

An Analyze on the Correlation Between Public Art Rewards And Public Art Funds (Art Consumption) Guided by Market Evaluation-Take the Mechanism of Enhancing Art Attainment as An Example

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Abstract: Allocating public art monies follows an approach that prioritizes policy direction and efficiency. Public art funds' initial incentive mechanism may be broken down into two distinct categories—cultivation and competitive development—based on the types of interaction between the fund and the fund's primary stakeholders—artists and galleries. The nurturing strategy encompasses the stability of public art budgets and the promotion of the labor market's organizational framework. There is an emphasis on measuring success in the competitive growth mode. Public art funding often favor the "82" strategy, which prioritizes nurturing over development, with the vast majority of its budget. The original artists and the public art fund depend on the contract agreement to collaborate, carry out phased acceptance on the percentage of the progress accomplished, and add the explanation of the incentive mechanism, and then progressively pick the best goods to support. The Public Art Fund's Art Literacy Promotion Mechanism Has Two Components: One Aimed Directly at the General Public, and Another Directed Toward the Audience. In order to fulfill the objective of promoting artistic literacy, which is to satisfy both sophisticated and popular preferences, public art funds must be directed toward the public, the audience, and the emphasis on helping folk topics to broaden the audience.

Keywords: Public Foundation, Art Appreciator, Market Research, Artistic Accomplishment

1. INTRODUCTION

The "customer relationship" between public art funding and receivers of public art differs somewhat from that between for-profit art organizations and art consumers. When considering how people consume, use, and accept art, the central idea for for-profit art institutions is that the audience is the core of understanding art, because the method of art use depends on the consumers, not the creators; that is, by analyzing the needs of consumers, they can develop strategies for audience expansion and

consider which art products to produce and provide to cultural consumers. From cultural creation to cultural consumption, however, public art funding should actively create an aesthetically pleasing atmosphere for the public and direct consumers via cultural production (Mao & Zhang, 2021).

This research concludes that public art funding may address the demands of public art appreciators in two ways: the establishment of an aesthetic literate environment for the general public, and the extension and development of the audience (Wang, 2022). Therefore, in this chapter, two issues will be addressed and resolved. One is to investigate the artistic taste and project execution followed by the public art fund in accordance with the art financing policy and incentive mechanism of creative originality addressed in Chapters 3 and 4, as well as the kind of media used to publicize it in the real world. The second is how the public art fund can comprehend the requirements of public artists and balance the relationship between the two parties in accordance with the idea.

2. CONSTRUCTION OF A COMMUNITY-BASED ART LITERACY SPACE

"Connecting the worlds of art and society, public art provides a free forum for the exchange of ideas between the government, the public, and the creative community. As a result, the cultural connotation of a work of public art is an integral part of the work itself". The proliferation of public art in China revealed a noticeable trend and a strong economic purpose in the production of public art in modern Chinese cities (Aven, 2020). Public artworks have evolved into a tool for pursuing commercial goals. On the one side, investors in 20 cities tried to evoke exotic romantic passionate sensations by emulating western European forms, which have traditionally been favored by commercial capital. Unfortunately, many attempts at creating public art end up being offensive or otherwise unsuccessful. However, in other locations, commercialism is front and center in public art, and new, very expensive public works of commercial art are being created on a regular basis (Grigoroudis et al., 2021). The design of public art has become a bottleneck of flattening in recent years due to an overabundance of repetition and a lack of innovation. Sometimes in cities, we can count on seeing the same public spaces. To begin, public art is distinct from traditional art spaces in that it encourages audience participation. When shown in the public sphere, artworks are subjected to scrutiny by everyone, even those who may not be interested in art per se but are instead motivated only by the desire to broaden their horizons.

Cultural essentialism demands more than the Chinese aesthetic can provide; otherwise, public and regional building planning that prioritizes people would suffer (Brennan, 2019). express core democratic principles. Their ideas, feelings, morals, and aesthetic tendencies are typically subpar, but its reception by the audience is stressed. As shown in Table 1

Table1: Investigations into Public Art-Related Research Topics

Name	Amount	Name	Amount
Public Art	32	Urban public art	32
Ceramic Materials	11	Installation art	33
Subway Public Art	7	Esthetics	21
Complex Material	7	Material application	24
Public Art Design	5	Public art materials	25
Public Art Major	4	Low-carbon material	25
		Recycled material	20

In fact, as early as 1970s, many cities used public space for artistic design, as shown in Figure 1:

