

SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY

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AIRPORT ART ADVISORY COMMITTEE

AGENDA

Wednesday, April 25, 2018
3:00 p.m.

San Diego International Airport
SDCRAA Administration Building -- Third Floor
Tuskegee Conference Room
3225 N. Harbor Drive
San Diego, CA 92101

Ex-Officio Board Members

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This Agenda contains a brief general description of each item to be considered. If comments are made to the Committee without prior notice, or are not listed on the Agenda, no specific answers or responses should be expected at this meeting pursuant to State law.

Copies of written documentation relating to each item of business on the Agenda are on file in the Airport Authority's office and are available for public inspection.

PLEASE COMPLETE A "REQUEST TO SPEAK" FORM PRIOR TO THE COMMENCEMENT OF THE MEETING AND SUBMIT IT TO THE LIAISON OF THE COMMITTEE.

The Authority has identified a local company to provide oral interpreter and translation services for public meetings. If you require oral interpreter or translation services, please telephone the Corporate & Information Governance /Authority Clerk Department with your request at (619) 400-2400 at least three (3) working days prior to the meeting.

CALL TO ORDER

ROLL CALL

Committee Members: *Bob Bolton, Jennifer Easton, Indra Gardiner, Robert H. Gleason, Diana Lucero, Chike Nwoffiah, Gail Roberts, Cristina Scorza, Michael Soriano*

NON AGENDA PUBLIC COMMENT:

Non-Agenda Public Comment is reserved for members of the public wishing to address the Committee on any matter for which another opportunity to speak **is not provided on the Agenda**, and which is within the jurisdiction of the Committee. Please submit a completed speaker slip to the Clerk of the Committee. ***Each individual speaker is limited to three (3) minutes.***

NEW BUSINESS:

1. **ACTION – APPROVAL OF MINUTES:**
RECOMMENDATION: Approve the minutes from the November 28, 2017 special meeting.
2. **ACTION – APPROVE 2018 CHAIR AND VICE CHAIR APPOINTMENTS:**
RECOMMENDATION: Elect an AAC Chair and Vice Chair to serve a one-year term.
3. **PRESENTATION: ARTS MASTER PLAN UPDATE; REVIEW OF PHASE 2 DELIVERABLES AND DRAFT PLAN RECOMMENDATIONS**
Presented by Master Plan Consultants Todd Bressi, Meridith McKinley, and Victoria Plettner-Saunders
4. **ACTION – APPROVE 2019 TEMPORARY EXHIBITION THEME**
RECOMMENDATION: Approve the recommended annual theme for the 2019 Temporary Exhibition.
Presented by Joey Herring, Arts Program Coordinator

OLD BUSINESS

5. **STAFF UPDATES:**
 - **Public Art**
 - **Temporary Exhibitions**
 - **Performing Arts Program**
 - **Community Outreach**

COMMITTEE MEMBER COMMENTS

Each committee member speaker is limited to five (5) minutes.

ADJOURNMENT

NOTE: Members of the public wishing to address the Committee on Agenda Items must submit a speaker slip to the Liaison of the Committee. When called to speak, please state your name and city of residence for the record. Each speaker is limited to three (3) minutes per Agenda Item.

This information is available in alternative formats upon request. To request an Agenda in an alternative format, or to request a sign language or oral interpreter, or an Assistive Listening Device (ALD) for the meeting, please telephone the Authority Clerk's Office at (619) 400-2400 at least three (3) working days prior to the meeting to ensure availability.

For your convenience, the agenda is also available to you on our website at www.san.org.

DRAFT
SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY
ART ADVISORY COMMITTEE (AAC)
MEETING MINUTES: Tuesday, November 28, 2017
SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY ADMINISTRATION BUILDING
Tuskegee Conference Room, 3rd Floor
3225 North Harbor Drive, San Diego, CA 92101

CALL TO ORDER: AAC Committee Chair Indra Gardiner called the meeting of the Art Advisory Committee to order at 3:30 p.m. on Tuesday November 28th, 2017, at San Diego International Airport, Administration Building Tuskegee Conference Room, 3225 N. Harbor Drive, San Diego, CA 92101.

