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The Responsive Roles of Campus Art Museums/ Galleries in Urban Public Universities: a Case Study of Organizational Ddaptation

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**THE RESPONSIVE ROLES OF CAMPUS ART MUSEUMS/GALLERIES IN
URBAN PUBLIC UNIVERSITIES:
A CASE STUDY OF ORGANIZATIONAL ADAPTATION TO
CHANGING EXTERNAL ENVIRONMENT
BY
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**Submitted in partial fulfillment of the
requirements of the degree of Doctor of Philosophy
Seton Hall University
2013**

SETON HALL UNIVERSITY
COLLEGE OF EDUCATION AND HUMAN SERVICES
OFFICE OF GRADUATE STUDIES

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ABSTRACT

THE RESPONSIVE ROLES OF CAMPUS ART MUSEUMS/GALLERIES IN
URBAN PUBLIC UNIVERSITIES:
A CASE STUDY ON ORGANIZATIONAL ADAPTATION TO
CHANGING EXTERNAL ENVIRONMENT

This study examines how a campus art museum within an urban public university responds and adapts to competitive external environments by utilizing Kim S. Cameron's theory of organizational adaptation as a conceptual framework.

Lehman College Art Gallery (LCAG) in New York City was chosen for this specific case study based on institutional type, geographical distribution, organizational mission, and community engagement. In this study, Cameron's adaptation approaches of population ecology, life cycles, strategic choice, and symbolic action were developed into four major subsidiary questions to raise the issues and guide this case study. The relevant methods utilized in this study are interview questionnaires, documents and archive reviews, web materials, and data analysis. Conclusions and recommendations are made summarizing the importance of the adaptation of campus art museums/galleries.

The purpose of this study is to determine whether or not changes in external resources impact the survival of campus art museums/galleries in urban public universities. It is hoped that the outcome of this study encourages research that helps us better understand the field of campus art museums/galleries and eventually improve their future evaluation, innovation, and reform, especially with regard to future adaptation.

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Chapter I

Introduction

Statement of Problem

It is well accepted that campus art museums/galleries are meaningful and valuable cultural resources for their host institutions and the communities that support them. The relevance of these museums/galleries to higher education has been undoubtedly assured by their increasing number, from an estimated 100¹ institutions before 1900 to 825² institutions in 2012. These campus art facilities traditionally evolved from teaching and research functions and from established academic departments and their faculty members.

The growth of campus museums/galleries is highly correlated with the development of higher education. Figure 1 shows the growth of the campus art museums/galleries since the 18th century. Most research indicated that Yale's Trumbull Art Gallery established in 1831 was the nation's first campus art gallery, even though Danilov (2011) pointed out that William and Mary College possessed the nation's first collection in 1732 (p. 30).

During the 19th century, 78% (76 out of 97) of campus museums/galleries created after the Civil War (1861–1865) benefited from both philanthropic contributions and new concepts of increasing public higher education institutions with practical courses and equal education for the general public on the basis of the 1862 and 1890 Morrill Land-Grant Acts (Gruber, 1997. pp. 204, 211).

¹ Manual count from *The Official Museum Directory*, 2007 (37th ed.). American Association of Museums. (2006). New Providence, NJ: National Register Publishing.

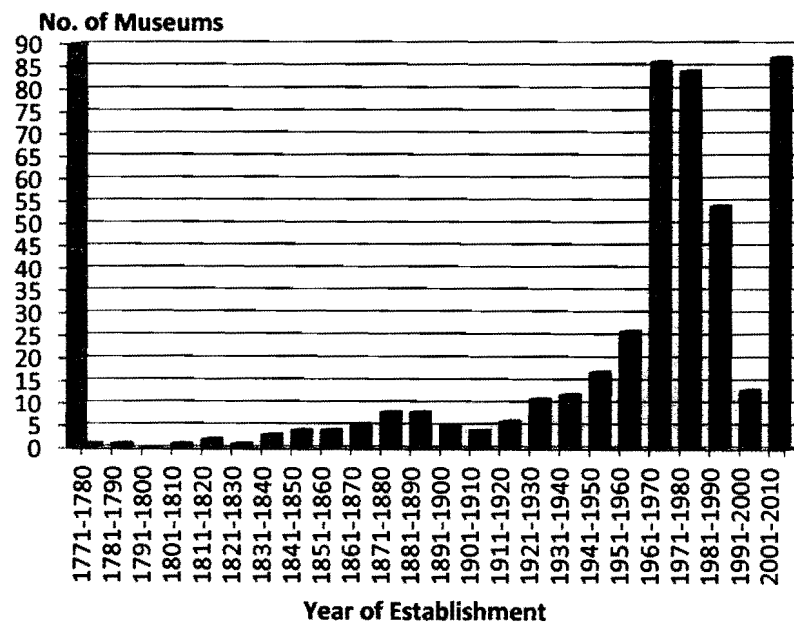
² See Table 1 on p. 13.

In the 20th century, approximately two thirds of these facilities were established after World War II, a rapid expansion that coincided with the growth of higher education institutions and the development of academic art programs (Danilov, 2011). As seen from Figure 1, the growth models a parabolic curve, where peak growth during the period from 1960 to 1980 coincides in part with the G.I. Bill of Rights, which brought higher education to a whole new generation. The intent was to promote more of an interest in cultural pursuits through the development of relevant art courses and cultural activities (Freeland, 1991). A great number of non-collecting art galleries were founded during this time as well, whose functions were not only for internal use but for serving the public. Another significant factor was the creation and expansion of important government funding for the arts, which began in 1965 with the establishment of national arts funding and the creation of the Endowments for the Arts and Humanities. A steep drop in this growth since 1990 was due to financial instability, which reflected some of the changes in the world of higher education resulting from diminishing government funding.

Beginning from the 21st century, the major impact for nationwide museums proved to be the ongoing financial stress as government support and philanthropic contributions declined. During this period, despite some campus art facilities being closed due to fiscal pressures, some new facilities continued to see rising attendance throughout the United States. The numbers of new establishment from 2000 to 2012 were around 90 (Danilov, 2011). This emergence of campus art-related facilities has reconfirmed the consensus between donors and higher education institutions that these facilities possess significant functions of culture and education for the public.

Research (Coleman, 1942; Danilov, 1996, 2011; McGraw, 1996; Spencer, 1971; Stern, 1995) has indicated that the nature of campus art museums has often proved problematic for their management. These museums serving as academic cultural symbols are often created by chance donations from wealthy benefactors or alumni; to sustain continual operation and maintenance, they not only depend heavily on their host institutions to meet the users' needs, but also depend on the widespread support necessary for survival and growth. The shortage of academic supports (adequate space, staff, budget, funding) has caused historic internal controversies with problems of development and management since inception.

Figure 1. Number of campus art museums/galleries established.



- (1) The Official Museum Directory, 2007. American Association of Museum.
- (2) Numbers of universities with art Museums/galleries: Art on Campus: The College Art Association's Official Guide to American College and University Art Museums and Exhibition Galleries, 2000
- (3) Numbers of universities with art Museums/galleries: Danilov, V. J. (2011). America's college museums: Handbook & directory (2nd ed.). Amenia, NY: Grey House.

Since the 1960s, the expectation of serving new patrons and maximizing the influences of the primary functions of teaching and research has caused increasing imbalance between the university's resources and the museum's needs. After 1975, governmental funding for higher education has continually decreased; the impact of reduced economic growth caused the public sector to rely more on tuition revenue, while the private sector became more dependent upon endowment income (Prisco, Hurley, Carton, & Richardson, 2002). The amount of enrollment and endowment directly affects the quantity and quality of campus activities; the relationship between campus art museums/galleries and their host universities is more stressful than ever before.

In recent decades, in response to the demands of market orientation from the changing external environments, all campus art museums have met contemporary challenges similar to those of their parent institutions that have resulted in extraordinary transformations (Association of Art Museum Directors, AAMD, 2001). Attention was directed toward the ways in which leadership of campus art museums/galleries raise awareness in light of individual institutional differences and the strategies by which they confront and identify the external challenges and necessities for permanent survival (Managing University Museums, OECD, 2001).

The geographic location and institutional type and mission of higher education institutions are other keys examined to determine the managing direction of campus museums/galleries. Most campus museums/galleries located within public universities can either focus on the fundamental functions of teaching and research under the big protective umbrellas of their host universities, or perform the same civic duties as their parent institutions to provide art-related programs and exhibitions for local academic

communities. Thus, museums in rural areas may experience less pressure from their external environments than those in urban areas because they may be the only local museum present and can avoid competing with others for funding resources (Stern, 1995).

What about the urban public campus art museum? New York City is an exciting city with numerous world-class art museums and galleries that are already an extension of the classroom for all colleges in the area. If the campus art museum has identified itself as having a mission of civic engagement based on access and support in the diverse urban context, would it be a burden or an opportunity to overact its primary function, and even identify itself as an independent unit in order to compete with the outside private sectors and large museums? Jack Morrison (1973), in his *The Rise of the Arts on the American Campus*, argued that senseless duplication of campus art facilities is foolish in New York City; how and why do these art facilities still exist?

As mentioned above, contradictions between campus art museums and their parent institutions have existed. Most urban public campus art museums like to provide more for their stakeholders, but lack of support from the academic community and the general public is always problematic; they have been encouraged but also pressured to adapt to new demands in the environment. Therefore, self-examination of organization-environment relationships and rethinking the necessity of adaptations has been encouraged by leaders of campus museums/galleries. How these leaders of museums in urban public universities overcome existing internal problems to prosper in external environments despite accelerating levels of complexity and turbulence for survival has been the primary motivation behind developing this thesis.

Purpose of the Study

This study examined adaptation issues between an urban public university art museum and its external environment by using Cameron's expanded definition of adaptation to determine whether or not a change in external resources impacts the survival of campus art museums/galleries in urban public universities. It is hoped that the outcome of this study encourages research that helps us better understand the field of campus art museums/galleries and eventually helps us to improve their future evaluation, innovation, reform, or even more adaptation.

Significance of Study

Lehman College Art Gallery (LCAG) within CUNY was selected not because of its civic duty to the largest public higher education system in the United States, but because of its incentive to identify itself as an independent campus art museum. LCAG opts to raise its own funding in the most competitive art environment of New York City, forgoing governance under its parent institution where it can receive a stable annual budget to focus on internal use only.

The current investigation used Cameron's (1991) aforementioned insight as the basis for examination of related issues from LCAG's historic background to current management, as well as how its leaders diagnose existing internal problems and apply strategies designed to adapt to the external environment. In addition, Cameron's theory of organizational adaptation guides analysis and exploration of the external impacts upon LCAG. Significant questions such as how LCAG identifies itself and how to determine the means of its support are investigated. How has it developed and prospered? And

how does it relate to the cultural community in New York City at large? The findings of this study may provide insight to campus art museums/galleries of urban public universities in terms of future evaluation, innovation, reform, and even more adaptation.

Research Question

How has Lehman College Art Gallery (an independent campus art museum hosted at a NYC public university) responded and adapted to the external environment under the framework of Kim S. Cameron's theory of adaptation from 1986 to 2012?

Subsidiary Questions

1. How has LCAG's changing resources impacted major activities from 1986 to 2012?
2. How has LCAG represented its life cycle from 1986 to 2012?
3. How does the leader of LCAG choose strategies for adaptation, as expressed through the changes of major programs from 1986 to 2012?
4. How has LCAG's leader integrated symbols throughout the gallery's programs from 1986 to 2012?

Definition of Terms

1. Campus art museums/galleries: the official name is college and university art museums and galleries, which appears on the formal documents of the College Art Association (CAA), the American Association of Museums (AAM), and the Association of College and University Museums and Galleries. They are facilities with exhibition

spaces hosted by the institution of higher education and are supported through university operating budgets, whose fundamental function is teaching and research.

2. Organizational adaptation: modifications and alterations in the organization or its components in order to adjust to changes in the external environment and to restore equilibrium to an imbalanced condition between the organization and its environment (Cameron, 1991).

3. Population ecology: a perspective in which the focus is on organizational diversity and adaptation within a community or population of an organization (Daft, 1998. p. 668).

4. Life cycles: a perspective on organizational growth and change that suggests organizations are born, grow older, and eventually die (Daft, 1998. p. 666).

5. Strategic choice: the selection of strategies for managers that can modify the environment and determine the success and failure of adaptation (Gumport & Sporn, 1999. p. 123).

6. Symbolic action: managers use their abilities to manipulate symbols and social definitions (Cameron, 1991. p. 289).

7. Community engagement: the collaboration between institutions of higher education and their larger communities (local regional/state, national, global) for the mutually beneficial exchange of knowledge and resources in a context of partnership and reciprocity. The purpose of community engagement is the partnership of college and university knowledge and resources with those of the public and private sectors to enrich scholarship, research, and creative activities; enhance curriculum, teaching and learning; prepare educated, engaged

citizens; strengthen democratic value and civic responsibilities; address critical societal issues; and contribute to the public good (2010 Community Engagement Elective Classification, Carnegie Foundation).

Limitations of Study

This case study has been limited to the urban public campus art museums/galleries; a selected case is carefully examined and evaluated through relevant data collected from web materials, institutional archives, interview questionnaires, and related references. The conclusions drawn from this study may not be applicable to other nationwide campus art museums, especially those located in rural areas.

Chapter II

Literature Review

This literature review is divided into three major parts. Part I presents a progression of the evolutionary changes of campus art museums/galleries in the United States. Part II focuses on the historical influences to campus art museums/galleries in the City of New York and elucidates the essentiality of how various institutions represent themselves and define their key purposes of management in their mission statements. Part III discusses the relevant literature and the framework of organizational adaptation in higher education.

Part I

The Evolutionary Changes of Campus Art Museums/Galleries in the United States

Historical overview and regional distribution. The classical origins of the museum had their service function and intellectual significance primarily defined as centers of learning or places of contemplation. The fundamental purpose of museums was to collect, conserve, and interpret artifacts. In America, teaching and research were the primary functions of campus art museums and galleries ever since the nation's first campus art gallery was established in 1831, Yale's Trumbull Art Gallery. In its earliest incarnations, the teaching role of the campus art museum might have been considered vague, but its educational role was always emphasized as a priority (as opposed to the European concept where priority was placed on the collection itself). In the present time, these facilities referred to as college and university art museums or exhibition galleries

(campus art museums) primarily promote a special emphasis on education and are largely governed and operated by public and private institutions of higher learning (McGraw, 1996; Solinger, 1990; Lord, 1995-96).

A unique phenomenon within the field of American museums is that 10% of 17,500 various types of museums are located in higher education institutions (Danilov, 2011). These facilities are not only main cultural contributors to academic life but also serve as recruiting and training grounds for future museum professionals in the United States. Table 1 indicates the distribution of these university museums/galleries in 2012 within 4594 institutions of higher learning, with over 825 maintaining full-fledged art museums, galleries, and related facilities as integral components of their general facilities. Nearly one in every five to six higher education institutions hosts an art museum or a gallery. A great deal of campus art museums/galleries were founded in the Mid-Atlantic, West, Midwest, and Southeast areas within last decade, revealing reasons behind the growth of higher education institutions as well as the need and desire of increasing the population for such cultural institutions in those geographic areas.

Over 80% of university museums are scattered over small and midsized towns of rural areas; the remaining 20% are located in several major metropolitan areas. California and New York possess the two largest numbers of higher education institutions and university art museums/galleries. Both states have gained prestige because of their strong public higher educational systems, but the faculty and students in New York have the privilege of enjoying art activities provided by the surrounding world-class cultural facilities other than solely those in their own campuses.

McGraw's (1996) finding shows that the largest number of art museums and galleries were found at Master's Colleges and Universities I (1994 Carnegie Classification). Russell and Spencer (2000) described how only a few well-known large university art museums (Yale, Harvard, Stanford, Princeton, Chicago, etc.) are comparable in size and quality to major urban nonacademic museums. Many other intriguing facilities, regardless of where they are located, do not receive the same attention as similar nonacademic museums.

Table 1

Distributions of Population, Higher Education Institutions, and Campus Art Museums/Galleries in the United States

Area	Population			Number of HE institutions			# of Univ. with art museums/galleries		
	2000	2010	% Change	2000	2012	% Change	2000	2012	% Change
New England									
Connecticut	3405565	3574097	4.9	44	46	4.5	13	17	30.8
Maine	1274923	1328361	4.2	31	32	3.2	8	8	0.0
Massachusetts	6349097	6547629	3.1	120	124	3.3	20	22	10.0
New Hampshire	1235786	1316470	6.5	24	29	20.8	15	15	0.0
Rhode Island	1048319	1052567	0.4	12	13	8.3	5	6	20.0
Vermont	608827	625741	2.8	25	24	-4	4	4	0.0
Total	13922517	14444865	3.8	256	268	4.7	65	72	10.8
Mid-Atlantic									
District of Columbia	572059	601723	5.2	17	20	17.6	7	9	28.6
Delaware	783600	897934	14.6	9	11	22.2	1	1	0.0
Maryland	5296486	5773552	9	60	61	1.7	32	34	6.3
New York *	18976457	19378102	2.1	305	302	-1	64	70	9.4
New Jersey	8414350	8791894	4.5	60	66	10	7	10	42.9
Pennsylvania	12281054	12702379	3.4	235	262	11.5	50	56	12.0
Total	46324006	48145584	3.9	686	722	5.2	161	180	11.8
Southeast									
Alabama	4447100	4779736	7.5	74	75	1.4	4	4	0.0
Arkansas	2673400	2915918	9.1	43	51	18.6	4	7	75.0
Florida	15982378	18801310	17.6	134	223	66.4	33	35	6.1
Georgia	8186453	9687653	18.3	95	132	38.9	17	20	17.6
Kentucky	4041769	4339367	7.4	69	76	10.1	10	11	10.0
Louisiana	4468976	4533372	1.4	83	74	-10.8	10	11	10.0

(continued)

Table 1 (continued)

Area	Population			Number of HE institutions			# of Univ. with art museums/galleries		
	2000	2010	% Change	2000	2012	% Change	2000	2012	% Change
Mississippi	2844658	2967297	4.3	40	40	0	3	3	0.0
North Carolina	8049313	9535483	18.5	122	139	13.9	20	20	0.0
South Carolina	4012012	4625364	15.3	62	75	21	9	10	11.1
Tennessee	5689283	6346105	11.5	86	109	26.7	14	14	0.0
Virginia	7078515	8001024	13	92	129	40.2	21	23	9.5
West Virginia	1808344	1852994	2.5	34	46	35.3	3	4	33.3
Total	69282201	78385623	13.1	934	1169	25.2	148	162	9.5
Midwest									
Illinois	12419293	12830632	3.3	168	181	7.7	36	38	5.6
Indiana	6080485	6483802	6.6	88	109	23.9	14	19	35.7
Iowa	2926324	3046355	4.1	64	66	3.1	10	12	20.0
Michigan	9938444	9883640	-0.6	100	107	7	19	23	21.1
Minnesota	4919479	5303925	7.8	95	113	18.9	17	18	5.9
Missouri	5595211	5988927	7	109	138	26.6	14	17	21.4
Ohio	11353140	11536504	1.6	170	215	26.5	27	32	18.5
Wisconsin	5363675	5686986	6	56	84	50	20	22	10.0
Total	58596051	60760771	3.7	850	1013	19.2	157	181	15.3
Mountain/Plains									
Colorado	4301261	5029196	16.9	70	85	21.4	9	11	22.2
Kansas	2688418	2853118	6.1	53	67	26.4	8	10	25.0
Montana	902195	989415	9.7	25	23	-8	4	4	0.0
Nebraska	1998257	2700551	35.1	35	43	22.9	7	8	14.3
New Mexico	1819046	2059179	13.2	36	44	22.2	8	8	0.0
North Dakota	642200	672591	4.7	21	21	0	4	4	0.0
South Dakota	754844	814180	7.9	23	25	8.7	5	5	0.0
Oklahoma	3450654	3751351	8.7	45	60	33.3	4	5	25.0
Texas	20851820	25145561	20.6	194	252	29.9	27	34	25.9
Wyoming	493782	563626	14.1	9	11	22.2	1	1	0.0
Total	37902477	44578768	17.6	511	631	23.5	77	90	16.9
Western									
Alaska	626932	710231	13.3	9	7	-22.2	4	4	0.0
Arizona	5130632	6392017	24.6	61	84	37.7	6	10	66.7
California *	33871648	37253956	10	374	454	21.4	71	74	4.2
Hawaii	1211537	1360301	12.3	20	20	0	3	5	66.7
Idaho	1293953	1567582	21.1	13	15	15.4	4	4	0.0
Nevada	1998257	2700551	35.1	16	25	56.3	2	2	0.0
Oregon	3421399	3831074	12	48	60	25	17	17	0.0
Utah	2233169	2763885	23.8	20	41	105	6	7	16.7
Washington	5894121	6724540	14.1	70	85	21.4	15	17	13.3
Total	55681648	63304137	13.7	631	791	25.4	128	140	9.4
Sum	281,708,900	309,619,748	9.9	3,868	4,594	18.8	736	825	12.1

Note. Sources:

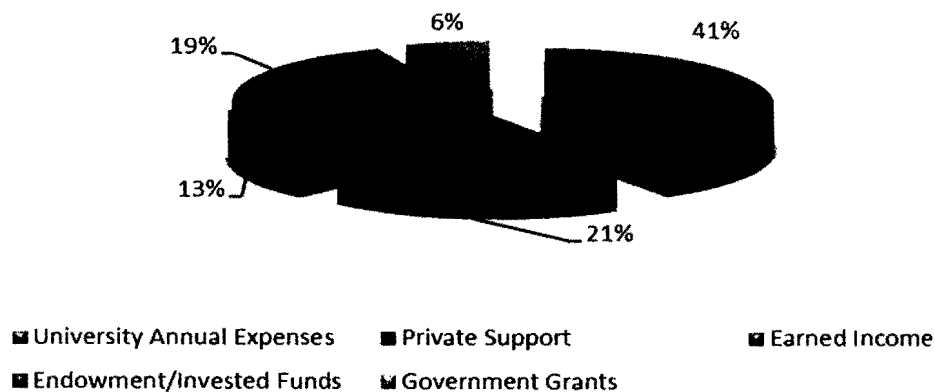
(1) State population: Population Estimates Program, U.S. Census Bureau, 2000 and 2010

(2) Numbers of higher education institutions: Carnegie Foundation Classifications, 2000 and 2012

- (3) Numbers of universities with art museums/galleries: Art on Campus: The College Art Association's Official Guide to American College and University Art Museums and Exhibition Galleries, 2000
- (4) Numbers of universities with art museums/galleries: Danilov, V. J. (2011). America's college museums: Handbook & directory (2nd ed.). Amenia, NY: Grey House.
- * indicates the top two states with the most campus art museums/galleries.

Funding sources. Lyndel King's survey (2001) of funding sources for 35 university art museums emphasized that university museums in the United States can no longer depend on one central or stable financial source. In fact, with the exception of those galleries at small, well-funded liberal arts colleges, most galleries/museums hosted in large state or private colleges/universities cannot enjoy sufficient funding from university allocations alone. On average, as Figure 2 shows, the university provides only 41% of annual expenses to their museums/galleries; the remaining 59% come from a variety of other sources including private support (21%), earned income (13%), endowment or invested funds (19%), and federal/state government grants (6%) (King, 2001. p. 24).

Figure 2. Funding sources of campus art museums/galleries in 2001.



Source: Lyndel King's 2001 Survey

According to *AAMD State of North America's Art Museums Survey* for the calendar years from 2005 to 2010 (AAMD, 2011), the results from 131 out of 200 participants revealed that “while art museums face continuing economic challenges, there are signs of initial rebound from the recent downturn in earned income and giving” (p. 1). In terms of overall revenue, nearly 29% of participants reported a decrease from 2010, but by comparison, 58% in 2009 and 61% in 2008 reported this change, revealing the largest area of growth being support from individuals. The one area of income that lagged was government support, where approximately 49% of participants responded with continuing decreases in 2010, but by comparison, 47% in 2009, 39% in 2008, 19% in 2007, 13% in 2006, and 27% in 2005 reported this change. Endowment income has obviously rebounded in 2010 compared with the previous 2 years, as 34% reported a decrease in 2010, as opposed to the 79% and 71% that suffered fiscal distress in 2009 and 2008. Overall, starting from 2011, 85% of museums surveyed reported that they increased or maintained their exhibitions (Association of Art Museum Directors, 2011). Based on this survey, it seems that most art museums have found ways for survival and have started to cope with the long-term economic hardship since 2010.

Governance and organization. From a governing and organizational point of view, university museums/galleries are less decentralized, more internally focused, and put greater emphasis on teaching and research compared to those of noncampus cultural institutions. Danilov (1996) indicated that most of these campus facilities without a separate Board of Trustees or directors are “only a small part of a spectrum of concerns of their parent institutions and have restrictions on governance, organization, personnel, and many other aspects of their operations.” (p. 83) He also placed emphasis on the

management structure and reporting systems of these campus facilities,” as “more than half of art galleries are part of art, art history, and fine arts departments and report to the chairperson; art museums always function independently and report to the dean, provost, vice president, or president” (p. 87). They are responsible to a university or college governing board, on average, with 30% of the directors reporting to an academic department head, 22% to dean, 11% to provost, 12% to vice president, 2% to vice chancellor, 9% to president, or 14% to some other office (Danilov, 2011. p. 70).