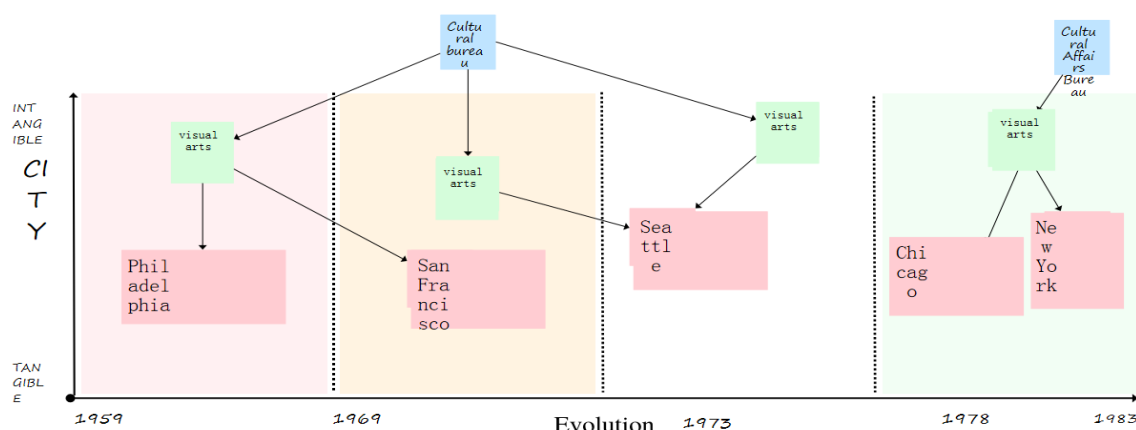


Figure 1: Timeline of American Urban Art Space Design

2.1 The Internal Organization of Highly Visible Artistic Success

The capacity to acquire and develop for creative production via active engagement in and contribution to a wide range of artistic activities constitutes artistic achievement. From a psychological standpoint, this is the psychological framework that serves as a pointer to and tool for art, and its basis is found in one's degree of psychological drive (Keidar & Silver, 2024). The development of a consistent appreciation for and focus on creative pursuits is a defining aspect of this degree of artistic achievement. An individual's interest, which is shaped by recurring patterns of experience, supersedes their motive (Zare Gharehgheshlaghi, 2019). The next layer up from the interest level is the rational level, which is the mental framework for organizing ideas and information. the culmination and perfection of artistic interest. This is the transcendental component of

creative creation: the coming together of unique individual experience with the guiding of reason to form something more universal that may be judged at any moment (Baltaziuk, 2019). Over and beyond the standard for creative achievement or artistic psychological structure, as shown by the degree of artistic practice. Subjects at this level of creative achievement engage in artistic appreciation, initiate artistic creativity, and participate in artistic activities based on impulse, interest, logic, and ideal in relation to particular external objects. At this stage, the aforementioned frameworks become fully transparent in the artist's practical skills, and the artist's inner mental structure becomes accessible to observers from outside the field (Candy, 2021). At this stage, the internal psychological framework communicates with the external environment. During the same time, at this stage, the internal psychological structure is continually externalized via the performance of actions or the actualization of concepts. Many scholastic events are held, including the School Art Practice Program, the School Culture Day Program, the High School Students' New Art Experience Program, the Middle School Students' Performing Arts Appreciation Program, the College Students' Art General Education Program, and the Cantonese Opera Enjoyment in Theater Program. To sum up, the composition of public artistic literacy is shown in Figure 2:



Figure 2: The Compositional Structure of Public Artistic Achievement

2.2 The Growth and Evolution of Public Art Aficionados

Failing to interest him; Also crucial is the fact that, in order to fully appreciate the deeper implication and yearn for a higher spiritual realm, as is required by the Chinese aesthetic tradition, he must first implant it in the contemporary mind, so that the public does not know enough about artistic marketing's strategy of sensory cleaning of cultural industries and media. Incredible works, fabrications, or even dubbing can't be taken at face value

in today's art scene. People's senses are highly stimulated by his "vulgar," "vulgar," "noisy," and other traits, which leads to the predicament of being continuously fooled for the misleading information in modern art (Lutnæs, 2021). In this high-risk world, it is difficult to disentangle oneself from the anxiety brought on by such intense stimulation. People typically lack a daily balance of these three elements due to a lack of exposure to current art. Dang's continued vulgarization, excessive entertainment, depth, or shallowness may be attributed to any number of factors. To be more precise, the question of whether or not the popular superficial text conceals a rich meaningful implication of life (called interesting implication for short) lies at the heart of the debate over whether or not the superficial layers of contemporary art, such as vulgarity, banality, and noise, can still contain any kind of value implication. As it is shown in Figure 3.

