

Chapter One

Introduction

Today's university environment is much different than the environment of universities in the early 1900s. Institutions of higher education, in the past, were viewed as complex arenas that could not be understood by outsiders. Courts did not interfere with the actions of the university environment due to society's view of the academy as a higher power, able to remedy its own problems if any should arise (Kaplin & Lee, 1995).

After World War II the size, type, and number of institutions began to grow. The GI Bill brought a more diverse student population to campus creating a change in the university environment (Kaplin & Lee, 1995). Today's university environment includes a very diverse student population including a variety of ages, cultures, races, religions, sexual preferences, and ethnic backgrounds. Diversity provides instances of controversy as well as a forum for learning. Policies state the institution's position on a variety of topics and can prove helpful when administrators must deal with controversies.

Another change in the environment of the university today is attitudes of consumerism. Many students view their college education as purchasing an item or service; therefore giving the student power over the service they have purchased. As a result of this attitude, students are more likely to file lawsuits against institutions and administrators if their needs and wants are not satisfactorily met. This attitude has also affected the manner in which

universities provide student services, catering more toward the students' wants. Attitudes of consumerism also lead to controversies in the university environment. If the institution's position is not clearly stated prior to controversial situations, the situation could potentially lead to a lawsuit. As a result, institutions and administrators must become familiar with current legal issues and prepare themselves for potential lawsuits concerning a variety of legal topics.

One recent topic of litigation is freedom of artistic expression. In cases relating to freedom of expression, the First, Fourth, and Fourteenth Amendments are often cited. The First Amendment states "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances (Riley, 1998, p. 170). The Fourth Amendment states the procedures of search and seizure. The Fourteenth Amendment deals with the right of due process.

Freedom of artistic expression crosses the boundary between the university environment and society. Most professors of art create their own works aside from daily classroom activities in art and often create these works in their studios on campus. In addition, many professors apply for grants to assist financially in the creation of their works. One recent freedom of artistic expression case involving grants was Finley v. National Endowment for the Arts

(1992). The National Endowment for the Arts was instructed by Congress to consider the American public with diverse values and beliefs whose tax money pays for the grants awarded to artists. Artists receiving NEA grants were forced to sign an agreement, as part of the Helms Amendment, stating they would not create art depicting "sodomasochism, homoeroticism, the sexual exploitation of children, or individuals engaged in sex acts" (O'Neil, 1997, p. 163). By signing the agreement, Finley agreed not to create art that depicted the subjects mentioned and she felt her First Amendment rights were being violated. Finley along with several other performance artists brought suit against the National Endowment for the Arts challenging the constitutionality of the law with regard to the First Amendment (American Bar Association, 1998). The judge in this case ruled in favor of Finley, due to the vagueness of the language in the Helms Amendment and dispute over the meaning of the terms would be determined by the NEA instead of a court (O'Neil, 1997).

In addition to teaching art, many universities maintain one or more galleries as well as purchase works of art for display in various locations on campus. Therefore, artistic expression also becomes an issue in displaying art. A recent case with respect to displaying art on campus was Nelson v. Streeter (1994). In this case a student created a painting depicting Chicago's previous mayor in women's lingerie. The painting was removed by a city alderman from a private showing of student work at the Art Institute of Chicago. The student then

filed a civil rights suit against the aldermen stating his rights guaranteed by the First and Fourteenth Amendments were violated.

Institutions and administrators need to be prepared for such occurrences. Becoming knowledgeable about freedom of expression and Constitutional rights is one way to be prepared. Another way to prepare is to create standard guidelines to assist administrators in making decisions about art on campus.

Purpose of the Study

The purpose of this descriptive study was to establish a comprehensive and representative portrait of written policies used in student union buildings on campuses in the United States with respect to displaying art. The study was also designed to explore the various positions of institutions in relation to artistic freedom and freedom of expression. Thus revealing the institution's position on freedom of expression and the institution's environment.

Research Question

This study was designed to explore the following research question:

1. What policies are implemented in member colleges and universities of the Association of College Unions International with respect to the display of art in galleries and public spaces in student unions in the United States?

Significance of the Study

Results of this study may prove beneficial to several populations. Institutions may realize that their policies need revision with respect to displaying

art. Administrators who write the institutional policies may, therefore, find the results of this study helpful in creating policies with respect to displaying art. In addition, administrators may find this study helpful in preventing litigation directed toward individuals or the institution. Artists may find the results helpful in deciding upon appropriate venues for exhibition or installation of their work.

Limitations

There are several limitations to the study. The limitations inherent in qualitative research occur during the interpretation of the data. First, an individual or group has an experience that must be interpreted, then transcribed into words, and finally must be interpreted a second time by the researcher. During the interpretation of the written materials, the researcher must attempt to set aside personal experiences, values, and belief. "The apparent simplicity of qualitative data masks a good deal of complexity, requiring plenty of care and self-awareness on the part of the researcher" (Miles & Huberman, 1994, p. 10). However, this is not so easy, and therefore; is a limitation of qualitative research because one's experiences inevitably frame one's viewpoint and becomes a part of the qualitative analysis. The chosen survey format of the study does not guarantee a 100 percent response rate and is another limitation of the study. Also, the results of the study can only be generalized to colleges and universities in the responding sample. Finally, the written policies may differ from the policies implemented in practice at some institutions.

Definition of Terms

To better understand some of the language used in this study the following terms are defined:

Art. Art is defined as aesthetic objects produced through the use of technique, creativity, imagination, and self-expression.

Gallery. A gallery is an enclosed space used only to exhibit works of art.

Student Union. A union is a building on most campuses where students meet, attend various events, have student organization offices.

Public Art. Art displayed in interior or exterior spaces that impacts the general public.

Work. The work is an artist's creation. Other associated terms are an object or a piece.

Media. Materials, or media, that are used in construction of the work such as metal, clay, paint, latex, fiber, paper, and other materials.

Content. The topic expressed by the artist in the work.

Exhibition. An exhibition is the display of a body of work or multiple pieces of work.

Policy. This is a course of action developed to guide administrators under given conditions in decision making.

Permanent Collection. Pieces of artwork that have been purchased or donated to the institution and, therefore, are the property of the institution.

Organization of the Study

The study is organized into five chapters. Chapter One describes the purpose of the study, research question, significance of the study, initial limitations, and definition of terms. Chapter Two offers a review of literature pertaining to the study. Chapter Three is an explanation of the methodology including research design, sample selection, instrumentation, and data collection and analysis. Chapter Four is a discussion of the findings including demographic features of the sample, the nature of information contained in the policy statements, representative policy statements, data analysis, and a summary. Chapter Five ends with a discussion of the entire study along with implications for practice and future research and limitations.

Chapter Two

Review of Literature

To examine policies with respect to displaying art on campus, it was necessary to look at several bodies of literature. First, the examination of literature concerned with academic freedom and artistic expression was crucial. It was also necessary to review cases that have been recently litigated concerning freedom of artistic expression and First Amendment rights paying close attention to cases related to displaying art on campus.

Freedom of Artistic Expression, a First Amendment Right

According to the Constitution, individuals are free to express ideas or information in any way including art, speech, or writing. The ideas or information expressed can be in any form or medium. The First Amendment provides individuals with a way to live life that allows for self-fulfillment. Freedom of expression is essential to an open society (Downs & McCoy, 1984).

Time, place, and manner of expression may be regulated by the government to be sensitive toward multiple interests. The government cannot control the content of expression. All forms of expression are protected by the First Amendment (Downs & McCoy, 1984).

Academic Freedom and Artistic Expression

Education is for the purpose of expanding horizons, providing challenges, and breaking barriers. It is essential in the university environment, that professors as well as students are able to openly express thoughts, ideas, and

knowledge. Institutions should not have to shelter, but rather have the freedom to present mental challenges and provide new experiences for the purpose of learning. The American Association of University Professors (AAUP), an organization in support of this manner of thinking, created a statement in 1990 in support of academic freedom and artistic expression. The statement endorsed the right of professors to promote the common good by freely searching for and exposing the truth (Stern, 1994). In essence, the AAUP statement endorsed the open exchange of information between professors and students for the purpose of learning and expanding the students' horizons.

