The Development and Use of a Film on Public Art in the City of Kalamazoo, Michigan, for the Purpose of Building Community

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THE DEVELOPMENT AND USE OF A FILM ON PUBLIC ART
IN THE CITY OF KALAMAZOO, MICHIGAN, FOR THE
PURPOSE OF BUILDING COMMUNITY

by

Sesta V. Peekstok

A Dissertation
Submitted to the
Faculty of The Graduate College
in partial fulfillment of the
requirements for the
Degree of Doctor of Education
Department of Educational Leadership

Western Michigan University
Kalamazoo, Michigan
August 1980

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THE DEVELOPMENT AND USE OF A FILM ON PUBLIC ART IN THE CITY OF KALAMAZOO, MICHIGAN, FOR THE PURPOSE OF BUILDING COMMUNITY

Sesta V. Peekstok, Ed.D.
Western Michigan University, 1980

The goals of this study were: (a) to produce and test the impact of a film on public art in Kalamazoo, Michigan, and (b) to demonstrate through development and use of a film on public art how public art can contribute to the building of community.

A survey of public art in the United States suggests that people's commitment to their community can be influenced by their relationship with the public art in the community. In 1965 Congress created the National Foundation on the Arts and Humanities. Stimulated by that support over the past 15 years, works of art, funded by public and private sources, appeared on streets, in parks, and in buildings all over the country. Several federal agencies now include money for public art in their budgets. This funding recognizes that artists are a national resource, and that public art enriches individuals and communities by improving the quality of life.

For a city of its size, Kalamazoo, Michigan, has a tradition of unusual support for the arts. Within such an environment the arts have flourished, becoming an integral part of community life. Public art in the downtown area is symbolic of that support. The goals of this study were to produce a film to document and to celebrate this unique aspect of community life and to demonstrate the use of public art in building community.
The film "Art Is All Around Us" was produced to foster curiosity, to generate discussion, and to stimulate and enhance community through increased awareness and appreciation for the art resources in the community. Its intended audience is the general public. Paintings and sculptures in the film are on the interior and exterior of buildings, on the streets, and in Bronson Park. Architecture is represented by examples of design styles spanning the city's history. The film documents 16 sculptures, 11 paintings, and four buildings. The 22 minute, 16mm color, sound film gives viewers the rare opportunity to see and hear artists describe their work, to perceive it as the artists intended.

Gerald Nadler's model for the Process of Development was used to create a framework for developing the film. The key elements of Nadler's model are included in a sequence of events which documents the film's development process, including research, fund raising, project development, production, and distribution.

An evaluation procedure, administered to selected audiences who viewed "Art Is All Around Us," measured how effectively the film fulfilled its function. Evaluation results revealed a high level of understanding of the film's key components and indicated that the film appears to have a positive impact on individuals and the community.

The writer found the Nadler model to be helpful as a guide to researching and documenting the various aspects of community and to the development of the film regarding the use of public art in building community. Further, the writer recommends the documenting of public art via film as one means of developing awareness of and appreciation for community art resources.
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To my family and friends for their loyalty and love. To Bob and Lee, Sesta, John, and Jeannine whose constant encouragement helped me to stretch and grow as wife/mother/student.

Sesta V. Peekstok

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CHAPTER I

THE CONTRIBUTION OF PUBLIC ART
TO BUILDING COMMUNITY

In writing about the sociological concepts of community, Poplin (1979) discusses Robert Nisbet's belief that "one of the fundamental themes of the 20th century is a 'quest for community'" (pp. 6-7). Nisbet compares the alienation of mass society in the 20th century to: "communities small in scale but solid in structure that . . . respond, at the grass roots, to fundamental human desires: living together, working together, experiencing together, being together" (p. 7).

A few years ago, the Office of City Planning in Kalamazoo, Michigan, conducted a community survey to obtain information on what issues, persons, or physical factors were important to the people living in the city. One of the four questions asked was: "What do you like most about Kalamazoo?" The answer given by more people than any other was: "the cultural activities and opportunities" (Office of City Planning, 1973, p. 6).

Kalamazoo celebrated this vital aspect of community life with a month-long festival of the arts in 1978. The festival grew out of an environment rich in art resources, talent, and enthusiasm that has been nourished by a tradition of encouragement and support of the arts.

The following discussion of the recent nation-wide involvement in public art suggests that people's understanding, appreciation, and
commitment to their community can be influenced by bringing them into a meaningful relationship with the public art of the community.

The Nation-Wide Impact of Public Art

In 1967 Grand Rapids, Michigan, became the center of national attention as the first city in the United States to take advantage of the National Endowment for the Arts's matching funds grant program for public art. Sculptor Alexander Calder was commissioned to create a giant stabile for the new city plaza. Today the Calder sculpture is credited as the catalyst in the revitalization of the downtown Grand Rapids area. President Gerald Ford said, "At the time I didn't know what a Calder was . . . but I can assure the members of Congress that Calder in the center of a city in an urban development area has really helped to regenerate a city" (Dean, 1977, p. 100).

The Calder stabile has become the logo on the official city letterhead, on publications, street signs, and city trucks. "The success of the Calder," according to O'Doherty (1974), "is due to the fact that different groups within the city found that it fulfilled their necessities" (p. 45).

The Grand Rapids Calder became a symbol of the public art movement that has mushroomed all over the country since Congress created the National Foundation on the Arts and Humanities in 1965. Encouraged by this federal support and funded by a variety of public and private sources, art works have been appearing inside buildings, on streets, and in parks. Wall murals, which began in ghetto neighborhoods in some of the nation's largest cities, were recognized as
projects worthy of public funds. Comprehensive Employment and Training Act (CETA) jobs were filled by 8,000 to 10,000 artists or arts administrators in 1978. More than $75 million was spent on public arts projects nation-wide. The United States Conference of Mayors endorsed the projects. "Mayors who control CETA funds are beginning to discover that paying otherwise unemployed artists can enrich community life" (Kenrick, 1978, p. 16).

In San Francisco 11% of the city's CETA funds are used for hiring artists (Barnes, 1975, p. 20).

Community Programs in the Arts and Sciences (COMPAS), the St. Paul-Ramsey, Minnesota, Arts and Science Council, began a CETA arts program in 1976 by hiring six artists and one coordinator. In 1977, 73 positions were filled. The visual artists have produced 55 murals and two sculptures in cooperation with neighborhood groups. One of the CETA-funded projects is an Artists-in-Residence program. As they evaluated their experiences five of the artists who were assigned to one neighborhood reported:

A community artist-in-residence is a new idea. Our one goal was to help make art an ordinary part of people's lives. To do that, we presented art in places where people already were—in class, at a meeting, on a public wall, in a playground, on the street. We also got to know our residents. In the process of talking and making art together, they got to know us as both artists and individuals. And we gained a sense of community rarely possible for artists outside an academic setting. (Marks, 1978, p. 18)

"Intersection," the unique COMPAS program, funded by the Mott Foundation, seeks to weave artists and community life together again by hiring artists to work on neighborhood issues. As part of the
The National Foundation on the Arts and Humanities Act was passed by Congress in 1965. According to Scott (1970),

"The enactment of the legislation was the first recognition by senators and representatives that the arts merit support because they express the deeper human values, have enormous potential for improving the quality of life, and rightfully belong to all who can respond creatively or appreciatively." (p. 376)

From its inception the National Endowment for the Arts (NEA) actively promoted public art through a variety of programs. The Grand Rapids, Michigan, Calder stabile was the first work of art to be commissioned under "Works of Art in Public Places." By 1976, over 200 works of art were commissioned and purchased with NEA aid in 37 states for such settings as airports, plazas, highways, and building walls.