The board of trustees or directors of a university museum should be the governing body of a large-scale university museum with a complete system. Their responsibilities should be supplemental and advisory and should include mission statement approval, professional appointment, budgeting allocation, programming, fund-raising, arts collections, and so on. In fact, at most institutions the museum directors or gallery curators are also faculty members in the art or art history department. “These facilities under the governance of their associated departments are rarely autonomous and never have their own governing boards” (Danilov, 2011. p.69)

The staff in campus art museums/galleries can be categorized as full-time and part-time staff members, including volunteers and interns. Their jobs are directly assigned by the director on the basis of their museum’s collections and educational missions (Danilov, 2011).

Collections. The traditional concept of museums as permanent-collection oriented and galleries as noncollection oriented cannot be suitable for today’s campus art museums and galleries because collections are usually the product of alumni donations and institutional purchase. They are utilized for various purposes of teaching, research,

exhibits, public programming, and publication and are often placed on loan to other institutions for temporary exhibitions (Danilov, 1996. p. 97). No matter what title is applied to these facilities, they always keep the same basic functions.

In small, independent campus art museums and galleries, the academic departments and faculty are key factors in accumulating original works or reproductions for the permanent collections of their museums or galleries based on intrinsic value toward education (Danilov, 1996). Despite the existence of larger independent campus art museums with complete collection and management systems that possess a great deal of valuable art treasures, *easy to care for* is still the basic principle of collecting for most campus art museums and galleries.

Therefore, collection management for campus art possessions in the 1990s became a main point of controversy between academic departments and libraries and between museum professionals and nonprofessionals, especially over the question of who would best be able to provide proper management and care for these campus collections (McGraw, 1996; Stanbury, 2001). Regardless, the purpose of collections at campus art museums is still to enhance teaching and research in related curricula; how the quality and quantity of collections impacts curricular teaching and learning is indeed a question worthy of deep consideration.

Museum independence and professionalism. Campus museums/galleries are complex nonprofit organizations, miniature versions of the colleges and universities themselves. Beginning in the 1960s, the rapid growth of campus art museums/galleries promoted the development of these facilities as competitive market entities; as a result,

campus art museums/galleries were not satisfied with their primary role as simple instruments of teaching and learning.

Issues of museum independence and professionalism have been hot topics ever since 1942, when Coleman (1942) questioned “whether the museum had better be independent and under a director responsible straight to the president of the college or university, or part of the art department and under a curator responsible to the head of that department” (p. 32). Many attempted to follow the evolutionary trends derived from nonacademic museums to pursue ideas of the museum profession, public service, and outreach programs, sometimes even attempting to achieve administrative independence from their parent institutions. Answers from the discussions above are very practical since the majority of campus art galleries or facilities do not possess adequate facilities or financial resources that can compare to those at Yale, Harvard, Princeton, and so on. However, the results of the practice of these ideas were not as rewarding as expected and their parent institutions were not always prepared for the museum to become a more independent and sophisticated professional organization. Their relevant debates were contradictory on many of the accompanying issues.

One significant discussion (Lord & May, 1995-96) suggested that the role of campus museums/galleries should be broadened to balance both the academic and nonacademic societal needs, which requires good planning to be achieved. Another argument (Spencer, 1971) insisted that campus museums should maintain their fundamental focus on education as their mission; overrating their ability to emulate the large city museums would lead to greater operational crises. In her dissertation *Bridging the Gap: Integrating the University Art Museum into the Community*, Stern (1995) also

emphasized these issues of mission and responsibility as being the most significant problems facing campus art museums since their inception.

Establishment of institutional identity. Upon examination of the past, one finds that some of the issues have been created by the historical evolution of college and university museums, some by their environment and most by the university museum's definition of itself and its role. How campus art museums can create and expand their educational responsibilities without discarding their original purpose is a fundamental problem that is closely related to defining their primary mission.

Historically, most campus art museums were underdeveloped due to lack of marketing. Debates about campus art museums have focused on the nature of these museums/galleries regarding their budgets and funding from inside and outside the institution, as well as on the theory and practice of the museum profession that have served to exacerbate such conflicts. Over the past two decades, debates about the creation of outreach programs and community integration based on the concept of public service have led to further professional training of the museum staff in order to develop and implement meaningful outreach programs. However, most college and university art museums have a long way to go to meet these goals (Edson & Dean, 2000). Overall, the problems in campus art museums/galleries are exceedingly complex, centered on the nature of organization and the result of interactions from inside and outside the academic community.

In his work *The University Museum: Accidental Past, Purposeful Future?* Spencer (1971) explained that the births of campus art museums/galleries were mostly created by chance donation, but he further stressed that "chance may have midwifed these museums

and chance may determine their number, but chance will not extricate them from the problems they now face” (p.85). Thirty years later, such chances are continuing to emerge throughout all types of institutions of higher learning, and the problems also ensue. One might wonder how so many campus museums/galleries could exist in the competitive cultural environment of New York City. How have they survived in such a fiercely stimulating cultural world? What are their primary incentives and values toward this big city? How do they utilize external cultural resources? What opportunities exist to raise funds in competition with the rest of their cultural competitors?

An examination of the premises of these institutions and their relative successes provides answers to not only determine how the universities and colleges retain their galleries and museums but also provides an interesting perspective on the broader questions of cultural life in the cultural capital of the world.

Part II

Evolutionary Influences to University and Colleges Art Museums/Galleries in the City of New York

New York City has always had more than its fair share of cultural attractions, and outstanding new additions have continually burst onto the scene. The world’s preeminent and vibrant cultural metropolis has hundreds of the most comprehensive and world-class museums, along with various cultural institutions and organizations. A huge flow of tourists and internationally outstanding artists help to sustain the city’s endless cultural activities. Its eight million residents not only encompass a broad range of ethnic diversity but also unveil the globe’s amazing cultural variety.

This spectacular city hosts 110 universities and colleges³ including the nation's most prominent and largest urban public university: the City University of New York (CUNY). A total of 28 campus art museums/galleries⁴ have been founded within the city's 110 higher education institutions, and the emergence of such institutions has been very closely related to the development of this metropolis, a result of historical trends and economic impact. Ten of the 28 university museums in NYC are under the CUNY system, including the Lehman College Art Gallery, Queens College Art Center, Frances Godwin and Joseph Ternbach Museum (Queens College), Brooklyn College Art Gallery, Sidney Mishkin Gallery (Baruch College), Bertha and Karl Leubsdorf Art Gallery (Hunter College), The MFA Gallery (Hunter College), Hostos Art Gallery, La Guardia Community College Gallery, and QCC Art Gallery (Queensborough Community College). Although a mission statement should clearly define the basic purpose and role of the institute and express a vision for the institution's future, most of the campus art facilities mentioned above, defined as teaching galleries, may or may not have individual goals or mission statements just because they are included in the webpages of their parent institutions.

The websites of campus art museums/galleries in New York City (and specifically in Manhattan) also reveal that some small exhibition spaces catering to the institution's faculty/staff/students are very internally focused; they only provide limited information about the routine exhibitions of faculty and students and offer general descriptions of the purposes associated with their art departments. Only a few larger campus museums/galleries can adequately surpass traditional limitations on teaching and research.

³ Data source: www.nyc.gov/html/ocnyc/html/education/education/shtml

⁴ Data source: www.cuny.edu/about/colleges.html

The following mission statements clearly identify their extended roles and functions in New York City:

The Miriam and Ira D. Wallach Art Gallery at Columbia University was established in 1986 under the Department of Art History and Archaeology and puts forth a typical statement about how its gallery is intended to complement the educational mission of the university. The mission statement is given as follows:

The Miriam and Ira D. Wallach Art Gallery aims to contribute to Columbia University's long-standing tradition of historical, critical and creative engagement in the visual arts. Modeled on a laboratory, the gallery presents exhibitions and related programming that reflects the diversity of interests and approaches to the arts at Columbia and embodies the university's high standards for research and instruction and which, at the same time, are of interest to a broad public audience. (Miriam & Ira D. Wallach Art Gallery, 2012)

The Grey Art Gallery is New York University's fine arts museum and possesses a priceless collection, including approximately 6,000 objects ranging from Pablo Picasso's monumental public sculpture to Frank Lloyd Wright's art works. This gallery defines itself as a campus art museum with a clear mission:

The Grey Art Gallery functions to collect, preserve, study, document, interpret, and exhibit the evidence of human culture. While these goals are common to all museums, the Grey distinguished itself by emphasizing art's historical, cultural, and social contexts, with experimentation and interpretation as integral parts of programmatic planning. Thus, in addition to being a place to view the objects of material culture, the Gallery serves as a museum-laboratory in which a broader

view of an object's environment enriches our understanding or fits contribution to civilization. (Grey Art Gallery, 2007)

Since its founding in 1973, the Yeshiva University museum defines its role as a Jewish cultural center:

The museum provides a window into Jewish culture around the world and throughout history through its acclaimed multi-disciplinary exhibitions and award-winning publications. As explained by director Sylvia A. Herskowitz: "One exhibit examines a Jewish community or historic event; the other features emerging or contemporary living artists." Furthermore, "The purpose of these exhibits is to educate audiences of all ages with interpretations of Jewish life, past and present." (Yeshiva University Museum, 2007)

The School of Visual Arts maintains three student galleries presenting over 50 exhibitions a year. In order to organize exhibitions and events in the context of contemporary art and visual culture, these facilities provide the function of enabling students at the School of Visual Arts to gain the practical experience and creative enrichment that come from exhibiting their work in a professional gallery setting, while also "advancing the College's philosophy of integrating life outside the classroom with the teaching that occurs within" (www.sva.edu/about-sva/galleries).

Some campus museums/galleries under the CUNY system have their individual mission statements as well. The Lehman College Art Gallery (LCAG) is the best example of a public 4-year university that responds to both internal and external academic needs. Its concise mission restated in 1996 follows:

LCAG is dedicated to serving the interests of the Bronx community and the greater New York area by providing a dynamic center for the visual arts as well as an important cultural resource for its diverse audience. Education is an integral component of exhibition programming and provides the basis of the Gallery's outreach – from young students to senior citizens. To further these goals the Gallery pursues new technologies as a means of reaching audiences internationally as well as locally. (Lehman College Art Gallery, 2002, Institute of Museum and Library Services/General Operating Support)

Overall, these mission statements stating fundamental *raison d'être* and future intentions are often linked to a managerial approach (Peeke, 1994. p. 9). With the creation of art galleries and museums being largely the result of the needs of each specific higher education institution, most campus art museums/galleries that fall under the governance of the art or history departments, or even an academic library, are very internally focused. They exist not only for research and instructional purposes but also to provide cultural stimulus for their students as well as a training facility for students working in the area of the arts or art history (Danilov, 1996).

In Coleman's 1942 report for the presidents of American colleges and universities, he stated that campus museums/galleries should be an instrument of teaching and research unless the following reasons made these facilities expand their fundamental missions into public services (p. 5-7):

1. A campus museum is the only museum within the community, which enjoys exemption from local taxation, may give the community all the attention the campus museum can spare as cultural contributions.

2. Exhibitions, lectures or recitals, held by campus museums, relate to teaching and research that is kept open to the public and needs outsiders to attend such occasions as patrons.
3. Provision of practical programs of museum ministration for students as the recruiting and training ground for museum professionals in the United States is a designated role.
4. Campus museums need outside funding to enhance their collections, exhibitions or educational programs or research.

Based on his 1996 findings, McGraw proposed that “activities and programs provided by the campus art museum and gallery are extensive.” “In addition to programs for students, community outreach in activities and programs is strong. Special musical and theater programming is offered by 20% of the campus art museums and galleries” (p. 130).

In order to attract public attention in this competitive metropolitan community, some have tried to broaden their primary educational role to serve the general public. This shift has been described by Steven Weil (1990), a former deputy director of the Hirshhorn Museum in Washington, DC, as a change from “being about something to being for someone” (p. 22).

Morphew and Hartley (2006) randomly selected more than 300 mission statements from a representative sample of U.S. 4-year colleges and universities to determine whether the mission statements were as varied as the institutions themselves. They found that both public and private universities call attention to the importance of instilling civic duty in their students, as well as the importance of a broad, liberal arts

education. However, public universities heavily emphasize service to their external stakeholders; private universities focus more on education as student development for the real world through academic programs. Although public universities seemingly have more responsibilities of public service to outside audiences, their mission statements are the key that distinguish the service function and the purpose of campus museums/galleries from those of nonacademic museums. Additional constituencies are also important to identify how campus art museums/galleries in public universities change their goals to meet demands of such a competitive marketplace as New York City.

Part III

Organizational Adaptation in Higher Education

The campus art museum/gallery represents a cultural symbol in the field of higher education that is well received, but a lack of academic literature distances researchers from this unfamiliar field. Studying the nature of the selected case alongside its own culture and pattern and its relationship with the external environment provides researchers with a variety of expectations about the growth, impact, and even survival of a campus art museum/gallery while confronting the competitive external market (Peterson, 1991).

Organizational theories in general are based on an assumption of growth and impact. The theories of organizational adaptation utilized in the study of higher education organizations have accompanied and reflected the trends of institutional

evolutions, which have shifted from closed-systems to open-systems, from technical systems to political and symbolic systems, and from individual or small samples of organizations to large organizational populations and systems. More recent works focus on examinations of the relationship between market environments and institutional responses (Clark & Neave, 1992; Sporn, 1999). Institutional governance, management, and leadership structures have become major areas for researchers to scrutinize impact through trends in higher education (Peterson, 1991.)

Adaptation literature is devoted to theorizing about the changing processes or outcomes with regard to the conditions or sources of change in an organization (Goodman & Kurke, 1982). Cameron (1991) describes adaptation as a basic concept where “the environment changes [and] institutions must also change if they are to survive⁵”; the purpose of adaptation is “to restore equilibrium to an imbalanced condition” for “responding to some discontinuity or lack of fit that arises between the organization and its environment” (p. 284). Sporn (1999) also emphasizes adaptation as the process by which systems seek equilibrium or fit with their environment. Most influential theories studying fit indicate that organizations must interact with their environment to survive under an open-system; a complex open-system organization should have its own specific goals, characteristics, hierarchical systems, and structures (Clark & Neave, 1992).

Daft (1998) views the whole organization as an open-system, in which “a system is a set of interacting elements which attains ‘inputs’ from the environment, transforms them, and discharges ‘outputs’ to the external environment” (p. 13). The dependency on environment was reflected through input and output, and interacting elements suggest

⁵ Peterson, Chaffee & White, (1991). p. xv.

that people and departments rely on a collaborate relationship. Sporn (1999) categorizes the environmental constraints into internal and external as follows:

Internal constraints are the division of power between faculty and administration in all governance structures and process, the lack of agreement and ambiguity of institutional goal, fragmentation and disintegration of different groups, and the lack of strategic direction and consensus. External constraints include the changing role of state, fiscal stress and funding problems, technological developments revolutionizing academic work, and new public and student demands leading questioning of the traditional role of higher education (p. 35).

Major organizational theories focus on total external to internal control of adaptation and include the theories of contingency, resource dependency, population ecology, life cycles, institutional isomorphism, strategic choice, symbolic action, and network organization (Cameron, 1991; Clark & Neave, 1992; Daft, 1998; Peterson, 1991; Sporn, 1999).

The management is often questioned on its internal function and related beliefs in exacting strong administrative action prior to organizational adaptation. Gumpert and Sporn (1999) state that organizational adaptation has a long tradition in organizational analysis. "Under the headings of organizational change, organizational development, organizational design or organizational learning lays the concept that organizations need to adapt to their environment in order to succeed" (p. 117). Zemsky, Wegner, and Massy (2005) suggested the concept of market smart and mission centered to those institutional leaders and researchers who must first understand the structure and then analyze their place in the market of higher education to meet today's challenges. Their judgment and

decisions have become more important than ever in the direction of adaptations toward either success or failure.

In *Academic Strategy: The Management Revolution in American Higher Education*, Keller (1983) emphasized that the future world of American higher education leans toward greater enrollment competitions, decreasing resources, and increasing costs. University programs and research become more inclined toward market needs; under these situations, better management and strategic planning are required to review the fundamental purpose of the institution's existence and to uphold it as a symbol of academic entrepreneurship (Greenhaus & Callanan, 1994).

Cameron's (1991) adaptation approaches of population ecology, life cycles, strategic choice, and symbolic action provide useful insights on the issues regarding the relationships of environments, organizations, and individuals in the adaptation process. These continuous approaches allow us to recognize when and why colleges should adapt to their environments based on which environmental influences or managerial behaviors are presumed to be the most significant.

Cameron (1991) also argues the importance of the role played by the inverse relationship between external environment and managerial influence. Theoretically, organizations that wish to emphasize the environmental influence must at the very least focus on models of population ecology or life cycles, but for a campus art museum/gallery, a cultural symbol of a university, its historical significance holds the same importance as its future development. Is one approach to adaptation better than the other? What should leaders in a campus museum/gallery do to make a proper adaptation? Cameron answered that initial understanding of "what environmental conditions will be

characteristic of the external environment that perpetuate imbalances and require adaptation” (p. 290), is mandatory to answer these questions. However, is implementation of these business-like models the best approach toward examining a real cultural institution? Future research focusing on the cultural influence may create an opportunity to bridge this gap.

Chapter III

Methodology

Theoretical Framework

This study adopted the theoretical framework of Kim S. Cameron's (1991) organizational adaptation to examine how an independent campus art museum hosted at a public university in NYC has identified itself and adapted to its external environment. Under the premise of adaptations, two major topics from the selected case are measured on the examination of the relationship between organization and environment: (a) environmental influence, and (b) managerial performance.

The reasons behind utilizing Cameron's theory have to do not with the above reasons, but with his main assumptions that "as the environment changes, institutions must adjust to change for survival⁶," and "the purpose of modifications and alterations is to restore equilibrium to an imbalanced condition" (Cameron, 1991. p. 284). This investigation provides a better understanding of the theory-practice causal nexus and in-depth insights into the phenomena of interest.

In *Organizational Adaptation and Higher Education*, Cameron (1991) developed four approaches modeling the way colleges respond to their environment based on the degree of discretion they assume for their managers and the importance attributed to the external environment. He reinforced the essence of interconnectedness of each approach, and Figure 3 outlines these approaches: population ecology, life cycles, strategic choice, and symbolic action approaches. Cameron highlighted the degree of managerial behavior

⁶ Peterson, Chaffee & White, (1991). p. xv.

and environmental influences as the key forces manipulating organizational adaptation (p. 286).

Figure 3. Cameron's categories of approaches to organizational adaptation.

High Environmental Importance Low Managerial Influence		Low Environmental Importance High Managerial Influence	
Population Ecology Approach	Life Cycles Approach	Strategic Choice Approach	Symbolic Action Approach

Source: Kim S. Cameron, *Organizational Adaptation and Higher Education, Organization and Governance in Higher Education*, 1991. p. 286.

Population ecology. Population ecology refers to a perspective in which the focus is placed on organizational diversity and adaptation within a community or population of organizations (Daft, 1998). Hence, organizational adaptation happens through natural selection – where the fittest survive due to matching characteristics with the environment derived from biology – caused by environmental demands (Gumport & Sporn, 1999. p. 121). “This approach only considers populations of organizations as the unit of analysis and views changes of individual organizations as rather arbitrary and irrelevant” (Gumport & Sporn, 1999. p. 121).

Cameron (1991) emphasized that the population ecology approach focuses on changes in an environmental niche, where two types of niche changes can lead to organizational adaptation: size and shape. Zammuto (1984) explains that the size of a niche is its carrying capacity, which supports the level of population performance, and the shape of the niche defines the boundaries of performance; both are possible under existing environmental conditions and constraints. Cameron's conceptual framework of

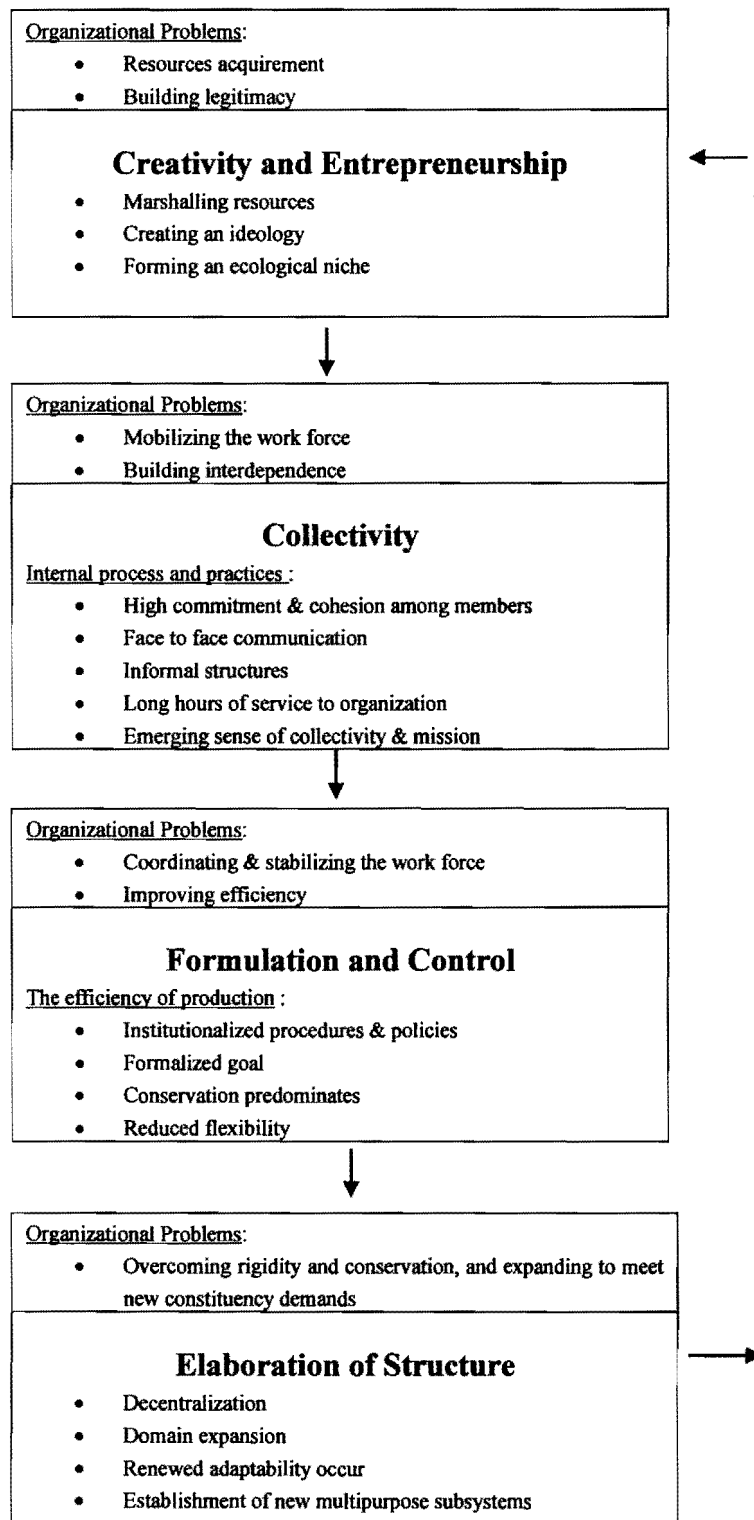
adaptation has set the stage for an examination of how ecological niches change and the impact these changes have on their organizations.

In sum, the population ecology approach indicates how and why certain types of organizations survive, brings organizations and populations together, reduces the importance of managerial choice, and views the sources of adaptation as elimination of unfit organizations. It places less importance on the role of administration, but, in turn, raises critical debate on the discussion of the relationship between managerial behavior and environmental influence in comparison to other adaptation theories (Gumpert & Sporn, 1999. p. 122).

Life cycles. Life cycles refers to a perspective on organizational growth and change, suggesting that organizations are born, grow older, and eventually die (Daft, 1998). This approach places emphasis on evolutionary change and the powerful role of environment, but increases managerial intervention in the process of adaptation, and assumes that there is a natural tendency for organizations to follow a life-cycle pattern of development (Cameron, 1991. p.287)

Under Cameron's life cycle taxonomy, a four-stage (Figure 4) examination produces a recurrent sequence that results from unusual changes in environmental or organizational parameters, such as environmental events, leadership turnover, and so forth. This means that in each new stage of development, certain problems that are encountered are overcome by progressing onto the next cycle stage. The manager in this approach plays a much more prominent role in manipulating the direction of adaptation when compared to the population ecology model (Cameron, 1991).

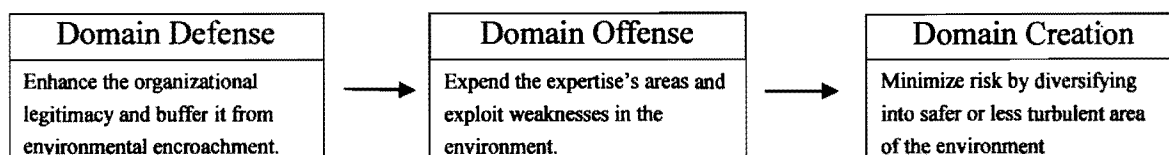
Figure 4. The four stages of life cycles.