The AAUP's statement on academic freedom and artistic expression was the result of the 1990 Wolf Trap Conference. During the conference, the participants discussed issues related to artistic expression and academic freedom. One issue was the relativity of artistic expression to other types of teaching activities. Participants determined that artistic expression was similar to other teaching activities and should therefore have the same protection under academic freedom (Strohman, 1990).

Case Law

An early case concerning freedom of artistic expression under the First Amendment is Close v. Lederle (1969). Close, an art professor, was asked by the head of the art department at the University of Massachusetts to display his work. He agreed and made arrangements to reserve space in the student union that had been traditionally used for displaying art. The work was to be displayed

from January 8 to January 31, 1967; however, university officials decided the art work was inappropriate and should be removed. The exhibition was removed on January 12. Close filed suit against the university for violating his First Amendment rights. In addition, he asked that the university be required to reinstate the exhibition for a time equal to the remainder of the time in the originally scheduled exhibit. The court ruled that the university was in violation of Close's First Amendment rights and must allow him to reinstate the exhibit at the same location.

The University of Massachusetts appealed the decision. The court of appeals found the trial court had erred in their decision. Therefore, the decision was reversed and the case was dismissed on the grounds that a captive audience existed in the corridor where the art was exhibited and the university had the right to protect against assault on individual privacy.

Later, in 1985, Piarowski v. Illinois Community College the chairman of the art department organized an exhibit of faculty work to be displayed in the gallery. The gallery space was not fully enclosed, but rather an alcove of a large corridor that also doubled as a student lounge. He chose eight stained glass panels of his own work to be included in the exhibition. Administrators began receiving complaints about the racially and sexually offensive nature of the stained glass panels. Piarowski was ordered to relocate the panels, but he refused. Piarowski filed suit against the college claiming a violation of his First Amendment rights. The court found that the college did not violate Piarowski's

rights because the order was to relocate and not to remove. Piarowski along with the other faculty members who had work in the exhibit decided to remove the entire show instead of separating the works. The exhibit was removed one week early.

A case that affected both the university environment and society was Finley v. National Endowment for the Arts (1992). Senator Helms worked to include the Helms Amendment that prevented artists from creating work that could be judged obscene and required that all artists who received National Endowment for the Arts (NEA) grants to sign a pledge in accordance with the amendment (O'Neil, 1997). Later, the language in the Helms Amendment was replaced with more vague language stating that artists should adhere to "general standards of decency and respect for the diverse beliefs and values of the American public" (O'Neil, 1997, p. 164). This new verbiage was not clear and the courts ruled against it in relation to the First Amendment. The government immediately, in 1992, made an appeal. The Court of Appeals affirmed the District Court's decision four years later in 1996 (O'Neil, 1997). This case effects institutions of higher education since NEA grants are received by institutions. In addition, many professors are also professional artists themselves and create work in their studios on campus.

In Nelson v. Streeter (1994), a more recent case, an art student at the Art Institute of Chicago submitted for the annual fellowship competition an eight-foot painting of the previous Mayor of Chicago wearing women's underwear.

Mayor Harold Washington was the first black Mayor of Chicago and had become a well-respected official. Nelson's painting was the result of rumors that the Mayor upon his death was wearing women's underwear. On May 11, 1988, the exhibition was opened to students, faculty, and invited guests only. The painting caused some outrage among those who viewed the work. City Council heard of the painting and threatened to withdraw monetary contributions from the Art Institute of Chicago unless the painting was removed. One group of aldermen arrived at the exhibition, uninvited, removed the painting from the wall and placed it on the floor. On a separate occasion, a second group of aldermen arrived at the exhibition, also uninvited, and were planning on removing the painting from the exhibition. The aldermen wrapped the painting and took it into temporary custody. During the removal, the painting received a foot-long gash and the culprit remains unknown. The aldermen were apprehended and taken to the office of the President. The painting was released the next evening to the artist.

In 1988, the artist filed a civil rights suit against the city council of Chicago. First, the aldermen attempted to plead official immunity in the suit. The aldermen were not granted official immunity by the court. The court stated that the city had no right to meddle in the business of the Art Institute because the city did not own any part of the Institute. Secondly, the aldermen stated the removal of the painting was an attempt to save it from destruction; however, the

judge did not agree with this argument. The aldermen were found in violation of the artist's First and Fourth Amendment rights.

Finally, in the case of Lahme v. the University of Southwestern Louisiana (1997), a professor of a sculpture class selected student work for display on the lawn in front of the art building on campus. The professor selected three of Lahme's sculptures to be included in the display. Lahme was a student at the University of Southwestern Louisiana. Two of the three works were removed from the lawn due to inappropriate language on the sculptures for the location of the display. The display was located next to an elementary school. The University offered other sites for display, but Lahme refused. She then filed for a temporary restraining order and a permanent injunction because she felt her rights to equal protection, due process, and freedom of speech had been violated. The temporary restraining order was not issued and the trial court denied the permanent injunction. Lahme appealed the decision. The court of appeals found no violation of the Lahme's First Amendment rights because the University offered alternate locations to display the sculptures. Therefore, the court of appeals affirmed the trial court's decision.

Educational Policy Development

In the development of educational policies, administrators must consider the purpose and a plan of action relating to the potential policy. Action language is employed when writing educational policies and the conditions that are described in the policy must occur multiple times (Kerr, 1976). In addition,

multiple conditions maybe described in a policy along with the type of action taken as a result of the conditions described. Educational policies affect both students and practitioners. To address both groups, it is necessary for administrators to incorporate experiential and theoretical elements (Howell & Brown, 1983).

According to Kerr (1976), there are four types of policies necessary in the implementation of education including curricular, methodological, resource, and distributional. Curricular policies are developed to guide the content of education including concepts and skills. Policies that guide the methods of teaching or developing the content of education are methodological policies. The third type, resource policies, guides the allocation of institutional resources that are necessary in the implementation of education. Kerr (1976) describes the fourth type, as distributional policies that guide who the recipients will be of education. Each type of policy is interconnected with one or more of the other policy types according to Kerr (1976).

Finally, to test the justifiability of policies four tests may be employed. Kerr (1976) states the following order should be applied when employing the tests: the justness test, desirability test, effectiveness test, and tolerability test. In the first test, the justness test, the policy must meet principles of justice and the purpose must have an identifiably just cause. Next, the policy must meet the three parts of the desirability test including: the purpose of the policy must meet a set of criteria found in the policy, the policy must serve an educational

purpose, and the purpose should hold strong on educational grounds (Kerr, 1976). The effectiveness test determines if the policy meets the stated purpose. The final test, the tolerability test, determines if the benefit of the purpose of the policy is greater than any side effects. In addition, the side effects must be tolerable (Kerr, 1976).

Chapter Three

Methodology

The purpose of this descriptive study was to establish a comprehensive and representative portrait of written policies used in campus unions with respect to displaying art. The study was designed to answer the following question:

1. What policies are implemented in member colleges and universities of the Association of College Unions International with respect to the display of art in galleries and public spaces in student unions?

This chapter describes the research design, including sample selection, instrumentation, data collection procedures, and data analysis procedures.

Research Design

Content analysis was chosen to guide this study. "Content analysis is a research technique for the objective, systematic, and quantitative description of the manifest content of communication" (Gall, Borg, & Gall 1996, p. 157). Gall, Borg, and Gall describe several elements with respect to content analysis in a quantitative study: identify relevant documents in association to the research purpose, establish research questions, select a sample, create a coding process, perform the analysis, and interpret results.

In qualitative analysis, the researcher conducts several steps beginning with data collection, followed by data reduction and data displays, and ends with conclusion drawing/verification (Miles & Huberman, 1994). According to Miles and Huberman (1994), data reduction is a continuous process that begins prior

to data collection and continues through the conclusion drawing/verification stage. Such processes as deciding on research questions, data collection procedures, coding, and writing summaries are all components of the data reduction process. Data display is an organized, reduced display of the data usually in the form of a type of extended text, such as a summary or narrative (Miles & Huberman, 1994). In the conclusion drawing/verification stage, the researcher begins to make sense of the data through the recognition of patterns, flows, and regularities (Miles & Huberman, 1994).