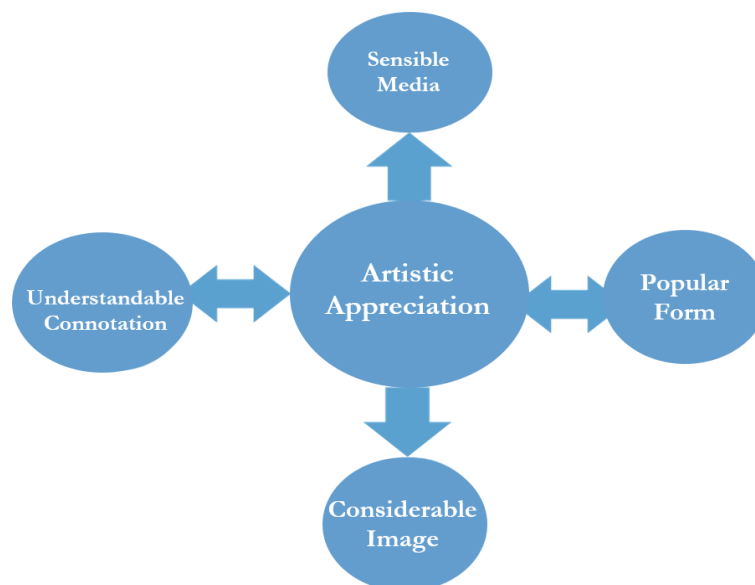


Figure 3: Four Elements of Artistic Sensibility

At the outset, "Tangshan Earthquake" uses a wide variety of filmmaking techniques to simulate the earthquake's supernatural phenomena, providing viewers with a devastating sensory overload. Simultaneously, it orchestrated a sequence of tense moments, serendipitous occurrences, heartbreaking family gatherings, and other emotional moments (Downey & Sherry, 2020). The basic values that Chinese people notably value—like a sense of home and nation, precious love, and blood thicker than water—may be guided by these outer layers with more or less "vulgar" aspects so that the audience can have sensory pleasure. "bodyguards and assassins" was filmed using the standard "commercial film" procedure, but it successfully released sequences from its more in-depth fashion genres—including exciting, suspense, and excitement—with a Chinese audience in mind. These are modern works that stay true to classical Chinese aesthetics.

This aesthetic theory posits that a work of art's ability to progress from its base level of media-sensible quality and form-pleasing quality to its intermediate and advanced levels of image-pleasing quality, interest-pleasing quality, and living environment-derivable quality is predicated on the existence of underlying interests that the work serves. In contrast, "Surprised by Three Inspections" is panned because its "vulgarity" isn't getting enough attention (Zhang, 2022). Chinese audience. Therefore, it's hard for the Chinese audience to show enough compassion and understanding for this amazing and bizarre "anti-hero" narrative told in the manner of the West. Artists, cultural workers, and media professionals need to be especially alerted by this lesson, since they are the driving forces behind the modern art system as organizers and contributors to the creative process. Given the gravity of the situation, it is not enough to only call for artists, cultural industries, and the media to uphold their social obligations; rather, it is also essential to step up efforts to educate the public about the need of cultivating civic artistic literacy (Li et al., 2020). To put out such demand for creative production and produce such watching motivation, the audience has to have a five-level knowledge about the receptive quality of art. As a result, the public's artistic achievement must also consist of five levels, including media recognition and sensory adaptability, form perception and form adaptability, image experience and emotional adaptability, connotative taste and mental adaptability, life application literacy, and physical and mental adaptability (Bialynicka-Birula, 2018). Thus, if it is described by the idea structure based on emotion, which I am used to accepting, then this creative achievement should comprise the following levels: media touching, form rising, picture experiencing, flavor tasting, and life altering. Cultivating this level of creative achievement among the public is not something that can be done only by the public; it requires the participation of all segments of society. It is time for studies of citizens' creative achievements to be conducted from the standpoint of the hierarchy of aesthetic appreciation. Currently, there are two primary challenges for this investigation: The first issue is how to provide regular people several ways to appreciate art (Kim & Lee, 2022). Like the general public, artists, cultural industries, media, and other practitioners in the field of artistic creation face the challenge of increasing citizens' artistic literacy; without it, they will be unable to create works of art that are both aesthetically pleasing and morally uplifting for their audiences. Second, how to cultivate "insight" in the arts among the populace so that they might experience true creative pleasure and grow spiritually. These are two separate yet interdependent responsibilities that must be learned

simultaneously. Because of the sheer breadth and depth of the problems associated with a lack of civic literacy, the second duty has become more pressing and crucial than the first. As shown in Figure 4:

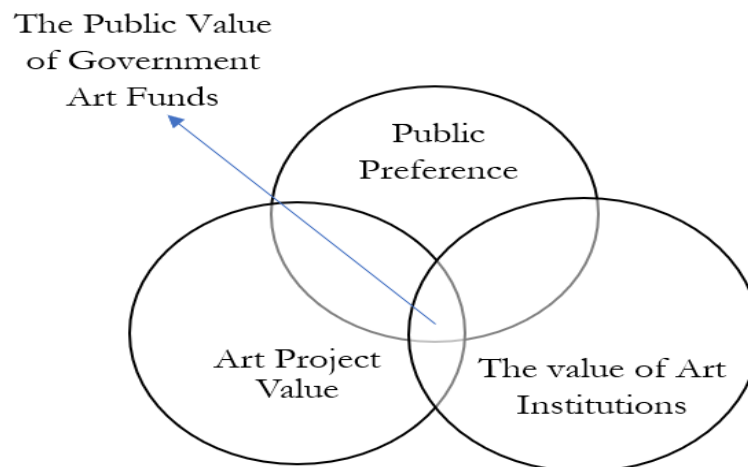


Figure 4: Public Value Collective of Government Cultural and Art Funds

A high level of aesthetic appreciation, or "eyes" for art, permeates the populace. This is another example of art's "soft power" in influencing culture. In order to emerge as a fresh and vital issue in the fields of contemporary art and aesthetics, it is essential. One facet of the issues surrounding the public's capacity to appreciate art is the discussion of the appreciating quality of art, which is centered on the item or things themselves. The research here reveals, however, that despite its seeming objectivism, this feature has in fact developed the components of the surrounding environment and the topic; namely, the art system, the art emphasis, and the social life situation (Radice, 2018). Include these three factors in your evaluation of an artwork's merits. At the same time, we can break the binary opposition pattern of subject theory or object theory, material theory or mind theory in the previous research methods by using the theory of grades and levels as a reference in the comprehensive investigation, allowing us to better spot the new phenomena and problems in the city of art public reward in the modern era and get closer to the timely response to the new situation of contemporary art. Taking an appreciative view of modern art requires us to give due weight to the creative capability of the audience (Cheng & Worrall, 2021). This is so because the public's level of civic creative achievement is a necessary subject condition for them to accept and appreciate works of art. If this isn't met, they won't be seduced by the work, regardless of how stunning it is. Here, we need to take into account three perspectives from the audience on the same topic: first, if the audience only watches works of art for sensory entertainment or recreation, he may also ignore the deep

interesting implication; second, if he doesn't initially have the aforementioned five-level artistic accomplishment and corresponding habits to accept the appreciative quality of works of art from the perspective of individual accomplishment, he may also ignore the deep interesting implication.

3. PUBLIC ART FUND AND PUBLIC MEDIA

As a matter of public policy, instrumental rationality supports the need for the arts. In other words, there is a continuum of instrumental arguments ranging from "Great art makes us better people, and via specialized creative involvement, it has a specific influence on specific personal consequences" and so on (such as student achievement). "Art makes people better citizens" is premised on the belief that good citizens make for a good society. The argument that art is a kind of public benefit is combined with idealism, which strengthens the evidence presented here. One drawback is that proponents of this view are often extremely circumspect, either because they are hesitant to define "better life" or because they are hesitant to prove the causal relationship between art and senior citizenship. The claim that "art increases pupils' success" is straightforward, and the supporting data from studies confirms this link. Having a compelling public interest argument is an advantage. However, this isn't always the case when cash is allocated to the arts. Furthermore, if these treatments are successful, then government agencies (like the Ministry of Education or the Ministry of Justice) that are attempting to accomplish similar outcomes should be the ones to pay for them (Zebracki, 2019). It's possible that some artists may welcome the categorization of high instrumentalism (art as art) and low instrumentalism (art as art for practical purposes) (economic and social results). As shown in Table 2.

Table 2: Chinese Government Cultural and Artistic Funds at all Levels (Part)

Name	Date of Registration	Registration Department
Shanghai Cultural Development Foundation	August 1992	Shanghai Administration of Social Organizations
Beijing Culture and Art Fund	December 2005	Beijing Civil Affairs Bureau
Hunan Culture and Art Foundation	December 2008	Hunan Provincial Department of Civil Affairs,
Anhui Culture and Art Fund	November 2013	Anhui Provincial Department of Civil Affairs
The National Culture and Arts Foundation	December 2013.	the Ministry of Culture and Tourism

When applied to the arts, creative instrumentalism will do wonders for raising professional norms and increasing appreciation of the worth of the arts in the lives of creators and consumers alike. Utilitarianism will take an interest in the arts broadly, contribute to their advancement, and benefit society and the economy. Occasionally, there is a blending of these logics. This is not always the case. Both share a concern for the well-being of their respective audiences and artistic communities. It is noteworthy how much effort is needed to develop the many instrumental logics in this spectrum in order to construct a better case for art, regardless of the language we choose. As we go farther into the digital era, museums and galleries are gradually opening their doors to electronic works of art. The Media Art section of the American Art Foundation now includes video games among its accepted forms of artistic expression. The primary goal of this update was to align with the American Art Foundation's new "media art" categorization. This subgenre is growing, as stated by Mayart, director of media arts at the American Art Foundation. Previously, the American Art Foundation's definition of "visual arts" in the realm of multimedia exclusively included radio and television (Zebracki & De Bekker, 2018). The American Arts Foundation will now officially acknowledge works from "all accessible media platforms," including the web, mobile devices, digital games, satellite broadcasts of art, and broadcast television and radio. According to this research, anybody may label anything as art as long as the American Art Foundation gives its blessing. This blessing allows artists who produce and disseminate their work only online and on mobile devices to ask for federal support for their endeavors.as it is shown in Figure5