An NEA matching grants program, "City Spirit," has been established. Its goal is to: "weave the arts into the fabric of the everyday life of a city, neighborhood, town, region or state." The program has one firm guideline: "projects must reflect the involvement and participation of many segments of the community now and for the future" ("Endowment Establishes 'City Spirit' Grants," 1975, p. 15)
"The largest single patron of public art has been the General Services Administration (GSA), the world's largest builder and landlord, and the government agency that oversees the design and construction of all federal buildings in this country" (Lewis, 1976, p. 37).

In 1962 GSA instituted a policy of purchasing art works with one-half of one percent of the cost of each new building. The policy was suspended in 1966 and reinstated in 1972. The amount of money spent for works of art went from $311 thousand in 1974 to $2 million in 1975. One of the pieces, a kinetic sculpture by George Rickey, was commissioned for Honolulu, Hawaii. (A Rickey sculpture, donated by a local citizen, is part of downtown Kalamazoo, Michigan.)

An American Council for Arts in Education conference showcased "living art" in Los Angeles. Murphy (1975) reported that: "the conference purpose was to show the relationship between community survival and community arts" (p. 30). One of the "recurrent themes and issues that emerged . . . was the vitality and critical human importance of community arts" (p. 31).

One of the most dramatic examples of public art in Los Angeles is the wall mural project that spread through once drab, litter-strewn, Mexican-American housing developments. The project began with one young man and his "kids" in a youth corps program who decided to paint a mural on a graffiti-covered wall. As that first mural progressed, pride in accomplishment grew and colors glowed from the walls. There was much support from the neighborhood; young children carried paint buckets, and older people helped move scaffolding. There was no vandalism. The project resulted in a huge paint-up,
clean-up campaign. The interest spread to other housing developments as the residents felt the need for enriching their environment. The Los Angeles Housing Authority donated $2,800 to encourage the concept to spread. "The Estrada Court murals emphasize the vital importance art can play in the lives of people of all ages" (Mueller, 1975, p. 15). Another Los Angeles mural project, sponsored by the City Department of Recreation and Parks, replaced graffiti on recreation buildings. "Youth corps workers . . . spend many hours in trust sessions--some are members of warring gangs--before painting begins" (Bloom, 1973, p. 26).

Los Angeles is just one example of a city that has been improved by street art, a type of public art that has spread across the country since it first attracted public notice in Chicago in 1967.

"Of all the art forms today," according to Sommer (1975), "street painting has the greatest potential to become a true public art." "There is," he says, "a street art explosion in America today of unprecedented proportions."

Street art is a complex social phenomenon that includes many ingredients--painting done in the presence of an audience, the rhythm of crowds, interaction with local gangs, the hostility of drunks, the watchfulness of policy, zoning regulations and sign ordinances, and protection and maintenance of disinterested third parties. (pp. 32A-33)

"Overflow Parking" was the name given to a mural that was painted on the back of the Flint, Michigan, Journal building. Pride in the mural the Journal had sponsored was expressed in the following editorial:

It is making the most of those things in a city that are unique to it--and in doing that lies the salvation of our cities.

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A city is, of course, a great many things like buildings and streets and sewers and lights and factories and stores—but it is nothing if it is not people. And it is not much unless it is reasonably happy people.

Cities have all the problems of other places and a whole bag of their own. But if cities have more problems, they also have more opportunities. Making the least of those problems and the most of those opportunities is what it is all about as far as we can see. (July 27, 1978)

A discussion of public art would not be complete without the inclusion of architecture. The town of Columbus, Indiana, was featured in a Time magazine article (1977) as a dramatic example of the impact that architecture has had on the life of a community.

A few years ago, the residential neighborhoods and business district were decaying, and people were leaving to find work elsewhere. In an effort to attract talented young executives to Columbus a business leader announced that his family-owned business would pay architectural fees for any public structure designed by a distinguished architect. "Today, Columbus is a city transformed. It has become a bustling, vital community, a showcase of contemporary architecture—and the envy of urban developers everywhere." "The poor of Columbus," stated a school principal, "differ from those of other cities. There is a sense of civic pride no matter what the economic circumstances."

Along with new buildings old buildings are being restored. The article goes on to state:

The great majority of Columbus residents wholeheartedly endorse the experiment in architectural excellence. They have been rewarded not only by the dramatic change in their cityscape, but by a new atmosphere of optimism and excitement that has enabled Columbus to attract new business, brought cultural enrichment and, most significantly, kept many of its once restless young people home on the prairie. ("Showplace on the Prairie," 1977, p. 69)

In 1972 HUD sponsored the National Community Art Competition; its purpose: "to bring artists of emerging and established significance to the attention of local community leaders and development sponsors." Artists were invited to: "enter all types of work of art suitable for public spaces which have the potential to complete overall design concepts and solve functional problems, while reflecting the identity and uplifting the spirit of the community" ("National Community Arts Program").

The foregoing discussion included just a sampling of many examples of public art that has been encouraged and supported by local, state, and federal agencies, by foundations, individuals, and businesses. The evidence suggests that public art becomes a focal point of community pride, community improvement, and individual enrichment. Lewis (1977) cites, for example, the GSA's Art in Architecture program: "It has served as a catalyst for private efforts, has generated civic pride, and has beautified communities wherever it exists" (p. 40).
Building Community Through Public Art
in Kalamazoo, Michigan

In his book, *Kalamazoo and How It Grew*, Dunbar (1960) wrote: "In the whole world there is only one Kalamazoo. The name is unique and distinctive" (p. 13). Kalamazoo's name is not its only unusual quality. Dunbar identified the cultural activities and opportunities prized by Kalamazoo citizens when they were surveyed more than a decade later, when he wrote:

> Kalamazoo has been the educational and cultural center of western Michigan for more than a century. Until recent years, educational and cultural assets were not regarded as important by industries seeking new locations. But today, industrial leaders take a hard look at a city's schools, colleges, theaters, musical life, and artistic interests. And quite apart from the worth of these cultural advantages from a business point of view is the fact that the American people, becoming more mature, are developing a steadily growing appreciation of cultural values. Kalamazoo has a head start in organizations and institutions which foster and promote education and culture. (p. 222)

Many works of art are in or near the downtown Kalamazoo area. Sculptures are in the Art Center, in the park, in the public library, on the mall, on a nearby campus, and in a hospital. Kalamazoo's Calder mobile has been part of the community since it was purchased by the Art Center in 1969. A fountain sculpture considered by historians to be one of the finest architectural sculptures in the country, has been in the midst of the city's downtown park since 1939. The sculptor, Alfonso Iannelli, was a nationally known artist and designer. The money for the design was raised by local women to encourage the city to replace the cement structure that had enclosed the fountain since it was installed in 1927. The fountain, itself, the
first in the nation to be totally automatic, was built by a city
engineer with money donated by a local citizen. The Iannelli sculp-
ture was paid for out of city funds. Wall murals and other paintings
are inside and outside of public buildings.