Sample Selection

The population for this study included any institution with a student union building that displays art in a gallery or public space on campus. Institutions from every country in the world could have been selected.

The sample was determined by obtaining a current list of members of the Association of College Unions International (ACUI). The membership list included institutions from seven countries and 48 states within the United States. A subset from institutions in the United States was selected because portions of the study directly relate to the United States Constitution. In addition, time and financial constraints were issues considered in the selection of a subset of the sample.

First, the United States was selected due to the large number of colleges and universities that are members of ACUI comparatively to other countries and portions of the study relating directly to the United States Constitution. The total number of institutions that are members of ACUI in the United States is 268. This

group of colleges and universities was divided into two categories: student unions with galleries operated by the union and student unions without galleries. There are 78 institutions with student unions who are members of ACUI that operate galleries and 190 institutions with student unions that are members of ACUI that do not have galleries.

The researcher used a stratified random sample. To include equal numbers of institutions with a gallery operated by the student union and institutions with student unions that do not have a gallery, 50 institutions were selected from each category. The researcher placed the name of each institution on a piece of paper, keeping the two categories of institutions in separate piles. Next, the pieces of paper containing the names of the institutions with a gallery operated by the student union were placed in a box. Fifty institutions were randomly drawn from the box. The same process was employed to select the 50 institutions with student unions that do not have a gallery. The 100 institutions randomly drawn as a result of this process created the sample for the study.

Instrumentation

The instrumentation used was in the form of a letter consisting of two parts that was mailed to the institutions in the sample (see Appendix A). The letter included an explanation of the study and a request for respondents to send the researcher the institution's current written policy(s) with respect to displaying art in student union galleries and public spaces.

A cover letter (see Appendix B), consisting of three sections, was also included in the mailing for institutions to return with the written policy(s). The cover letter contained the name of the institution, demographic information, and type of policy enclosed. Respondents were asked to choose one of the following items to describe the institution type: Research University, Comprehensive State University, Liberal Arts College, or Community College. Respondents were also asked to classify the institution as public or private. Finally, respondents were asked to choose one of the following items to describe the type of policy returned: policy with respect to displaying art in the gallery, policy with respect to displaying art in public spaces, two policies included, one regarding gallery space and one regarding public space or no policy with respect to displaying art in the gallery or public spaces.

Data Collection Procedure

Each institution in the sample received a letter consisting of two parts and a cover letter to return to the researcher. The letters, inclusive of the cover letters, were mailed December 1, 1998. Respondents were asked to send the policy(s) by January 15, 1999. Policies that were received in February of 1999 were included in the data that were analyzed. Policies received in March of 1999 were not included in the analyzed data.

Institutions that did not reply by returning the cover letter or by sending the institution's policy were contacted by phone and asked to send the institution's policy with respect to displaying art on campus. On the occasion the

researcher was referred to another contact person, the researcher then contacted that person by phone.

Data Analysis Procedure

The data in the form of written policies were separated into two groups and then analyzed using a list of predetermined evaluation criteria. Policies were separated into policies with respect to displaying art in galleries and policies with respect to public art. The list of evaluation criteria was developed as a result of reading literature pertaining to the study. Main ideas were drawn from articles and papers related to the display of art including “Academic Freedom and Artistic Expression” and Free Speech in the College Community. To complete the list of evaluation criteria, the researcher conducted an interview with an art professional, currently the director of a gallery. Following the interview, the researcher organized related main ideas from both the literature and interview into three main categories. The three categories of criteria are the Planning Stage, Broadening the Experience of the Audience, and the Work.

The Planning Stage, the first category of criteria, consists of the following elements:

1. Purpose of the Show--the intent to bring to light a particular topic.
2. Review of Proposals--administrators becoming informed about the artwork to be displayed.
3. The Work meets a Standard Criteria Structure--a list of standards that each work or show must meet.

4. Sales--selling works exhibited by the artist and/or targeting buyers.
5. Use of Sound Judgement--setting aside personal judgement and considering what is best for various audiences.

Broadening the experience of the audience, the second category of criteria, consists of the following elements:

1. Diversity in the Type of Shows--displaying artwork of different artists, different topics or different media.
2. Collaboration with Departments within the University--incorporating the contributions of academic departments such as lectures, poetry readings, or films with an art exhibition.
3. Art with Education--using art to educate instead of art for arts sake.
4. Constitutional Rights--the First and Fourteenth Amendments of the United States Constitution.
5. Target Audience--the group of individuals that is being served.
6. Surrounding Community--the individuals outside the university community that may view or be exposed to the artwork or exhibition.

The Work, the third category of criteria, consists of the following elements:

1. Media--materials used in construction of the work such as metal, clay, paint, latex, fibers, paper, and other materials.
2. Quality and Craftsmanship--the nature and execution of the artwork.
3. Truthful Representation--the work represents the information provided

by the artist in the proposal.

4. Content--the topic expressed by the artist in the work.
5. Discrimination--does the work contain gender, religious, or sexual bias.
6. Display/Gallery Location--where the work will be hung or exhibited.

Through the use of the stated criteria, the researcher determined if the policy was comprehensive or focused. Policies that addressed one or more of the elements within each of the three categories of criteria were classified as comprehensive policies. The policies that addressed one or more elements within only one or two of the categories were classified as focused policies.

Miles and Huberman (1994), suggest one typical analysis process includes the following steps. First, the researcher assigns codes to notes, transcripts, or other documents making notes in the margin about observations. Next, the researcher identifies similarities and differences, relationships, and patterns, followed by making generalizations about the data. And finally, the researcher tests the generalizations with theories from formalized bodies of knowledge (Miles & Huberman, 1994).

Four colors were used to code each policy. Pink was used to code data that represented the planning stage category and the letters A through E were used to code for elements within the category. Yellow was used to code data representing the category of broadening the experience of the audience and the letters A through F were used to code for elements within the category. Orange was used to code data representing the work, the third category, and the letters

A through F were used to code for elements within the category. Green was used to highlight data to be included the example policies.

The researcher developed a narrative describing the contents of the policies reviewed. Demographic data, including institution type and public or private, was used to compare and contrast the contents of the policies. The contents of policies with respect to displaying art in gallery spaces were compared with the contents of policies with respect to displaying art in public spaces as well.

To present a representative portrait of the policies, example policies were written. Several examples of policies were written including a comprehensive and a focused policy representative of displaying art in a gallery. A comprehensive policy representative of displaying art in public spaces was also written.

Analysis of written policies through the use of the evaluation criteria allowed the researcher to determine two types of policies, comprehensive and focused. The results of the data analysis answered the question: What policies are implemented in member colleges and universities of the Association of College Unions International with respect to the display of art in galleries and public spaces in student unions?

In addition, the information resulting from the collection and analysis of the data provided a representative portrait in the form of written examples of policies used in campus unions with regard to displaying art.

Chapter Four

Findings

One hundred colleges and universities were selected for study from the member institutions of the Association of College Unions International including 50 institutions with galleries and 50 institutions without galleries. A total of 67 institutions responded including thirty-five institutions with galleries and thirty-two institutions without galleries. Information classifying institutions as having galleries or not was derived from the 1997 Association of College Unions International membership database.

Demographic Features of the Sample

Demographic data collected for the study was self-reported. Respondents were asked to classify the institution in each of two categories. The first category consisted of the following: Research University, Comprehensive State University, Liberal Arts College, and Community College. The second category consisted of public or private.

A total of 16 research universities responded including 14 public research universities and two private research universities (see Table 1 and Table 2). Five public research universities indicated having a policy with respect to displaying art. Four public institutions indicated a policy with respect to displaying art in the gallery and one public institution indicated a policy with respect to displaying art in public spaces. Five public research universities sent gallery mission statements and/or exhibition contracts instead of the requested policies. Six public research

Table 1

Number of Institutions by Institutional Type and Type of Document Provided

Type of Data Provided	Type of Institution N=67*							
	Research University N=16		Comprehensive State University N=33		Liberal Arts College N=15		Community College N=3	
	Public N=14 X=16	Private N=2 X=2	Public N=32 X=34	Private N=1 X=1	Public N=6 X=6	Private N=9 X=10	Public N=3 X=3	Private N=0 X=0
Gallery Policy	4	0	6	0	1	1	0	0
Public Space Policy	1	0	2	0	0	1	0	0
Two Policies	0	0	0	0	0	0	0	0
Missions & Contracts	5	1	7	0	0	1	0	0
No Policy	6	1	19	1	5	7	3	0

*Note: N equals the total number of institutions that responded in each category. X represents the total number of documents received which may exceed the number of institutions that responded, N, in each category.