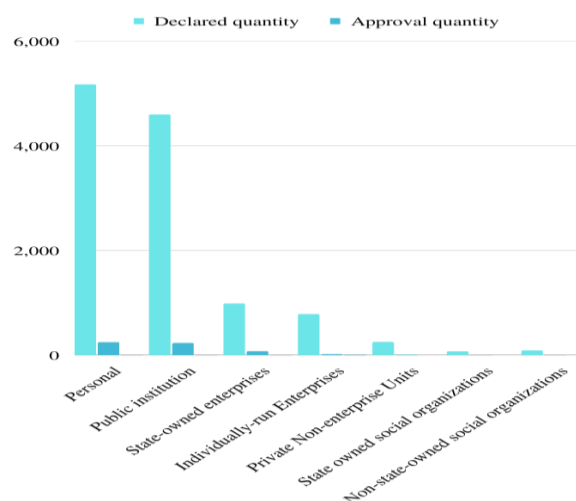


Figure 5: The Total Amount of Funding for all Types of Projects Announced to the National Art Foundation in 2020

Institutions have declared 6,746 projects and sponsored 349 based on

declaration and setup amounts across all project kinds. 5,639 state-owned projects are announced, with 314 obtaining financing; 1,107 non-state-owned projects are declared, with 35 receiving finance. 5,171 grant proposals and 249 project awards are included. It is mostly people and institutions that control the spread of art and its dominant forms.

3.1 NFT Digital Art

NFT is called Non-Fungible Token, that is, non-homogeneous token, which is called "token" and is actually "warrant". It represents and proves the ownership of digital assets in blockchain. According to the assets mapped by NFT, The formula for calculating the value of NFT digital collection is shown in Formula 1. Where: V_{NFT} is the value of NFT digital collection; W is the intercept, which is composed of the physical properties of NFT digital collections;

$$V_{NFT} = \omega_0 + \sum_{i=1}^n \omega_i V_i + e_i \quad (\text{Formula 1})$$

NFT projects can be divided into the following main types: collectibles, works of art, games, metauniverse, applications, sports, decentralized finance, etc. As a digital collection, the value of NFT is calculated as shown in Formula 2.

$$V_u = C_\alpha \times AMCI_{sp} \quad (\text{Formula 2})$$

The scarcity value of NFT digital collection depends on its artistic value. The unique characteristics attached by the creator to NFT digital collection make it scarce. Its scarcity is calculated as shown in Formula 3.

$$V_1 = V_{10} \times S_1 \quad (\text{Formula 3})$$

Community access built around a specific NFT digital collection constitutes its social value, and the communication function of social media brings psychological identity to the holders of NFT digital assets. In this process, the influence of social media can affect the asset value, and the diffusion of social media can help predict the asset value of NFT. Its social value is calculated as shown in Formula 4.

$$V_v = \sum_{i=1}^k S \times \bar{M} \quad (\text{Formula 4})$$

In the field of art; Under the background of "digital economy", "meta-universe" and related industries make the expected application scenarios of NFT digital collections expand continuously. The market and users pay more attention to the practicality of NFT, and the practical value will become the main part of the value of NFT digital collections. In fact, the actual value calculation formula is as shown in Formula 5.

$$V_P = \sum_i^N \frac{R_i}{(1+r_i)^n} \quad (\text{Formula 5})$$

Finally, ownership value and liquidity premium. NFT can prove the authenticity and ownership of works, so it has the basic conditions for circulation, which increases the market value of NFT digital collections by improving liquidity. Liquidity premium represents the time and cost required for an asset to be converted into cash. Investors tend to invest in financial instruments or financial assets with high liquidity, which can reduce the risks faced by holding assets, so NFT digital collections with high liquidity premium have high value; On the other hand, NFT digital collections with high liquidity can keep their value even if they lack practicality because they can be quickly realized. The two calculation formulas are as follows: Formula 6 and Formula 7.

$$V_0 = \sum_{i=1}^k C_i \times \alpha \quad (\text{Formula 6})$$

$$V_l = P - \bar{P} \quad (\text{Formula 7})$$

Across all project types, institutions have announced 6,746 initiatives and financed 349. 5,639 state-owned projects are announced, with 314 securing funding; 1,107 non-state-owned projects receive 35. 5,171 grant proposals and 249 project awards are included. Most art is distributed by individuals and institutions.as it is shown in Figure6.