All of these works of art were commissioned or were paid for by
local individuals, groups, or organizations. All but one of them is
unique and was designed for its location. Many were created by paint-
ers and sculptors who lived in the Kalamazoo area.

A variety of architectural designs in the downtown area display
changing styles that span most of the community's history. In 1973
Kalamazoo established the South Street Historic District. The area,
according to architectural historian Peter Schmitt (1979), is dis-
tinctive because: "In a two block distance there is architectural
history spanning 75 years . . . six separate and distinct building
styles representing the tastes of popular American culture from the
1840's into the early part of the twentieth century."

These paintings, sculptures, and buildings are visual statements
that tell a story about a community, its attitudes, its beliefs, its
values, its history, and its future. Without drawing attention to
itself, without benefit of government grants or legislation, Kalamazoo
developed a tradition of cultural enrichment that has become part of
community life, nourishing its residents, creating an environment
that responds, in Nisbet's words, "to fundamental human desires"
(Poplin, 1979, p. 7).

Residents born in Kalamazoo accept this aspect of their commu-
nity as a natural heritage. Those who come from other places
recognize its uniqueness more readily.

The documentation of a community's public art resources, if communicated effectively, is more than a recital of facts and figures. It is community education, a process of shared learning experiences. In discussing the place of art in community education Ruth and Maurice Seay (1974) wrote:

The arts are being seen again as a way of fulfilling the potential of individuals and of distinguishing our civilization. The arts are being seriously considered for a place in the center ring of the American way of life. The arts can be most effective in our way of life when they are coordinated in a comprehensive community education program. (p. 285)

Community develops as people learn and experience together in a creative environment. Learning together about the public art in the community can be a creative experience. The creative act, as explained by Bronowski (1965), is not the monopoly of the person who creates a work of art.

The poem or the discovery exists in two moments of vision: the moment of appreciation as much as that of creation; for the appreciator must see the movement, wake to the echo which was started in the creation of the work. . . . When a simile takes us aback and persuades us together, when we find a juxtaposition in a picture both odd and intriguing, when a theory is at once fresh and convincing, we do not merely nod over someone else's work. We re-enact the creative act, and we ourselves make the discovery again. (p. 19)

The story of public art in Kalamazoo can be told through the medium of film. Artists who created the paintings, sculptures, and architecture may describe their work. Individuals involved in the cultural and historical life of the community would discuss other works of art. Static symbols, in this way, would take on life and
Such a film, shared with the citizens of Kalamazoo, could supply a creative environment through which people might learn and experience together.
A film may be a catalyst to stimulate and enhance community through increased awareness and appreciation of the art resources in the community. Documenting public art through the medium of film can be used to inform citizens about their community, its traditions, and the heritage that makes it unique.

Combinations of events, situations, conditions, and people make a community unique. In Kalamazoo the arts have flourished in an environment created by the organizations and institutions, as Dunbar (1960) said, that fostered and promoted education and culture, and those individuals who taught, created, and gave encouragement and support.

The public art in the heart of the city is a legacy of that cultural heritage. This legacy visually enriches the environment. Learning about the works of art, the people who created them, and how they came to be, can stimulate and enhance a sense of community.

The film is intended to increase appreciation for the historic development of the arts in Kalamazoo, and to acquaint the viewers with artists and historians who live in the community. It is hoped that citizens' curiosity will be piqued and they will want to see and experience the works of art for themselves.
Many of the artists live in the Kalamazoo area. The film will give viewers the rare opportunity to see and hear these artists describe their work. The paintings, sculptures, and architecture will take on dimension and life as viewers are allowed to perceive as the artists intended.

The downtown area was chosen as a framework for the film's content because it is the common ground of the community.

Paintings and sculptures included in the film are on the outside and inside of public buildings, on the streets, and in Bronson Park. Architecture is represented by a sampling of design styles that depict popular taste at various times in the city's history.

In the selection process two criteria formed a basis for judgment: (a) With one exception, the painters and sculptors whose work is included in the film are or were professional artists; and (b) all of the paintings and sculptures were commissioned or paid for by a local individual, organization, or institution. The authenticity and excellence of the buildings were verified by two architectural historians.

Development of the Film

According to Nadler (1972):

The development process as opposed to the research process is the most appropriate strategy when we have an operational difficulty, a need to do something, and the means, the tools, and procedures for doing that thing are lacking or are inefficient at that point in time. (p. 4)

Dr. Gerald Nadler was, in 1972, a professor of industrial engineering at the University of Wisconsin, Madison. His theories on the
development process grew out of research at Washington University in the early 1960's. The research was conducted in order to discover what strategies good designers, good architects, and others used to create solutions. It was known that they had been taught the research method. It was found, however, that they used different methods in creating solutions.

The primary concern of the development process, Nadler says, is to define its function. In addition to the function, he suggests that the following additional elements be determined in the development process, in order to create a framework for information: inputs, sequence, environment, physical catalysts, human agents, and information catalysts. Nadler defines these elements as follows:

**Function:** Mission, aim, purpose, primary concern, intention (not how or how well).

**Inputs:** Physical items, information, and/or human beings on which processing is done to arrive at the outputs.

**Outputs:** Physical items, information, human beings, and/or services which result from the processing of the inputs.

**Sequence:** Process, transformation, conversion, or order of steps which changes inputs into outputs.

**Environment:** Physical, locations, and attitudinal factors (sociopsychological) within which all the other system elements operate; the real-life atmosphere within which the system exists or operates.

**Physical catalyst:** Physical resources in the steps of the sequence that aid in converting the inputs into outputs, **without**
becoming part of the outputs.

**Human agents**: Human resources in the steps of the sequence that aid in converting the inputs into outputs *without* becoming part of the outputs.

**Information catalysts**: Information resources in the steps of the sequence that aid in converting inputs into outputs *without* being converted in form or becoming part of the outputs.

The Development Process of the Film

**Function.** The film's function was to be a catalyst to foster curiosity, generate discussion, and to stimulate and enhance a sense of community through increased awareness of and appreciation for the art resources in the community.

**Inputs.** The inputs were 15 persons who are seen or heard in the film (including seven artists whose work is featured), 13 additional artists, 16 sculptures, 11 paintings, four buildings (see Appendix A for listing of people and works of art), and information accumulated through research and education.

Information used in this project came through life-long interest, involvement, and formal training in art, history, communications, and education. Sources of this information are covered under **Information Catalysts**, page 22.