Table 2

Type of Document received from each Institution

Institution*	Gallery Policy	Public Space Policy	Mission Statement	Contract	No Policy
Public Research Universities					
A	X				
B	X				
C	X		X		
D	X		X	X	
E		X			
F				X	
G			X	X	
H				X	
I					X
J					X
K					X
L					X
M					X
N					X
Private Research Universities					
A				X	
B					X
Public Comprehensive State Universities					
A	X			X	
B	X		X		
C	X				
D	X				
E	X				
F	X				
G		X			
H		X			
I				X	

Table 2 Continued

Institution*	Gallery Policy	Public Space Policy	Mission Statement	Contract	No Policy
J				X	
K			X		
L			X		
M					X
N					X
O					X
P					X
Q					X
R					X
S					X
T					X
U					X
V					X
W					X
X					X
Y					X
Z					X
AA					X
BB					X
CC					X
DD					X
EE					X
FF				X	
Private Comprehensive State University					
A					X
Public Liberal Arts Colleges					
A	X				
B					X
C					X
D					X

Table 2 Continued

Institution	Gallery Policy	Public Space Policy	Mission Statement	Contract	No Policy
E					X
F					X
Private Liberal Arts Colleges					
A	X		X		
B		X			
C					X
D					X
E					X
F					X
G					X
H					X
I					X
Public Community Colleges					
A					X
B					X
C					X

*Note: Names of Institutions were anonymous. Alphabetical letters refer to different institutions.

universities reported that they have no policy. Two private research universities responded; one sent an exhibition contract and one reported having no policy.

A total of 33 comprehensive state universities responded including 32 public institutions and one private institution (see Table 1 and Table 2). Six public comprehensive state universities indicated having a policy with respect to displaying art in the gallery and two public institutions indicated having a policy with respect to displaying art in public spaces. Seven public comprehensive state universities sent gallery mission statements and/or exhibition contracts. Nineteen public comprehensive state universities reported that they have no policy. One private comprehensive state university responded and indicated having no policy.

A total of 15 liberal arts colleges responded including six public institutions and nine private institutions (see Table 1 and Table 2). One public liberal arts college indicated having a policy with respect to displaying art in the gallery. Five public liberal arts colleges reported having no policy. One private liberal arts college indicated having a policy with respect to displaying art in the gallery and one private liberal arts college indicated having a policy with respect to displaying art in public spaces. One private liberal arts college sent a gallery mission statement. Seven private liberal arts colleges reported having no policy.

A total of three public community colleges responded and indicated that they have no policy.

The data reveal that the majority of institutions, a total of 40, indicated having no policy. Within each demographic category of institution, the number of

institutions that have no policy is greater than the number of institutions with a policy. In liberal arts colleges, the greatest ratio is demonstrated between institutions that have a policy and institutions that do not have a policy. Research universities demonstrate the lowest ratio between institutions with a policy and institutions without a policy.

The Nature of the Information Contained in the Documents

Several commonalities emerged through the analysis of the documents. Most documents began with statements about the university community, the students served, and/or members of the local community. For example, the XYZ gallery is open to the students, faculty, and staff of XYZ university and any student, faculty, or staff member may submit a proposal for the display of artwork. Each institution had a different way of stating this information, however the meaning remained the same.

Often following the population served or target audience, was a section concerning the structure of the art advisory board or committee. The structure of each board or committee varied by institution. Some documents described in detail each committee member's job and position, the function of the committee, the budget or spending information, and the advisor's function. Other documents described in a more general nature that an art committee would review proposals and make decisions as to what artwork or shows would be displayed.

In some documents, information concerning the review of proposals was included with or followed the section describing the structure of the art advisory

board or committee. In some documents, dates were stated in which proposals were reviewed, while in other documents, it was stated that proposals were reviewed continually. Another common section in the analyzed documents included the content of artwork. Statements concerning the content of artwork varied in each document. For example in some documents it was stated that the content should be of a "suitable" nature. In some cases, this type of statement was made in relation to the function of the building or to the specific space. Other documents contained statements that censorship would not be condoned. Only three documents made reference to the constitutional rights of an individual or freedom of expression. Statements concerning freedom of expression or the Constitution occurred in only three documents.

Nearly every document contained a section describing the physical gallery space as well as information related to the display of artwork. This information included specific location, specific room and/wall measurements, and sometimes the procedure for hanging or other means of displaying artwork. The placement of this information varied in each document. The procedure for displaying artwork was often very specific and in some cases noted what materials could be used for hanging or other means of display. For example, some documents stated that only thumbtacks could be used and should only be placed on the thumbtack rail. Some documents included information about damages to the gallery or wall space in the same section. This included how to repair the damages and fees that the artist would incur as a result of the damages.

Some documents discussed the educational purpose of displaying artwork for both the audience and the artist. Other documents described the educational purpose purely for the audience which included providing coordinating events such as lectures. Surprisingly, this information was not included in the majority of the policies reviewed; however, it did occur more frequently in gallery mission statements and exhibition contracts than in policy statements.

Another section included in most documents was information concerning the sale of artwork. In every document the statement of this information was different. The only similarity was that the information related to the sale of artwork. The range of statements included that a percentage of the sale would be given to the university and no sales on campus were permitted and no staff members could handle the sale of artwork. Other statements included that the price of artwork could only be displayed on the log and not with the artwork and a percentage of the sale of artwork in the form of a donation would be accepted by the university.

Many documents included information concerning the publicity of the show. This information varied in each document. Some institutions stated that all publicity for the exhibition was provided by the institution. Other institutions encouraged artists to design the publicity for the exhibitions. And other institutions stated a specific amount of money that would be provided for publicity and that the artist was responsible for the remainder of the cost for

publicity. The placement of this information usually occurred in the last sections of the document.

Information concerning receptions was also included in the documents analyzed and varied in each document. Some institutions provided opening receptions while other institutions did not or provided only a portion of the cost of the opening reception. Specific food and beverage distributors were designated in several instances. Reception information also included scheduling procedures, designated reception locations and suggested times. This information was located toward the end of most documents.

Another section included in nearly every document was insurance information. Insurance for exhibitions was provided by most institutions. The amount of coverage varied along with the amount of the deductible if an incident were to occur. Nearly every institution that provided insurance included a request for a list of artwork to be displayed along with the value of each work prior to the exhibition. Some institutions also requested the artist name, title, and media for each work. A few institutions designated a limit on the amount of insurance. Also, several institutions required the total value of the show to be less than a designated amount to display the exhibition in the union. Security measures were often included in the same section. This information varied in each document as well. The range of information included that no security for the exhibition was provided and the only security measures provided were the locking or unlocking of doors to the gallery or union building.

Composite Policy Statements

After classifying the data, the researcher wrote example policy statements to illustrate the nature of the policies in a composite format. Each example policy is a compilation of information gained through the analysis of the data. The first policy titled *Art Gallery Guidelines* is an example of a comprehensive policy with respect to displaying art in the gallery. The second policy titled *Union Gallery Exhibition Policy* is an example of a focused policy with respect to displaying art in the gallery. The third policy titled *Collegiate Union Exhibition Policy* is an example of a comprehensive policy with respect to displaying art in public spaces.

Art Gallery Guidelines

Gallery Location

The Art Gallery is located centrally on the ground floor of the Student Union.

Art Gallery Committee

The Art Gallery Committee is comprised of the following members: the Gallery Director, a permanent University staff member, two student coordinators, a faculty member of the art department, and a member of the local community art league. Each member has an equal opportunity to voice individual opinions with respect to selecting exhibits. It is the responsibility of the Art Gallery Committee to select exhibitions for display in the gallery located in the Student Union.