ROLL CALL:

AAC Members Present:

Bob Bolton	Director, Airport Design and Construction
Indra Gardiner	Founder/Chief Influence Officer, i.d.e.a.
Robert H. Gleason	Board Member, Airport Authority
Diana Lucero	Director, Vision, Voice & Engagement, Airport Authority
Chike Nwoffiah	Executive Director, Oriki Theater
Gail Roberts	Artist
Michael Soriano	Owner, Onairos Design
Cristina Scorza	Education & Engagement Director Museum of Contemporary Art San Diego
Jennifer Easton	Art Program Manager, BART Planning, Development & Construction

AAC Members Absent: N/A

Airport Authority Staff Present:

Chris Chalupsky	Senior Manager, Arts & Community Partnerships
Joey Herring	Arts Program Coordinator II
Lauren Lockhart	Arts Program Manager
Tony Russell	Director, Corporate & Information Governance/ Authority Clerk
Tony Almanza	Arts Program Coordinator I

NEW BUSINESS:

- 1. ACTION – APPROVAL OF MINUTES:** Committee Member Indra Gardiner moved to approve the minutes of the August 24th, 2017 meeting. The Motion was seconded by Committee Member Gail Roberts. Motion passed unanimously.

2. ACTION – APPROVE 2018 RECOMMENDED ARTISTS FOR PERFORMING ARTS RESIDENCY PROGRAM:

Herring described the recommended candidates, Astraeus Aerial Dance Theatre and Kristina Wong, and explained that 2018 will consist of two residencies, each with a six month term instead of twelve months. Robert H. Gleason, Board Member, Airport Authority, noted that Kristina Wong will bring a highly original type of performance to the program. Indra Gardiner asked if there is a vetting process for the performances proposed by the residents. Herring stated that all proposals are reviewed and approved by staff. The Committee and staff discussed residency budgets, quantity of applicants, and frequency of performances. Gardiner moved to approve the recommendations and the motion was seconded by Gleason and passed unanimously.

3. STAFF UPDATES:

- Public Art:

- Rental Car Center Public Art Project: Lauren Lockhart, Arts Program Manager, provided an update on *DAZZLE* and stated that it now has a total of 21 unique animations, that the software will be updated to reduce energy consumption and extend the life of the tiles, and that the piece has been covered by more than 300 media outlets since completion of the work.
- Admiral Boland Way Mural Project: Lockhart addressed the committee's questions regarding the Admiral Boland Way mural including the lifespan and ownership of Eva Struble's piece. She confirmed that the mural will be printed on vinyl and laminated to aluminum. The committee inquired about graffiti protection, durability, and Lockhart explained that both issues would be addressed.
- Parking Plaza Public Art Projects: Lockhart stated that the work of parking plaza artists Ball-Nogues Studio is scheduled to be installed in late January and they will come back to finish their installation in April. She also noted that fabrication of Mark Reigelman's *Formation* project is fifty percent completed. Committee Member Michael Soriano inquired about maintenance of the piece, and Lockhart responded that she will update the committee on cleaning procedures.
- FIS Public Art Projects: Lockhart stated that a mockup for Walter Hood's *Carry On* piece has been installed and that it allowed the team to explore improved lighting conditions and the possibility of eliminating the secondary glass wall. Committee Member Nwoffiah inquired about lighting conditions throughout the day and the impact on the work, and Lockhart explained that the artist has viewed these conditions and feels that the changing light adds complexity to the work. Lockhart stated that Aaron T. Stephan's piece, *Paths Woven*, is currently in fabrication and

installation will begin in May. Lockhart noted that the artwork, Charles A. Lindbergh *the Boy and The Man*, will be relocated to Terminal 1 due to the FIS construction.

-Temporary Exhibitions:

- Herring gave an update on the upcoming *Figure of Speech 2018* Exhibition and the selected artists noting that this year 59 submissions were received and that the jury panel and Arts Program staff selected 16 artists and community organizations to participate. Herring stated that installations will begin in December and will be on display for one year.

-Performing Arts Program:

- Herring shared highlights of the recent special holiday performances and ongoing concert series.