**Outputs.** The output is a 22-minute, 16mm color film that will help people in the Kalamazoo area to have an increased understanding of and appreciation for their community. It is hoped that a sense of community will be enhanced and stimulated when people feel part of

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the traditions and heritage that make their community unique. People who live in other communities may wish to use the film as a model for documenting their community's art resources.

Sequence. The sequence of ideas, research, program development, the writing of grant proposals, the film production, and its distribution is the process toward fulfilling the function.

The genesis of this project was a communication course research paper written when the writer was an undergraduate student majoring in the fine arts. In preparation for the paper, "Visual Art and Communication," a series of interviews was taped with several Western Michigan University art instructors, some of whom had been commissioned to create paintings or sculptures for downtown Kalamazoo. Out of this project grew the idea for a slide program which was produced as an independent study project to fulfill part of the writer's graduate work requirements in communication arts and sciences.

Material from the interviews was used, as well as historical and other background information that was gleaned from a variety of sources (see Information Catalysts, page 22). As the bits and pieces of information came together the writer became fascinated with aspects of her community that she had not known before. She discovered that each sculpture, painting, or example of architecture could tell a story about the community.

The slide program, sponsored by the Art Department of the Kalamazoo Public Schools, in cooperation with the Kalamazoo Institute of Arts, was presented over a period of 1 year to students from third grade through college in the Kalamazoo area, and to civic groups.
Presenting the program to people of many ages and backgrounds convinced the writer that people respond enthusiastically to this method of learning about their community. Teachers took their classes on walking tours of downtown Kalamazoo, students, in turn, took their parents and friends on the same tour, people introduced out-of-town guests to the community in this way. These experiences led to the idea for a film in which artists and historians could tell the story of public art in Kalamazoo in their own way.

The idea for a film was presented to Western Michigan University's Division of Instructional Communications. The Division's Motion Picture Services agreed to contribute one-half of the projected cost in personnel services and equipment, if money could be raised to cover the additional costs.

Raising the money for the film production was one of the major components of the development process. During the 2-1/2 years of preparing grant proposals the writer was either a student or instructor at Western Michigan University, therefore grants were submitted to national, state, and local foundations through the Office of Research Services, where University-sponsored grant proposals are processed. Money was needed to cover film processing; some personnel expenses, supplies and materials (including a walking tour brochure); travel to film artists who do not live in the Kalamazoo area, and to check on film processing at the laboratory; transportation to filming sites; stipends to persons who would appear in the film, and for film evaluators; music rights; and telephone and postage. The total amount of money to be raised was $23,134. In order to bolster the writer's
credibility, letters of endorsement were solicited from persons well known in the arts and historical life of the community. These letters were attached to the grant proposals.

During the fund raising period, in preparation for a film, the University's Television Services unit produced, with the writer, a video tape that approximated in length and content the material that would be covered. The production took 6 months of part-time work. Writing, interviewing, planning the content and format, making logistical arrangements, and editing were valuable experiences for the writer in preparing for the production of a film. The video tape was also used as a vehicle for raising money.

Money was sought from a variety of sources. After 2 years of famine the Michigan Council for the Arts contributed $5,350, contingent upon the raising of the additional funds required for the project. Two years and three months after fund raising began the Kalama-zoo Foundation awarded $17,784; the coffers were full--production began.

Working part time, the first phase, the photography, took 1 year. The writer, who was the project director and producer, was responsible for arranging for pre-filming at each location, for pre-filming planning with persons who are in the film, and for conducting the interviews. In addition to filming interviews, each location was filmed separately in order to obtain sufficient footage and to photograph each exterior sculpture at all seasons of the year.

Working part time, the second phase of production, the intital picture and sound editing, lasted 6 months. The post production or

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final editing, including writing and recording the narration, sound mixing, music, and graphic art, took another 5 months. The technical work of photography, sound recording and mixing, lighting, graphic art, and editing were handled by Western Michigan University personnel.

It was necessary for the writer to work closely with the technical personnel throughout the editing process. Only a fraction of several thousand feet of film and audio tape was eventually used, and that portion had to reflect the producer’s intent and philosophy.

The film, titled "Art Is All Around Us," is made up of almost 30 segments, including 12 interviews. Each interview lasted from 10 to 25 minutes. Because of time constraints in the finished film each person is seen or heard from 1/2 minute to not more than 2 minutes. Therefore, only a fraction of each filming session could be used, and that segment had to condense, succinctly, the words and pictures, as well as be aesthetically pleasing. In addition, and of primary importance, interpreting for the intended audience was a foremost concern.

Before the final editing began, in order to assist the writer in determining the success of the film’s intended function, its technical excellence, and to make sure it was appropriate for a general audience, critiques were elicited from 11 persons who were not connected, in any way, with its production. Included were three professional filmmakers, three persons knowledgeable in the content subject matter, one communications expert, two laypersons, and two public school teachers. (See Appendix B for the critique form.) Because of
some confusion over locations and sequence the decision was made to add a graphic art map, using Bronson Park as an orientation point, that serves as a bridge to highlight various segments.

Because it was the writer's intention to share the film with as many people as possible, a print was donated to the Kalamazoo Public Schools and to the Kalamazoo Public Library. Funds for this purpose were included in the Kalamazoo Foundation grant. Under the terms of the grant from the Michigan Council for the Arts, a print was provided to that agency. The film will also be shown on television. In addition, prints of the film will be available on a commercial basis. Information may be obtained from Western Michigan University's Division of Instructional Communication.

Environment. The environment includes the physical boundaries chosen for the film's content, and the sociopsychological factors.

The sculptures, paintings, and examples of architecture featured in the film are all in Kalamazoo, Michigan's, downtown area, except for two sculptures and a mural on nearby campuses. The sculptures are next to Western Michigan University's Miller Auditorium, which is used extensively by the public. The mural, in Welles Hall at Kalamazoo College, was included because it depicts life in Kalamazoo and was created by a painter who later became one of America's best known artists.

In the film, Bronson Park is used as the focal point, with the location of each work of art shown in relationship to the park. Bronson Park is at the center of the city; is central to the history of the community; and is the area most familiar to the citizens of
Physical catalysts. Physical catalysts include equipment necessary to produce the video tape and film, and the money to pay for the productions. The film was produced through the facilities of Western Michigan University. The sources of funds were covered under Sequence.

Human agents. The human agents are the core of this development process. They are the common element, the vital links who aided, abetted, encouraged, supported, advised, stimulated, taught, influenced, and sympathized. At every stage of the process there were people who gave of themselves; some in small ways, others contributed greatly; each in his own way at the right time.

People who aided in the research; Kalamazoo School System personnel; Kalamazoo Institute of Arts personnel; the persons who wrote letters of endorsement; the personnel of the Michigan Council for the Arts, and the Kalamazoo Foundation; the people who are taxed and who donate money to those foundations; the video tape producer, the film's photographers, light and sound technicians, editors, and staff of the Division of Instructional Communications; Western Michigan University personnel who administer grants and their office staffs; the people in the buildings where the filming took place; and those who encouraged, supported, and assisted in the grant writing process. Not to be overlooked are family and friends who spent hours listening to the latest developments, serving as sounding boards and providing valuable feedback.