Gallery Purpose

The Art Gallery serves the University, students, faculty, staff, local community, and region. The function of the gallery is not only to display art, but to educate as well. Through diverse shows, cultural exhibits, collaboration with the art department, and programs related to current exhibitions, the gallery environment promotes appreciation, understanding, and growth in the University and local communities.

Exhibition Proposals

A call for proposals will be announced periodically. Student, faculty, staff, community, and regional artists are invited to submit exhibition proposals to the Art Gallery Committee for review. The Art Gallery Committee will review all exhibition proposals submitted. After an exhibition has been approved and installed, the exhibition in part or whole will not be removed from the gallery.

The Artwork

Artwork in exhibits should demonstrate high quality and craftsmanship. The artist should accurately and truthfully represent artwork in slides submitted to the Art Gallery Committee for review. The Art Gallery Committee will review the content of the works prior to exhibition to determine the suitability of the work in relation to the population served by the Art Gallery.

Union Gallery Exhibition Policy

The Union Gallery exists to educate and broaden the experiences of students, faculty, and staff through diverse expressions and culture.

Staging and Striking

Artists must stage their own exhibit. Staging must occur two days prior to the opening of the exhibit. Artist must use push pins, small nails, or small tacks to hang artwork. If damage has occurred to the exhibition space as a result of staging the exhibit, artist is responsible for returning gallery to the original condition. Artist may also be charged a fee for excess repairs. Work may also be displayed on pedestals or easels.

Publicity

The artist and the University will work together to publicize the exhibition. Invitations will be a collaborative effort between the artist and the University. The University will cover a portion of the printing and mailing costs of invitations.

Insurance

Work exhibited in the Union Gallery is covered by insurance during the exhibition dates only. A list of works with title, description, and value must be submitted to gallery director prior to exhibition. There is a \$250.00 deductible and the exhibit will be covered if the total value of the exhibit does not exceed \$35,000. If the total value of the exhibition exceeds this total, there will be a charge for insurance.

Content

The content of exhibitions will be considered in relation to state statutes and the Constitution of the United States. Sensitive issues such as, but not limited to,

gender, sexual orientation, race, religion, and ethnicity will be reviewed. If an exhibition containing sensitive issues is accepted, signage will be hung in accordance with state law notifying potential viewers that the work contains sensitive issues. Works that contain material that is in violation of the law will not be accepted.

Collegiate Union Exhibit Policy

The Collegiate Union serves the University community. Exhibits held in the Collegiate Union will have exposure to a diverse population of viewers. University faculty, staff, students, and alumni as well as off campus organizations and individuals are welcome to submit requests for exhibitions in the Collegiate Union.

Exhibition Procedure

The Collegiate Union Board will approve requests for exhibitions in the Collegiate Union. Please submit requests to the Director in room 125. Requests should include a description of the exhibit, along with exhibitions dates and location, photos of the artwork, and affiliation with the University.

Display Locations

Exhibits may be hung in the following locations: meeting rooms, hallways, lounges, or designated gallery walls. Permanent alterations to the building walls are prohibited. Exhibits must be hung in accordance with building codes and policies. Due to the function of the Collegiate Union as a multi-purpose building, exhibits must be moveable and must not interfere with daily building activities. If

exhibitor wishes to move interior structures to accommodate the exhibit, permission must be granted by the appropriate Collegiate Union staff.

Exhibition Content

If the Collegiate Union staff finds the content and/or physical characteristics of an exhibit inappropriate for the multi-purpose nature of the Collegiate Union, the staff will deny the request for exhibition. Exhibits must be appropriate for an educational setting.

Insurance

The Collegiate Union will provide insurance for the exhibit through the University Insurance Office. The insurance carries a \$250.00 deductible.

The Analysis

The researcher classified each document sent from institutions in the sample according to the evaluation criteria. Documents that addressed one or more of the elements within each of the three categories of criteria were classified as comprehensive. Documents that addressed one or more elements within only one or two of the categories of criteria were classified as focused. The evaluation criteria are organized in three categories including the Planning Stage, Broadening the Experience of the Audience, and the Work. Following is the evaluation criteria used in classifying the policy statements, gallery mission statements, and exhibition contracts:

Category one is the Planning Stage consisting of the following elements:

1. Purpose of the Show--the intent to bring to light a particular topic.

2. Review of Proposals--administrators becoming informed about the artwork to be displayed.

3. The Work meets a Standard Criteria Structure--a list of standards that each work or show must meet.

4. Sales--selling works exhibited by the artist and/or targeting buyers.

5. Use of Sound Judgement--setting aside personal judgement and considering what is best for various audiences.

Category two, Broadening the experience of the audience, consists of the following elements:

1. Diversity in the Type of Shows--displaying artwork of different artists, different topics or different media.

2. Collaboration with Departments within the University—incorporating the contributions of academic departments such as lectures, poetry readings, or films with an art exhibition.

3. Art with Education--using art to educate instead of art for arts sake.

4. Constitutional Rights--the First and Fourteenth Amendments of the United States Constitution.

5. Target Audience--the group of individuals that is being served.

6. Surrounding Community--the individuals outside the university community that may view or be exposed to the artwork or exhibition.

Finally, category three is The Work consisting of the following elements:

1. Media--materials used in construction of the work such as metal, clay,

paint, latex, fibers, paper, and other materials.

2. Quality and Craftsmanship--the nature and execution of the artwork.
3. Truthful Representation--the work represents the information provided by the artist in the proposal.
4. Content--the topic expressed by the artist in the work.
5. Discrimination--does the work contain gender, religious, or sexual bias.
6. Display/Gallery Location--where the work will be hung or exhibited.

Also included in the table is the classification of each policy, either comprehensive or focused.

The classified information from policies with respect to displaying art in the gallery was organized in Table 3. A total of 12 institutions reported having policies with respect to displaying art in the gallery. This total includes four public research universities, six public comprehensive state universities, one public liberal arts college, and one private liberal arts college. Eight of these policies were classified as focused, three policies were classified as comprehensive, and one policy contained no classified data. The majority of the data in this type of policy were classified under the two categories titled Broadening the Experience of the Audience and the Work. The subcategory titled Display/Gallery Location contained the most classified information.

The classified information from policies with respect to displaying art in public spaces was organized in Table 3. A total of four institutions have policies with respect to displaying art in public spaces. This total includes one public

Table 3

Classification of Policies, Mission Statements, and Contracts Received by Type of Institution*

Institutions	Evaluation Criteria**																		
	The Planning Stage					Broadening the Experience of the Audience						The Work						Policy Type	
	P1	P2	P3	P4	P5	B1	B2	B3	B4	B5	B6	W1	W2	W3	W4	W5	W6	Com	Foc
Public Research Universities																			
A			G							G							G	G	
B									G						G				G
C						M		G M	G	G	G				G	G			G M
D								G											G
E		M		P C				P	M	M				P			P	P	M C
F				C															C
G		M		C		M		M		M	M	M	C		M		M	M	C
H				C				C		C	C								C
I-N provided no documents																			
Private Research Universities																			
A				C															C
B provided no documents																			
Public Comprehensive State Universities																			
A		G	G	G										G			G C		G C
B		G						M		M	M		M						G M
C																	G		G
D		G								G	G			G					G
E																	G		G
F																			
G		P						P		P							P	P	
H																			

Table 3 Continued

Institutions	Evaluation Criteria**																		
	The Planning Stage					Broadening the Experience of the Audience						The Work						Policy Type	
	P1	P2	P3	P4	P5	B1	B2	B3	B4	B5	B6	W1	W2	W3	W4	W5	W6	Com	Foc
I				C															C
J				C												C	C		C
K						M		M		M	M								M
L								M		M									M
M-EE provided no documents																			
FF										C								C	C
Private Comprehensive State Universities A provided no documents																			
Public Liberal Arts College																			
A		G				G	G	G		G	G		G	G			G	G	
B-F provided no documents																			
Private Liberal Arts Colleges																			
A								M			G						G		G M
B		P									P			P			P	P	
C-I provided no documents																			
Public Community Colleges A-C provided no documents																			

*Note: G= Gallery Policy
P= Public Space Policy
M= Mission Statement
C= Contract

Departments within the University
B3= Art with Education
B4= Constitutional Rights
B5= Target Audience
B6= Surrounding Community
W1= Media
W2= Quality and Craftsmanship
W3= Truthful Representation
W4= Content
W5= Discrimination
W6= Display/Gallery Location

**Note: P1= Purpose of the Show
P2= Review of Proposals
P3= The Work Meets a Standard
Criteria Structure
P4= Sales
P5= Use of Sound Judgement
B1= Diversity in Type of Shows
B2= Collaboration with

research university, two comprehensive state universities, and one private liberal arts college. Three policies were classified as comprehensive and one policy contained no classified data. The majority of data in this type of policy were classified under the category titled the Work. The subcategory Display/Gallery Location contained the most classified data.