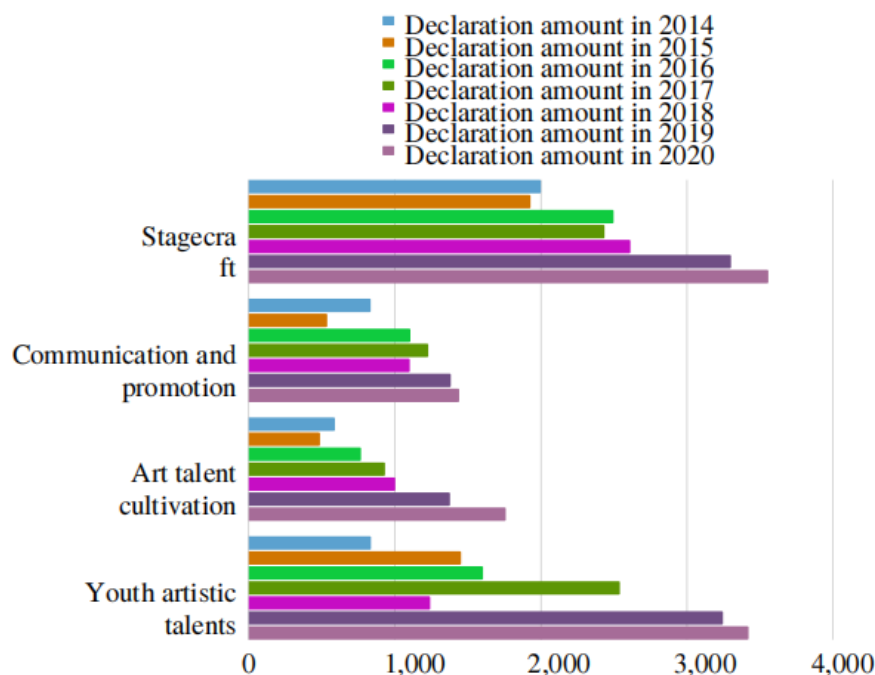


Figure 6: Annual Comparison of Each Project Declaration

The majority of projects have increased in size year over year, with the exception of those that have been recognized as "art" over the last three years.we can tell the differences in Figure7.

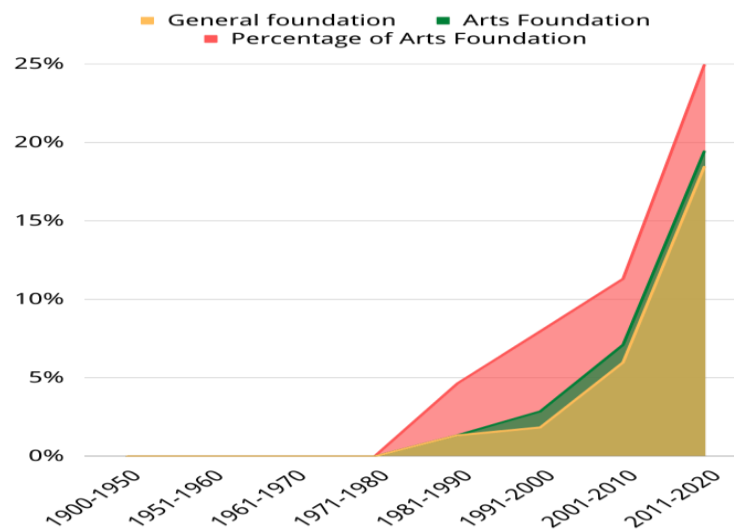


Figure 7: Variations in the Number of American Art Foundations Across Time

The Foundation is a legally sanctioned non-profit organisation that provides crucial financing and assistance for art initiatives in China. However, there were only 60 general foundations and no arts-specific ones until the 1980s. At the same time, the art foundation has also developed rapidly, starting from the 1980s, and by 2020, it will have grown to more than 500, accounting for 5.5% of the total foundation. This rapid growth of the general foundation coincides with the gradual deepening of the reform and opening-up in the 1980s. Exemplary initiatives funded by public-benefit foundations have these characteristics: Table 3 is the self-evaluation form of outstanding public welfare foundation of Hong Kong Baptist University for reference.

Table 3: Self-evaluation Form of Outstanding Public Welfare Foundation Projects

Item	Score
Conforms to the public welfare attribute, emphasizes bringing welfare to the public,	
Emphasizing the concept of equality between people revolves around the mission of cultural and artistic public welfare,	
The core of a project that can solve social problems and promote social innovation and development is in line with the possibility of bringing self-growth to beneficiaries or helpers.	
Giving people fish can affect the public's understanding.	
From changing cognition to changing behavior	
See big from small, and exert the power of artistic public welfare content.	
For the audience, the project can be popularized and replicated for a long time.	
The appropriate form that affects the wider public gives high-quality content, profoundly affects the audience and produces active communication.	

4. REPRESENTING AND RESPONDING TO THE DESIRES OF ART ADMIRERS

Among the various issues that must be addressed when talking about art's ability to inspire widespread acclaim among the general public, the object that may be appreciated by the public-works of art-is essential. But under the contemporary art system, works are considered works of art because they may have certain aesthetic appreciation characteristics to satisfy the wants of the appreciating public. That's why it's crucial for philanthropic endeavors to have an accurate understanding of what art lovers want.

4.1 Coupling Artistic Achievement with Popular Appreciation

Taking an appreciative view of modern art requires us to give due weight to the creative capability of the audience. This is so because the public's level of civic creative achievement is a necessary subject condition for them to accept and appreciate works of art. If this isn't met, they won't be seduced by the work, regardless of how stunning it is. Three aspects of the audience must be taken into account here: first, if the audience only watches artworks for sensual entertainment or recreation, he may ignore the profound interest; second, if he does not initially possess the aforementioned five-level artistic qualities and corresponding habits required to accept the appreciative quality of artworks in terms of individual qualities, then the most touching interest may face this situation and simply ask art to move them. To put out such demand for creative production and produce such watching motivation, the audience has to have a five-level knowledge about the receptive quality of art. As a result, Cultivating such people's creative achievement requires the concerted efforts of the whole community.