Source: Kim Cameron. *The Organizational Adaptation and Higher Education*. 1991. pp. 286-287.

Strategic choice. Strategic choice refers to a perspective where an organization recognizes the importance of environmental demands and the need to find balance or fit between the environment and organizational structure and processes; the manager's views and experiences can modify the environment and determine the success or failure of adaptation (Gumpert & Sporn, 1999). Cameron (1991) suggests that three types of strategies in sequence may help organizations adapt very successfully to an extremely turbulent and hostile environment.

Figure 5. Three types of strategies for successful adaptation.



Source: Kim Cameron. *The Organizational Adaptation and Higher Education*. 1991. p. 288.

The most controversial point in this model is that the leader's authority on strategies of adaptation has often been overestimated. McLaughlin (1996) argued that the leader's intense experiences and great deal of wisdom are the principles that have driven them to challenge unprecedented difficulties extramurally and intramurally. "The most notable archetypes of strategic choices among successful organizations were entrepreneurial revitalization, scanning and troubleshooting, consolidation, centralization and boldness, and decentralization and professionalization" (Cameron, 1991. p. 288)

Symbolic action. Symbolic action refers to a perspective that the institutional environment consists in part of powerful beliefs pertaining to organizational forms that are desirable, which are linked by common interpretations of events, symbols, stories or

legends, and social constructions of reality (Clark & Neave, 1992). The role of management in this model is viewed as making meaningful and sensible activities in organizations for participants and developing a social consensus and definition around the activities underway (Cameron, 1991; Clark & Neave, 1992). Cameron (1991, pp. 289-290) referred to other adaptation methods within this approach as:

1. interpreting history and current events,
2. using rituals or ceremonies,
3. using time and measurement,
4. redesigning physical space, and
5. introducing doubt.

Symbolic action assumes that managers have the substantial power to change the definition of external environment and to change organizational behavior in response to those definitions. Under this condition, adaptation occurs by changing definitions embedded in political and professional institutions (Cameron, 1991. p. 290)

On the basis of Cameron's taxonomy, four subsidiary questions are modified into the selected case as follows to question the research question: How has Lehman College Art College (a campus art museum hosted at a NYC's public university) responded and adapted to external environment under the framework of Kim S. Cameron's theory of adaptation from 1986 to 2012?

1. How has LCAG's changing resources impacted major activities from 1986 to 2012?
2. How has LCAG represented its life cycle from 1986 to 2012?

3. How does the leader of LCAG choose strategies for adaptation, as expressed in the outreach programs from 1986 to 2012?
4. How has LCAG's leader integrated symbols throughout the gallery's programs from 1986 to 2012?

The adoption of this theoretical framework is based on the assumption that LCAG, within a public university in NYC, yields, responds, and adapts to a competitive external environment. In this sense, the protocol reflects the development of theory, not just methodological issues.

Sources of Evidence and Authority

This research includes two kinds of data: (a) primary data indicates the demographic responses to the questionnaire, and (b) secondary data includes the dissertations and publications of campus museums of higher education institutions that help us understand the situation at LCAG. The archive and web materials of LCAG, as well as the publications and dissertations, deal with measurements of interest with regard to campus museums and higher education adaptations. The nature of these two types of data is given below.

Primary data. Figure 6 is a concise depiction of the interview questionnaire based on four subsidiary questions modified under Cameron's taxonomies of population ecology, life cycles, and strategic choice. In Appendix C, detailed responses from each interviewee to a developed questionnaire are recorded, converted, and categorized for related data analysis.

Figure 6. Interview questions.

Research Question		How has LCAG (an independent campus art museum hosted at a NYC public university) responded and adapted to the external environment under the framework of Kim S. Cameron's theory of adaptation from 1986 to 2012?		
Subsidiary Questions		Terms	Interview Questionnaire *(Appendix C)	Interview Population
1	How has LCAG's changing resources impacted major activities from 1986 to 2012?	Population Ecology	Item# 1-4	Director
2	How has LCAG represented its life cycle?	Life Cycle	Item# 5-6	Director Senior administrator
3	How does the leader of LCAG choose strategies for adaptation, as expressed through the changes of major programs from 1986 to 2012?	Strategic Choice	Item# 7-10	Director Senior administrator Two staffs Two audiences
4	How has LCAG's leader integrated symbols throughout the gallery's programs from 1986 to 2012?	Symbolic Action	Item# 11-13	Director Administrator Two staffs Two audiences

Participants. LCAG has a small staff of four full-time professional employees (director, web designer and coordinator, education coordinator, and curatorial assistant), one part-time staff, and freelance educators; all employees have art-related degrees with professional knowledge and experiences in their respective areas. Its 13-member board consists of a chair, a treasurer, and other members at large, two of whom are affiliated with the college and also includes the president of the college who ensures communication between LCAG and the college.

Patten (2000) mentioned that “the purpose of qualitative research is to gain an in-depth understanding of purposively selected participants from their perspective” and “the questions will be open-ended to avoid influencing participants’ responses” (p. 73). In this study, I developed four primary questions for the areas of population ecology, life

cycle, strategic choice, and symbolic action based of Cameron's theory of organizational adaptation. The initial interviewees consist of a few people affiliated to LCAG, such as the director, senior administrators, education coordinator, docents, audiences, and so on, to answer the related questions and explore information regarding the purpose of this research. These responses are mainly used to analyze Cameron's last two approaches of strategic choice and symbolic action, because the data used to analyze LCAG's activities, financial situation, and historical evolution under the first two approaches of population ecology and life cycle are mostly derived from LCAG's archives and web materials. All interviews were recorded, and I prepared transcripts; copies were sent to the interviewees to ensure accuracy and to provide the opportunity to include additional information.

Secondary data. In order to integrate this study, pilot research became the foundation for understanding nationally existing phenomena, determining how many museums would be involved, and who they would be as secondary data. The following references emphasize the major sources that provided useful data for this research aside from related discussion under the literature review.

1. In this study, the nationwide data about the names, ages, sizes, locations, and classification of college and university art museums/galleries in urban areas through a pilot study has been gathered and screened from *The Official Museum Directory* (2007), *Art on Campus: The College Art Association's Official Guide to American College and University Art Museums and Exhibition Galleries* edited by Russell & Spencer (2000), and *America's College Museums: Handbook and Directory* (2nd ed.) by Danilov (2011).

2. Changes in the nation's population are based on state population estimates conducted by the U.S. Census Bureau in 2000 and 2010. The numbers of higher education institutions were derived from the *Carnegie Classification of Institutions of Higher Education* (2000) and the 2012 *Almanac of Higher Education* (Chronicle of Higher Education, 2013).
3. The initial nationwide data regarding the numbers of campus art museums/galleries were derived from *The Official Museum Directory* (2007) published by the American Association of Museum in 2006, and from *Art on Campus: The College Art Association's Official Guide to American College and University Art Museums and Exhibition Galleries* (Russell & Spencer, 2000), and *America's College Museums: Handbook and Directory* (2nd ed.) Danilov (2011). All provide a comprehensive reference for the most updated information of national art museums as well as concise descriptions of each museum organized by geographical and special index listings. The first provides a broad list of information about different types of nationwide museums, museum organizations, and related associations, while the remaining only focus on the classification of art museums/galleries in institutions of higher education.
4. The main concept of this study was formulated based on Cameron's (1991) theories of adaptation in *Organizational Adaptation and Higher Education*. In accordance with the research question of this study, urban campus art museums within large cities have been chosen for initial examination. *The University and College Museums, Galleries, and Related Facilities: A Descriptive Directory* (Danilov, 1996) illustrates and describes each composite part of university

museums. This book is based largely on a survey conducted by the author from 1993 to 1995 on museums and related institutions (including campus art museums). His survey generated 708 responses from 1200 questionnaires.

5. Case related publications from Seton Hall University and the New York Public library, and Internet materials and printed archives from Lehman College Art Gallery were also used.

Unit of Analysis, Case Selection, Screening Criteria, and Procedure

Although 28 of the 110 higher education institutions of NYC contain art museums/galleries on their campuses, this study intends to investigate the link between the museums/galleries and their environment in urban public university systems, which house 5 of the 28 campus art museums/galleries.

In order for the basic concept of organization-environment relationship to be examined, it is necessary to examine the ways in which they impact each other. That is, the interaction between the museum and its external environment should prioritize institutional adaptation to deal with external environment. Thus, in accordance with their mission statements, any programs for community engagement (see definition of terms) are a basic platform for campus art museums/galleries to integrate the outside world. In contrast, the museums/galleries that have defined themselves as teaching galleries and only focus on faculties' and students' internal utilizations are excluded from this examination.

As mentioned in the introduction and literature review, a campus art museum/gallery within an urban public university that has special considerations for its

public responsibilities should have good opportunities to serve its communities if it has strong autonomy and diversified funding. This theory and policy relevance is critical to the definition of unit of analysis in this study.

Utilizing mission statement, institutional type, autonomy, funding, and community engagement to evaluate the entire population's understanding of whether or not Cameron's (1991) theory can be applied to the campus art museums/galleries in urban public universities determines whether they hold results similar to those of their host institutions. On the basis of the aforementioned selection criteria, LCAG is the only case chosen from the remaining five campus art museums/galleries. It was selected as a unit of analysis to undergo a comprehensive examination and is the type of institution that can provide potential advantages to investigating institutional adaptation.

Analytical Technique and Research Design

This case study used Cameron's (1991) theory of organizational adaptation to examine issues of environment faced by campus art museums/galleries within the urban public university system. The relevant methods utilized in this study are as follows:

1. A historical profile of the development of campus art museums/galleries nationwide and their influence in New York City; organizational adaptation in higher education is also explored using conventional literature in the field.
2. The responses from interview questionnaires (Appendix C) directed at participants of LCAG and documented analyses of academic archives and web materials provide detailed data about LCAG. The concepts of Cameron's theory of organizational adaptation serve as the basis for examination. Related elements

- influences of its population ecology, life cycle, strategic choice, and symbolic action – are analyzed for research data by utilizing Cameron's formulations. The effect of external environment on institutional adaptation and the role of the college and campus art museums/galleries are also examined and quantified.
3. On the basis of Cameron's adaptation concept, data analyses for LCAG show how LCAG carves a niche for itself based on existing internal and external conditions. Employing web materials, archives, observations, and interview sources, and examination of directors, audiences, staff, senior administrators, and board members of campus art museums/galleries from a strong theoretical standpoint may serve to show how participants reflect their own cultural characters and how they have been impacted differently by their external environments. Findings generated from these methods are noted and analyzed.
 4. Conclusions summarize the importance of how these organizations adapt to a competitive external cultural environment and negotiate a satisfactory niche in that new metropolitan area environment.
 5. Recommendations are presented based on these conclusions.

Chapter IV

Data Presentation, Analysis, and Findings

Lehman College Art Gallery (LCAG) was chosen for this specific case study to investigate the relationship between organizational management and environmental influence with respect to the issues of adaptation for survival on the basis of institutional type, geographical distribution, mission statement, and community engagement, and so on. In this chapter, Cameron's (1991) frameworks of organizational adaptation – population ecology, life cycle, strategic choice, and symbol action – were developed into four major subsidiary questions to analyze the issues and guide this case study. The quantitative and qualitative data collected from LCAG's archives, web materials and interview questionnaires are presented to reflect how LCAG continues to exist in the competitive art environment of New York City.

Lehman College Art Gallery

Background. Lehman College was established in 1968 as an independent unit of the City University of New York, the public largest university nationwide. This is the only 4-year public, comprehensive, coeducational liberal arts college with over 12,000 students and more than 100 undergraduate and graduate programs and specializations on site within the borough of the Bronx in the north of New York City (www.lehman.edu).

Its gallery, Lehman College Art Gallery (LCAG), was inaugurated in 1984 and is one of the campus art facilities located in the fine arts building with the art department and was defined by the Board of Trustees of the City University of New York (CUNY)

on April 26, 1986, as a not-for-profit and independent corporation of the State of New York for charitable and educational purposes (Lehman College Art Gallery, Notes to Financial Statements, June 30, 2001⁷). On December 3, 1996, LCAG's board meeting emphasized in its mission statement that this nonprofit organization is not only integrated independently from Lehman College, but also raises its own funds. The purpose of its existence is dedicated to "serving the interests of the Bronx community and the greater New York area by providing a dynamic center for the visual arts as well as an important cultural resource for its diverse audience" (LCAG's mission statement, 1996⁸).

Lehman College has developed closely alongside the Bronx as the only 4-year public higher learning institution in this district; over 90% of Lehman's students come from local and neighboring areas. According to the 2011 Lehman College Data Book⁹, the total enrollment of Lehman College in fall 2011 was 12,287 students (9,863 undergraduates and 2,424 master's students); 75.1% undergraduate and 54% graduate students reside in the Bronx and Manhattan, and 20% are from other NYC and neighboring counties as Westchester, Putnam, and Rockland.

The Bronx is a historic gateway for American immigrants, and it is an extensive shipping, warehouse, factory center, and wholesale produce center for NYC. Presently, convenient transportation provides easy access to this area, making it an important residential area for the commuters to Manhattan; but in order to be a part of New York City, unlike Manhattan, which is well known for power, wealth, and world famous art

⁷ Document obtained from Lehman College Art Gallery.

⁸ Document obtained from Lehman College Art Gallery.

⁹ Document retrieved from www.lehman.edu/institutional-research/documents/FactBook2011Bookformat.pdf.

museums and galleries. The Bronx features a disproportionately large poor and working-class population¹⁰.

Based on the 2010 U.S. Census, the Bronx, the third most densely populated county in the nation, is home to 1,385,108 people with rich diversity in ethnic and cultural backgrounds; its population increases have been due to a high natural increase (births minus deaths) and newly arrived immigrants from foreign countries. This survey also displayed the precise ethnic percentages of the Bronx population: 53.5% were Hispanic, Latino, or Spanish origin; 30.1% were non-Hispanic Black or African American; 10.9% were non-Hispanic White alone; 3.4% were non-Hispanic Asian, with the remaining 0.6% from some other races and 1.2% of two or more races (non-Hispanic). Of the Bronx's total population, 30.3% of the total population and 41% of families with children are at or below the poverty level, while more than half of the children live in poverty¹¹ (www.census.gov).

These unique historical, geographic, demographic, and cultural backgrounds of Lehman College separate LCAG from other campus art museums/galleries in New York City and bring various challenges and opportunities to this gallery. Simultaneously, LCAG integrates its communities by providing cultural and educational programs to the public.

Population Ecology Approach

Daft (1998) interpreted the focus of the population ecology approach as an “organizational diversity and adaptation within a community or population of organizations” (p. 668). Cameron (1991) emphasized that population ecology focuses on

¹⁰ Data retrieved from www.census.gov.

¹¹ Data retrieved from www.census.gov.

changes in an environmental niche and that two types of niche changes can lead to organizational adaptation: size and shape. The niche represents a domain of unique environmental resources and needs; the size of a niche is its carrying capacity that supports the level of population performance, and the shape of the niche defines the boundaries of performance. Both size and shape are possible under existing environmental conditions and constraints (Zammuto, 1984). In order to understand how LCAG's adaptation has been affected by the niche changes, Cameron's (1991) adaptation conceptual framework has prepared an examination of how ecological niches change and what impact these changes have on the organizations inhabiting them.

Niches. Cameron's (1991) perspective of population ecology implied that changes in the shape (activity type) or size (resource type) of the environmental niche leads to organizational adaptation. In LCAG, the education programs in accordance with annual exhibitions, the primary components within community engagements, have been defined as the shape of the environmental niche; funding resources, the crucial support for all programs, have been defined as the size of environmental niche. The following investigation first presents the data of LCAG's exhibitions, education programs, and funding resources from 1986 to 2012. The data are then analyzed to determine how changes in funding resources have affected the performance of activities during this period and led to LCAG's adaptation.

The Shape of Niches

Activity type. Table E1 (Appendix E) provides a comprehensive overview of LCAG's exhibitions and major education programs from 1986 to 2012. LCAG's annual exhibitions with particular themes or timeframes were greatly related to the local history

and artists as well as the academic art faculty and students. An array of educational activities, such as exhibition interpretations, workshops, lectures, gallery talks, poetry and fiction series, panels and seminars, were programmed for neighboring communities and public schools. These types of education programs were formally instituted in 1985 and were closely associated with the subjects of gallery's exhibitions until the establishment of the Art Learning Center in 2002. This center began to focus on long-term projects of permanent public art installations in schools and became a community-based partner with local high schools for the visual arts with support from several outside foundations.

Resource type. This section presents the data of LCAG's entire funding resources, the size of niches from 1986 to 2012. LCAG's general operating fund, the most difficult part to obtain, was awarded in various years by the Institute of Museum and Library Service/General Operating Support on the basis of outcome-based evaluations, which can ensure stable operations and relieve LCAG of financial strain caused by unpredicted expenses. The major portion of general operating comes from LCAG's hosted institution, Lehman College, which provides LCAG with facilities, security, maintenance, housekeeping, insurance, and even some amounts of annual fixed income, and so forth. Most funds of LCAG from federal, state, city, or private sectors are determined by the quality of proposed programs and by the outcome evaluations of past performances. Three major programs of exhibition, education, and technology have been individually customized to meet the needs of surrounding communities and the requirements of their donors. The support of LCAG can be categorized under the following sources:

1. Non-cash support.

- a. Free manpower from board members, docents, interns, programs, and office assistants.
 - b. Free services for the needs of office and various programs from Lehman College including spaces, utilities, facilities, equipment, lab technicians, maintenance, security, and so on.
2. Federal and state financial support for special projects.

Supporters
 National Endowment for the Humanities New Vision for Public School
 National Endowment for the Arts
 Institute for Museum and Library Service
 National Leadership Initiative Museum On-Line program
 New York State Council on the Arts
 New York Council on the Humanities

3. Non-federal financial support.

a. Endowment funds.

Earned interest and funds for exhibition and education programming from:

Supporters
 Edith & Herbert Lehman foundation
 Robert Lehman foundation

b. Membership.

Memberships of individuals and benefactors provide a small portion of the gallery's funding from \$30 to \$1,000.

c. Earned income.

About \$40,000 to \$50,000 of annual budget derived from extensive art education programs for schoolchildren.

d. State and local support:

Supporters

New York State Council on the Arts for education,
exhibition, and technology projects
New York City Council Department of Cultural Affairs for
exhibition and education programs through the Bronx
Borough President
New York City Council Department of Cultural Affairs
Cultural Challenge Program for education, and technology
programs
Bronx Council on the Arts for exhibition and education
programs
The New York Community Trust
CUNY Affiliated Schools

e. Foundation & Corporation:**Supporters**

Aaron Diamond Foundation
American Architectural Foundation
Annenberg Challenge for Art Education
Agnes Gund and Daniel Shapiro
Andy Warhol Foundation for the Visual Arts of exhibition
programming
AT&T
Booth Ferris Foundation
Chase Manhattan Bank
Chemical Bank
Citibank
Citigroup Foundation
Con Edison
Cowles Charitable Trust
Eli Broad Family Foundation
Fannie Mac Foundation
Greentree Foundation for a teacher training course
The Heathcote Arts Foundation
Henry Luce Foundation
H. W. Wilson Foundation
IBM
JP Morgan Chase Foundation
JP Morgan and the Lily Auchincloss Foundation for
general operating support
Joyce Dutka Arts Foundation
Joyce Mertz-Gilmore Foundation
Lily Auchincloss Foundation
Milton and Sally Avery Arts Foundation for education

programs
New York Times Company Foundation
Richard Florsheim Art Fund
Ronald McDonald House Charities
Rosenthal& Rosenthal
The Max and Victoria Dreyfus Foundation
Target
The Beth Uffner Arts Fund /New York Community Trust
The Chase Manhattan Foundation
The Joe and Emily Lowe Foundation, Trust for Mutual Understanding
The New Yankee Stadium Community Benefits Fund
Travelers Foundation (Smith Barney Arts Investment Program)
The Reed Foundation
The Rockefeller Foundation

f. Contracted service.

LCAG is under contract by the Board of Education of New York City to provide education programs of studio arts to teachers or students.

g. Other support.

An annual amount of \$65,000 is provided by the president of Lehman College through the LC Grant Overhead Account; \$13,000 is acquired from the LC Enterprise Fund collected from the college bookstore, cafeteria, parking fee, and so forth.

McGraw's (1996) investigation indicated that it would be impossible for campus art museums to exist without consequential support from their parent institutions. In fact, because of the specific location, LCAG has received much more support from various foundations and its hosted institution than most dependent campus museums/galleries that received support solely from their hosted institutions. The Bronx's diverse population, lower socioeconomic status, and relationship with Lehman College make LCAG more persuasive for grant funds; being located in NYC is an additional

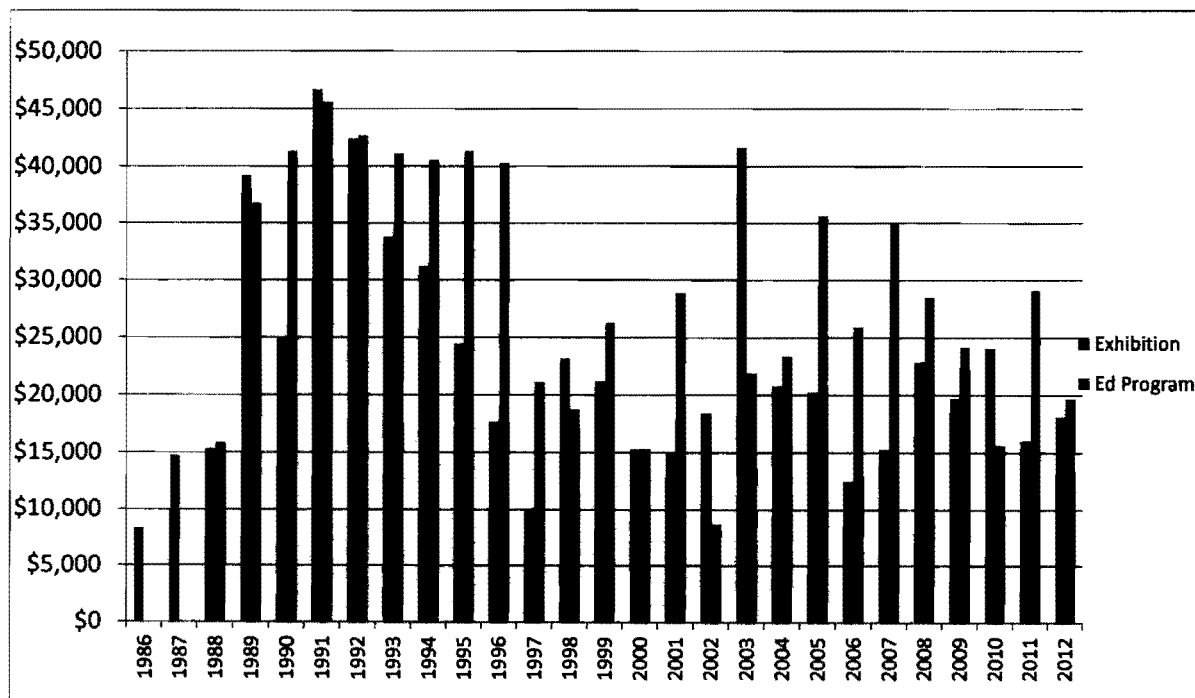
opportunity for LCAG to fundraise from the big enterprises and foundations of a metropolis area.

LCAG has been successful in raising funds for exhibitions, education, and technology over the years, although it is not always possible to generate more contributions and earned income with a small gallery. The major task of LCAG is to increase funding through grants to produce more general operating funds; these funds not only attract other funding sources, but also serve as a stabilizing factor and enable staff to spend critically needed time working on curatorial projects and long-term goals.

How has the change of resources affected the performances of activities?

Exhibitions are undoubtedly the main foundations of an art gallery, while education programs are the supplements to exhibitions. As shown in Figure 7, both are subject to inversion and reallocation of yearly expenditures within a campus art museum/gallery if

Figure 7. Comparison of expenditures between exhibitions and education programs of Lehman College Art Gallery from 1986 to 2012.



Source: The Financial Statements of the Lehman College Art Gallery from 1986-2008

the gallery is required to constantly meet the requirements of external funding organizations to be treated more like an educational institution than an art gallery.

The bar charts in Figure 8 display the graphical data for yearly expenditures of exhibitions, education programs, payroll, and total revenues from LCAG's financial statements of 1986 to 2012; they illustrate how the shape of these activities has been periodically manipulated by the size of external funding resources. The pie charts in Appendix F present the percentage variation of LCAG's budget allocation for the individual years from 1986 to 2012; each chart can be compared to the preceding or subsequent one to depict the yearly adjustment caused by changing funding resources. Both bar chart and pie chart have been adopted to analyze LCAG's evolutionary changes in various activities that were unquestionably decided by external funding resources as follows:

1. Although LCAG's art education program was instituted in 1985 and made art exhibitions one of its top priorities, it neglected creating a budget allocated under the specific category of "art education" during its starting years in 1986 and 1987 (Charts F-1 & F-2 in Appendix F). The range of education programs in this period were narrow, and only integrated gallery tours, talks, poetry and workshops for kindergarten through 12th graders, college students, and adult audiences.
2. In 1988 (Chart F-3 in Appendix F), 14% of budgets were first allocated under the "education programs" because art education programs continued to expand with a multi-session program funded by the National Endowment for the Arts in which students used gallery exhibitions, observed historical art collections at the Metropolitan Museum of Art, and visited artists' studios. This fund also allowed

the next year's budget for education programs to increase to 19% of total revenues which was almost the same as that of the budget for exhibitions (Chart F-4 in Appendix F).