Information catalysts. Information catalysts are the research sources, technical knowledge and expertise of a variety of people who...
were part of the development process. The writer was fortunate, as a college student of art, history, communication arts and sciences, and education to have at her disposal the resources of a fine university. The staffs of the University Archives and Waldo Library's reference department were especially helpful.

Experience and formal training as a painter, sculptor, and in art history were assets in understanding, interviewing, and interpreting artist's methods, materials, and ideas. Education in these fields aided in the selection process. Knowledge of communication skills was used in the interviews, in writing grant proposals, and the video tape and film scripts, and in the editing process to insure that the language and style are appropriate for the film's intended audience, the general public.

A community's public art is documented in some way, often in several ways. Discovering where the documents are is a fascinating, if sometimes frustrating, quest. Historical societies, libraries, archives, museums, newspaper articles, and local government records will usually reveal part of the needed information, but other sources may fill in information not always deposited in those places. A statue, known as "The Hiker," that has been in Kalamazoo's Bronson Park since Memorial Day, 1924, will serve as an example.

Newspapers on microfilm at Western Michigan University's Waldo Library, and clippings in the Kalamazoo Public Library's Michigan history collection established information on the statue's dedication, sponsors, and other data. A Kalamazoo Gazette (February 2, 1940) article announced the death of the sculptor of "The Hiker," Allen
George Newman. A plaque affixed to the statue's base revealed that it was erected by the citizens of Kalamazoo County and City, under the auspices of the United Spanish American War Veterans. Taft's (1930) *The History of American Sculpture* (p. 570) gave more biographical information on the sculptor.

Normally that would have been the extent of the research had not the writer, out of curiosity, decided to find the sculptor's signature. Failing to find it on the statue she found, instead, another name on the heel of one of the boots. That name was Theo A. R. Kitson. On the heel of the other boot she saw the name Gorham Founders, the company that had cast the statue into bronze more than 50 years before. Biographical information (Collins, 1973; Fielding, 1965; Smith, 1967; Taft, 1924) revealed that Theo Alice Ruggles Kitson, like Newman, was a sculptor of Spanish American War memorials. With that information another quest was begun. Why had credit been given to the wrong sculptor?

After several months of fruitless search the writer, during a chance conversation with the Kalamazoo Public Museum director, discovered that the Spanish American War veterans' papers were stored in the museum basement. They had not been catalogued, were in several cartons, and the writer could, if she wished, be given access to them. Several more weeks passed as she pored over documents and papers of all kinds until, at last, she unraveled the mystery through following the business that had transpired as the veterans worked to raise the money for their statue. Minutes of those meetings, recorded painstakingly by one elderly gentleman after another, finally revealed the
entire story. In the meantime a reference librarian found that the Gorham Company was still in business, although under a different name due to a merger. A letter requesting information about the statue was sent to the company and the response verified that Theo A. R. Kitson was indeed the sculptor, and gave several details about the statue. The bits and pieces of the puzzle fell into place; the case of mistaken identity was solved. Minutes of meetings of the Kalamazoo County Board of Supervisors and the City Council answered puzzling questions about the sponsorship of the statue.

Public and private historical collections, photographs, maps, dedication programs and booklets, books on art history, city and county histories and almanacs, clipping files, tax rolls, and other government documents were some of the sources of research. An excellent reference source for someone who is pursuing local architecture history is Schmitt and Korab's (1976) Kalamazoo: Nineteenth-Century Homes in a Midwestern Village. "The Bibliographic Essay" (pp. 229-232) lists the kinds of records found in private and public collections, as well as documents retained by government agencies.

Developing the research and finding ways to communicate it to the community were the next steps in the development process. The writer's adventures, in this phase of the process, are found in Sequence.
CHAPTER III

EVALUATION

In exploring the differences between the research process (converting unknowns to knowns) and the development process (creating the tools we need), Nadler (1972) asserts that different criteria are needed to measure the results, or the achievement, of the function. Whereas the research process is evaluated on criteria of internal and external validity, objectivity, and contribution to general knowledge, in the development process "there are," he says, "two sets of criteria that need to be applied: (1) measures of the effectiveness of the function, and (2) criteria related to the people, their attitudes, and the setting" (p. 23).

The second criterion is defined by Nadler as: "the involvement of people who . . . work with the system after it has been developed" (p. 25). The involvement of people who worked with the film "Art Is All Around Us" can be measured only after sufficient time has elapsed to provide information on how the film is used. For the purpose of this dissertation an evaluation procedure was designed to fulfill the first criterion.

In order to measure how effectively the film fulfilled its function a two-part evaluation procedure was developed. A questionnaire was designed to assess the degree of comprehension of the film's key components and concepts. Small group discussions were also planned to encourage reactions to the film.
Questionnaire

The questionnaire covered the film's key components and concepts. Fourteen questions were developed from information in the transcript of the film. (See Appendix C for the questionnaire.)

The film's key components and concepts were identified as:

1. Kalamazoo supports the arts to an unusual extent for a city of its size.

2. Public art is found in many places.

3. The basic forms of public art are painting, sculpture, and architecture.

4. Artists' ideas for works of art come from many sources.

5. Many of the artists lived in Kalamazoo.

6. Paintings are found on the interior and exterior of buildings.

7. Some sculptures represent various individuals and groups of people.

8. Sculptures are constructed from several kinds of materials.

9. Most of the works of art were designed for Kalamazoo.

10. The buildings are examples of architectural styles spanning the city's history.

Open-ended questions were developed from the key components, leaving spaces in each for single or multiple answers. The open-ended questions gave respondents opportunity to express their understanding of the concepts. The participants were given 10 minutes to fill out the questionnaire.
Selected Audiences

For evaluation purposes the following audiences represented people from the general public, students, and educators.

Audience 1: 11 public school media specialists.

Audience 2: 25 persons from the general public, including 6 teachers and 10 residents of a senior citizens' home.

Audience 3: 16 junior high school students.

Questionnaire Results

The small size of the audiences used to evaluate the film prevented establishing norms, or using statistical analysis for the questionnaire results. Not being able to use norms or statistical tests, the writer established the following standards for evaluating the comprehension levels of the audiences who viewed the film. The standards follow:

<table>
<thead>
<tr>
<th>Percentage of Correct Responses</th>
<th>Levels of Comprehension</th>
</tr>
</thead>
<tbody>
<tr>
<td>100-90</td>
<td>excellent</td>
</tr>
<tr>
<td>89-80</td>
<td>very good</td>
</tr>
<tr>
<td>79-70</td>
<td>good</td>
</tr>
<tr>
<td>69-60</td>
<td>adequate</td>
</tr>
<tr>
<td>59 and below</td>
<td>inadequate</td>
</tr>
</tbody>
</table>

Each question on the questionnaire had a possible score of one to four correct responses. The possible number of correct responses was 27. Table 1 gives the mean score and the average percentage of correct responses for each audience. The mean score was obtained by
dividing the total number of correct responses by the number of participants in each audience. The percentage was obtained by dividing the number of correct responses by the number of possible correct responses.