4.2 Market-Oriented Public Aesthetics

Together with the Central Academy of Fine Arts, Beijing Normal University, and Wuhan University, Vibrato Short Video launched the "DOU Art Project" in 2019 with the goal of democratizing access to the arts through the medium of short videos, stimulating creative exchange, and empowering everyone to express themselves creatively. As of June of 2020, thanks to everyone's hard work over the last 12 months, 280 million short works of art have been created, which have been seen more than 1.5 trillion times and garnered more than 49 billion likes, 2.6 billion comments,

and 1 billion reposts. Among them, those under the age of 35 make up 60.60 percent of all users who view art films, an increase of 5 percent from March 2019. The largest demographic of users is composed of those between the ages of 35 and 35 (20.60%), followed by those between the ages of 25 and 30 (16.60%) and those between 19 and 24 (13.30%). Teenagers make up the greatest demographic of viewers for short films on art, and this provides a good groundwork for developing aesthetic education via short videos.as it is shown in Figure8

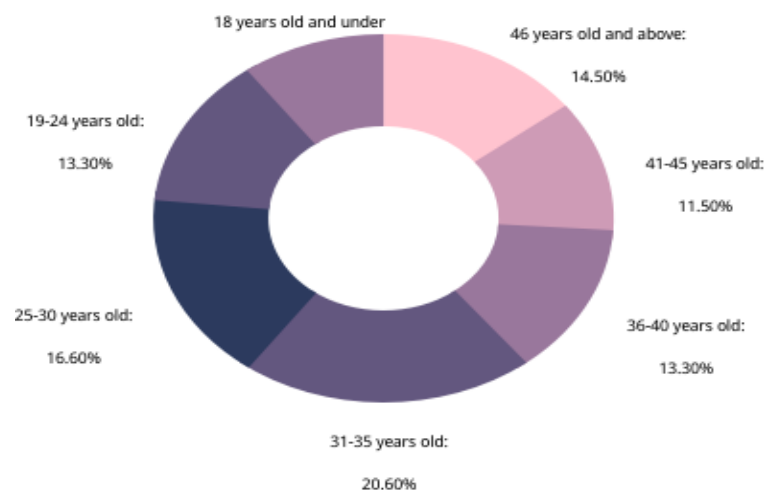


Figure 8: Percentage of Age Groups in Dou Yin

(Source: 2020 Statistical Survey of Zhejiang University Research Group.)

Another interesting data is that among users under the age of 35, 55% are men and 45% are women, with no statistically significant difference between the sexes. Dance, music, theater, movies, television, visual arts, architectural design, literary works, and calligraphy and painting make up the other TOP8 most popular forms of creative video content. Tsinghua University School of Journalism and Communication's HP of Knowledge-Research Report on Short Videos and Knowledge Dissemination found that, on the one hand, short videos make daily life knowledgeable, make tacit knowledge explicit, expand the "knowledge boundary," lower the threshold of knowledge production, stimulate the enthusiasm of the public for knowledge dissemination, and enable ordinary people to participate in knowledge dissemination; on the other hand, short videos make daily life knowledgeable, make tacit knowledge explicit, expand the "knowledge boundary," and expand the As a result, concise videos may serve not only to disseminate information but also to teach viewers.As it is shown in Figure 9.