3. LCAG's second director was appointed in 1990; comparing 1989 to 1990 (Charts F-4 & F-5 in Appendix F), the exhibition budget was downsized from 20% to 16% due to a loss of \$36,000 in funds, while the education budget significantly increased from 19% to 27%, revealing that it was easier to acquire funds for education programs than exhibitions as a campus museum. But in the subsequent 2 years of 1991 and 1992 (Figure 8 and Charts F-6 & F-7 in Appendix F), LCAG's revenues recovered, and education programs and exhibitions became financed by roughly equivalent levels of budget. Since 1993 (Figure 8), LCAG's expenditures began to place more emphasis on education programs as a result of increased public support for education programs.
4. In 1994, technology-driven education and exhibition projects were set up with the induction of a newly appointed director to develop an online platform to reach broader audiences and collaborate with other institutions. LCAG's yearly budgets from 1994 to 1997 (Figure 8 and Charts F-9, F-10, F-11, & F-12 in Appendix F) were relatively consistent, but expenditures of payrolls were increased from 47% to 75% due to LCAG's adjustment to professional art wages comparable to those of positions at other institutions. The education budget and exhibition budget that were dependent upon grants and funding categories decreased from 20% to 10% and from 15% to 5%, respectively. However, during this period the expenditures for education were relatively higher than those for exhibitions.

5. In 1998, the National Endowment for the Humanities presented LCAG with a grant to develop the Bronx Public Art website in accordance to local history; this website was an education project that provided interactive teacher communication using video, photos, sound and text, and made use of the resources of The Bronx Institute. Since then, LCAG has distributed most of the NEH funding toward the costs of paying staff members who work on the project – web designers, writers, designers, photography, tech support, and so on – and its freelancers; funding is also distributed partially toward the education budget, which changed whenever a staff member left, and the position was unfilled for a period of time. NEH funding allowed LCAG to continually provide more online opportunities for art education to its local and nationwide users.
6. The terrorist attacks of September 11, 2001, in New York City caused a major downturn for most museums; the actual effects were reflected not only in LCAG's budgets, but also in its expenditures. From 2001 to 2002, the expenditure for exhibitions was maintained around 5% to 6%, but the expenditure for education noticeably dropped from 9% to 3% (Charts F-16 & F-17 in Appendix F) as a result of the decreased attendance of groups that were restricted from leaving schools for security reasons; payroll increased from 64% to 78% due to the gallery adopting an alternative model to hire a few outside educators to integrate schools instead of moving students to LCAG. As one gallery interviewee stated, "On September 11th, the economy dipped. Everybody was bracing for that year thinking museums were really in trouble, and they were for a little while, but it recovered pretty quickly."

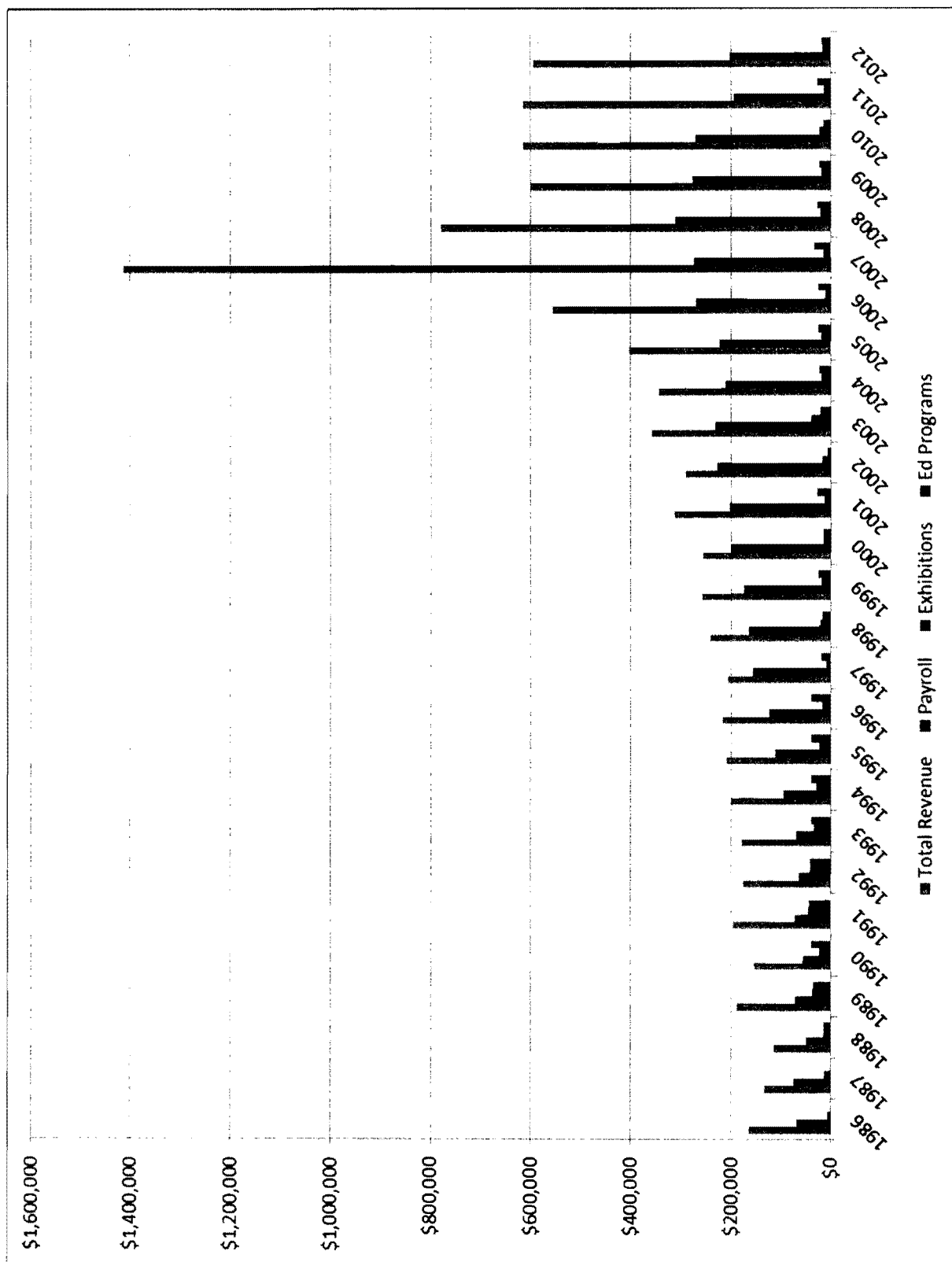
7. LCAG's Arts Learning Center was established in 2002 to focus on long-term projects that have become permanent public art installations in the schools. Meanwhile, LCAG became the community-based partner of Bronx High School for Visual Arts. These significant advances in education were possible because LCAG's total budget increased by 22% from 2000 to 2001 through public endowments. Afterwards, the subsequent years of LCAG's budgets were maintained under stability and a professional educator was hired in 2005.
8. The year of 2005 was a transitional year focused on responding to the external funding change. Beginning in 2005 (Figure 8), LCAG decided to cut annual major exhibitions from seven to three. The decrease in the number of exhibitions and extension in duration of single exhibitions not only explains why LCAG preferred to bring more interested audiences in one exhibition, but also revealed how LCAG dealt with the economic hardship and adjusted its central focus from exhibitions to education programs; its most steady incomes came from public endowments under the categories of education and technology. As stated by a senior staff member, "Most of our funding is for specific programming...and I submit proposals based on those interests. It is certainly easier to get a grant to fund education programs than it is to fund exhibitions." Meanwhile, LCAG began to collect school contributions to cover basic expenses from education programs and to apply technology to develop e-invitation cards, web exhibitions and catalogues; both allowed LCAG to save large expenses as well.
9. Beginning in 2007, the global financial crisis made the funding scenarios of museums shrink again; this recession forced several institutions to close their

campus museums or sell their art collections to make up the deficit (Kaufman, 2009). Although LCAG met its income goal for the fiscal years of 2007, 2008, 2009, it auctioned a Marsden Hartley painting from Lehman College's collections and raised \$740,000 for a new endowment fund to support gallery programs. In 2007, LCAG hired another professional educator to enhance the gradually increasing education programs.

10. In December 2008, the demise of Lehman Brothers was the biggest financial crisis since the Great Depression. According to one of the interviewees, LCAG was not impacted by this economic catastrophe as "it is a different branch of the Lehman family...named after the governor of the state. Herbert Lehman was a member of that family, but it has nothing to do with funding sources." The financial corporation that met its demise last year "doesn't really affect LCAG either except the general economy," even though it has given small grants from the Robert Lehman Foundation "not on a regular basis." During this year, LCAG cooperated with the college through CUNY affiliated school programs to work with more high schools.
11. According to the results of the 2011 AAMD State of North America's Art Museum Survey, the field of art museums experienced the most hardships during the years of 2008 and 2009; nearly 60% of participants reported a decrease in the area of overall revenue, which was largely impacted by the decreasing government and endowment support. However, from 2010, 72% of participants reported an increase or no change in terms of revenue, with the largest area of growth being individual support. During these 3 years, LCAG's total revenues experienced no

major changes; apart from maintaining 2 to 3 major contemporary art exhibitions each year, LCAG has reduced the total expenses of exhibition and education programs to 3% and 5% of total revenue, and put more emphasis on education programs since 2006 (Figure 8 and Charts F-25, F-26, & F-27 in Appendix F).

Figure 8. Comparison of expenditures of payroll, exhibition and education program with total revenues from 1986-2012.



Source: The Financial Statements of the Lehman College Art Gallery from 1986-2012.

Summary. Examining LCAG's budgets from 1986 to 2012 (Figure 8), funding was the key to deciding the quality and quantity of activities, but the fluctuating changes in various activities were dependent upon their corresponding areas of funding. In order to adapt to the changing environment of funding, LCAG gradually shifted its major focus from exhibitions to education programs and even developed new projects with technology to meet the requirements of various foundations (Figure 7).

Although all of LCAG's programs have been impacted by the recession scale of external environment in 2001, 2005, and 2007, the quick response of reducing the amount of annual exhibitions, increasing education programs, and applying technology with professionals in related programs has urged this young small organization to rethink its fundamental purpose of establishment and to rebuild legitimacy for survival. Meanwhile, interdependence has been established between programs and workforce, which must be restructured once education and technology programs have become the most persuasive components for acquiring funding; annual high-quality exhibitions with significant reviews and articles have become the keys to increasing the possibility of retaining these grants.

Cameron's (1991) concept of population ecology emphasized that successful adaptation requires an organization to become more diversified and specialized when a population of the organization encounters a change in shape or size of the niche. "The only meaningful change occurs as major shifts among entire population of organization, not as minor adjustments in existing organizational forms," and "most organizations adapt by the random or evolutionary development of characteristics that are compatible

with the environment” (p. 286). In this model, managerial discretion and influence is neither present nor relevant.

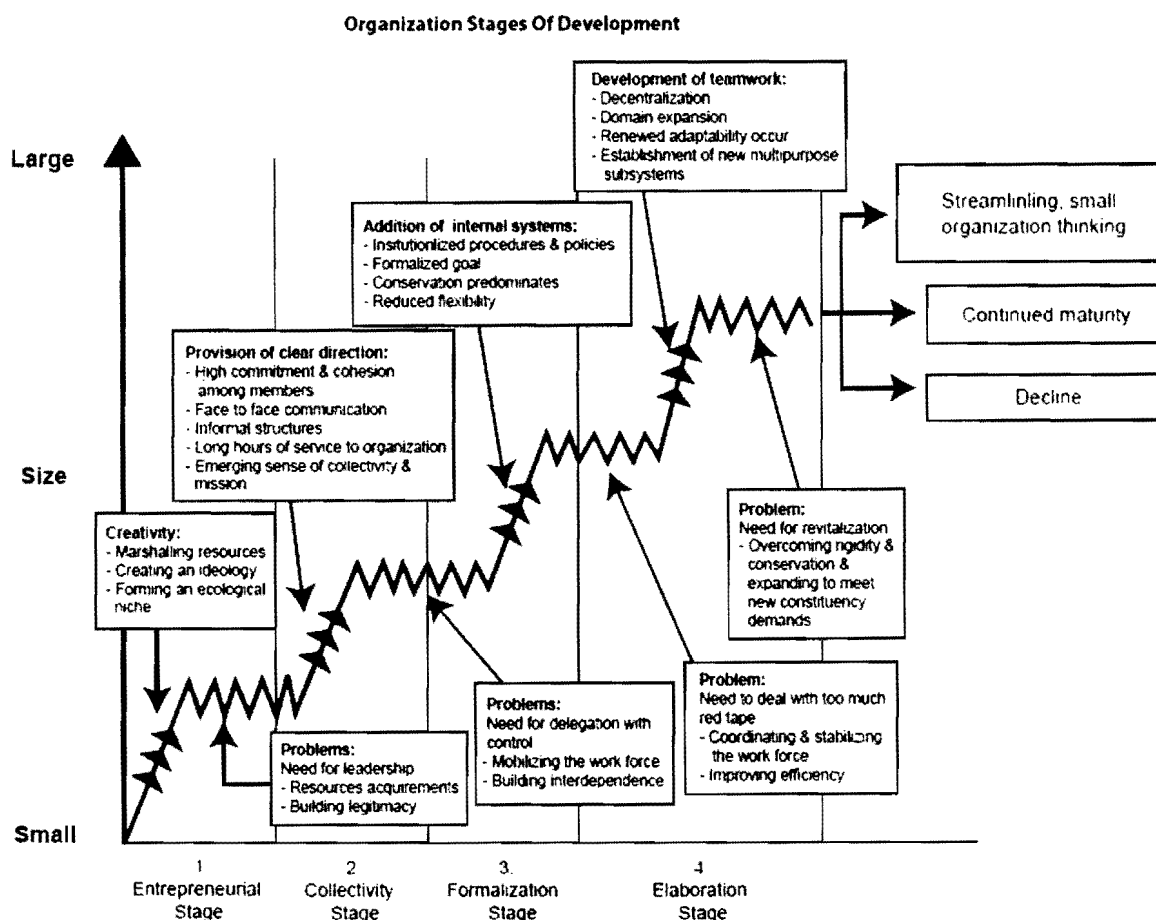
LCAG’s adaption change of its major focus to education programs has made itself more diversified and specialized. These series of significant decisions for adaptation were made not only through evolutionary development of characteristics that were compatible with the environment, but also through long-term observation and action in an external competitive funding pool. Strictly speaking, LCAG’s environmental challenges can be characterized as opportunities rather than crises, which have allowed this gallery to use these external driving forces as an opportunity to refine its structures and processes while responding to the rapidly changing environment in a flexible transition. However, it is predictable that the economy places new pressures on the current role of campus art museums/galleries if funding competitions constantly exist, but the controversy lies in whether or not managerial influence is indispensable while LCAG is still a young and small campus art gallery.

Life Cycle Approach

The life cycle model describes an organizational growth and change similar to the human life stages of birth, growth, illness, and death, and associated with the emotions of joy, excitement, suffering, and sorrow; one must utilize innate advantages, learned knowledge, and life experiences to overcome transitional problems and adapt to an external changing environment for continued existence. This model is applied to examine LCAG’s specific structural changes and to explain the characteristics of problems or crises that LCAG experiences as it moves through each stage in the life cycle.

Cameron (1991) suggested four sequential stages of the life cycle model to characterize organizational development, consisting of creativity and entrepreneurship, collectivity, formulation and control, and elaboration of structure as illustrated in Figure 9. The entrepreneurial stage refers to a new organization that strives to create a product and survive in the marketplace. The collectivity stage refers to attaining strong leadership and setting clear goals and directions. The formalization stage involves installation and use of rules, procedures, and control systems. The elaboration stage refers to the development of a new sense of collaboration and teamwork as the solution to bureaucratic crises. Figure 9 also highlights the organizational problems or crises at each stage during internal processes and practices that must be confronted and resolved before continuing onto the next stage. This model emphasizes that organizational adaptation is part of evolution, which follows a natural progression to overcome certain problems or crises associated with the transition to each stage, but allows for more managerial discretion. In addition, the scale of changes and the level of crises directly correlate to the size of organization (Cameron, 1991; Daft, 1998).

Figure 9. Organization stages of development.



Source: Adapted from Richard L. Daft, "Organization Theory and Design," 1998: 175; Robert E. Quinn and Kim Cameron, "Organization Life Cycles and Shifting Criteria of Effectiveness: Some Preliminary Evidence," *Management Science* 29 (1993): 33-51; Larry E. Greiner, "Evolution and Revolution as Organization Grow," *Harvard Business Review* 50 (July-August 1972): 37-46; and Kim Cameron, "Organizational Adaptation and Higher Education," 1991.

Creativity and entrepreneurship stage. In the life cycle model, organizations begin with a phase of creativity and entrepreneurship. During this stage, an organization is born and must focus on management and creation of a product that survives in a marketplace where marshaling resources, creating an ideology, and forming an ecological niche are necessary. The founders of this stage are entrepreneurs who devote long hours of work and their full energies to the technical activities of production and marketing. The organization is informal and nonbureaucratic, control is based on the owners'

personal supervision, and growth is derived from a creative new product or service (Daft, 1998, p. 174).

Lehman College has served as the Bronx branch of Hunter College since 1931 and became an independent unit of the City University of New York in 1968. In 1984, the CUNY Board of Trustees approved Lehman as an “Auxiliary Enterprises Corporation” (<http://www.lehman.edu/lehman/senate/auxiliary.html>). Two years later, its art gallery received authorization as a nonprofit and autonomous organization by the same board and was inaugurated the following year. Its fundamental mission statement in 1987 stated the goal of:

serving the interests of the Bronx community and the City of New York – an ethnically diverse population, many of whom are poor – by providing a dynamic center for the visual arts as well as an important cultural resource for the area.

Evaluating the higher education institution from a business standpoint, the Lehman College of CUNY is essentially considered an entrepreneur for setting up Lehman College Art Gallery, an autonomous and nonbureaucratic community-based art gallery. It pursues the creation of visual arts (considered a product) through exhibitions and education programs in contemporary art to support the needs of diverse populations in the Bronx community and the City of New York (considered a marketplace). During this stage, Lehman College Art Gallery is born, focusing on management and emphasizing the creation of visual arts that survive in the marketplace. The next steps review the processes of creating an ideology, forming an ecological niche, and marshaling resources to assess new business opportunities.

Creating an ideology. Defined as a community-based arts organization, LCAG maintains a very comprehensible ideology based on its fundamental mission in 1987; a strong commitment has been made toward providing a dynamic center of visual arts and cultural resource for the Bronx community and the City of New York through access to the college's facilities and expertise in the academic discipline, professional fields, and fine arts as follows:

Lehman College Art Gallery is dedicated to serving the interests of the Bronx community and the City of New York – an ethnically diverse population, many of whom are poor – by providing a dynamic center for the visual arts as well as an important cultural resource for the area. Education is an integral component of exhibition programming and provides the basis of the Gallery's outreach – from young students to senior citizens. The Gallery brings to new audiences and confirmed art lovers works by leading national and international figures in contemporary art, promising emerging artists and significant theme shows of interest to the audience. (The mission statement of 1987¹²)

Forming an ecological niche. Ecological niche has previously been explained within the section of population ecology model. However, based on LCAG's primary mission statement, ecological niche has been defined as the visual arts programs including exhibition and education as well as its funding resources.

Marshaling resources. "What are the Critical Capital Resources for an Entrepreneur?" from the Global Entrepreneurship Institute indicates that there are five basic types of capital resources that can be adopted to assess new business opportunities. These resources that are absolutely critical to the entrepreneurial process include human

¹² Document obtained from Lehman College Art Gallery.

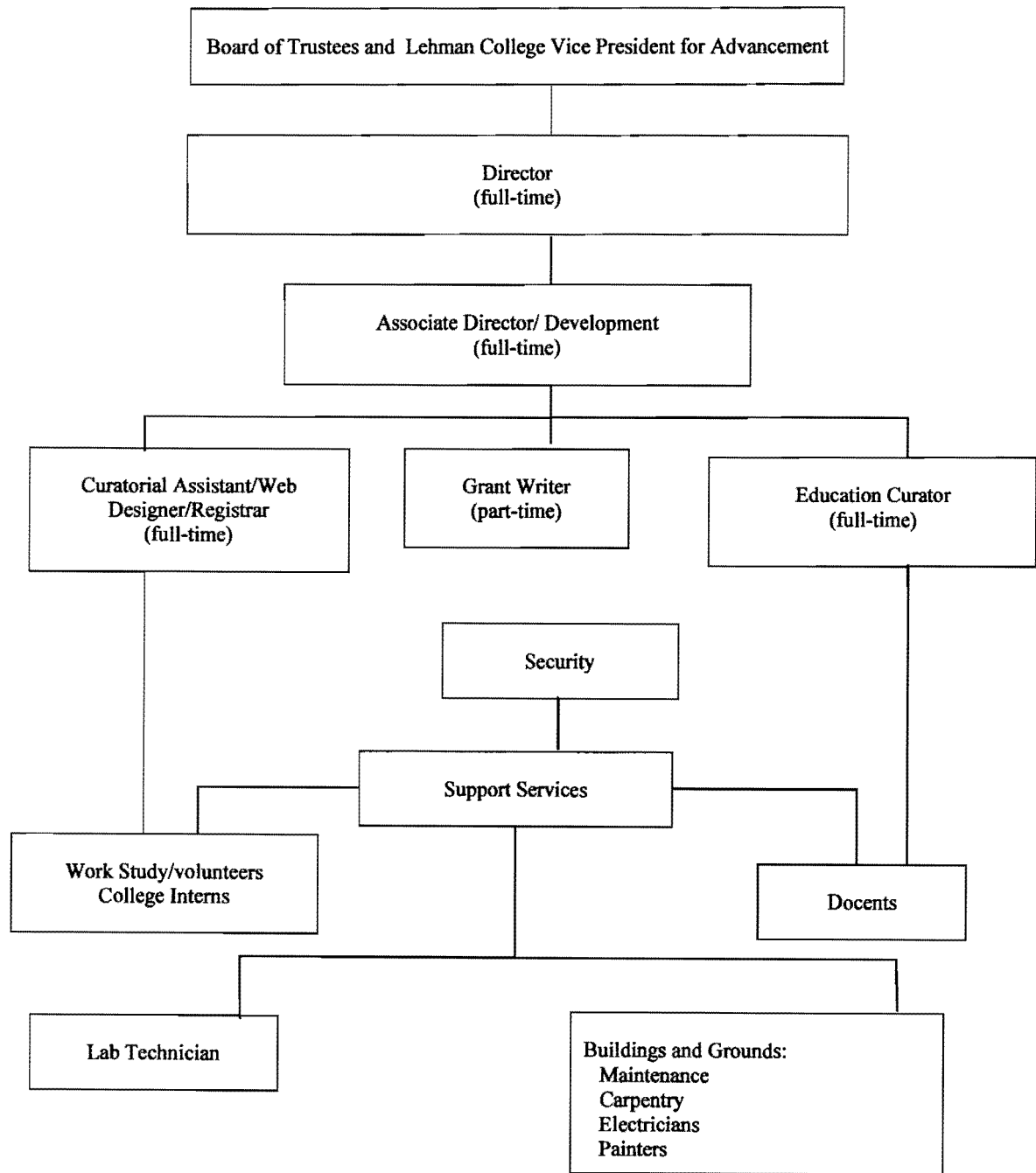
capital, opportunity capital, economic capital, financial capital, and entrepreneurial capital. Because the resources are always limited to what people want, entrepreneurs must make clear choices as to what is needed and what needs to be obtained (Global Entrepreneurship Institute¹³).

Human capital. Human capital refers to the physical labor of an organization that can be classified in a number of ways from part-time to full-time, from blue-collar to management, and from professional service providers to the advisory board.

As shown in Figure 10, the resources of LCAG's human capital can be verified through its organizational structure, which was designed by the needs of its programs (exhibitions, education, and technology) and administration (financial management, bookkeeping, membership/development, and general facilities). Although LCAG only has four full-time staff members in its various divisions, its well-established personnel structure allows the gallery to comprise 15 board members with various backgrounds to oversee the director's role, long-range program planning, and financial contributions. For the operation of annual programs and special occasions, the gallery is allowed to flexibly hire part-time or hourly professionals as well as recruit volunteers to compensate for its inadequate labor and lack of full-time staffs. In addition, LCAG's parent institution provides laborers for the gallery's security and the regular maintenance of buildings and grounds; this allows the gallery's full-time staff to pay more attention to its professional sites. In fact, there is no difficulty for LCAG to acquire its source of human capital from professional sites, being located within a city such as New York that is brimming with countless professionals and art museums.

¹³ Document can be retrieved from <http://blog.gcase.org/2011/10/22/what-are-the-critical-capital-resources-for-an-entrepreneur/>

Figure 10. 2012 LCAG organizational structure.



Source: 2012 organizational structure of Lehman College Art Gallery.