Table 1
Mean Scores and Average Percentages of Correct Responses Among Groups of Questionnaire Respondents

<table>
<thead>
<tr>
<th>Scores</th>
<th>Media Specialists</th>
<th>General Public</th>
<th>Jr. High Students</th>
<th>All Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean Score</td>
<td>23.4</td>
<td>20.6</td>
<td>17.7</td>
<td>20.3</td>
</tr>
<tr>
<td>Average Percentage of Correct Responses</td>
<td>87</td>
<td>76</td>
<td>66</td>
<td>75</td>
</tr>
<tr>
<td>Range of Scores</td>
<td>15-27</td>
<td>9-27</td>
<td>5-25</td>
<td></td>
</tr>
<tr>
<td>Number of Participants</td>
<td>11</td>
<td>25</td>
<td>16</td>
<td>52</td>
</tr>
</tbody>
</table>

Note. Maximum score = 27.

Data summarized in Table 1 indicate that the average percentage of correct responses for all participants was "good" (75%). The media specialists, with a range of scores from 15 to 27, averaged a "very good" comprehension level of 87%. The general public audience, with a range of scores from 9 to 27, averaged a "good" knowledge level of 76%; and the junior high students, with a range of scores from 5 to 25, averaged an "adequate" level of understanding (66%).

Table 2 gives the percentage of correct responses to the film's key components by each group of respondents. The percentage was
<table>
<thead>
<tr>
<th>Key Components</th>
<th>Audience</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Media Specialists</td>
</tr>
<tr>
<td>Community support</td>
<td>P/C^a 22 A/C 22 P 100</td>
</tr>
<tr>
<td>Art in many locations</td>
<td>P/C 44 A/C 44 P 100</td>
</tr>
<tr>
<td>Basic forms of art</td>
<td>P/C 33 A/C 30 P 91</td>
</tr>
<tr>
<td>Artists' ideas</td>
<td>P/C 44 A/C 35 P  80</td>
</tr>
<tr>
<td>Local artists</td>
<td>P/C 11 A/C 11 P 100</td>
</tr>
<tr>
<td>Locations of paintings</td>
<td>P/C 22 A/C 19 P  86</td>
</tr>
<tr>
<td>Some sculptures represent people</td>
<td>P/C 33 A/C 25 P  76</td>
</tr>
<tr>
<td>Sculpture materials</td>
<td>P/C 44 A/C 38 P  86</td>
</tr>
<tr>
<td>Art designed for Kalamazoo</td>
<td>P/C 22 A/C 21 P  95</td>
</tr>
<tr>
<td>Architectural styles</td>
<td>P/C 22 A/C 17 P  77</td>
</tr>
<tr>
<td>Percent of correct responses</td>
<td>P/C 88 A/C 77 P  76</td>
</tr>
<tr>
<td>Number of participants</td>
<td>11 25 16 52</td>
</tr>
</tbody>
</table>

^aP/C = possible correct responses; A/C = actual correct responses; P = percentage
obtained by the following procedure:

\[
\frac{c}{a \times b} = d
\]

Example: Component number 2 has 4 possible correct responses. Multiply 4 by the number of participants in the junior high group (16). Divide the number of actual correct responses (53) by 64. The percentage of correct responses is 83%.

The correct responses for the key components by all participants in Table 2 ranged from 59% to 96%. The average percentage of correct responses by all participant groups was 76%. Using the criteria established to evaluate the questionnaire results, the correct responses for all components on the questionnaire were within the "good" range (70% to 79%). The audience ranking highest (88%) on the questionnaire was the media specialists. The general public audience, made up of people from a variety of backgrounds, ages, and education, ranked lower (77%). The junior high school students ranked lowest on correct responses (66%).

The data reported in Table 2 indicate the three audiences demonstrated an "excellent" understanding (92% to 96%) of three components:

1. Community support of public art.
2. Public art is found in many places.
3. Many of the artists lived in Kalamazoo.
The media specialists responded correctly 100% on all three components. The general public audience had correct responses of 95% and 96%, and the junior high group's correct responses ranged from 83% to 94%.

The three groups demonstrated "good" understanding (72% to 76%) of four components:

1. Basic forms of public art.
2. Some sculptures represent various people.
3. Sculptures are made from several kinds of materials.
4. Most of the works of art were designed for Kalamazoo.

The media specialists had a correct response range of 76% to 95%; the general public audience, 68% to 76%; and the junior high group, 63% to 73%.

There was "adequate" understanding (66% to 69%) by the three groups of the "architectural styles" and the "locations of paintings" components. The media specialists had correct responses of 77% and 86%; the general public audience had 72% on both components; and the junior high group had correct responses of 44% and 59%.

The concept of "sources of artists' ideas" had the lowest levels of comprehension (59%). The media specialists' level of understanding was 80%; the general public audience, 63%; and the junior high group, 39%.

Group Discussions

The questionnaire was designed to test the level of knowledge of the film's key concepts. Another form of evaluation, a discussion
procedure that lasted 15 minutes, was developed to determine how people reacted to the film by eliciting their opinions. The general public audience participated in this part of the evaluation, but not the media specialists or students.

The audience was divided into groups of five, including a group elected leader and a recorder who compiled responses to the following questions:

1. What effect did the film have on you?
2. What impact do you think the film may have on the community?
3. What are some possible uses for the film?

The following opinions are representative of those obtained from the discussion groups:

What effect did the film have on you?
- Restful, pleasant, enjoyable.
- Packed with information.
- Proud to be a citizen of Kalamazoo.
- Realization of, and amazement at, art in City Hall.
- Gives a chance to see Kalamazoo art.
- We find art in unexpected places.
- Increased awareness of the amount and variety of types of art in Kalamazoo.
- Appreciation of effort involved in creating the works of art.
- Saw things we didn't know were there.
- Educational.
- Saw historical art forms.
The responses to the first question fell into the following categories: Enjoyable; informative and educational; citizen pride; increased awareness of the variety of, and the locations of, public art; appreciation of effort in creating works of art; and seeing things they didn't know were there.

What impact do you think the film may have on the community?
- Will instill pride.
- Good for public relations.
- Will increase interest to personally view public art.
- Will raise awareness of funding.
- Will create interest in Kalamazoo.
- Will increase interest and awareness of Kalamazoo art.
- Will encourage people to create more art.
- Increased awareness of how fortunate Kalamazoo is to have so many outstanding artists.
- Will make people want to know more about art.
- Will increase community bond.

More groups listed "instilling pride" than any other response regarding possible impact on the community. Other viewpoints involved increased interest and awareness of Kalamazoo, its art, and its artists; interest in viewing the works of art; and stimulating learning about and creating art.

What are some possible uses for the film?
- Education in schools.
- Community education.
- Chamber of Commerce.
- Orientations to colleges and the community.
- Art classes.
- Churches.
- Senior citizens (the availability of art in a small traveling area).
- To inform "outsiders" about Kalamazoo.
- Television.
- College courses.
- Art Center.
- Business public relations.
- Museum and library.
- As a fund raiser.
- Civic organizations.
- Continual showing at the convention center.