The classified data from gallery mission statements and exhibition contracts were organized in Table 3. A total of 14 institutions sent gallery mission statements and/or exhibition contracts. Two institutions sent both. This total includes five public research universities, one private research university, seven comprehensive state universities, and one private liberal arts college. Seven gallery mission statements and nine exhibition contracts were classified. Six gallery mission statements were classified as focused and one was classified as comprehensive. All nine of the exhibition contracts were classified as focused. The majority of the data in the gallery mission statements and exhibition contracts were classified under the category titled Broadening the Experience of the Audience. The subcategory titled Target Audience contained the most classified data.

The following subcategories contained the most classified data. Review of Proposals and Sales contained the most classified data under the category titled the Planning Stage. Art with Education and Target Audience contained the most classified data under the category titled Broadening the Experience of the Audience. Content and Display/Gallery Location contained the most classified

responses in the category titled the Work. Examples that were classified under the subcategory titled Review of Proposals included the following: requests will be considered on a case-by-case basis and carefully reviews submissions. Examples that were classified under the subcategory titled Sales included the following: will charge a 20 percent commission on all sales and no exhibition pieces may be sold on the premises (See Appendix D for a list of phrases that were classified under the category titled The Planning Stage). Examples that were classified under the subcategory titled Art with Education included the following: provides exhibitions which supplement the curriculum of the art area and serve as a teaching resource and exhibition spaces will further provide educational experiences beyond the classroom. Examples that were classified under the subcategory titled Target Audience included the following: serves over 30 artists and 11,000 students a year and innovative visitor interactive/outreach programs and extended public relations (See Appendix E for a list of phrases that were classified under the category titled Broadening the Experience of the Audience). Examples that were classified under the subcategory titled Content included the following: reserves the right to deny any exhibit that is considered inappropriate for show in a multi-purpose, community building and contents of the exhibit. Examples that were classified under the subcategory titled Display/Gallery Location included the following: the lounges are available for exhibitions and exhibition space consists of three walls (see Appendix F for a list of phrases that were classified under the category titled The Work). An

exemplary example of a gallery policy that was classified as comprehensive and an exemplary example of a gallery policy that was classified as focused were appended in Appendix G.

Summary

Results of the document analysis demonstrate that 60 percent of the institutions in the study do not have a written policy with respect to displaying art in the gallery or public spaces within the union. This is perhaps the most profound finding of the study and thus reflects the policy position of the majority of institutions in the study. Only 24 percent of the institutions in the study have a written policy with respect to displaying art in the gallery or public spaces within the union. Although this finding seems readily profound, the institutions in the study who indicated having no policy with respect to displaying art may indeed have a policy that is used in practice, but is not written. Freedom of artistic expression is a current legal topic today, however there is not a large amount of legal precedent suggesting a need for policy.

The majority of institutions with written policies with respect to displaying art are policies specifically regarding display in the gallery. The majority of the policies are focused. Institutions that have a written policy with respect to displaying art in the gallery include public research universities, public comprehensive state universities, and both public and private liberal arts colleges.

Only six percent of institutions in the study have a policy with respect to displaying art in public spaces within the union. The majority of these institutions have a gallery space in the union as well. All of the policies with respect to displaying art in public spaces are comprehensive and exist in public research universities, public comprehensive state universities, and private liberal arts colleges.

In summary, the overwhelming result demonstrates that the majority of institutions in the study reported having no written policy regarding the display of art in the union. Classification of the information contained in the policy statements provided analyzed results that were used in the development of composite policy statements. Each composite policy statement illustrates the nature of the data contained in each policy in a composite format.

Chapter Five

Overview and Discussion

This study evolved out of literature concerning freedom of artistic expression. The issue of freedom of expression in relation to the creation and display of art is highly important. Art and the process of creation is not only for decoration or aesthetic purposes, but also it is a way to educate, enlighten, motivate, create awareness, intrigue, bring people together, relax, express, and most importantly communicate.

Research Question

This study was designed to explore the following research question:

1. What policies are implemented in member colleges and universities of the Association of College Unions International with respect to the display of art in galleries and public spaces in student unions in the United States?

Overview of the Study

The researcher employed a stratified random sampling of 100 institutions from the 1997 Association of College Unions International membership database including 50 institutions with galleries and 50 institutions without galleries.

Through a letter of request, the researcher requested institutions in the sample to send a copy of written policies with respect to displaying art in a gallery or public spaces within the union building. A cover letter was included in the mailing and formatted for responding institutions to include with the copy of the policy(s).

The data were separated into three groups including policies regarding the display of art in a gallery, policies regarding the display of art in public spaces, and gallery mission statements and exhibition contracts. Using a list of criteria, the researcher classified each document as comprehensive or focused. A narrative was developed to describe the nature of the data contained in the documents. Composite policy statements were developed based on the nature of the classified data in each policy.

A total of 67 from 100 responses were received. The relatively high number of responses demonstrates the interest in the study. The researcher received many comments stating interest in the study and the results included with the policy statements. Sixteen institutions sent policy statements and 14 institutions enclosed exhibition contracts or gallery mission statements. Only 24 percent of the institutions in the study that responded have policies with respect to displaying art. Sixty percent of the institutions in the study that responded do not have policies. Sixteen percent of the institutions in the study that responded have exhibition contracts or gallery mission statements.

Implications for Practice

Most policies reviewed in this study did not demonstrate exemplary qualities. This indicates a need for administrators to review literature pertaining to the development of educational policies. This may also indicate higher numbers of policies implemented in practice as compared to written policies. In order to reduce an institution's vulnerability in the area of displaying art,

administrators should clearly state the institution's position through each of the four types of policies described in Chapter Two including curricular, methodological, resource, and distributional policies. Curricular policies guide educational content, methodological policies guide the methods of implementing the educational content, resource policies guide the allocation of resources, and distributional policies designate the recipients of the education (Kerr, 1976). Methodological policies seem to be the most important type of policy in relation to the display of art; however, the other three types aid in clarifying the institution's position. For risk management purposes, a policy statement can reduce the institution's vulnerability to lawsuits. The institution's position is described through the development of guidelines for students and administrators alike. Thus setting the precedent for students and administrators to follow.

The inadequate nature of policies in the study does not reflect other operational policies of the institutions in the study. However, if the policies with respect to displaying art do reflect other operational policies of institutions in the study, then the institution becomes vulnerable in multiple areas of practice. Not clearly stating the institution's position provides greater potential for lawsuits against the institution and/or its agents. As discussed in Chapter Two, freedom of artistic expression is a current topic on campuses today that must be addressed by administrators through policy statements; thus reducing the institutions vulnerability in this area. However, the lack of written policies may also indicate that there is not a great deal of legal precedent indicating a need

for written policies. In review of case law, the researcher found a relatively low number of cases that were litigated on the topic of freedom of artistic expression on college campuses.

Implications for Future Research

The methodology employed in this study seemed reasonable to study this topic; however, in retrospect, further research should approach the topic using a different methodology. Analysis of written documents limited the researcher to examine only written policies. In many instances, the written policy may differ from the policy implemented in practice. Conducting individual interviews or focus groups would allow the researcher to gain a more complete idea of policies used in practice or perhaps the difference between written policies and policies implemented in practice. The methodology employed in this study is more suitable for a study examining student union gallery mission statements or exhibition contracts.

Other topics for future study, as a result of this study, include examining policies pertaining to the display of art in institutions in other countries, policies related to private galleries or areas of campus less visited by the general public, policies pertaining to permanent art collections of institutions and other topics that fall under freedom of expression according to the United States Constitution. In addition, developing a study concerning policy development with respect to displaying art would also assist administrators. Researchers should consider alternative methodologies in future studies pertaining to the study of policies.