Opportunity capital. Opportunity capital refers to the intangibles and goodwill of a business, which include intellectual property such as patents, trade secrets, trademarks, confidentiality agreements, social relationships, and so on, that provide access or framework for the opportunity.

The most significant resource of LCAG's opportunity capital is its primary identification. This nonprofit organization has been defined as a cultural symbol of the Lehman College for providing a dynamic center for the visual arts as well as an important cultural resource for the area of the Bronx community and the City of New York that allows this gallery to attract and connect to people from its target area. In addition, information of the gallery's exhibitions, activities, and research appearing on LCAG's web pages or publications provides its patrons and peers with friendly, convenient access to understand LCAG's current endeavors.

The following interview data show how LCAG has utilized its innate advantage to maintain good relationships with its patrons, host institution, and other departments through various rituals, exhibitions and ceremonies:

[LCAG] collaborates periodically with other parts of the campus by having a big artist lecture series. [LCAG] ties it together with teaching in other parts of the campus, and then sometimes there is a family day for the whole campus and alumni. By and large, it is just offering things to the Bronx and the larger region.

LCAG also collaborates with other organizations as it "has an exhibition with Wave Hill and Bronx River Art Center...and bus tours between the sites with a lot of programming in common. Being visible at other events even though it is not part of staff

time is important¹⁴.” The resource of opportunity capital has obviously possessed great potential in building relationships with neighboring communities; the clear goals and direction of an adept leader would maintain organizational health.

Economic capital. Economic capital refers to the tangible assets of a business, including fixed assets (property, plant, and equipment, PP&E) and current assets (inventory, materials, and subcontract materials by a supplier in accordance with designs and specifications).

In terms of fixed assets, LCAG houses a visual arts center among the lawns and trees of a spacious urban campus in Lehman College. Designed by the renowned architect Marcel Breuer, this building, excluding the fine arts department, contains a staff office and two exhibition areas: the Edith Altschul Lehman Wing, a large space with 22-foot ceilings, and the Robert Lehman Wing, a smaller room used primarily to present contemporary graphics, photographs, and video installations. Now the gallery has not only become an important center for the Bronx and the surrounding region but also provides an important resource for students of Lehman College.

Because LCAG has no permanent art collections, its space is designed only for exhibition and office use; the current major assets are necessary equipment and materials used by LCAG’s activities and programs.

Financial capital. Financial capital is most frequently needed in the form of cash in the checking account and cash equivalents such as stocks, bonds, accounts receivable from marquee customers, and personally secured loans made to the venture.

¹⁴ Interview response from Appendix C

It is necessary to understand LCAG's legal financial status before assessing its financial capital resources. The notes regarding LCAG's financial statements on June 30, 2001, present the primary identification of this organization as follows:

On April 28, the Board of Trustees of CUNY authorized the incorporation of Lehman College Art Gallery, Inc. pursuant to the provisions of section 216 of the Education Law and section 404, subdivision (d) of the not-for-profit Corporation Law of the State of New York. The purpose of the Corporation is to encourage and promote the creation of visual arts; and to plan, develop, and promote cultural and educational activities among the students and faculty of Herbert H. Lehman College and the residents of the great New York Metropolitan Area. The financial statements are an integral part of the City University of New York. The Corporation was organized exclusively for charitable and educational purposes and shall not carry on any activities not permitted to be carried on by a corporation exempt from Federal income tax under section 501 (c)(3) of the internal Revenue Code.

(<http://www.Lehman.edu/vpadmin/businessoffice/campusactivities/art-gallery.htm>)

LCAG reported its total carrying value as roughly \$110,000 of investments on June 30, 2001, based on its accounting policies of the following types: Federal Home Loan Mortgage (\$50,000), Federal National Mortgage Association (\$10,000), General Electric Capital Corp. (\$40,000), Secured Finance Incorporated Senior Bonds (\$1,000), and the United States Treasury (\$10,000).

In addition, this corporation derives revenues mainly through contributions from members and other sources. Annual allocations of approximately \$60,000 for LCAG's salaries were made from the Lehman College Grant Overhead Account. Allocations (\$13,000) from the Herbert H. Lehman College Auxiliary Enterprises Corporation, Inc. were made to cover certain operating expenses. A gift (\$25,000) from the Edith and Herbert Lehman Foundation, Inc. was made to establish an endowment fund for LCAG; this grant is to be held intact and only the interest is used for the gallery. Another gift (\$50,000) was received from the Robert Lehman Foundation, Inc.; the earnings of this fund were applied solely for the expenses of special exhibitions or related education programs in the art gallery or the college. LCAG's payroll and benefits are paid directly by the Research Foundation of CUNY; it was \$55,000 in the fiscal year of 2002.

Entrepreneurial capital. Entrepreneurial capital includes the collective domain expertise, executive intelligence, time and commitment, and combined intrinsic motivation of a venture team.

The existence of LCAG within the City of New York has its natural advantages that prepare this gallery to assume risk and begin a new business enterprise by playing the role of cultural center for the region. The advantage of Lehman College of CUNY as an entrepreneur that often includes others from the CUNY system or New York is that it creates and derives value from unique and sometimes exclusive combinations of the other four resources. In other words, without Lehman College of CUNY, LCAG's resources would not be gathered and allocated toward a common goal; without entrepreneurial capital, LCAG would never exist (Global Entrepreneurship Institute).

Problems. Daft (1998) indicates that an organization in this beginning stage of creativity and entrepreneurship in the life cycle must confront the management issues related to employees, new products and services, and assume that strong leadership adjusts the organizational structure to accommodate continued growth. Was thrusting this small independent gallery into the extraordinarily competitive marketplace of New York City an opportunity that was advantageous or disadvantageous for LCAG? How did these entrepreneurs bring in capable leadership for management of this newborn organization to cultivate its abilities to adapt to a competitive external environment before proceeding to the next stage of collectivity?

Collectivity stage. Collectivity stage is characterized by participative management and team building. During this stage, an organization needs strong leadership and begins to develop clear goals and direction.

Provision of clear direction. The first director of LCAG held her position from 1984 to 1989; she was a scholar, collector, and an independent curator of American contemporary art. LCAG's program direction and goal, in accordance with its mission statement to play the role of cultural center for the Bronx region, had been established during the exhibitions of the first year. Since the second year, the director brought in critical funding from the National Endowment of the Arts to augment the ideology and goals of education programs and yearly exhibitions (see Appendix E). The first director's achievements while striving to provide clear direction for the gallery's exhibitions based on its mission statement during LCAG's initial establishment are listed below:

1. Building relationships with one of the world's most prestigious museums, the Metropolitan Museum of Art, to hold "the MMA's collections of Painting, Sculpture, and Drawings from the Twentieth Century;"
2. Emphasizing the development of New York City and its historical connection with the Bronx to hold the exhibition of "The Subway Show;"
3. Introducing the outstanding artists from the local Bronx to hold "The Bronx Celebrates: Vito Acconci, Michael Goldberg, Alfred Leslie, Al Held, Ann Sperry, and George Sugarman;"
4. Defining the educational function of a campus gallery to hold the exhibitions of Lehman College Art Department's faculty and students;
5. Enhancing international culture exchange to hold "Contemporary Calligraphy and Painting from the People's Republic of China."

LCAG's first director exhibited strong leadership in this collectivity stage to set up basic systems on organizational direction, personnel structure, fund raising, social relationship, and so on. However, holding over nine exhibitions a year as a small size campus gallery was incredibly stressful for its limited full-time staff. In order to allocate flexibility within the gallery's work force, the director began to invite professional guest curators or exhibition designers to assist with annual theme exhibitions. Her vision, curatorial expertise, and dedication have established the gallery as one of the most important exhibition sites in the metropolitan area.

Problems. Daft (1998) said that in order to avoid unnecessary administrative complications during this second stage, lower level managers must demand organizational autonomy while top managers must mandate strong authority or

responsibility for quality control of new products. The organization needs to find mechanisms to control and coordinate departments without direct supervision from the top.

LCAG has been defined as an independent nonprofit organization since its inception; there have not been many noticeable administrative red tape problems that needed managing in this stage. However, in order to continuously provide quality programs and expand its service range as peer museums do for their stakeholders, the gallery still requires delegation with control, a mobilized work force, and building of interdependence, which are crucial to institute high commitment and cohesion among staffs.

Formalization stage. This third stage involves the installation and use of rules, procedures, and control systems based on the processes of formalization, stabilization, and institutionalization. During this period, organizational procedures and policies become reduced, and emphasis is placed on efficiency of production, increasing flexibility, and strengthening elements of professionalism and professional management. The growth of professional bureaucracy is a result of functional growth and brings with it technical specialization, also adding to the formalization of the structure.

In total, LCAG has had three directors since establishment. The first director busied herself with enhancing the gallery's prominence and social relationship by setting gallery direction and goals during her 6 years at LCAG; the second director advanced the exhibition boundaries from the local campus gallery to nationwide venues by organizing the "Luis Camnitzer Retrospective Exhibition" during her 3-year tenure from 1990 to

1993; the third director has held her position since 1993 and is the key person in establishing linkage mechanisms between top management and field units.

As a result, LCAG's formalization stage emerged in the mid-1990s after the third director took her position. She realized that the community and environment of the Bronx have formed a strong relationship with LCAG's visitors since her first visit to the Bronx. One of her major challenges was to convince people to abandon the stereotypical images of poverty that were portrayed about the Bronx through media and pop culture and then to attract patrons by managing various exhibitions and activities to change their minds about the Bronx. Her specialties in contemporary art and art education have been revealed through the development of exhibitions, education programs, and new media projects, including Bronx Public Art, an online guide to public art in the Bronx. Her major contributions during this formalization stage have been established in the three major programs in recent years as follows:

1. Education. In addition to regular education programs through LCAG's annual exhibitions, the gallery has offered programs that expose students – from kindergarten to high school – to the world of art. Some specific education programs organized by the gallery bring art into the classrooms of neighboring schools and onto the streets, where students are encouraged to both discuss and create. A free summer program funded by the Green Tree Foundation has been provided to familiarize elementary classroom teachers with art resources in New York City. The director has also begun to produce new programs that offer art courses with partial funding for those public schools that may have lost their art classes or teachers due to budget cuts.

2. **Technology.** In addition to providing abundant website information and archives of LCAG's exhibitions and educational programs, the current director is enthusiastic about the site's potential to make art even more accessible to the community: "People in the Bronx will essentially have a museum in the streets." The gallery's website has displayed an inventory of about 270 public works all over the Bronx. It also offers walking tours and maps of the Bronx, neighborhood histories, and lesson plans for teachers. In 1994, the gallery at Lehman commissioned work from artist Douglas Davis, which became "The World's First Collaborative Sentence." One of the earliest pieces of art on the World Wide Web, it was created for and shown first at the Lehman Art Gallery before it was sold to the Whitney Museum.
3. **Exhibition.** For education purposes, the gallery has started to develop more theme exhibitions with group artists instead of single artists. For instance, celebrating LCAG's 25th anniversary in 2009 with the exhibition "Beyond Appearances," the director wrote an essay (an overview of contemporary portraiture) to introduce the event; she is the driving force behind the gallery, which receives visits from 17,000 students a year. She has presented work by contemporary artists including Tom Otterness, Faith Ringgold, and Alexis Rockman; the gallery's shows are regularly reviewed in *The New York Times*.

Problems. The problem at this stage for a large size organization is being too large and complex to manage formal systems and programs due to excessive red tape that strangles the development and innovation for mid-level executives. Fortunately, the internal system does not cause excessive problems for LCAG because it is a small,

nonprofit independent gallery located in a public liberal arts college with simple and direct bureaucracy. Answering a question regarding how the formal sequence of decision-making process develops in LCAG, the present director responded that “if I wanted to present a new program, I would simply present it. I would report to the board for something like that as part of managing the organization.” The controversy lies in the fact that LCAG always emphasizes that it is an independent campus gallery not only in governance, but also in finance. While raising annual funding from various donors, LCAG must handle enormous piles of paperwork to meet foundation requirements; although LCAG has hired a part-time grant writer to deal with this mass of applications and proposals, the unavoidable red tape is always existent between the gallery and outside donors.

Elaboration stage. The bureaucratic problems that occur frequently in the previous stage of formalization for larger organizations, which maintain small company philosophies by dividing into multiple divisions and limiting bureaucracy, may have only caused minimal troubles for LCAG since it has identified itself as a nonprofit, independent, decentralized, and small-size organization. However, such philosophy has effectively supported LCAG with moving forward into the stage of elaboration while processing professional leadership, specialized management, decentralization, and diversification.

Theoretically, a new sense of collaboration and teamwork is established during this stage to meet new constituency demands, but as long as the organization reaches maturity, it may enter periods of temporary decline and may necessitate renewal (Daft, 1998). As a small nonprofit organization, LCAG may confront fewer internal

administrative problems than large organizations but may not be able to generate all the necessary resources because it must depend on the external environment to obtain financial resources.

According to the director as of this writing, the present revitalization of LCAG has obviously emphasized art education programs associated with technology while confronting the nationwide shortage of funding sources. These programs have always evolved and responded to the needs of the community based on the primary spirit of the mission because:

1. Educational purpose is LCAG's primary pursuance while filing to be a nonprofit organization under section 216 of the Education Law and section 404 (d) of the Not-for-Profit Corporation Law of the State of New York.
2. Education programs are more convenient for gathering patrons, marketing, and acquiring grant funding for a campus gallery.
3. Local public schools need art programs to make up for the shortage of art teachers and art classes during school budget cutting.
4. Technology has become an increasingly crucial component to expanding the accessibility of organizational information and programs to the public.

Problems. Because the size of an organization is a critical issue in deciding whether or not adaptation is successful, being small is the most significant strength of LCAG while distancing itself from bureaucratic characteristics and progressing through its first life cycle.

Theoretically, organizational decline usually follows its periodic maturity, a need for renewal to occur every 10 to 20 years; reducing administrative costs and workforce

have become crucial parts of the revitalization cycle in order to remain competitive while facing organizational decline. Because LCAG is a nonprofit independent campus gallery, LCAG's source of funding is always the most important factor in deciding its internal adjustments and quality control. LCAG has already sensed that the number of external funding sources around the New York metropolitan area has significantly decreased since September 11, 2001. Although LCAG has shifted its emphasis of programs from exhibition to education and technology, and modified its funding sources from private to public for revitalization, searching for long time external financial support is always prioritized over a onetime successful revitalization by its leadership. Thus, how LCAG's leadership faces innovative new programs, raises funds to remain competitive, and leads the organization toward a new era to meet the external stakeholders' demands is LCAG's permanent dilemma.

Strategic Choice Approach

Cameron's (1991) strategic choice model was initially designed for businesses to assess managers' performance on organizational adaptation and determine whether or not the organization can successfully cope with the conditions of decline. Responding to these conditions may create certain levels of pressure for managers, but all successful strategic choices – revitalization, troubleshooting, consolidation, decentralization, and professionalization – focusing on effectiveness, innovation, and external environment must rely on managers' sufficient knowledge, experience, and professional training. Since managers have been the key players in the selection of appropriate strategies to sustain a condition of stability between environmental demands and organizational

structures, Cameron's model provides three major types of strategies in sequence that can be examined for successful adaptation through domain defense, domain offense, and domain creation (Cameron, 1982, 1991; Gumpert & Sporn, 1999).

Domain Defense Strategies

Core domain of LCAG. Cameron (1982) indicated that the domain defense strategies were designed to preserve the legitimacy of the core domain of the industry (p. 17). LCAG is a community-based nonprofit art organization that is incorporated independently from Lehman College and raises its own funds. Its core domain is tied with the contents of its 1987 mission statement; the board of trustees of CUNY and LCAG are the keys in legally protecting the core domain of LCAG.

The initial statement of 1987 declared that LCAG's core domain existed principally for carrying out fundamental cultural and educational responsibilities through the programs of art exhibition and education. It has committed itself to meeting the needs of LCAG's urban, largely minority and immigrant population, offering residents of the Bronx region a liberal arts education and preparation for careers; as an interviewee states, the mission has evolved to respond to the community and the needs of the community. In addition, the gallery outreach activities served only to support the educational needs of its external communities (LCAG 1987 mission statement¹⁵).

Board of trustees. CUNY's board of trustees set up a clear core domain for LCAG through its 1987 fundamental mission statement. They have legitimized and protected LCAG from adverse effects of decline, which has resulted in its minimal exposure to external environmental crises as evidenced by examination of LCAG's previous life cycle model.

¹⁵ Document obtained from Lehman College Art Gallery.

LCAG's governance is independent of Lehman College and governed by the laws of the board of trustees, which consists of fewer than 15 members from various backgrounds and segments of the community. This governing body plays the important role of decision maker, who votes as the body and agrees; its responsibilities are to approve, monitor, and amend the gallery's budget in addition to advancing the organizational mission, overseeing the director's role and long-term programs, planning strategies, and raising funds for future development. Unlike commercial companies, LCAG's entire operation heavily depends on outside funding, resulting in the creation of attractive products to persuade donors. With the purpose of defending its core domain, LCAG's board of trustees acts as a type of joint venture between the gallery and its stakeholders in support of its activities and fund raising (The Notes to LCAG's Financial Statements on June 30, 2001¹⁶).

Domain offense strategies. According to Cameron (1991), domain offense strategies are designed to "expand the current domain of activities and exploit weaknesses in the environment" (p. 288), which entails using current resources to engage in extra non-traditional activities or cultivating alternative revenue sources. The main purpose is to do more of what the institution already does well, and to broaden institutional appeal, that is, to do the right things based on effectiveness rather than efficiency that are practical in pursuing market oriented effectiveness (Cameron, 1982, pp. 18-20).

The most significant domain offense strategy for LCAG was to integrate the nontraditional mechanism of technology into education and exhibition projects. In 1996, LCAG's board formally modified the 1987 mission statement to pursue new technologies

¹⁶ Document obtained from Lehman College Art Gallery

as a means of reaching audiences internationally as well as locally; it incorporated the field of information technology embracing all disciplines as well as increasingly diverse and engaged communities (The 1996 Mission Statement of LCAG).

Pursuing new technologies to adapt to external marketing change has also allowed LCAG to reach broader audiences, attract more press coverage, and bring in more grants. Beginning in 1998, LCAG has received a major grant from the National Endowment for the Humanities to develop digital technology and provide a professional website for Bronx Public Art, online art information, educational courses, and exhibition catalogues and invitations for the local, national, and even international artists or patrons. An interviewee stated that information technology incorporates arts with other courses and related institutions to “accommodate public school art teachers that were being cut out of the budget.”

On the basis of LCAG’s 2002 report to the Institute of Museum and Library Services and General Operating Support, the strategies from 2002 to 2005 would present how leaders of LCAG have expanded LCAG’s core domain and broadened its appeal to achieve institutional effectiveness. The major mechanisms of these strategies include (a) increasing funding, (b) conducting a major mailing of new gallery brochures, (c) developing membership and gallery staff, (d) increasing public awareness and visibility, (e) increasing attendance and earned and unearned income, (f) developing and expanding art education programs, (g) achieving higher exploration of digital technology, and (h) continuing to organize and present future exhibitions and education programs. These domain offense strategies are evaluated and updated by frequent staff and board meetings where planning ideas are formulated, approved, and evaluated to ensure that objectives

are met and goals remain appropriate. The board and director of LCAG agree on long range strategies for carrying out plans that best serve LCAG's mission while implementing the domain offense strategies, but like most colleges and universities in pursuing effectiveness, LCAG is conservative, efficiency oriented, and internally focused instead of proactive, aggressive, externally focused. In this aspect, LCAG's domain offense strategies fit into Cameron's models (Cameron, 1982. p. 21).

Domain creation strategies. The major emphasis of domain creation strategies is placed on "adding related domains of institutional activity to diversify or to spread the risk" (Cameron, 1982. p. 21); these include courses or programs that offer high demand areas, acquiring revenue, and generating subsidiaries or capital investment. Cameron noted that "minimizing risk by diversifying into safer or less turbulent areas of environment" and "creating new domain of activity is likely to reverse the trends toward decline" should be considered "only after defense and offense strategies have been implemented" (Cameron, 1991. p. 288).

Through its directors, LCAG has gradually been put out on its own to survive in the marketplace as a campus gallery that needs to raise its own funds. "We have to do the grants because we will not survive if we do not. We do not write grants based on our location but rather direct each grant toward the interest of the funder," the current director reported.

Since 2005, LCAG has cut its annual exhibitions from seven and eight to three and four and simply extended the duration of major exhibitions in order to save the gallery production costs. As a result of reversing the trends toward decline from the economy, LCAG started to place more weight on producing new education programs for

public schools in the high demand area of the Bronx. The curator of the education section stated:

Our education programs actually evolved to accommodate all of the public school art teachers that were being cut out of the budget. We began to produce programs that offered art courses, so that the school may have lost their art teacher, but they could come here and have a small art program.

These education programs have also brought in much bigger awards than what exhibitions can get, as LCAG does education programs not because it is their mission, “but constantly to secure grants.”

LCAG’s 2011-2013 strategic plan indicates the goal of LCAG is to fulfill its mission to exhibit the work of diverse contemporary artists, offer education programming that engages children, youth, and adults from many cultural backgrounds, and explore new media. The objectives of this plan are (a) providing a dynamic center for the visual arts offering exhibitions and programs that reflect a diverse community, (b) integrating new technologies in all aspects of the Gallery’s exhibitions and programs, (c) providing a community arts center for students and families (Appendix D).

Beginning in 2011, LCAG introduced a project for engaging communities called “Community Arts Connections” to sustain the gallery’s existing “High School Partnerships” program and expand it to middle schools. The program offers a credit-bearing teacher training course geared for elementary and middle-school teachers, provides extended weekend programs for families and children up to age 8, and presents a range of community outreach programs for adult visitors. This program has been granted \$150,000 by the Institute of Museum and Library Services (IMLS) separate from

the gallery's matching amount of \$192,323, which supports diverse activities such as gallery tours, art workshops, after-school workshops, a college mentor program, an intern program, a portfolio program, professional development sessions, an intensive 2-week teacher training course, bilingual (English/Spanish) weekend workshops, public art tours, and artists' talk and demonstrations¹⁷.

Developing technology for an educational institute is always encouraged by most public and private donors. Bronx Architecture on LCAG's website, designed as a companion to Public Art in the Bronx, features over 75 buildings, background on architects, neighborhood walking tours, maps, and lesson-plans; it is a crucial technology project that provides useful resources for the general public as well as teachers and encourages exploration of the art and architecture of the Bronx. This website was granted by the National Endowment for the Humanities, National Endowment for the Arts, New York Council for the Humanities, New York State Council on the Arts, H. W. Wilson Foundation, Booth Ferris Foundation, The American Architectural Foundation, JPMorgan Chase Foundation, New York City Department of Cultural Affairs, the Bronx Delegation of the New York City Council, the Beth M. Uffner Arts Fund/The New York Community Trust, and Friends of the Lehman College Art Gallery (<http://www.lehman.edu/vpadvance/artgallery>).

Currently, education programs and technology projects have obviously opened a broader and safer road for LCAG's survival in the economy under substantial managerial influence. As Cameron (1991) stated, the application of domain creation strategies is "to minimize risk by diversifying into safer or less turbulent areas of the environment" (p. 288). However, is it necessary for this small public campus art gallery to always be

¹⁷ Data provided by Lehman College Art Gallery.

occupied with obtaining funding and gradually neglect its fundamental function as an independent art gallery? This controversial problem leads back to the original question: Why independent?

Summary. Cameron (1982) said that the most successful case for implementing this strategic choice model occurs when an organization confronts a situation of decline. Although LCAG declared that it has not experienced severe decline since its opening, the nationwide funding sources since 2005 for the entire field of museums have been deeply cut back due to global economic depression. LCAG has learned how to focus additional attention upon exploring its future direction.

In 2006, LCAG removed its mission statement, a benchmark wherever strategies are implemented, from the web pages and replaced it instead with various descriptions of art, educational projects, programs, exhibitions, and public arts. This action reflected how LCAG has pondered flexibility alongside stability during its strategic adaptation. As mentioned by the director of LCAG, the statement is not “on the web verbatim” because there are “other ways to make it sound more interesting”; what LCAG attempts to accomplish is “outreach through exhibition, education programs, and web projects.” For what reasons does LCAG intend to blur its current mission statement? Does LCAG plan to expand its core domain to reflect more environmental issues? The change of institutional mission and its application are enacted by leaders of LCAG who may have new ideas regarding management while adapting to highly competitive New York City.

As a result of Cameron’s (1991) theory, the strategic choice approach usually assumes “a prominent role for both environment and management, but the balance is shifted toward management” (p. 290). After scrutinizing LCAG’s strategic adaptations

and implementations, the weight of managerial performance is obviously heavier than that of environmental impact; regardless, LCAG's manager has tried very hard to overcome financial crises caused by the environment and provide stability for organizational operation.

Symbolic Action Approach

The symbolic action model indicates that managers modify organizational culture in order to increase reputation and effectiveness by manipulating symbols and social definitions of routine activities. During these adaptation processes, managers use various strategies through the presence of common interpretations of events, symbols, stories, legends, and so on to make things meaningful and then lead the entire organization toward a desired environment. Because the external environment and the internal organization can be altered by managers' strategies, management is much more influential than environmental importance (Cameron, 1991, p. 278). The following subcomponents of adaptation are used to examine how has LCAG's leader integrated symbols throughout the gallery's programs from 1986 to 2012.