Suggested uses for the film included education in schools, the community, and the colleges; orientation to the colleges and the community; and public relations for business and the community. Its use by organizations, as a fund raiser, and television were also proposed.

Opinions of the film by the general public audience appeared to be favorable. The group discussions indicated that the film is likely to have a positive impact on individuals and the community.
CHAPTER IV

SUMMARY AND CONCLUSIONS

Kalamazoo, Michigan, has a tradition of supporting the arts to an unusual extent for a city of its size. Within this environment the arts have flourished, becoming an integral part of community life. Public art in the downtown area is symbolic of that support. The goals of this study were: (a) to produce a film to document and celebrate this unique aspect of community life; (b) to test the impact on the community of a film on public art; and (c) to demonstrate through development and use of a film on public art how public art can contribute to the building of community.

A survey of public art in the United States suggests that people's commitment to their community can be influenced by their relationship with the public art in the community. In 1965 Congress created the National Foundation on the Arts and Humanities. Stimulated by that support over the past 15 years, works of art, funded by public and private sources, appeared on streets, in parks, and in buildings all over the country. Several federal agencies now include money for public art in their budgets. This funding recognizes that artists are a national resource, and that public art enriches individuals and communities by enhancing the quality of life. The evidence suggests that public art becomes a focal point of community pride and community improvement.
Without benefit of federal funding Kalamazoo has a wealth of public art in the downtown area, some by internationally known painters and sculptors, most of it by local artists.

The film, "Art Is All Around Us," was intended to foster curiosity, to generate discussion, and to stimulate and enhance community through increased awareness and appreciation for the art resources in the community. Its intended audience was the general public. Paintings and sculptures in the film are on the interior and exterior of buildings, on the streets, and in Bronson Park. Architecture is represented by examples of design styles spanning the city's history. The film documents 16 sculptures, 11 paintings, and four buildings. The 22 minute, 16mm color film gives viewers the rare opportunity to see and hear artists describe their work, to perceive it as the artists intended.

"Art Is All Around Us," the writer stresses, is not an art film. It is a film about a community, using art to give recognition to a unique aspect of community life. It would be worthless, the writer believes, to produce an art film and expect it to be used by the general public. The quality that takes "Art Is All Around Us" out of the elite "art" category is the human element. The two primary reasons why the writer chose to produce a film on public art in Kalamazoo were (a) the abundance and variety of works of art in the downtown area (the "common" ground of the community), and (b) most of them were created by artists who lived in the community and could appear in the film. The human element also existed in the older works of art. Even if the artists were no longer living, each
sculpture, painting, or building has a story to tell about Kalamazoo; who created it, and how, why, and when it came to be in the community.

Elements from Gerald Nadler's (1972) model for the Process of Development were used to create a framework for developing the film. The elements are function, inputs, outputs, sequence, environment, physical catalysts, human agents, and information catalysts. These elements are included in a sequence of events which documents the film's development process, including research, fund raising, project development, production, and distribution. The writer recommends the portion of the Nadler model used for this study. It would be advisable, she suggests, for anyone contemplating using the model to examine it in its entirety.

An evaluation procedure, administered to three selected audiences who viewed "Art Is All Around Us," measured how effectively the film fulfills its function. The audiences included public school media specialists, junior high school students, and the general public. The general public audience was made up of people from a variety of backgrounds, ages, and education. A questionnaire assessed knowledge of the film's key components. The general public audience also participated in small group discussions which encouraged reactions to the film.

Using criteria established to assess the comprehension level of the film's key components, the combined audiences had a correct response score of 76%, demonstrating a good level of understanding, taking into consideration the wide span of ages (13 to 85 years), education, and experience. The questionnaire results revealed a
pattern in which the media specialists consistently scored higher than the general public audience, which, in turn, scored higher than the junior high students. The media specialists had a correct response score of 88%; the general public audience, 77%; and the junior high students, 66%.

Good to excellent comprehension levels were demonstrated on seven of the 10 key components. The three groups scored "excellent" (92% to 96%) in knowledge of three components: (a) Kalamazoo supports the arts to an unusual extent; (b) public art is found in many places; and (c) many of the artists lived in Kalamazoo. There was a "good" level of comprehension (72% to 76%) of four components; an "adequate" level of understanding (66% to 69%) of two components; and one component had a low score (59%). This more abstract concept regarding the sources of artists' ideas had a range of 80% (media specialists) to 39% (junior high students).

Opinions elicited from the group discussions appeared to be favorable. Responses to the three discussion questions implied that the film is likely to have a positive impact on individuals and the community. The responses to the first question, "What effect did the film have on you?" indicated that viewers enjoyed it; found it informative and educational; that they felt proud as citizens; had an increased awareness of the variety of, and locations of, public art; were appreciative of the effort in creating works of art; and saw things they didn't know were there.

Responses to the second question, "What impact do you think the film may have on the community?" were also positive. More groups
listed "instilling pride" than any other opinion. Other viewpoints involved increased interest and awareness of Kalamazoo, its art, and its artists; interest in viewing the works of art; and stimulating learning about and creating art.

The third discussion question asked for ideas on possible uses for the film. The film was successful in eliciting the following suggested uses: education in schools, the community, and in the colleges; orientation to the colleges and the community; public relations for business and the community; and its use as a fund raiser, and on television.

In summary, findings related to the evaluations strongly suggest that the film will have a positive impact on the community. The goal of testing the impact of a film on public art, however, has been only partially achieved. Evidence should be sought, after sufficient time has elapsed to provide information on how the film is used, to evaluate the film's impact on the community.

It seems appropriate for the writer to share some advice with others who may be tempted to embark on a similar development process. The writer suggests that members of the community be included in the research process. It is helpful, she discovered, to talk to people about what you are doing. They will tell you of others who should be contacted. The researcher can seek assistance from museum, archives, and library personnel. Elderly citizens should not be overlooked as a fund of information. They sometimes enjoy reminiscing, are pleased to be asked, and may be able to furnish eyewitness accounts of past events. Two newspaper articles featuring the public art research
brought letters and telephone calls from people with interesting bits and pieces of information. Some of them had letters, diaries, old newspaper accounts, and memorabilia from which useful facts were gathered. One should keep alert for the little-known, often-buried, details that make a community unique. These methods not only assist the research, but also begin the process of involving the community.

Ruth and Maurice Seay (1974) emphasized the importance of incorporating the arts into a comprehensive community education program. The writer recommends that some means be found to incorporate the arts into community education. The production of a film, using a community's public art, is one way of achieving that goal, however, other methods may be explored and implemented, depending on conditions and resources within a community.