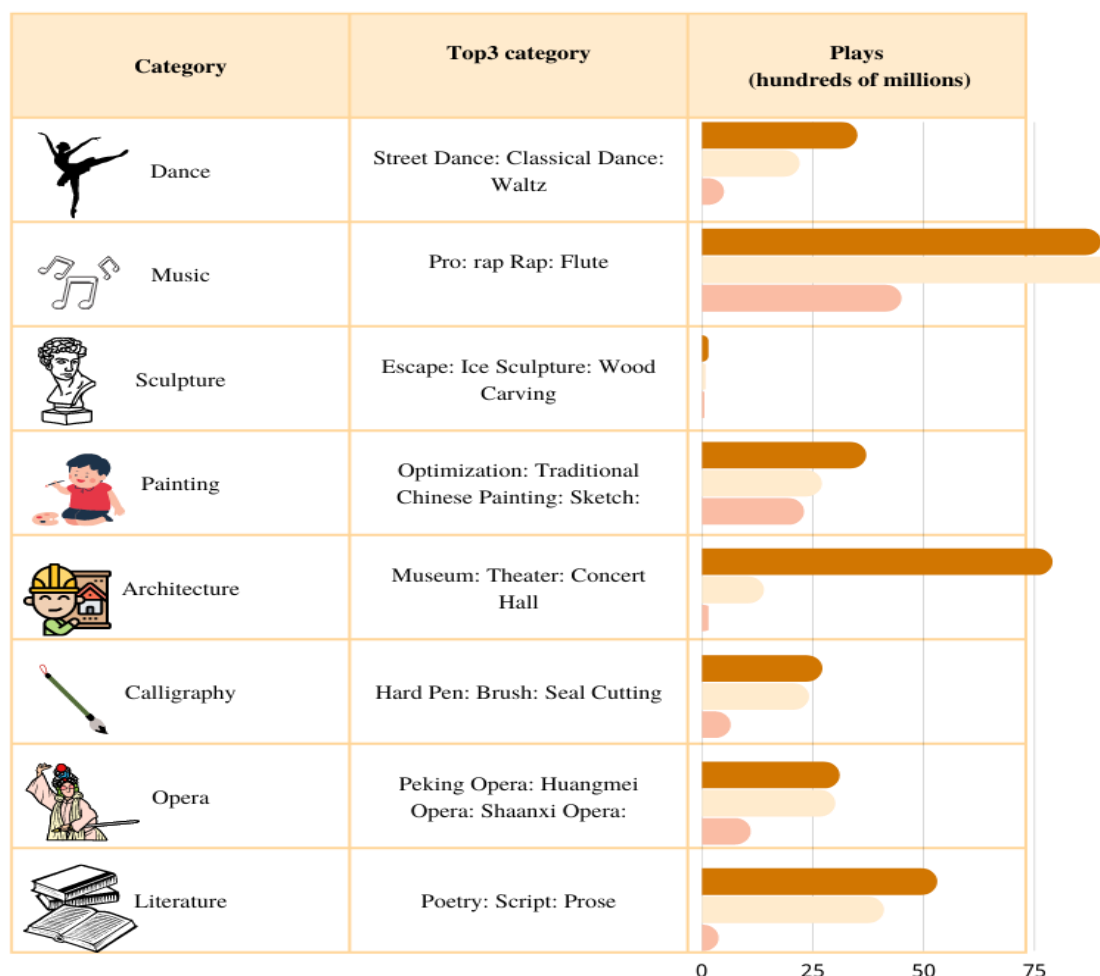


Figure 9: Categories and Number of Plays of Tik Tok Art Videos
(Source: 2020 Statistical Survey of Zhejiang University Research Group)

4.3 Public Art Crowdfunding

Crowdfunding for public art is a relatively new model for sourcing public artwork that facilitates collaboration between governments, businesses, nonprofits, and individuals through an online platform to carry out the financial and creative processes involved in making and distributing public artwork. In keeping with the state-advocated interactive and menu service style of "bottom-up and demand-based," the crowdfunding model for public art may be thought of as the result of the PPP model and new Internet forms. It may serve as a platform for the society's accumulated public art service potential and, via institutional change, it will "direct cultural resources to tilt to urban and rural grassroots." Funding for innovative research and development via crowdfunding is in its infancy in China. It serves the same purpose in the capital market as direct investment or the purchase of securities, however. It not only solicits financial backing from backers but also offers them a chance to have a hand in running the

show. Crowdfunding's addition to the conventional capital market has boosted the diversity of social capital, sped up the flow of cash, and facilitated the funding of several initiatives in the cultural sector. However, the majority of these endeavors are focused on the concert and film industries, as well as the animation, music, publishing, and other sectors, because of the high visibility and popularity of these activities. Because of the recent COVID-19 epidemic, our economy has been disrupted and altered in ways that are both unexpected and still developing. Crowdfunders in the arts and humanities have been affected by this shift both on the macro and micro levels. Epidemic and government closure have hampered public art foundation activity. Few Kickstarter projects are created each month. In March 2020, 35% fewer new projects were added to the platform than before COVID. Many artists whose work is financed by Public art foundation ventures are financially unstable. As it is shown in Figure 10.

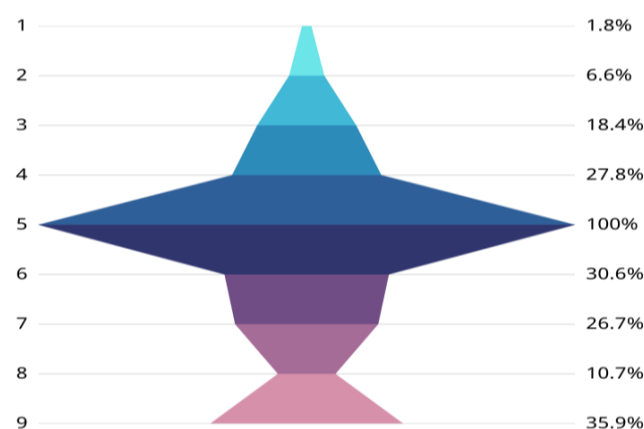


Figure 10: Flagged Projects per Category-Week

5. CONCLUSION

The hyper-connected, Internet-driven world we live in has brought about some especially drastic shifts in the ways in which the general public interacts with art. Similarly, qualitative developments in production and consumption have prompted a reorientation of the historical emphasis on value in public art financing, which has resulted in the need for a change. Develop and expand artistic projects in response to the needs of public artists; conduct in-depth research into the elements that lead to the progress of artistic literacy through public media; and launch cultural initiatives with the assistance of crowdsourcing efforts. more focus should be placed on classifying audience characteristics, consumption reasons, and behaviors at different levels.

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