Interpreting history and current events. LCAG is fundamentally a cultural organization whose mission statement is an important symbol that not only reflects the historical and cultural influences from the Bronx, but also illustrates aesthetic and educational functions to its communities. As stated by the current director, "our mission really reflects the gallery's essence." Every successive leader of LCAG believes that it is an unavoidable responsibility to relay the past legacy through current events and give stakeholders a sense of understanding toward what the gallery has inherited and is presenting.

Since its opening, all of LCAG's programs have corresponded to the core values of its mission statement. Of LCAG's nearly 200 theme exhibitions from 1984 to 2012, over 40% of them were directly connected with Bronx history, artists and major residences; over 10% were related with its academic departments, alumni, faculty and students; 13% were bonded with regional high school students and children; 5% were collaborated with neighboring art institutions; 5% were special collections; 10% were international relations; and the rest of them involved the introduction of famous American contemporary artists. Overall, 70% of the exhibitions were interpreted as being dedicated to the interests, history, and cultural heritage of the Bronx community, whereas the remaining exhibitions allied with the trends of contemporary arts, demonstrating how old values and beliefs still play a role in the current Bronx (Appendix E).

In order to assist audiences with recognizing the meaning inherent in current events, LCAG has always translated programs into languages or words by providing interpreters or written materials for people who come into the gallery. To propagate the announcements of exhibitions and related education programs, the gallery uses the local Bronx channel, places advertisements in art magazines and newspapers, or utilizes an announcement service that goes out to the patrons, museums, art contacts, and collectors all over the world as e-art or e-flux. Specifically through LCAG's website, all projects including education programs, exhibition archives and Web catalogues, and a major project entitled "Public Art in the Bronx" have been clearly explained in terms of their historical background and contemporary significance for people who wish to better understand a certain program or artist.

From Cameron's (1991) point of view, the purpose of "interpreting history and current events" is to make sense of things through words, and "give the person who has it enormous leverage," finally turning it into "a social fact" (p. 289). However, in terms of "[influencing] people's character by environment," the priority for LCAG is to attract more participants from diverse fields and maintain enough funds to support these activities.

Using rituals or ceremonies. The symbolic functions of culture are often manifested in ritual or ceremony, where the cultural values, beliefs, and ideologies are translated into action by providing tangible evidence. In fact, rituals can be found within every aspect of our daily life, but each ritual system has its own governing factors determining its nature, format, and objective (Masland, 1991).

"Being visible" is the ideal of LCAG's current director to interact with staff members and integrate activities. The internal weekly staff meeting is necessary to make sure everything is getting in place; participating inside and outside activities is an essential thing to do for the director and staff, because something always comes out of it for the gallery.

Strengthening LCAG's social relationships is very important to the promotion of the gallery's programs. LCAG's exhibitions and its opening receptions are routine activities used to gather target populations; collaborating on exhibitions with academic departments and outside art or educational institutions is another way to communicate with people from professional fields. Education programs offering things for the Bronx and larger region try to connect with other parts of the campus, alumni, parents, teachers, and students. The purpose for using these kinds of rituals and ceremonies as symbolic

functions is to transfer meanings and interpretations of LCAG's culture into action to impress target individuals.

Using time and measurement. The effectiveness of LCAG's current programs is measured through attendance records, comments in the guest book, teaching evaluations, and critical media response, even as the quantity and quality of exhibitions frequently fluctuate due to the amount of resources. LCAG's long-term plans are often updated through program evaluations that are conducted in a variety of methods; public responses are measured through attendance, press coverage, evaluation by scholars, education questionnaires, and assessment by community cultural representatives and leaders.

"Time spent is one measure of the importance of organizational activities" (Cameron, 1991. p. 289). Starting in 2005 (see Appendix E), LCAG has reduced the number of annual exhibitions from seven and eight to three and four, and expanded the running duration of each exhibition; as stated by the director, "Running exhibitions for longer times stands a better chance of getting the target audiences as well as the related press and reviews."

Since the number of people who come to view an exhibit is the primary method of measuring LCAG's success, most educational programs were designed to concur with the academic calendar to accommodate more school groups within the running duration. LCAG previously had an exhibition during the summer, but insufficient resources no longer allow for this in recent years. The alternative is to replace summer exhibitions with high school programs and a program called "artist in residence," in which the

selected artist can use the gallery space for free but has an obligation to provide classes and comments for those who wish to attend and bring their artwork to the class.

Cameron's theory assumes that the manager's role is more prominent than external environment. The purpose of spending more time on one activity rather than another is to help managers convey messages of priority to other organization members while adapting (Cameron, 1991. p. 289). Although LCAG's funding has always proved to be an excellent mode of gauging the effectiveness of an exhibition, the adjustment of routine programs becomes necessary whenever external resources are diminished; despite these complications, the role of manager is still crucial in manipulating these adjustments for adaptation.

Redesigning physical space. The fine arts building of Lehman College was redesigned by Marcel Breuer in 1984 to house the gallery and the art department. The building was originally built as a library, but the gallery outgrew the space. The gallery opened in 1984 in its newly redesigned building and declared itself self-governing from Lehman College in 1986. The gallery provides two exhibition spaces with large see-through glass doors on the first floor of the fine arts building. LCAG flexibly utilizes its gallery's space depending on the variety of each exhibition. That is, separate exhibitions are installed in each gallery at the same time except when, for certain larger exhibitions, the larger gallery is subdivided to create a third exhibition space. There is a permanent, secured packing, unpacking, and storage area for art works as well that is separate from gallery space; storage areas with climate-control systems are locked and protected by controlled access alarm systems.

Since 1984, the new physical setting of LCAG has conveyed significant symbolic value to its stakeholders. Marcel Breuer's design turned the Fine Arts building into a famous campus landmark. Apart from LCAG's website, printed materials play an important role in introducing features for the building. When approaching this campus architecture, people can easily find out what is going on inside, within which a self-governing gallery presenting various contemporary exhibitions exists as a representation of strength and independence. According to Cameron (1991), "Providing a new physical setting often conveys the message that something new is going on or that a different direction is being pursued" (p. 290).

Introducing doubt. Because LCAG is a young small organization that must respond quickly to change, LCAG's long-term plans are always designed to reflect the needs and interests of its multicultural audiences, appropriately revising ongoing programs and services for adapting to the external changing environment has become inevitable. No matter how LCAG has presented its products and despite attempts to introduce doubt to its stakeholders, core beliefs that are significant to LCAG's mission have never changed. As stated by the current director, "We haven't made changes to our core beliefs," because "education is our primary mission in regard to presenting contemporary art and while we have expanded to incorporate the internet and new media, these have been consistent with our core mission." Cameron (1991) pointed out that "core beliefs" are crucial foundations that hold loose events together while adaptation occurs; if not, "the beliefs are questioned, action stops, uncertainty is substantial, and receptiveness to change is high" (p. 290).

Cameron (1991) also declared that “the introduction of doubt into loosely coupled system is a much more severe change intervention than most people realize” (p. 290). Although LCAG functions as a loosely coupled system under its parent institution, its production cores are composed of professionals. There is practically no internal controversy regarding LCAG's final products, because plans are evaluated and updated by frequent staff, while board meeting and retreats where planning ideas are formulated, approved, and evaluated ensure that objectives are met and goals remain appropriate. The board and the director agree on plans and strategies for carrying out those plans that best serve LCAG's mission. Gallery staffs are also responsible for determining strategies and for implementing the action plan; the entire processes have gone through art professionals.

Summary. LCAG itself is a campus culture symbol for its host university. Although there is no specific benchmark that can evaluate the effectiveness of organizational culture, for the past few years, LCAG's leaders have successfully promoted their products by manipulating symbols and social definitions with their core beliefs to highlight organizational visibility and existence. This not only reflects their professional knowledge and experience in changing situations, but also shows their social abilities in organization and coordination. As Cameron (1991) specified, a good leader with professional characteristics leads the organization toward a desired environment; in this stage of adaptation the influence of a leader is obviously more prominent than that of the external environment.

Chapter V

Conclusions and Recommendations

Campus art museums/galleries have built historical relationships with higher education institutions since the 18th century. They are treated as educational institutions rather than art museums/galleries by most people and are neglected by researchers and administrators in the fields of higher education despite having a high percentage of new establishments within the last decade (Figure 1). Through understanding the significant role that LCAG has played and imparted to its internal and external academic communities, this study aims to persuade higher education researchers, administrators, museum professionals, and donors to pay more attention toward their existing values of campus art museums/galleries and help them improve for future adaptation, innovation, reform, and even new establishment.

Based on Cameron's primary assumption of organizational adaptation, "as the environment changes, institutions must also change if they are to survive¹⁸", LCAG's environment and management were examined through Cameron's conceptual frameworks of population ecology, life cycles, strategic choice, and symbolic action (Figure 3) to reflect how an urban public campus art museum has responded and adapted to competitive external environments from 1986 to 2012. In this study, related data were collected from LCAG's archives, fact books, web materials, annual reports, and interview questionnaire for supporting the core research. To the extent of my knowledge, this is the first study to apply Kim Cameron's business-like framework to investigate and analyze an art gallery located in an urban public liberal art college.

¹⁸ Peterson, Chaffee & White, (1991). p. xv.

Implications and Contributions

Population ecology. In this stage, LCAG's major activities of exhibition and education as well as financial resources from 1986 to 2012 were examined and analyzed to respond to the first subsidiary question: How has LCAG's changing resources impacted major activities from 1986 to 2012? This question was modified on the basis of Cameron's (1911) presumption that population ecology, changes in the shape (activity type), or size (resource type) of the environmental niche lead to organizational adaptation.

Data from Appendices E and F and Figures 7 and 8 collected from LCAG's archives, program list, and financial statements were used to analyze and address how LCAG has adapted into the changing environment from 1986 to 2012. LCAG exhibitions and education programs as activity types have been examined by comparing the weight of these two programs to yearly expenditure and investigating their fluctuating changes in distribution from total revenue (resources).

The results indicate that LCAG's fluctuating changes between exhibition and education programs were dependent upon their corresponding areas of funding that concedes to Cameron's (1991) concept. In response to Cameron's statement of "no role for management action" (p. 290), while environment dominates the adaptation, a controversy reveals that the reasons that caused LCAG's gradual shift of major activities from exhibition to education resulted not only because of the needs of neighboring schools, but also because of encouragements from diverse foundations. Although Cameron emphasized there is no role for internal management action during this stage, external manipulation still exists that impact internal management action for funding,

moreover, the smaller the organization, the greater the influence, specifically for nonprofit art organizations.

Cameron's (1991) first approach of population ecology can be implemented as a preliminary measure for changes of organizational activities and resources if the environmental niches are defined. Usually, successful adaptation for generalist organizations with a wide range of activities becomes more diversified, but specialist organizations with a narrow range of activities are most adaptive (p. 286). The remaining approaches enhance further examinations.

Life cycle. Cameron's (1991) four-stage life cycle approach (Figure 4) assumes that "there is a natural tendency in organizations to follow a life-cycle pattern of development" (p. 287), with an emphasis on evolutionary change and the powerful role of environment, but also an increase in managerial intervention during the process of adaptation. His first stage of creativity and entrepreneurship refers to a new organization that strives to create a product and survive in the marketplace; the second stage of collectivity refers to attaining strong leadership and setting clear goals and directions; the third stage of formalization involves installation and use of rules, procedures, and control systems; the last stage of elaboration refers to the development of a new sense of collaboration and teamwork as the solution to bureaucratic crises (Daft, 1998).

In response to the second subsidiary question of this research: How has LCAG represented its life cycle? Cameron's (1991) four sequential models have been divided into four subcomponents to investigate and analyze LCAG's development from 1986 to 2012. Findings from each subcomponent indicate that LCAG's initial foundation was very solid. Its historical background, location, mission, financial system,

professionalism, and administrative autonomy have shown great potential in serving Bronx's diverse public and raising funds from public and private endowments around New York City. In addition, research shows that LCAG's functional growth is a result of professional management and technical specialization that is also the evidence of managerial intervention as Cameron's assumption in this life cycle model.

This examination has implications for both higher education institutions and campus art museums/galleries. Cameron's (1991) life cycle model can be referred to as the new establishment of museums/galleries for higher education institutions in general. LCAG's fundamental experiences should be evaluated as recommendations for preparation of the next life cycle for urban public campus art museums/galleries; however, further research is needed in order for large size public campus art museums/galleries to formally test this conjecture.

Strategic choice. Cameron's (1991) strategic choice approach (Figure 5) assumes that managers' strategies on organizational adaptation will determine whether or not the organization can successfully cope with the conditions of decline.

In response to the third subsidiary question: How does the leader of LCAG choose strategies for adaptation, as expressed through the changes of major programs from 1986 to 2012? Cameron's (1991) three strategies of domain defense, domain offense, and domain creation are divided into three subcomponents to examine and analyze LCAG's manager's strategic choice for successful adaptation from 1986 to 2012. The first component of "domain defense strategies" designed to preserve "the legitimacy of the core domain of the organization" was used to investigate and analyze LCAG's legal status through its mission statement and board of trustees; the second component of

“domain offense strategies” designed to “expand the current domain of activities and exploit weaknesses in the environment” was used to investigate and analyze the changes of LCAG’s major programs; the last component of “domain creation strategies” designed for “adding related domains of institutional activities to diversify or to spread the risk” focuses on LCAG’s new programs (p. 288).

The results indicate that LCAG’s core domain of activities is tied with the contents of its mission statement legally protected by its board of trustees. Pursuing new technologies as a means of reaching more audiences has also increased chances for press coverage, grants, and gallery visibility. Flexibly adjusting current resources for major programs and developing new educational programs for diversity have reduced the risk for decline.

Cameron’s (1991) conceptual frameworks of strategic choice emphasize a prominent role for both environment and management, with a considerable preference toward management. The results of this study can be implemented by most managers of campus art museums/galleries as strategic choices to minimize risk and progress into safer or less turbulent areas of environment.

Symbolic action. Cameron’s (1991) symbolic action model indicates that managers modify organizational culture in order to increase reputation and effectiveness by manipulating symbols and social definitions of routine activities. Organizational symbols can be highlighted under the following methods: interpreting history and current events, rituals and ceremonies, time and measurement, redesigning physical space, and introducing doubt to enhance organizational visibility (p. 289). The results obtained through these subcomponents are used to respond to the last subsidiary question: How

has LCAG's leader integrated symbols throughout the gallery's programs from 1986 to 2012?

The findings show that LCAG itself is a campus culture symbol located within a well-known architecture, which has been used as a general symbol to promote its programs based on the core beliefs of its mission. The purpose of applying a symbol is to enhance organizational visibility and existence, and, furthermore, to attract more diverse audiences and maintain enough funds to support future activities. During this last adaptive stage, the role of manager is crucial for adaptation. Their experience can lead campus art museums/galleries to their next cycle of adaptation according to Cameron's (1991) adaptive concept.

Overall, this case study has implications both for current management and for future adaptation in the fields of higher education and campus art museums/galleries. The significant feedback from this investigation indicates that art museums/galleries continue to grow through the expansion of higher education institutions but that new problems also accompany them as usual. Although the range and type of cultural and educational services provided by public campus art museums are limited in certain areas of a metropolis, for future establishment, a preliminary marketing investigation on regional diversities and urban-rural tensions can create additional services. Cameron's (1991) business-like framework that provides deep insight on organizational adaptation has proved to be useful for examining LCAG; if this small campus gallery can survive in the most competitive city of New York, others should have better chances for survival under proper adaptations.

Recommendations

To be good at adaptation in a rapidly changing environment is more frequently required by organizations for survival (Cameron, 1991). Within the last three decades, LCAG has developed its own mission, goals, operating constitutions, major programs, strategic plans, visitor surveys, evaluation mechanisms, funding sources, marketing strategies, and also improved relations with academic departments and outside peers. This small organization has positioned itself in a very flexible role as an independent unit located in an urban public university that benefits from both its parent institution and external supporters who have provided LCAG with greater room to develop itself.

LCAG has presented many splendid exhibitions to its stakeholders and will continually compete for funding sources with many prestigious art museums/galleries in New York City. The current adaptation by a tendency to reduce art exhibitions and increase education and technology programs has created opportunities to reevaluate and re-identify itself. Its unique background and professional leadership have allowed the gallery to overcome periodic challenges.

The 2012 AAM survey of the economy, with 433 participants representing a cross-section of all museums in the United States, supports the conclusion of this research by revealing that education was a priority for all museums in 2011; nearly 88% of museums have adopted an adaptation similar to LCAG's for maintaining or increasing the amount of resources devoted to K-12 students and their teachers. As a result of this survey, foundation's encouragements and school needs have influenced various kinds of museums to compete with the same kinds of activities and resources. A description of the current marketplace by museum leaders in 2011 states that "American museums

reflected the overall state of the U.S. economy, with a high level of economic stress and continued belt-tightening but also the signs of potential recovery.” (American Association of Museums: Museums and American Economy in 2011, p. 1).

Residing in this competitive market with unpredictable resources, LCAG’s ability to continue raising support has undoubtedly been threatened by the changes of global economic constraints. In fact, all museums are confronting the same challenges that have caused different levels of problems for current management.

The findings and conclusions of this investigation suggest the following areas for future research activities:

1. Independence in a loosely coupled system signifies either tremendous autonomy toward administration or induced stress from fund-raising. Rethinking the financial relationship of campus art museums and their parent institutions is helpful, especially for those small size campus art museums/galleries.

2. The authorities in public and private foundations should give campus museums/galleries enough space to develop their individual characters instead of leading their directions through funding. A more comprehensive profile illustrating the importance and quality of programmatic variety and diversity improves the foundation’s judgment.

3. Lack of a national criterion on defining campus art museums, galleries, and related art facilities causes data accumulation and comparison to be difficult for research. Updating data for this specific field separate from the yearly directory of Association of American Museums is highly recommended.

4. Online art exhibitions and distance-learning art courses may share broader based knowledge and resources with the users. Research in virtual campus art museums/galleries in the future changes the conventional image of campus art museums/galleries and provides a more friendly, economic, and convenient platform for teaching and research without boundaries.

5. It becomes increasingly important for leaders of campus museums/galleries to develop social relationships with private foundations, governmental agencies, individuals, and institutions in order to illustrate the goals of their museums and retain fund resources while also confronting limited budget and competitive financial sources.

6. Producing effective self-examination to redefine and reconfirm their existing value for future planning and management in the increasingly competitive market is encouraged in order to expand beyond their fundamental roles as educational institutions to art museums/galleries.

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Appendix A

Solicitation Letter to the Participants

October 25, 2007
Director
Lehman College Art Gallery
Bedford Park Boulevard West
Bronx, N. Y. 10468-1589

Dear Director,

My name is Daphne, Mei-yuan Chao, Dawn, a Doctoral student in the program of Educational Leadership, Management and Policy of College of Education and Human Services at Seton Hall University in New Jersey. I am conducting a dissertation research regarding the organizational adaptation and managerial performance in higher education institutions entitled "The Responsive Role of Campus Art Museums/Galleries in the urban public university: A Case Study on Organizational Adaptation to Changing External Culture Environment". Which intends to examine how campus museums/galleries within urban universities--respond and adapt to a competitively external culture environment?

In this study, your prestigious gallery was selected to be a comprehensive case study, which will focus on the influences of the internal management by external environment including the elements of population ecology, life cycles, strategic choice, and symbolic action. Your precious leadership experience in the field of campus art museum/gallery will assist me to collect related data and make important determinations about how the campus gallery/museum developed and prospered, how they relate to the cultural communities in metropolis at large. It is my anticipation that the information I uncover should prove to be of significant use to campus art museums in terms of future innovation, reform, or even more adaptation.

The attached questionnaire will play an essential role in the collection of data. Your participation and cooperation is crucial and will be most appreciated. Your responses will be strictly confidential as well. If you have any questions or concerns about this research, please contact me at 973-761-9397 or email me via chaomy@earthlink.net. My mentor, Dr. Joseph Stetar, can be reached at 973-275-2730 or stetarjo@shu.edu. If it isn't too inconvenient for you can you please inform me on a time, date and location where I can meet you? I sincerely hope that you will agree to participate in this research, thank you very much for your great assistance.

Sincerely,

Daphne M.Y. Chao, Dawn

Appendix B
IRB Case Approval
Informed Consent to LCAG



OFFICE OF INSTITUTIONAL
REVIEW BOARD

SETON HALL UNIVERSITY

November 26, 2007

Daphne, Mei-Yuan, Chao, Dawn
2259 Center Avenue
Fort Lee New Jersey 07024

Dear Ms. Dawn,

The Seton Hall University Institutional Review Board has reviewed the information you have submitted addressing the concerns for your proposal entitled "The Responsive Roles of Campus Art Museums/Galleries in Urban Public Universities: A Case Study of Organizational Adaptation to Changing External Environment". Your research protocol is hereby approved as revised through expedited review. The IRB reserves the right to recall the proposal at any time for full review.

Enclosed for your records are the signed Request for Approval form, and the stamped original Consent Form. Make copies only of this stamped form.

The Institutional Review Board approval of your research is valid for a one-year period from the date of this letter. During this time, any changes to the research protocol must be reviewed and approved by the IRB prior to their implementation.

According to federal regulations, continuing review of already approved research is mandated to take place at least 12 months after this initial approval. You will receive communication from the IRB Office for this several months before the anniversary date of your initial approval.

Thank you for your cooperation.

In harmony with federal regulations, none of the investigators or research staff involved in the study took part in the final discussion and the vote.

Sincerely,

Mary F. Ruzicka, Ph.D.

Mary F. Ruzicka, Ph.D.
Professor
Director, Institutional Review Board

cc: Dr. Joseph Stetar

Presidents Hall • 400 South Orange Avenue • South Orange, New Jersey 07079-2641 • Tel: 973.313.6314 • Fax: 973.275.2361

A HOME FOR THE MIND THE HEART AND THE SPIRIT



CONSENT FORM

Page 1 of 2

The Responsive Role of Campus Art Museums/Galleries in the Urban Public University: A Case Study on Organizational Adaptation to Changing External Culture Environment

1. Researcher's Affiliation:

This study is being conducted by Daphne, Mei-yuan Chao, Dawn, a Doctoral student in the program of Educational Leadership, Management and Policy of College of Education and Human Services at Seton Hall University in New Jersey.

2. The Purpose of this Research:

The purpose of this study is to examine the relationship between the urban campus art museum/gallery within public universities and its environment. The outcome of this study will encourage research that helps us better understand the field of urban campus art museums/galleries, and eventually help them to improve their future innovation, reform, or even more adaptations.

3. Procedures:

The participant is going to be asked to answer the related questions regarding his perceptions and experiences. This interview will be conducted during the month of December 2007 and January 2008 in the Lehman College Art Gallery at a time convenient for the participant. The expected duration of this interview will be approximately one hour and will be recorded on tape. Upon completion of this study, the tapes will be destroyed.

4. Research Instruments:

In this case study, a designed interview questionnaire with 13 open ended questions regarding organizational population ecology, life cycles, strategic choice, and symbolic action, will be collected regarding the information, such as "How do you define your environment? How do you think your environment differs from other campus art museums/galleries in New York City?"

5. Voluntary Nature of the Study:

Please understand that participation in this study is entirely voluntary. The participant's decision whether or not to participate will not affect his/her current or future relationship with this institution. If the participant decides to take part in this interview, he/she is free to refuse to answer any questions or withdraw at any time without penalty.

6. Anonymity:

At no time will the participant be identified by name. All responses will be completely confidential and will not be released in any individually identifiable form without the prior consent of the participant.

7. Confidentiality:

For security reasons, all responses of this study will be kept private and treated in a strictly confidential manner and stored electronically only on a USB or CD memory device and stored in a locked, secure physical site. If any sort of this study may be published, the researcher will not include any information that will make it possible to identify the participant. All responses will be destroyed after three years.

Seton Hall University
Institutional Review Board

NOV 26 2007

Approval Date

College of Education and Human Services
Department of Education Leadership, Management and Policy
Tel. 973.761.9397
400 South Orange Avenue • South Orange, New Jersey 07079-2685

Participant's Initials: _____

Expiration Date

NOV 26 2008

8. Data Accessibility:

This interview will be recorded on tape upon the participant's consent. During the interview process, the participant has the opportunity to stop the recording at any time. After the interview has been transcribed, the participant will be asked to read the transcript to ensure the accuracy and disposition of the responses. The participant can also ask for the revision or demotion of the transcription upon his/her discretion. The researcher will be the only person with access to listen and view the tapes.

9. Associated Risks and Discomforts:

There are no anticipated risks and discomforts in this interview. The Director of LCAG will not be informed regarding who will be contacted or has participated in the interview. Participant's choice to leave this study will not affect his/her relationship with this institution.

10. Direct Benefits:

The participant may not benefit directly from taking part in this interview. However, the information learned from this study may help us better understand how urban campus art museums/galleries within a public university system adapt to a competitive environment, which may benefit the institution's future management and development.

11. Remuneration:

The participant will receive no remuneration for participating in this study.