The writer's experiences and observations in coordinating community-wide arts activities have led her to believe that involvement in the arts with a person-to-person community emphasis brings people together in a spirit of celebration. Socioeconomic barriers break down as people from all walks of life and backgrounds discover in each other new facets of respect, appreciation, and understanding. A sense of community is stimulated as people share and enjoy together. She found that, in Kalamazoo, local government, business, educational and religious institutions, unions, and other civic organizations welcomed the opportunity to cooperate in promoting community arts involvement. A variety of public and private grants are available to finance community arts programs.
The procedure used in this study is one way of combining the arts and community education. Community educators, however, should be aware that there are limitations inherent in the production of such a film that should be taken into consideration. Based upon the writer's experiences in producing a film on public art to enhance the building of community, the following observations are posited:

1. Producing a film of high quality consumes enormous amounts of time and money. The writer found other forms of audio visual media, such as slide programs and video tape, effective, and much less expensive, in documenting public art. She chose the medium of film because it has the potential for reaching more people.

2. Producing a film requires sophisticated equipment and highly proficient technicians in photography, sound, lighting, editing, and writing. Only a film of high quality, the writer believes, will be used sufficiently to make an impact on a community. The writer was able to make such a film because it was produced through the facilities of a university film department, with fine equipment and experienced personnel. Even the most highly qualified, well-intentioned, persons are sometimes unable to complete the entire film process. The illness of the only photographer who had been involved with "Art Is All Around Us," at a crucial point in its production, would have led to disastrous results had it not been for the backup system of the university's film department. Even then, precious time, energy, and money were lost.

3. If public art is not a significant part of community life, a film based on public art may not be appropriate. The writer urges
that caution be exercised in attempting to duplicate this study. "The development process," according to Nadler (1972), "produces systems with specific sets of environmental constraints that raises questions about its applicability in different settings" (p. 19). He further states: "The purposes served by the development process is the creation of tools and procedures needed to do work in a specific environment" (p. 25).

4. A film on public art should be attempted, the writer believes, only if the producer has expertise in the visual arts and in film communications, and has the sensitivity and ability to interpret for the general public throughout the development process.

5. The writer recommends, despite the above limitations, the development of a film, or other forms of audio visual media, to document a community's art resources and to contribute to the building of community.

6. Experiences in showing the film and in using the same subject matter with other audio visual media, led the writer to believe that viewers respond enthusiastically to learning about their community in this way. Many people told the writer that, even though they are not knowledgeable about art, they enjoyed learning about the familiar works of art, and the people who created them. Most of them expressed surprise that so much of the public art was created by local artists. Teachers took their students on walking tours to view the public art; students, in turn, took parents and friends on tours; visitors were introduced to the city in this way. The writer's speculation has led her to conclude that citizens in Kalamazoo feel a
7. The writer believes that community develops as people learn and experience together in a creative environment. The present study demonstrated the use of film to bring people together to learn about Kalamazoo's public art, so that they might appreciate, and enjoy a unique aspect of their community. Evaluation results indicate that a film on public art in the community can be a positive influence for enhancing community. In responding to questions about the film's effect on individuals and its impact on the community, viewers stated that it instills pride and stimulates interest in the community.

8. A definition for community is that it exists where things are held in common. It is the writer's belief, based on her experiences in community art education, that citizens feel a common "ownership" of public art, that public art is held in common by all the people in a community, that learning more about it promotes common identity, hence, a sense of community.

9. It seems reasonable to assume, based upon the amount of interest generated in the few weeks since "Art 'Is All Around Us" was finished, that it has potential for becoming a valuable tool for arousing curiosity, stimulating discussion about the community's public art resources, and thus developing community.

Public art is a significant facet of life in Kalamazoo. This environment, the writer believes, was responsible for the encouragement, enthusiasm, and goodwill she encountered throughout the development process of "Art Is All Around Us." The writer hopes that the
film will benefit in many ways the community that made it possible.
Appendix A

Listing of People and Works of Art in the Film "Art Is All Around Us"

Artists Who Appear in the Film

Sculptors:
- Kirk Newman
- Carole Harrison
- Dwayne Lowder
- George Rickey

Painters:
- Alfonso Iannelli
- John Metheany
- Mike Mitch

Architect:
- Dale Lavercomb

Others Who Appear in the Film
- Helen Sheridan
- Walter Waring
- Bertha Stauffenberg
- Sesta Peekstok
- Peter Schmitt
- John Houdek
- Amy Marshall

Narrator
- Garrard Macleod

Works of Art by:
- Alexander Calder
- Norman Carver, Jr.
- Gerald Dumlao
- Philip Evergood
- Carole Harrison
- Alfonso Iannelli
- Jerold Jaquard
- Theo A. R. Kitson
- Dale Lavercomb
- Dwayne Lowder
- James Maxwell
- Jan Metheany
- John Metheany
- Mike Mitch
- Kirk Newman
- George Rickey
- Colleen Rocket
- James Stark
- Otto Stauffenberg
- Lona Walsh

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Appendix B

Film Check List

General

1. The subject matter is:

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2. The information presented is:

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3. The pace is:

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4. The length of the film is:

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<td>too short</td>
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5. The film meets its objective, which is to foster curiosity, generate discussion and stimulate a sense of community through increased awareness and appreciation of the art resources in the community.

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Please include any comments on the back of this page.
Technical

Yes No

( ) ( ) 1. The cinematography is creative for the subject matter.
( ) ( ) 2. The narration is flat and uninteresting.
( ) ( ) 3. The audio transitions from narration to on-camera voices are smooth.
( ) ( ) 4. The editing develops continuity.
( ) ( ) 5. Sudden switches in screen direction lead to disorientation.
( ) ( ) 6. There are too many unnecessary and non-functional visuals.
( ) ( ) 7. Too many dissolves slows the tempo and cuts the rhythm of the film.
( ) ( ) 8. The visual transitions are smooth.

Comments:
Appendix C

Questionnaire

Please answer the following questions to the best of your ability using information you gained from the film "Art Is All Around Us."

"ART IS ALL AROUND US"

1. In the film "Art Is All Around Us" the city of Kalamazoo is said to be special because of its ____________________________.

2. For its size Kalamazoo has _______________________ public art than other comparable cities.

3. In Kalamazoo public art is found in many places, such as ____________________________, ____________________________, ____________________________.

4. "Art Is All Around Us" includes three basic forms of public art. They are ____________________________, ____________________________, and ____________________________.

5. Ideas that artists use in creating works of art come from many places, including ____________________________, ____________________________, ____________________________.

6. In the film, many of the artists who created public art live and work in ____________________________.

7. Paintings that are a form of public art in Kalamazoo are found ____________________________ and ____________________________.

8. One of the paintings, a mural at Kalamazoo College, tells about ____________________________ in Kalamazoo.

9. Some sculptures in Kalamazoo represent various people, including ____________________________ and ____________________________.

10. In Kalamazoo we have sculptures constructed from different materials, such as ____________________________, ____________________________, ____________________________.
11. In Bronson Park there is an unusual fountain sculpture that represents __________________________.

12. The sculpture that was placed in Bronson Park during the Bicentennial celebration is unique to Kalamazoo because ____________________________________________.

13. In the film, the ________________________________ is (name or description of building) interesting because ____________________________________________.

14. Kalamazoo's South Street Historic District is important because ____________________________________________.

15. My favorite work of public art in Kalamazoo is __________________________ because ____________________________________________.
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