact of public art and how the issue of environmental sustainability can be considered.

More research on environmental sustainability is necessary specifically as it applies both in content and process of public art. It is the responsibility of every individual, profession, and government to ensure future generations a healthy and sustainable natural and built environment!


Each Public Art Program and Project is Unique...

Many changes in practice to address environmental sustainability need to be done on a case by case basis. These changes may not be appropriate for all projects or all public art programs. Here are some things to consider as you read this guide: ***(Remember that artistic expression and integrity are of utmost importance and that the suggestions in this booklet should not sacrifice any of the reasons why we create art in the first place!)***

 How does environmental sustainability fit with the goals of your umbrella organization (if there is one)?

 What resources are available to your organization to aid you in the process of developing environmentally sustainable practices?


- Personnel
- Monetary
- Support from governing bodies
- Web-based resources
- Academic resources


 What are your program's most ambitious goals regarding environmental sustainability? What goals are actually feasible? Are there certain suggestions that just are not possible?


pg. 2


Administration


Suggestions


 Rate the effectiveness of the recycling program at your office. Is everyone aware of the recycling policies of the city in which the program is located? Are there accessible bins in locations around the office? Is there proper signage posted about the recycling program and bins?


 Reconsider energy usage in the administrative offices. Are the lights on sensors? Are the office heating and cooling systems well-maintained? Do all employees turn off their computers and power strips when leaving at the end of the night? Consider turning off the office lights during the day if the working areas are well-lit.


 Cut paper usage in all office activities. Print documents only when necessary; use digital files whenever possible. When you do need to print, use both sides. Go paperless at the next public art workshop or meeting!

 When you print, use 100% recycled paper and soy-based ink. If this is not an option for your office, try to use ink-jet printers rather than laser printers. Ink-jet printers use less energy and, of course, you can refill your print cartridges.


 Consider new technologies in public art to cut back on waste. Has your offices switched to digital submission? What about a public art brochure that is downloadable from your website to a desktop, blackberry, or iphone?

 Down with bottled water!!! Is there a break room at your office? Go to a second-hand store and purchase dishes for staff to use: plates, coffee cups, and silverware. Invest in a dishwasher rather than running water to handwash dishes.

 According to "The Green Book", "People who live within two miles of their office still spend \$384 a year to drive back and forth." This obviously also has a negative impact on the environment. Encourage staff to carpool, use public transportation, or walk to work. If you really want to experiment, allow employees to work from a home office two to three days per week.

 Attempt to cut back on administrative travel. Attend conferences and professional development opportunities that are closer to your office. Try holding virtual meetings with faraway constituents instead of flying them into your location.


Artistic Decisions and Processes

 Consider site at which the public art will be located to determine how the artwork will affect the natural environment:

-What are you doing at the site to prevent pollution?

-Does the artwork do anything to protect or restore the natural habitat?


-How can the public access the art? Is it accesible by car traffic only? Or is it accesible by public transit, bicycle, or on foot?

 Water features and fountains very obviously use water as a part of the artistic design. Landscape architecture and other artworks that require landscaping also require water to keep the plants alive. Consider water useage to prevent waste and to save money!

-How can the artwork reduce the amount of water it uses? Can water be cycled through and reused? Can the artwork collect rainwater to cycle through and use to operate?


-Does your landscape architecture use plants that require a lot of water? What system is in place to provide water for the artwork?

-What types of technology could the artwork include to reduce water waste? Could sensors be used so that the water feature only runs when someone is there to view it?

 *Public art can require a great amount of energy in its production and, in some cases, to operate. Consider how public art can use renewable energy or simply cut back on energy usage.*

-Does the artwork use lighting design? If so, does it cause light pollution? Does the art work use LED lights?

-Again, what types of technology could the artwork include to reduce energy usage? Could sensors be used so that the artwork only operates when someone is present?

 *Consider the materials and resources used in a piece of public artwork. Bill Seider, a Leed Accredited architect states, "One of the antics of buildings that are sustainable is that when you are done with the building, you can recycle it. So when you are done with art...you can recycle the material...make art with natural materials or non-toxic materials." This is especially important of temporary works of art!*

-Can the materials used in a piece of artwork be recycled for another purpose?

-Does the work of public art use recycled materials? If so, the materials do not need to be the subject matter of the art as well. Recycled materials, if used, should be utilized on the basis that it is the more sustainable option, not (in all cases) simply to be symbolic.

-Does the public artwork use toxic or hazardous materials for the environment or the artist? If so, what are the other options? If doing away with more toxic materials with shorten the lifespan of the art, what is the main concern for the public art program or community: longevity or environmental sustainability?

-Where are the materials used in a work of public art coming from? Are the same materials available on a local basis? What can your program do to reduce transport of materials?

-Does your program use national/international artists or local artists? How much pollution is created in transporting an artwork across country compared to how much pollution is created in transporting the artist to work on-site? Is a local artist available to produce the same quality work?

-If the artwork uses wood in its design, is the wood certified lumber?



Artists are among the most creative and innovative professionals in the world.

-What ground-breaking ideas regarding environmental sustainability are infused into the artwork?

-What credentials does the artist bring into the picture regarding environmental sustainability?

Helpful Resources

www.greenmuseum.org

www.inhabitat.com/about

www.usgbc.gov

www.ecoartspace.org

A society is defined not only by what it creates, but by what it refuses to destroy.

***-John Sawhill, former CEO of
The Nature Conservancy***

Special Thanks!

Doug Blandy, Associate Dean of Architecture
and Allied Arts, University of
Oregon

Liesel Fenner, Public Art Manager, Americans for
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Robert Young, Associate Professor of Planning,
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Robert Tully, Artist, Robert Tully Artworks

Bill Seider, Principal, Pivot Architecture

The Seattle Office of Arts and Cultural Affairs

Jason Huff, Project Manager, Seattle Office of
Arts and Cultural Affairs

Tyler Schelin

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