12. Contacts and Questions:

This project has been reviewed and approved by the Seton Hall University Institutional Review Board for the Human Subjects Research. The IRB believes that the research procedures adequately safeguard the subject's privacy, welfare, civil liberties, and rights. If the participant has any questions or concerns about this research, the Chairperson of the IRB can be reached via 973-313-6314. Any question related with the interview questionnaire, please contact me at 973-761-9397 or email me via chaomy@earthlink.net. Also, my mentor, Dr. Joseph Stetar, can be reached at 973-275-2730 or stetarjo@shu.edu.

13. Taping Equipment:

A tape recorder will be used during this interview.

14. A copy of this signed and dated consent form will be given to the participant.

Your signature below indicates that you agree to participate in this study and confirm that you are 18 years of age or older. By signing this consent form you are not giving up any legal rights to which you are entitled.

Participant's Name (Printed)

Participant's Signature

Date

Seton Hall University
Institutional Review Board

NOV 26 2007

Approval Date

Expiration Date

NOV 26 2008

Participant's Initials: _____

Appendix C

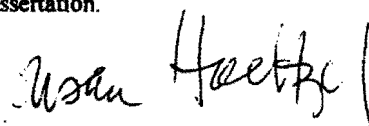
Letter of Consent from LCAG

Interview Questionnaire and Responses

LEHMAN
COLLEGE
■ ART
GALLERY

Oct. 2, 2007

The letter is to permit Daphne, Mei-Yuan Chao, Dawn to interview staff and associates of the Lehman College Art Gallery and to use the Lehman College Art Gallery name in her dissertation.



Susan Hoeltzel
Director

**The Responsive Role of College and University Art Museums/Galleries in Urban
Public Universities: A Case Study of Organizational Adaptation to changing
External Environment**

Interview Questionnaire prepared by Daphne, Mei-Yuan Chao, Dawn

Population Ecology Model

1. How do you define your environment? How does your environment differ from other campus art museums/galleries in New York City?"

- The major difference is education program. There are some wonderful galleries around, they open their doors, art on walls, and people drift in. We actually get people here by offering educational programs. Two years ago when funding was at maximum, lost some now, 26,000 students visited either here or at the school. We hired another educator. Last year it went down because we lost two programs because the funding cycle for them was over. This year, we had 17,000 student visits and we may end up with even less depending on funding, so we're out trying to figure out new ways to reach new schools, because funding, being what it is in the school from the economy, will probably be a little less this year.
- I don't think other campus museums within New York City have education programs like this, that's the main thing. We're very fortunate to be in a beautiful physical environment – I think it's one of the most beautiful campuses within the city system, open plantings and fields.
- This is the upside and downside, because I have a great deal of freedom, the school doesn't come and tell me what I should be doing really much at all. I have a lot of independence and I think as long as I'm getting a lot of press and the job is going well, they are happy and so I have a great deal of autonomy in terms of what I want to show and what I want to present and how I want to do it. But it also means, I have to go find the money myself. Most schools, the salary of the director is carried by the school and most of the staff by the school, and it means that because people haven't been going out and drumming up a lot of grants, we have to do the grants because we won't survive if we don't, and it's gone very well. We have a staff of 5 here; some of the other programs don't have to do that so they haven't gone beyond having a very core group. I don't think anybody within any of public or private in New York City is doing the kind of public school programs we're doing where you'd have 17,000 visits in a year, not even close to 4 or 5,000.
- In part, we do that because it's are mission, but it also means that we're constantly able to secure grants. Another source that has been very wonderful for us that has really helped the gallery financially has been federal grants,

because those technology projects have much, much bigger awards than what we've been able to get for exhibitions. We just finished an NEH that was \$161,000 to produce the architectural website, and then some smaller grants to go with it, but that really has generated a great deal of revenue for us. We currently have a grant with the IMLS (Institute of Museum and Library Services) which has also helped pay in the past for the websites, the public art, and the architecture. We currently have a very big grant to work with school children, and because we've had this scramble for grants, we've been able to produce some wonderful programs, and I think that's very different from the way other galleries on campuses think.

2. How many exhibitions and other related educational programs do you hold each year? How do you provide these necessary programs in order to meet the needs of your clientele?

- The function of this gallery is not so much for research, but primarily everything we do here is geared ultimately to education. For the first 5 or 6 years they were all free – children came here and made art. Our strategy with young children is when they come and go tour the exhibition in a single visit, they look at the exhibit, they talk about the ideas, then they go to the studio in the back and they have a chance to make a hands-on project. Now it's not free, so the schools contribute something. Most of our programs are not those single visits at this point; they are long-term, 8 or 10 sessions, the school contributes, and we also get grant funding to partially pay for those as well. So usually the funding from the education program comes from the number of sources, but some of it does come from the school to cover basic expenses.
- I'm competing with the other galleries in Manhattan who have an audience just outside their door, and this is part of how the thinking evolved. Those galleries say they're having a show, they open the door, they are B-gallery or H-gallery, they're people around that neighborhood that look at our all the time and they go over there and look. Here we open the doors, and in our immediate neighborhood, there is a reservoir, some apartment building, we needed a way to get people here, to let everybody know we had this great new place, and so education programs, we started offering education programs.

3. What are the graphical changes regarding budget and funding base beginning from the year 2000 to 2008? How have your museum's sources been affected since the events of September 11, 2001 and the catastrophe regarding Lehman Brothers Enterprises?

- Because money is tight, the economy is a mess and it's getting better, but I think we are going to see more the effects of it in the current year now than we did last year. It happened last fall, but we're still kind of coasting off money from the year before. This year, I think people are financially clearer

when they are and they're not happy, so they're not giving as much this year, so I'm waiting to see if our school programs are going to run; we've been cut a little bit already and I know probably there will be other cuts. I think yes we will be affected and I am not entirely clear how much yet.

- Last year, the one that just ended in June, I was pretty clear where all that money was coming from because it was fed from the year before. I'm finding that we're really coming up facing people who have a lot less money to give in foundations. Things like the New York State Council on the Arts where we get money are down, so I think this year definitely will have some impact. And on September 11th, the economy dipped, but then it came back pretty quickly, so everybody was bracing for that year thinking museums were really in trouble, and they were for a little while, but it recovered pretty quickly.
- We sometimes have gotten money from the Robert Lehman Foundation, but not for a while; they give grants to everybody, and every once in a while we get one. We pretty regularly get a very small grant, \$5,000, from the Herbert Lehman Foundation, but not on a regular basis; we would have the same chance of getting it as somebody else.
- We are a different branch of the Lehman family; we're named after the governor of the state. Herbert Lehman was a member of that family, but it has nothing to do with our funding sources, and the financial institution that met its demise last year doesn't really affect us either except the general economy. We're part of the city university and we get our money just like everybody else. We're a state agency, actually called city university but it still is the state where the money comes from, no different from H-gallery.

4. Do you feel the marketplace for university art museums/galleries has become narrower and unstable? Why?

- Most of our funding is for specific programming. Federal grants are always for a project, for example the National Endowment for the Arts funded us for our Bronx Architecture web site, the Institute of Museum and Library Services provides funds for our high school partnership program. Private foundations are more flexible but many funders have specific interests and I submit proposals based on those interests. It certainly is easier to get a grant to fund education programs than it is to fund exhibitions. State grants such as New York State Council on the Arts have different program categories and they fund exhibitions or education or technology programs. Department of Cultural Affairs funds our exhibitions, education programming and technology projects. Although the gallery is located on the Lehman campus, we are separate and raise our own funds so I don't write grants based on our location but rather direct each grant towards the interest of the funder.

Life Cycle Model

5. Does your mission respond to the needs of the surrounding environment and cater to the specified mission of your museum/gallery?

- Our mission statement actually has evolved and we certainly try to respond to the community and the needs of the community. There are certain times that our education program has actually evolved to accommodate all of us public school art teachers that were being cut out of the budget. We began to produce programs that offered art courses, so that the school may have lost their art teacher, but they could come here and have a small art program. For a while the Green Tree Foundation was covering the expense of the course that was offered in the summer that I taught, which was teaching elementary school teachers how to use New York City museum collections in the classroom so that it could be the classroom teacher who was teaching, if art education was going to happen at the elementary level. We would train the classroom teacher to take a class at the MAT; I was at the MAT for 14 years before I was here, but would go to galleries downtown, and there are all these art resources in New York City that regular classroom teachers in the Bronx usually aren't aware of entirely. Everybody knows about the MAT, but didn't know about galleries in Chelsea, and at that point we were offering it. It even started way back in SOHO that actually went for a number of years – 12 or 13.

6. How has your mission statement changed since you were founded? How would you assess the clarity of your mission statement as stated on your website? How has the content of past titles and exhibitions been reflected in your mission statement?

- We've changed it once before in 1996. We've only gone through the board, and they have to vote on it and agree. The whole group of the board would vote as the body.
- We don't actually have the statement on web verbatim. I think there are other ways to make it sound more interesting. Basically what we're trying to do is outreach through exhibition, education programs, and web projects, but Ms. M. who is the grant writer, says it is very boring the way we say it and says we should work on it. Yes, I think we're going to work on it, the idea will stay the same, but the wording of it needs some help.
- Since establishment, we used to do a lot of single artist exhibitions, but it's really a lot more fun to teach with something where this person is handling portrait one way and this person is handling them very differently – one's working with technology, one's working with paint. It's a much better discussion for kids, it's more fun to teach with and I think it's more interesting. And so we've been doing a lot more exhibits, they're basically themes, that we developed with a number of artists, usually 35-40 artists, and

we look at a number of artists and how they handle that issue. But we make the issues pretty broad, this is it has kind of one of those loose titles like "beyond appearances" which means it's self portrait and how people present themselves and how artists portray them. We've done landscapes, we've done cities, and we usually take a very broad theme and look at it a lot of different ways.

Strategic Choice Model

7. How do you expand and consolidate your resources, distribute areas of expertise, and exploit weaknesses in the environment? (E.g. technological websites, learning center, etc.)

- I have a lot of flexibility to combine, and everybody here has about 5 or 10 different skills. Most people's salaries are expensive, but there are a lot of little things. Ms. A who is one of our educators, is also an artist in her own life. Ms. P, is our web designer. She's a curator, she's a teacher, and so everybody here wears multiple hats and can do multiple things, so we can stretch the resources a lot. Ms. P also works on graphic design and just designs a brochure and a booklet for us; everybody can do more than one thing.
- We are looking in marketing right now; our patron releases go out to 5,000 people through constant contact by email, traditional as well, and into the schools. Because that email list is not as developed as it should be, we have our own and we send them out to the schools. But while the intern is calling all the schools on this list (Bronx schools) and getting an email contact for each of those schools, we do also send some of them out on email – the announcement for the school programs. However, we need more emails. We pay for the postage. We also developed our own school contact list. What the intern does is calls the public schools – the junior high schools, the high schools, the elementary schools – and getting an email from each of them. Then we'll put them into our database – constant contact which is now around 5,000 – and it'll go out to all these people, but we're still adding names.
- We also do an announcement that goes out to the museum world and art contacts and collectors – the art world thing, through something called e-art now or e-flux. It's an announcement service; you pay them money, and they put your press release with an image up on the web and they send it out to over 50,000 people worldwide, so it goes out a lot. We've been placing small ads for our 25th anniversary in the local Bronx paper. There was a tiny little thing in the New York Times, and we get free listings in all the Bronx papers generally.
- We often go talk to people on the local Bronx cable channel, and we just send it out everywhere to see if they can just pick it up as a listing. Then we also

place ads every once in a while in an art magazine, but we're hoping to do more, not for every exhibition though because it becomes very expensive.

- We do everyone, the constant contacts that we do for every exhibit, which is our own list, goes out to 5,000 people all over, not just the Bronx. The e-art now or the e-flux, whichever we do, that goes to the 50,000 people in the art world, it's worldwide. Last year at this time we had a Brazilian artist and she was in Rio and hadn't come up for the exhibit yet, and I sent out the press release and 2 hours later she said all of her friends had been telling her in Brazil that they had gotten the announcement – it goes out internationally. We do that for exhibit pretty much; the New York Times little bit we don't do. Yes, we announce it within the school; we send out to the public schools, but within the campus we also do that and we now are able to send out, in addition to everybody on campus, 18,000 alumni, people who graduated from here, and this is something new that we've just started doing. Every time we have an exhibit or something that we want to announce, we send it out to the alumni as well, and they're all over the city, a lot of them are still in the Bronx, so it's a combination.

8. Compared with previous years, have any changes regarding staff figures occurred in order to meet demands or constraints from the environment?

- Our program had grown, so we added a second educator who's on staff. Usually what happens is the year starts off a little slowly, but by mid-year there are all these programs running and Ms. S and Ms. A are teaching, so we pull in Ms. P. We also hire some outside educators to work freelance for us so that we have an extra group of people when the need arises, but otherwise, it's pretty much stayed the same. Ms. M is retired, but part-time now so she's only here two times a week. We don't add any new position for vice director, except for Ms. A, and then there is now educator #2; the web designer I'm going to takeout. Ms. P is all of these things, as well as curator; Ms. A is the technology person. In the past we were probably using some freelance, but the main difference is we now have a full-time person that we've added.

9. If you were to present a proposal to create a new program, how would the formal sequence of decision-making process develop in your museum/gallery?

- If I wanted to present a new program, like the education program, I would report to the board. For something like that, yes I see that as part of managing the organization and they're hiring me to manage the organization, so the decision to make it a formal name and structure for the education program just so it would be easier to market is something that has to be decided to do.

10. Could you introduce the role of your board of members and what's your expectation for them in the future?

- Board members are chosen mostly because of what kind of background they have, to represent the community. We have a number of educators on the board because education is really important. We have somebody who is a lawyer, we have somebody who is a business finance person who acts as our treasurer, there's a person who is a retired advertisements graphics person, and then there's just general community people who are interested in something good happening in their Bronx neighborhood, and there's a curator, no donors – this is the major thing we are missing – and it hasn't been that kind of board, but it needs to become that kind of board. We will do some education sessions; the college has a new vice president for development and he's from Queens College and he has a lot of good ideas about how to develop board, and we'll work with him. He will do some training sessions, special lessons for the board, because this is something I don't really know anything about but it's something that happens over time.
- Vice president is not a board member; he is an advisor to the board. The president of college, by the laws, has to be a board member. The president of the college comes, sometimes but not always, and his vice president is always there as an advisor, but he doesn't have a vote. I go to the meeting and I'm not on the board technically, so I don't have a vote either.
- The terms of board members are every 3 years. Something we need to start doing is, if you're doing the work you stay on if you want, but if you're not we say thank you very much and find some other people to come on. But I think this is one of those evolutions we need to start. It's our 25th anniversary and I want the board to begin to think about fundraising to help the gallery. In the past, it has not been a fundraising board; they come to meeting 4 times a year, but you need to have a board. I think I need more from them now.

Symbolic Action Model

11. How do you integrate “symbols” or “frames” into your exhibitions and other related activities in history and current events?

- We need one of those; our logo is boring and we keep thinking that we're going to change the logo – this is something we have to work on. We have a logo, but it's not great. We need one, we don't have one. We started to develop one a couple of years ago and got distracted; the other reality of things here is there are too many deadlines at once and not enough time to deal with everything, and so it got put on the backburner because we had things that were more immediate. Yes, we do have to think about that because it's an important thing to do, but we don't have a good one.

12. How do you reflect the gallery's essence through various rituals, exhibitions, and ceremonies?

- I think that the mission, the education, the exhibitions are all so well integrated – I mean it's all really one thing. I think everybody in the staff kind of reflects those essences because that's what they do when they're here, they're focused on the education. It probably all has to do with the logo and the branding, which we're not so good at.
- We collaborate periodically with other parts of the campus. In another week-and-a-half, we're having a big artist lecture series in a day – several artists will be speaking about their work in the gallery. It's part of the city and humanities program, so we tie it together with teaching in other parts of the campus, and then sometimes there's a family day for the whole campus, alumni, and the people bring their children, and we do special programs for that. We tie in with those things, but by and large it's not so much the campus we're trying to tie into, it's just offering things to the Bronx and the larger region.
- We collaborate with other organizations. This time last year we were having an exhibition with Wave Hill, which is nearby, and Bronx River Art Center. We were sharing an exhibition, part of it was here, part of it was there, part of it was the other place, and so we had bus tours between the sites and a lot of programming in common; we collaborate that way.
- Well I think various staff members do things like that too, but I think just being visible at other events even though it's not part of our staff time here is important. I haven't been doing enough of it in the last year but I used to do a lot more of it when I was younger.

13. Based on Question #2, how do you apply time and measurement to these activities? How do you introduce doubt through them?

- We have a staff of 5 of us here. Some of the other programs don't have to do that so they haven't gone beyond having a very core group. We're small and so we have staff meetings, depending on time of year, it's usually weekly. It's really necessary more so in different parts of the year especially right now to make sure everything is getting in place for the education program. The funding is coming together and all of our brochures and public face documents are out; Ms. P is in there now working on our website. For every exhibit we have a checklist with pictures of everything.
- We have been extending the exhibitions longer and longer because one of the ways we measure success is the number of people who can come see an exhibit. This month September, all public school teachers are just getting back in the classroom, and they're figuring out their year so virtually nobody comes

to the galleries – they start pretty much in October. By running in the fall particularly the exhibition into mid-December right before the holidays and everybody goes away, we can have more people come. Actually a lot of exhibits we've been extending into January when the campuses close between semesters, but public school kids are still coming in January and it's better when we can accommodate more groups to come in through the exhibition. We stopped doing summer in the last 2 years because we've been doing work on the gallery and for the last 3 years we've been using the gallery space for classrooms and running summer high school programs. We have an artist in residence who works in the gallery and has this wonderful space, the whole big room is hers. She has it for free and in exchange she does classes for whoever wants to bring in classes or talks to individual students that drop in after better artwork. It's very simple and formal and that's what we've been doing in the summer for the last several years. We used to have an exhibition in the summer, but our resources are not such that we can really manage that, and it doesn't really help us to do something since it's very hard for anything to happen within that amount of time.

- The other thing that we do that reflects how well we're doing is the reviews we get, and by running something for longer, we stand a better chance of getting an art credit card or getting some press. All in all, it keeps things cheaper because if you have several exhibits in a semester as opposed to one, you have to produce receptions, announcements, cards, shipping – everything is doubled.
- We estimate audiences – we don't have hard numbers. We count by our programs, which is the largest one single area where people come in and those numbers we have are pretty hard numbers.
- We used to do catalogs for some; we do everything online right now. Ms. P is doing our online catalog, so this way there's no printing expense – you can be on the other side of the world and read it, and print it out if you want to. It's much better that way, and if we make a mistake you can correct it instantly, whereas we have things where you make a little mistake and print and you're stuck with it.
- I like to have a little bit of everything; most often we're working with an artist who we agreed can do this or that. I don't know how people do it in other countries, I also feel really lucky that we're in New York because New York is the center of the art world. You can work with any artist you want to, I mean major, major artists are here and for the most part, they're wonderful giving people as well. They come and do talks and put their artwork in the exhibit, so we're very fortunate to have those kind of resources to work with.

Appendix D

Lehman College Art Gallery/Three-year (2011-2013) Strategic Plan Goals and Objectives

The goal of Lehman College Art Gallery is to fulfill its mission to exhibit the work of diverse contemporary artists, offer education programming that engages children, youth, and adults from many cultural backgrounds, and explore new media.

Objective 1: Provide a dynamic center for the visual arts offering exhibitions and programs that reflect a diverse community.

Sub-Objectives	Target Dates	Action Plans for Major Exhibitions	Outcomes	Status
1.1 Research and organize exhibitions that introduce our audience to contemporary art.	2011-2013	•Plan and present <i>New York Fiber in the 21st Century</i> ; <i>Nicolas Dumit Estevez: Born Again</i> ; <i>Sticks and Stones</i> ; <i>Contemporary Cartographies</i> ; <i>The Comics Show</i> ; and a group exhibition featuring Bronx artists.	•These exhibitions will bring together diverse groups of artists, and feature important contemporary art.	In planning stages.
1.2 Organize and present exhibitions that connect to Bronx public art and architecture.	2012	•Plan and present exhibits based on Gallery's Web projects, <i>Bronx Public Art</i> and <i>Bronx Architecture</i> , that will highlight new works by public artists and new architecture.	•The community will find a range of artists whose public artworks speak to the borough's diversity in their own neighborhoods.	On-going

Objective 2: Integrate new technologies in all aspects of the Gallery's exhibitions and programs.

Sub-Objectives	Target Dates	Action	Outcomes	Status
2.1 Include the work of multimedia artists within our group exhibitions.	2012-2013	•Provide access to innovative technology-based work to the Bronx community.	•Provide a venue for multimedia artists and access for gallery visitors to multimedia work.	On-going
2.2 Continue to post exhibition catalogues on our Web site.	2011-2013	•Electronic catalogues including essays, photos, and checklists for each exhibition will be developed and posted on LCAG Web site. (One for each exhibition.) All exhibitions become part of our web archive	•Bronx audiences will use Internet (at neighborhood libraries and community centers) to see exhibition catalogues, making the exhibit and catalogue more accessible and cost effective.	On-going
2.3 Expand Bronx Architecture and update Bronx Public Art web sites.	2011-2013	•Research new art and architecture currently being produced. •Enter researched data and refine structure of website. •Promote the site through conferences and presentations.	•Web sites remain current. •Bronx Architecture and Public Art web sites become an important educational resource for the Bronx community. (Measured by response by teachers and general visitors to site; outgrowth of exhibitions, programs.)	In progress
2.4 Conduct presentation/workshops at local libraries and community centers to introduce Bronx Public Art and Bronx Architecture web sites.	2011-2013	•Contact local libraries and community centers to schedule time to conduct workshops for community.	•Bronx residents will come to know about the wealth of accessible art and architecture located in their own neighborhoods.	In planning stage

Objective 3: Provide a community arts learning center for students and families.