Limitations

In retrospect, the researcher should have requested procedures, contract requirements, and mission statements along with policies. Often the difference between policy and procedure is not clear. By requesting both policy and procedure, the researcher might have gained a more representative portrait of the institutions.

After beginning the data analysis, several changes were made. The titles of two subcategories were amended in the list of criteria. Under the Planning Stage category, the subcategory Market was changed to Sales. In reconsideration of the meaning of market, the researcher decided it did not convey the meaning that was originally considered. Also, the subcategory Display Location was changed to Display/Gallery Location. Adding the word gallery allowed for the inclusion of display information as well as information concerning the physical gallery space. Both are related to the work itself.

If the researcher were to conduct a similar study in the future examining exhibition contracts, a fourth category would be added to the list of criteria. The fourth category would be titled the Exhibit and would contain the following five subcategories Publicity, Insurance/Security, Receptions, Labeling Works, Framing, and Staging and Striking Stipulations. Many of the contract documents that were received contained the aforementioned elements.

Summary

In conclusion, the research found the low number of institutions having policies with respect to displaying art, affecting not only the institution, but students and employees as well. In addition, the inadequacies of the policy statements that were analyzed were very surprising. The results of this study will hopefully create a spark for administrators reevaluate and revise the institution's policy with respect to displaying art and possibly other operational policies.

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Appendix A

November 30, 1998

Recipient's Address

Dear Recipient:

I am conducting a Master's thesis study for Virginia Polytechnic Institute and State University that will present a representative portrait of policies with respect to displaying art in student union galleries and public spaces. The study focuses on colleges and universities in the United States both with and without galleries in the student union. The sample for the study is relatively small and your institution was carefully selected to participate. Your response to this letter is a crucial part of the study. A cover letter is enclosed for you to attach and return with a copy of the policy. The analysis of and reporting on the data will not be associated with the name of the institution. All reported data will be aggregated.

Please forward to the appropriate person in your institution if you do not oversee this matter.

Please refer to the following instructions for participation in the study:

1. Send a copy of the institution's published policy with respect to displaying art in the student union gallery or public spaces. The copy of the policy may be sent in the most convenient form, e. g. in a manual, handbook, or a black and white copy.
2. Mark the appropriate classifications on the cover letter pertaining to the institution and the policy type.
3. Attach the cover letter to the policy.
4. Return to Laurel R. Logue, 109 Buckingham PL, Blacksburg, VA 24060.

If the institution has no policy with respect to displaying art:

1. Mark the No policy classification on the cover letter
2. Mark the appropriate classification pertaining to the institution on the cover letter.
3. Return the cover letter to Laurel R. Logue, 109 Buckingham PL, Blacksburg, VA 24060.

If you have any questions please contact me at by phone at (540) 961-2078 or by email at <llogue@vt.edu>.

Sincerely,

Laurel R. Logue

Thomas F. Butterfield
Art Director, Perspective Gallery
Thesis Advisor

Enclosure

Appendix B

Please Complete and Return with Policy
No Later than January 15,1999

Please fill in the name of the institution in the space provided below:

Institution Name _____

Please choose one of the following that best describes the institution:

- ___ Research University
- ___ Comprehensive State University
- ___ Liberal Arts College
- ___ Community College

Please choose one of the following that best describes the institution:

- ___ Public
- ___ Private

Please mark one response that describes the type of policy(s) enclosed:

- ___ Policy with respect to displaying art in the gallery
- ___ Policy with respect to displaying art in public spaces
- ___ Two policies included, one regarding gallery space and one regarding public space
- ___ No policy with respect to displaying art in the gallery or public spaces

Please Return To:
Laurel R. Logue, 109 Buckingham PL, Blacksburg, VA 24060

Appendix C

Sample Institutions

Institutions with Galleries

1. University of Alabama
2. University of Alaska-Anchorage
3. Angelo State University
4. University of Arizona
5. Arizona State University
6. Auburn University
7. Brigham Young University
8. Colorado State University
9. Cornell University
10. University of Delaware
11. DePaul University
12. East Carolina University
13. Eastern Michigan University
14. Elmira College
15. Fitchburg State College
16. Georgia Institute of Technology
17. University of Hawaii-Manoa
18. Indiana University-Bloomington
19. University of Kentucky
20. Louisiana State University

21. University of Maine
22. Mankato State University
23. University of Michigan-Ann Arbor
24. University of Michigan-Flint
25. University of Minnesota-Twin Cities
26. University of Missouri-Kansas City
27. University of Montana
28. Normandale Community College
29. North Carolina State University
30. Northern State University
31. Penn State University
32. University of Pittsburgh
33. Purdue University
34. Randolph-Macon College
35. Sam Houston State University
36. University of San Francisco
37. San Jose State University
38. University of South Florida
39. Southern University
40. Springfield Tech Community College
41. St. Cloud State University
42. University of Texas-Arlington

43. University of Utah
44. Virginia Commonwealth University
45. Washington State University
46. Wichita State University
47. University of Wisconsin-Madison
48. University of Wisconsin-Milwaukee
49. University of Wisconsin-Oshkosh
50. University of Wisconsin-Platteville

Institutions without Galleries

1. University of Alabama-Birmingham
1. Albright College
2. Baldwin-Wallace College
3. Bloomsburg University
4. Cal State University-Stanislaus
5. Casper College
6. University of Chicago
7. University of Cincinnati
8. Colorado College
9. Creighton University
10. DePauw University
11. East Stroudsburg University
12. Edmonds Community College

13. Florida A & M University
14. Florida International University-North Campus
15. Iowa State University
16. James Madison University
17. Lamar University
18. Lawrence University
19. Long Island University-C.W. Post
20. University of Minnesota-Duluth
21. Mt. Hood Community College
22. University of North Carolina-Greensboro
23. University of North Carolina-Pembroke
24. University of Nebraska-Omaha
25. New Jersey Institute of Technology
26. Northeastern University
27. University of Oregon
28. University of Pennsylvania
29. University of Pittsburgh-Greensburg
30. Presbyterian College
31. Ripon College
32. Slippery Rock University
33. Southeast Missouri State University
34. University of Southern Indiana

35. SUNY at Buffalo
36. SUNY College at Courtland
37. Susquehanna University
38. Tarleton State University
39. Tarrant County Junior College-South
40. University of Tennessee-Martin
41. Tufts University
42. Valparaiso University
43. Weber State University
44. Webster University
45. West Virginia State College
46. West Virginia Institute of Technology
47. Western Kentucky University
48. Western Michigan University
50. Whitman College

Appendix D

Example Phrases coded under the Planning Stage

1. Purpose of the Show
 - None
2. Review of Proposals
 - Reviews requests for gallery exhibits from possible individual exhibitors
 - Carefully reviews submissions and approves the exhibition
 - Exhibitions will be selected twice a year
 - Recommended artist or shows will be researched and presented to the committee for approval
 - Review applications
 - Requests will be voted on
 - Requests will be considered on a case-by-case basis
 - Proposals are accepted on an ongoing basis throughout the academic year
3. Work Meets Standard Criteria Structure
 - Applies standards consistently
 - Criteria for exhibiting is similar to what one might encounter in the real world
4. Sales
 - Review work for purchase
 - No exhibit pieces may be sold on the premises
 - Prices may be discretely displayed with guest log
 - Artwork may be offered for sale, but personnel may not handle sales
 - Receives 40 percent commission on sales made during an exhibit
 - Although sales are not stressed, works can be listed for sale
 - Will charge a 20 percent commission on all sales
 - No commission on sales is required
5. Use of Sound Judgement
 - Committee members will make judgements for the purchase of artwork in the best interests of the building, regardless of personal tastes and preferences

Appendix E

Example Phrases coded under Broadening the Experience of the Audience

1. Diversity in Types of Show
 - One and two person exhibits, traveling shows, regional group shows, exhibits relevant to the art curriculum
 - Bring diverse exhibitions
 - National and international cultures, artists, and art forms
 - Past exhibitions include alumni art invitationals, juried student art competitions, student and faculty show, and traveling and curated exhibitions
 - A variety of artists' work is exhibited in order to present and promote the wide range of style, technique, and thought that exists among people
2. Collaboration with Departments within the University
 - Arranges lecture and discussions in conjunction with exhibitions
3. Art with Education
 - To serve as cultural component of student life and as an educational part of the art program
 - Provides exhibitions which supplement the curriculum of the art area and serve as a teaching resource
 - Educate and expose students
 - Educational process will assist in developing an appreciation and understanding
 - Exhibition spaces will further provide educational experiences beyond the classroom
 - Educational and enriching exhibitions
 - Part of the educational mission
4. Constitutional Rights
 - The display at the top of the stairs is part of the Uncensored Celebration in the state
 - Censorship will not be condoned
 - Student gallery used to promote free speech and artistic expression
5. Target Audience
 - Promotes the Arts in the university community
 - Community suitability
 - Provides our students and the community at large with exhibits that demonstrate qualities of fine art
 - For many students and visitors including alumni, parents, community, and people from international countries
 - Serves over 30 artists and 11,000 students a year
 - Innovative visitor interactive/outreach programs and extended public relations
 - Students, faculty, and staff
 - Wide and varied population
 - 60,000 people

- Serving the University community
- 6. Surrounding Community
 - Both students and the public
 - Enhancing experience for patrons, visitors, students, and the community at large
 - Offers visitors and the community excellent examples
 - Community awareness and participation
 - People of the region

Appendix F

Example Phrase coded under the Work

1. Media
 - Will represent a variety of media including sculptures, ceramics, paintings, drawings, photography, prints and multimedia works
 - Works in a variety of media are shown including painting, sculpture, graphics, ceramics, fiberwork, and new genre
2. Quality and Craftsmanship
 - Reputable source of quality
 - Art should be well crafted
 - Make sure work is well presented
 - Professional quality artworks
 - Reserve the right to refuse any artwork which is too fragile, improperly prepared for exhibit, or overvalued
3. Truthful Representation
 - Slides should honestly represent the artists work
 - If art work looks markedly different from the submitted reproductions, the committee reserves the right to refuse the exhibit or the specific art work
4. Content
 - Contents of the exhibit
 - Content sensitivity
 - The content and physical characteristics of the art displayed
 - Reserves the right to deny any exhibit that is considered inappropriate for show in a multi-purpose, community building
 - Awareness of both current and ongoing issues and creative process
5. Discrimination
 - Potentially controversial areas such as race, religion, gender, sexual orientation, ethnicity, etc. will be taken into consideration
 - Objects on display may be defined as offensive for a number of reasons, including , but not limited to, sexually explicit content, nudity, political, or religious content
6. Display/Gallery Location
 - Located in the lobby
 - The lounge is the only room in the union where items may be attached to the walls
 - Other rooms may be reserved for exhibits, but all items must be displayed on tables, easels, etc.
 - The lounges are available for exhibitions
 - Appropriate location and methods of display will be determined by the art committee before being submitted to the board
 - Exhibition space consists of three walls
 - Exhibit must be able to be moved if needed

Appendix G

Comprehensive Gallery Policy

Fine Art (Name of Institution) Gallery

Gallery Profile

The Fine Art Gallery is located on the first floor of the (name of building) University Center and is a function of the Office of Student Life. Funding, operations, and administration of the gallery are coordinated by this office.

The Fine Art Gallery occupies an important place within the University, not only aesthetically, but geographically. **Located in the lobby of the University Center (The Work, F)**, it serves as a threshold for the student center's activities. This facility is open daily to **both students and public (Broadening the Experience of the Audience, E & F)**, free of charge. Artist receptions, also open and without charge, are arranged for most exhibitions.

The Fine Art Gallery is open throughout the year and includes among its offerings **one and two person exhibits, traveling shows, regional group shows, exhibits relevant to the art curriculum at (name of university), faculty and staff exhibits, as well as an annual student showing (Broadening the Experience of the Audience, A)**.

Gallery Purpose

The purpose of the Fine Art Gallery is to **serve as a cultural component of student life and as an educational part of the Art Program at the University (Broadening the Experience of the Audience, C)**. It also **promotes the Arts in the University community and stimulates a greater appreciation of those arts in the (name of city) community (Broadening the Experience of the Audience, E & F)**. To preserve these relationships, the Fine Art Gallery:

- 1) **Provides exhibitions which supplement the curriculum of the art area and serve as a teaching resource (Broadening the Experience of the Audience, C)**.
- 2) **Schedules an annual juried student show as well as faculty and staff exhibitions (Broadening the Experience of the Audience, A)**.

- 3) Acts as an exhibiting facility for the work of (name of city), regional, and visiting artists.
- 4) **Arranges lectures and discussions in conjunction with exhibitions and the arts** (Broadening the Experience of the Audience, B & C).
- 5) **Helps to create an identity for the University by enhancing its experience for patrons, visitors, students, and the community at large** (Broadening the Experience of the Audience, E & F).
- 6) **Provides historically and culturally important art exhibitions** (Broadening the Experience of the Audience, A).
- 7) Showcases University art collections.
- 8) **Provides our student and the community at large with exhibits that demonstrate “qualities of fine art”** (Broadening the Experience of the Audience, E & F).

Exhibition Procedures

The gallery is intended to be a **reputable source of quality** (The Work, B), contemporary and historical fine art exhibitions. To this end, exhibitions which demonstrate the **“qualities of fine art”** (The Work, B) are **selected by the Fine Art Gallery Advisory Board. This body carefully reviews submissions and approves the exhibition** (The Planning Stage, B) of all works held in the gallery. Once selected and installed, no work is removed from the gallery.

The Fine Art Gallery Advisory Board is composed of the Events/Arts Coordinator, the Art Area Coordinator, one to three student representatives appointed by the two coordinators, and a representative from the local art community. The Advisory Board retains complete control over the gallery's schedule. It will, though, entertain recommendations for exhibits from interested faculty, staff, or students. An annual call for entries will be sent out regionally.

The work of artists who seek to exhibit in the Fine Art Gallery should meet these criteria:

- 1) **Art should be well crafted, framed and wired or otherwise be prepared for exhibit** (The Work, B).

- 2) Artists who have previously exhibited in the gallery should present new work.
- 3) **Submitted slides should honestly represent the artists work** (The Work, C).
- 4) Work of an uncompromising nature will be give preference over more commercial enterprises.
- 5) Art must be exhibited as a completed work.

Focused Gallery Policy

1. Consideration will be taken in the choice of art hung in the mezzanine display case and in the first case visible at the top of the staircase.
2. Signs will be posted at the top of the staircase, at the first pillar at the gallery entrance (for people coming from the lobby elevator) and at the north entrance. These signs will be posted in such a way that parties coming into the area will see the signage before the artwork.
3. The signs shall read [in the case of the annual (name) Uncensored Exhibit]:
“The art display at the top of the stairs is part of the (name) Uncensored Celebration in the State of (name of state) (Broadening the Experience of the Audience, D). If anyone is sensitive to or might be offended or **confused by graphic portrayals of sexual themes or controversial subjects depicted may want to choose an alternative route** (The Work, D). There are alternative restrooms downstairs. Thank you for your understanding, if you have any questions or comments please call the Cultural Forum at (phone number) or come see us in Suite 2 here in the (name of building).”

Once the above considerations have been taken, the Cultural Forum Visual Arts Coordinator shall be empowered to make programming decisions based on the State of (name of state) Arts Commission policy statement which has been posted in the (name of building) Gallery.

Laurel R. Logue

Laurel R. Logue received her Bachelor of Fine Arts in Metals and Jewelry from the Savannah College of Art and Design in May 1997. In May 1999, Logue received her Master of Arts in Education with concentration in Higher Education and Student Affairs (Education Leadership and Policy Studies) from Virginia Polytechnic Institute and State University. One piece of Logue's jewelry was selected for display in the 1996 Savannah College of Art and Design catalog. She also exhibited a small series of work titled "My Pockets" in the 1997 Savannah College of Art and Design Senior Show. For approximately five years, Logue has worked with student orientation programs. For two years during her Master's education, Logue worked with international student programs. In addition, she has acquired experience working with student entertainment, gallery programs, art therapy and disabled student programs.