Sub-Objectives	Target Dates	Action Plans	Outcomes	Status
3.1 Continue to expand education programs for teachers and students in grades K-12 to include more Bronx schools.	2011-2013	<ul style="list-style-type: none"> •Education staff contacts Bronx schools to set up meetings to personally introduce programs. •Offer more artist's residencies in the schools. •Hire per-diem teaching artists. •Use email service to promote gallery's art education programs. 	<ul style="list-style-type: none"> •LCAG will be known as a primary arts resource for Bronx public schools. •Earned income will increase to support program expansion. 	In progress
3.2 Continue to provide programming for local high schools, particularly new small schools, expand to include middle schools, and begin to cultivate charter schools.	2011-2013	<ul style="list-style-type: none"> •Seek funding to facilitate programs. •Create new programs for the high school and middle school partnerships. 	<ul style="list-style-type: none"> •Sustain and expand programs with small high schools. •Increase middle schools participation in Gallery programs. •Disseminate best practices to become a model for small high schools through presentations; conferences; web site, and press releases. 	In progress
3.3 Expand weekend family programs.	2011-2013	<ul style="list-style-type: none"> •Ten free workshops will be offered to community throughout each exhibition. 	<ul style="list-style-type: none"> •Families see Gallery as a neighborhood center to see and make art together and to learn about contemporary art. 	Planning stage

Appendix E

Lehman College Art Gallery Exhibitions and Education Programs from 1984 to 2012

Lehman College Art Gallery Exhibitions and Education Programs from 1984 to 2012

Year	Exhibition	#	Education Program
1984 -85	<ul style="list-style-type: none"> ▪ Relationships: Painting, Sculpture, and Drawings from the Twentieth Century Collection of The Metropolitan Museum of Art ▪ Lehman College Art Department Faculty Exhibition ▪ The Subway Show ▪ The Bronx Celebrates: Vito Acconci, Michael Goldberg, Alfred Leslie, Al Held, Ann Sperry, and George Sugarman ▪ Contemporary Calligraphy and Painting from the People's Republic of China ▪ Walter Rosenblum: People of the South Bronx ▪ Romare Bearden: Selected Prints ▪ Annual Student Exhibition ▪ Prints by Graduates of the Lehman College Art Department 	9	1985 <ul style="list-style-type: none"> ▪ The gallery's art education program was instituted.
1985 -86	<ul style="list-style-type: none"> ▪ Points of View: Four Painters - Gary Bower, Roger Brown, Grace Hartigan, and Judy Rifka ▪ The Silkscreens of Andy Warhol ▪ Masking and Ritual Theatre of the Baining and Gimi People of New Guinea ▪ Robert Wilson - Transmutation of Archetypes: Medea and Parsifal ▪ The Bronx Celebrates: Lehman College Alumni Artists ▪ Summer Guest Exhibition: American Society of Contemporary Artists ▪ A Tribute to Cab Calloway ▪ Collector's Choice: Treasure from the Schomburg Center for Research in Black Culture ▪ Art from Shanghai ▪ The Fourth R: Children's Art from the Program Doing Art Together ▪ Visual Books: Common Thread 	11	
1986 -87	<ul style="list-style-type: none"> ▪ William McGee: Selected Works 1958-86 ▪ Landscape in the Age of Anxiety ▪ Christo: Wrapped Walkways, Loose Park, Kansas City, MO, 1977-78 Documentary Exhibition ▪ Arts of Adornment: Contemporary Wearable Art from Africa and the Diaspora ▪ Childhood in the Bronx: Contemporary Photographs by Georgeen Comerford and Photographs from the Collection of the Bronx Institute ▪ Give Me Your Tired, Your Poor: Voluntary Black Migration to the United States ▪ Merce Cunningham and His Collaborators ▪ M.A. Student Exhibition ▪ Children's Art from the Program Doing Art Together 	9	
1987 -88	<ul style="list-style-type: none"> ▪ Faces and Figures ▪ The Testut-Obstfeld Collection of African, Pre-Columbian 	9	

	<ul style="list-style-type: none"> and Oceanic Art ▪ Four Abstract Artists - Gary Bandy, Susan Crile, Hoard Buchwald, and Elke Solomon ▪ New Versions of the Figure: Sculpture from the Whitney Museum of American Art ▪ Maurice Prendergast: The Large Boston Public Garden Sketchbook ▪ Convergences/Convergencias: Caribbean - Latin American - North American ▪ The Photo League ▪ Lehman Faculty and Student Exhibition ▪ The Bronx Celebrates: Alternative Spaces 		
1988 -89	<ul style="list-style-type: none"> ▪ Persuasive Images: Cuban Posters ▪ The Turning Point: Art and Politics in 1968 ▪ Small Wood Works: Sculpture by Mel Kendrick ▪ Black Printmakers and the W.P.A. ▪ The Bronx Celebrates: Word/Image: Ida Applebroog, John Fekner and Don Leicht, Tim Rollins + K.O.S., and Lawrence Weiner 	5	1988 <ul style="list-style-type: none"> ▪ The gallery's art education program continues to expand with a multi-session program funded by the National Endowment for the Art's in which students use gallery exhibitions, related art historical collections at the Metropolitan Museum of Art, and visited artists' studios.
1989 -90	<ul style="list-style-type: none"> ▪ Reclaiming Paradise ▪ American Modernists: The Paris Experience ▪ John Moore: Recent Work ▪ Botanica: The Secret Life of Plants ▪ Carl Van Vechten: Oh, Write My Name: American Portraits, Harlem Heroes ▪ Leo Lionni: Sculpture and Drawings 	6	
1990 -91	<ul style="list-style-type: none"> ▪ The Art of Drawing ▪ Collage: New Applications ▪ Elisa D'Arrigo: Art on the Edge ▪ American Printmakers ▪ Peter Magubane: Child Labor in Soweto ▪ Grief in an Age of Scientific Advancement ▪ Luis Camnitzer Retrospective 	7	
1991 -92	<ul style="list-style-type: none"> ▪ Yukinori Yanagi: The Ant Flag Farm ▪ Arun Bose ▪ The Missing Picture: Alternative Contemporary Photography from the Soviet Union ▪ Catalina Parra: In Retrospect ▪ Jerry Kearns: Deep Cover: The Deadly Art of Illusion ▪ Aids Awareness Day ▪ Guillo Perez: Half-A-Century of Pictorial Production ▪ Lehman College Art Department B.F.A., M.A., M.F.A. Exhibit 	8	
1992 -93	<ul style="list-style-type: none"> ▪ Lehman College Art Faculty Exhibition ▪ The Encompassing Eye: Photography As Drawing ▪ Jorge Tacla: Memory of Place 	9	

	<ul style="list-style-type: none"> ▪ A Day Without Art ▪ The Bronx Celebrates: Whitfield Lovell ▪ Friends and Neighbors: The Work of John Ahearn and Rigoberto Torres ▪ Mayakovsky: Man or Myth ▪ Selections ▪ BFA•MA•MFA Exhibition 		
1993 -94	<ul style="list-style-type: none"> ▪ Pa'Lante: Political Works from the Collection of El Museo del Barrio ▪ The Alumni Exhibition ▪ Contemporary Public Art in the Bronx ▪ A Day Without Art ▪ Four Story Building ▪ Physical Evidence ▪ Rambusch: Craft and Design ▪ Catching the Spirit: Children's Art Exhibition 	8	
1994 -95	<ul style="list-style-type: none"> ▪ The Public Art Fund's Urban Paradise: Gardens in the City ▪ Douglas Davis: InterAction ▪ Russian Art: Before Neo and After Post ▪ The Work of Rigoberto Torres ▪ A Day Without Art ▪ Lehman College Art Gallery Tenth Anniversary: Small Works Exhibition ▪ MA/MFA Student Exhibition ▪ Catching the Spirit: Children's Art Exhibition 	8	1994 <ul style="list-style-type: none"> ▪ Making the beginning of technology-driven education and exhibition projects.
1995 -96	<ul style="list-style-type: none"> ▪ Mythologies: The Art of Andrea Arroyo ▪ Fact, Fiction, Truth: Contemporary Photographic Portraits ▪ A Day Without Art ▪ Art Department Faculty Exhibition ▪ Fusion: The South Bronx and Fashion Moda ▪ Carol Brown ▪ Catching The Spirit: Children's Art Exhibition 	7	
1996 -97	<ul style="list-style-type: none"> ▪ Hudson River Contemporary Artists ▪ Close to Home ▪ A Day Without Art ▪ The Bronx Celebrates: Cathleen Lewis ▪ Saving the Rainforest: Art and Conservation in Papua New Guinea ▪ Exploration and Experience: Children's Art Exhibition ▪ MA/MFA Exhibition 	7	
1997 -98	<ul style="list-style-type: none"> ▪ Posters on the Web ▪ Message for Peace From Hiroshima Peach Memorial Museum ▪ Art Department Faculty Exhibition ▪ Tatyana Nazarenko ▪ Michael Odnorlov ▪ City-wide High School Art Exhibition ▪ Anaida Hernandez: Hasta que la muerte nos separe ▪ History of a People Who Were Not Heroes. Growing Up in a 	10	

	<ul style="list-style-type: none"> Slave Barrack. Part I, A Family Portrait Maria Magdalena Campos-Pons ▪ Bronx School District 1998 Arts in Education Children's Art Exhibition ▪ 1998 Annenberg Challenge/PS/MS 95 Children's Art Exhibition 		
1998 -99	<ul style="list-style-type: none"> ▪ The Bronx Celebrates: Stan Sherer <i>Long Life to Your Children—A Portrait of High Albania</i> ▪ Contemporary Chinese Art and the Literary Culture of China ▪ The Bronx Celebrates: Peter d'Agostino @Vesu.Vius ▪ M.A. and M.F.A. Exhibition ▪ Annenberg Arts Education Program with PS/MS 85 Exhibition ▪ Children's Art Exhibition 	6	<p>1998</p> <ul style="list-style-type: none"> ▪ Received a major grant from the National Endowment for the Humanities to develop the Bronx Public Art website. The project provides interactive teacher communication relating to Bronx public art and history using video, photographs, sound, and text, and makes use of the resources of the Bronx Institute, including histories of the neighborhoods, photographs, and oral histories as well as street maps.
1999 - 2000	<ul style="list-style-type: none"> ▪ New York Press Photographers Year in Pictures ▪ In View of Nature ▪ Painting in Real Time: A Video Installation by Jaime Davidovich ▪ A Day Without Art ▪ Alice Adams: Public Projects ▪ Children's Art Exhibition ▪ Annenberg Program / PS/MS 95 Children's Art Exhibition ▪ M.A. and M.F.A. Exhibition ▪ District Ten Arts Festival Exhibition 	9	
2000 -01	<ul style="list-style-type: none"> ▪ En Foco's New Works Photography Awards ▪ Monika Bravo Symphysis•simultaneous appearances ▪ Syncretism: Marta María Pérez Bravo, Albert Chong, and Mario Cravo Neto ▪ Aixa Requena: Antilles Textures ▪ Lisa Corinne Davis: Index ▪ Contemporary Masks from the Kuba Region of Congo ▪ MFA Exhibition ▪ Annual Children's Art Exhibition ▪ District 10 Art Exhibition 	9	
2001 -02	<ul style="list-style-type: none"> ▪ Edwine Seymour, Island Possessed-VooDoo Rituals in Haiti ▪ Informed by Nature: Edith DeChiara ▪ Natalya Nesterova: Russian Wanderings ▪ Lezley Saar/Paintings from the Rap Series ▪ Femininity in Contemporary Asian Art: <i>If the Shoe Fits</i> and <i>Vernal Visions</i> ▪ MFA Exhibition ▪ Annual Children's Art Exhibition ▪ District 10 Art Exhibition 	8	

2002 -03	<ul style="list-style-type: none"> ▪ Donn Davis: Ten Small Paintings ▪ Missing: An Installation by Barbara Siegel ▪ UNICEF: Children's Dreams of Peace ▪ The Bronx Celebrates: Pepón Osorio ▪ De lo que soy: Of What I Am, an exhibition of self portraits from Latin-America and the Caribbean ▪ Taíno Treasures: The Legacy of Dr. Ricardo E. Alegría ▪ MFA Exhibition ▪ Annual Children's Art Exhibition ▪ District 10 Art Exhibition ▪ BHSVA Student Exhibition 	10	<p>2002</p> <ul style="list-style-type: none"> ▪ Gallery institutes its Arts Learning Center, focusing on long-term projects that become permanent public art installations in the schools. ▪ Gallery becomes the community-based partner with Bronx High School for the visual Arts, a New Visions small school funded through the Bill Gates, Carnegie and Soros Foundations.
2003 -04	<ul style="list-style-type: none"> ▪ Bronx Public Art: The Spotlight Series ▪ Images of Time and Place: Contemporary Views of Landscape ▪ Annual Children's Art Exhibition ▪ MFA Exhibition ▪ Region 1 Student Exhibition ▪ BHSVA Student Exhibition ▪ Art Department Faculty Exhibition 	7	
2004 -05	<ul style="list-style-type: none"> ▪ Elba Damast: Memories of Things to Come ▪ Intricate Subtleties ▪ The City: Images of the Built Environment ▪ Annual Children's Art Exhibition ▪ MFA Exhibition ▪ Region 1 Student Exhibition ▪ BHSVA Student Exhibition 	7	
2005 -06	<ul style="list-style-type: none"> ▪ Monika Weiss: Five Rivers ▪ Marisa Telleria-Diez: Synesthesia ▪ Bronx Bound: New MTA public art projects in the stations along the #2, #4, and #5 lines 	3	
2006 -07	<ul style="list-style-type: none"> ▪ The Spotlight Series: Andrea Dezső: Small Works ▪ Art Department Faculty Exhibition ▪ Scherezade García: Paradise Redefined ▪ Sugar Buzz 	4	
2007 -08	<ul style="list-style-type: none"> ▪ The Spotlight Series: Béatrice Coron: The Secret Life of Cities ▪ Bits and Pieces: The Collage Impulse ▪ Informed by Function 	3	
2008 -09	<ul style="list-style-type: none"> ▪ Endless Lines: Elizabeth Jobim ▪ Grand Canyon: Tony Bechara ▪ Surprisingly Natural: The Nature of the Bronx ▪ Rare Editions: The Book as Art 	4	<p>2008</p> <ul style="list-style-type: none"> ▪ The gallery now works with the college through the CUNY Affiliated Schools program that has allowed LCAG to work with many more high schools.
2009 -10	<ul style="list-style-type: none"> ▪ Beyond Appearances ▪ State of the Dao: Chinese Contemporary Art 	6	<ul style="list-style-type: none"> ▪ Keeping on maintaining 2-3 major contemporary art

	<ul style="list-style-type: none"> ▪ LCAG 25th Anniversary Salon ▪ Art Dept MFA Exhibition ▪ Bronx High School for the Visual Arts Exhibition ▪ Dreamyard School Program Exhibition 		exhibitions for the next years excluding MFA and faculty or high School student shows
2010 -11	<ul style="list-style-type: none"> ▪ Nature and Once Removed: The (Un) Natural World in Contemporary Drawing ▪ The Craft and New York Fiber in the 21st Century ▪ El Museo's Biennial: The Files 2011 ▪ Sticks and Stones ▪ Daina Shobrys: Plastic Sunflowers 	5	
2011 -12	<ul style="list-style-type: none"> ▪ Under the Influence: The Comics ▪ Michael Ferris The Bronx Series and Other Works ▪ Scherezade Garcia: The Formerly Rich ▪ MFA Student Show ▪ Art Dept and Dreamyard student Show 	5	<ul style="list-style-type: none"> ▪ Receiving a grant of \$150,000 over the next three years from the Federal Institute of Museum and Library /service (IMLS) for the project "Community Art Connection" for the educational programs of public school.

Source: 1. Lehman College Art Gallery: Exhibition from 1984 to 2012
 2. Lehman College Art Gallery: A Chronology

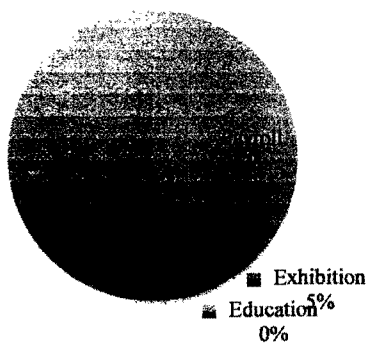
Appendix F

Annual Revenues and Expenditures of Lehman College Art Gallery from 1986 to 2012.

Annual revenues and expenditures of Lehman College Art Gallery from 1986-2012.

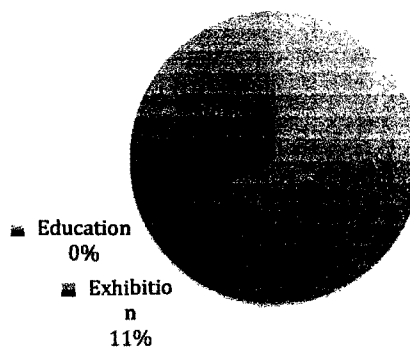
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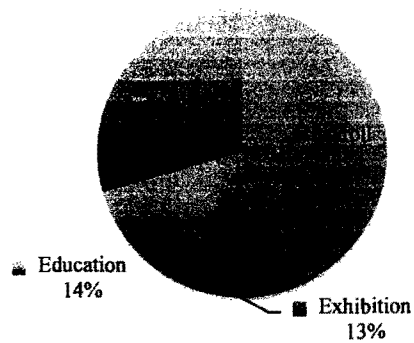
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1987



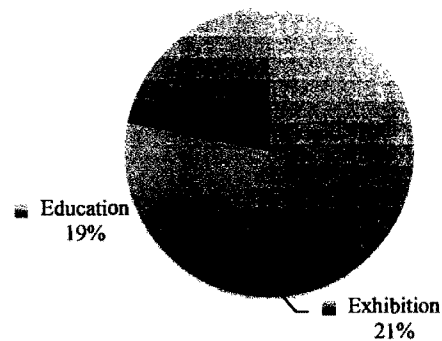
F-3

1988



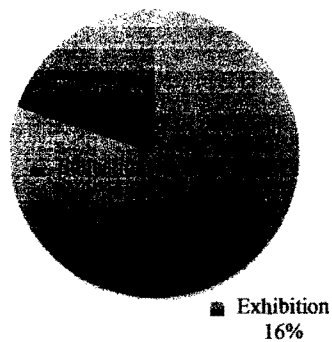
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1989



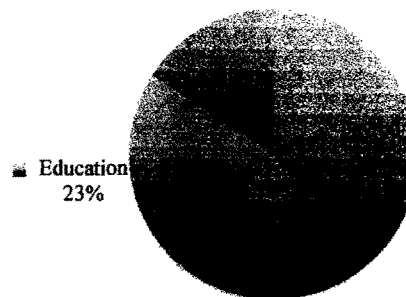
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1990



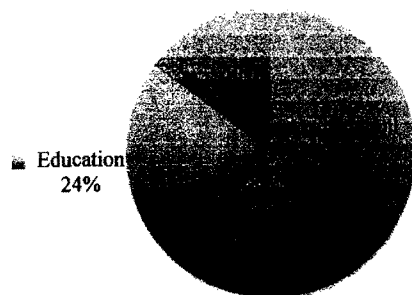
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1991



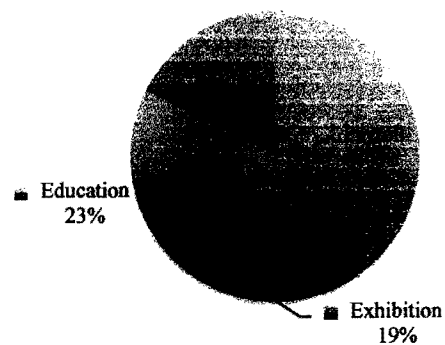
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1992



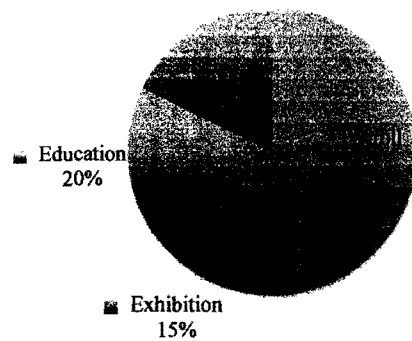
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1993



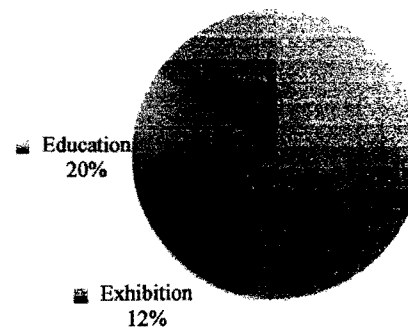
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1994



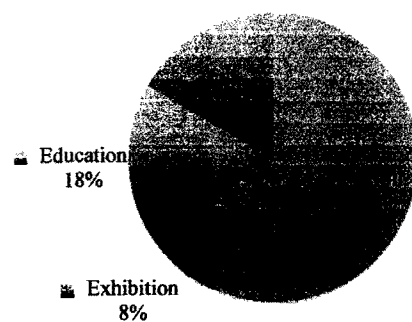
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1995



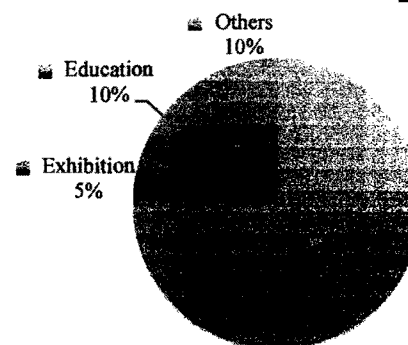
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1996



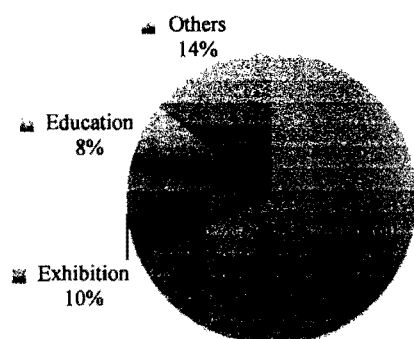
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1997



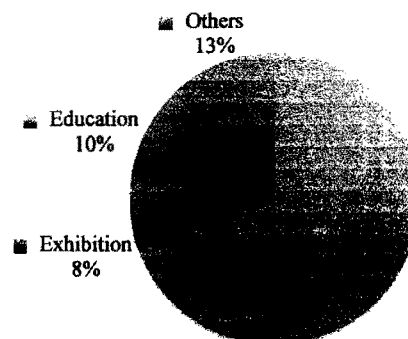
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1998



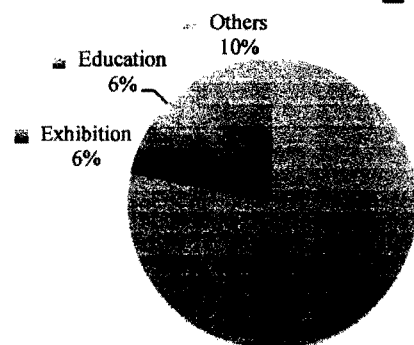
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1999



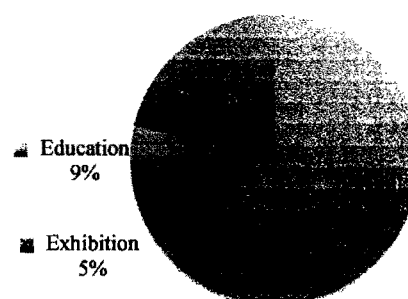
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2000



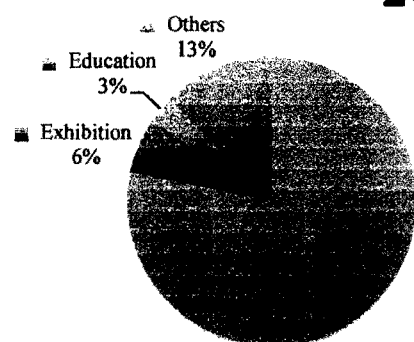
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2001



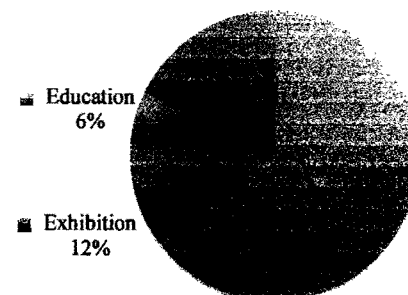
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2002



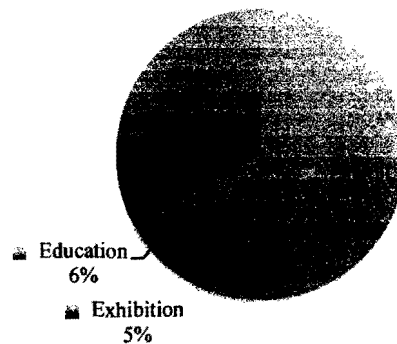
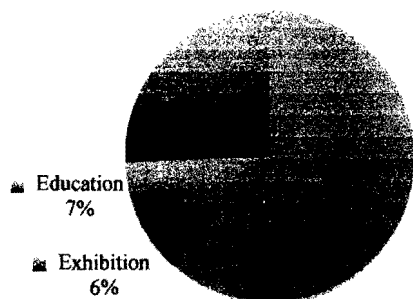
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2003



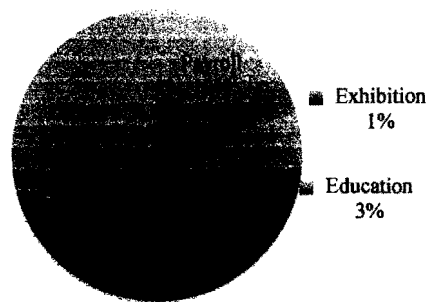
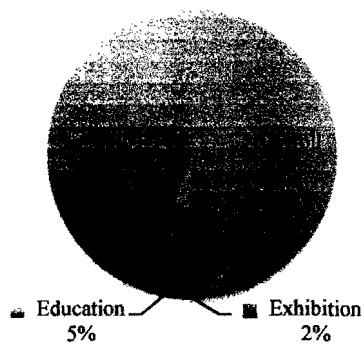
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F-20

2004**2005**

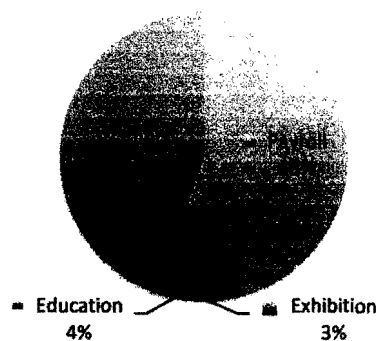
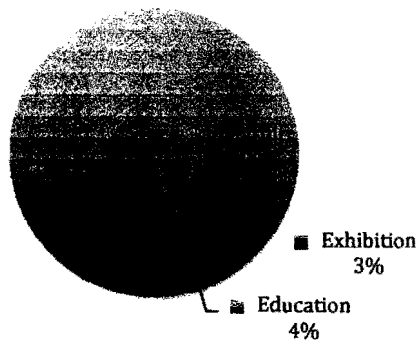
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F-22

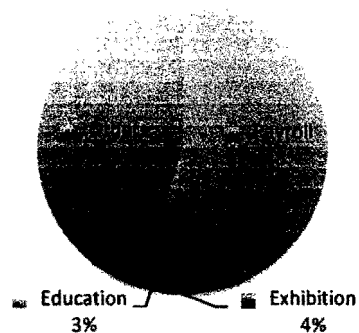
2006**2007**

F-23

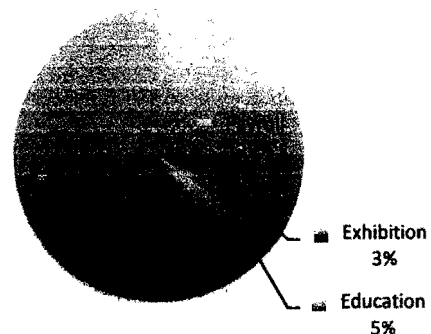
F-24

2008**2009**

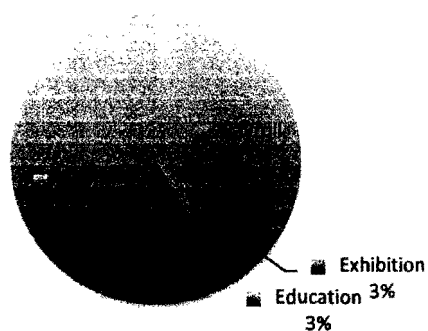
F-25

2010

F-26

2011

F-27

2012

"Others" includes: security, insurance, mail, professional fee, administrative fee, membership events, occupancy (the rent projection of exhibition spaces) staff travel, advertising, office expenses, remainder from the total budget, sale from art works, etc.

Source: Statements of Revenues and Expenditures of the General Fund of Lehman College Art Gallery from 1986-2012.