-Community Outreach:

- Arts Master Plan: Christopher Chalupsky Senior Manager, Arts & Community Chalupsky reviewed Master Plan Customer and Community survey results which were overwhelmingly positive regarding travelers' experience of the arts program. Chalupsky stated that phase two of the Master Plan project which includes a policy review, survey reports, benchmarking and stakeholder engagement, has been completed. He described the round tables organized by the consultants with community members from every region in the County and stated that he will fill in the committee with a full report at the next meeting.
- Lockhart gave an update on the DesignAHEAD program through which the Arts Program will partner with three local schools. Lockhart also stated that staff outreached to local poets to develop a creative signage project for the Parking Plaza.

OLD BUSINESS: None

COMMITTEE MEMBER REPORTS/ COMMENTS: None

ADJOURNMENT: The meeting was adjourned at 5:16 p.m.

APPROVED BY A MOTION OF THE AIRPORT ART ADVISORY COMMITTEE ON THE TWENTY-FIFTH DAY OF APRIL, 2018.

LAUREN LOCKHART
ARTS PROGRAM MANAGER

ITEM 2

APPROVE 2018 CHAIR AND VICE CHAIR APPOINTMENTS

**There are no materials for
this item**



Item 3

Arts Master Plan Update

Chris Chalupsky

Senior Manager, Arts & Community
Partnerships

Todd Bressi,

Meridith McKinley,

Victoria Plettner-Saunders

Consultants

April 25, 2018

BENCHMARKING



Benchmarking: Approach

Contacted 11 domestic airports, 4 foreign airports and 3 major metro transit agencies with arts programs.

- Vision, mission and goals
- Program components
- Community partnerships
- Staffing, funding
- Art committee roles and composition
- Artist selection processes
- Public art policies
- Evaluation efforts, including economic impact
- Branding and marketing
- Contracts

Airports and Transit Systems Benchmarked

Domestic Airports

- Austin-Bergstrom International Airport (AUS)
- Dallas-Love Field (DAL)
- Denver International Airport (DEN)
- Hartsfield–Jackson Atlanta International Airport (ATL)
- Los Angeles International Airport (LAX)
- Minneapolis-St. Paul International Airport (MSP)
- Nashville International Airport (BNA)
- Pittsburgh International Airport (PIT)
- Portland International Airport (PDX)
- San Francisco International Airport (SFO)
- San Jose International Airport (SJC)

Non-Domestic Airports

- Amsterdam Airport Schiphol (AMS)
- Munich Airport (MUC)
- Paris Charles de Gaulle Airport (CDG)
- Singapore Changi Airport (SIN)

Non-Air Transit Programs

- Art on the Underground (London)
- MTA Arts & Design (New York City)
- Metro Art (Los Angeles)

Benchmarking: Program Findings

- Vision / mission of all programs focused on *enhanced customer experience*.
- Some also emphasized *highlighting local culture, quality and caliber, and support for local artists*.
- Most programs had *permanent* public art, *exhibitions, performance* and *video* components.
Few had a *temporary* public art component.
- Most use percent funds for new commissions and maintenance / conservation, and operating funds for exhibitions and staff.
- Other funding sources include marketing, concessions revenue, sponsors, and foundations.
- No agency had evaluation or economic impact studies; some had anecdotal / undocumented economic impact information.

Benchmarking: Community Partnerships

- Developing New Program Components
Partners bring in and sustain program components that require specialized knowledge
- Increasing Capacity for Programming
Partners help extend art program staff resources and leverage financial resources
- Audience Development
Airports allow arts organizations and artists to reach a large, captive, and often new audience
- Regional Culture
Partners provide airport customers with a sense of regional cultural offerings

CUSTOMER EXPERIENCE



Online Survey

Goals:

- Collect data about people's experience of SAN's ambiance in general and Arts Program offerings specifically.
- Learn about people's preferences for future arts and culture experiences at SAN.

Respondent Characteristics:

- 166 responses received
- 80% local respondents
- 68% travel a few times a year
- 46% use SAN for leisure travel and 35% for business and pleasure equally

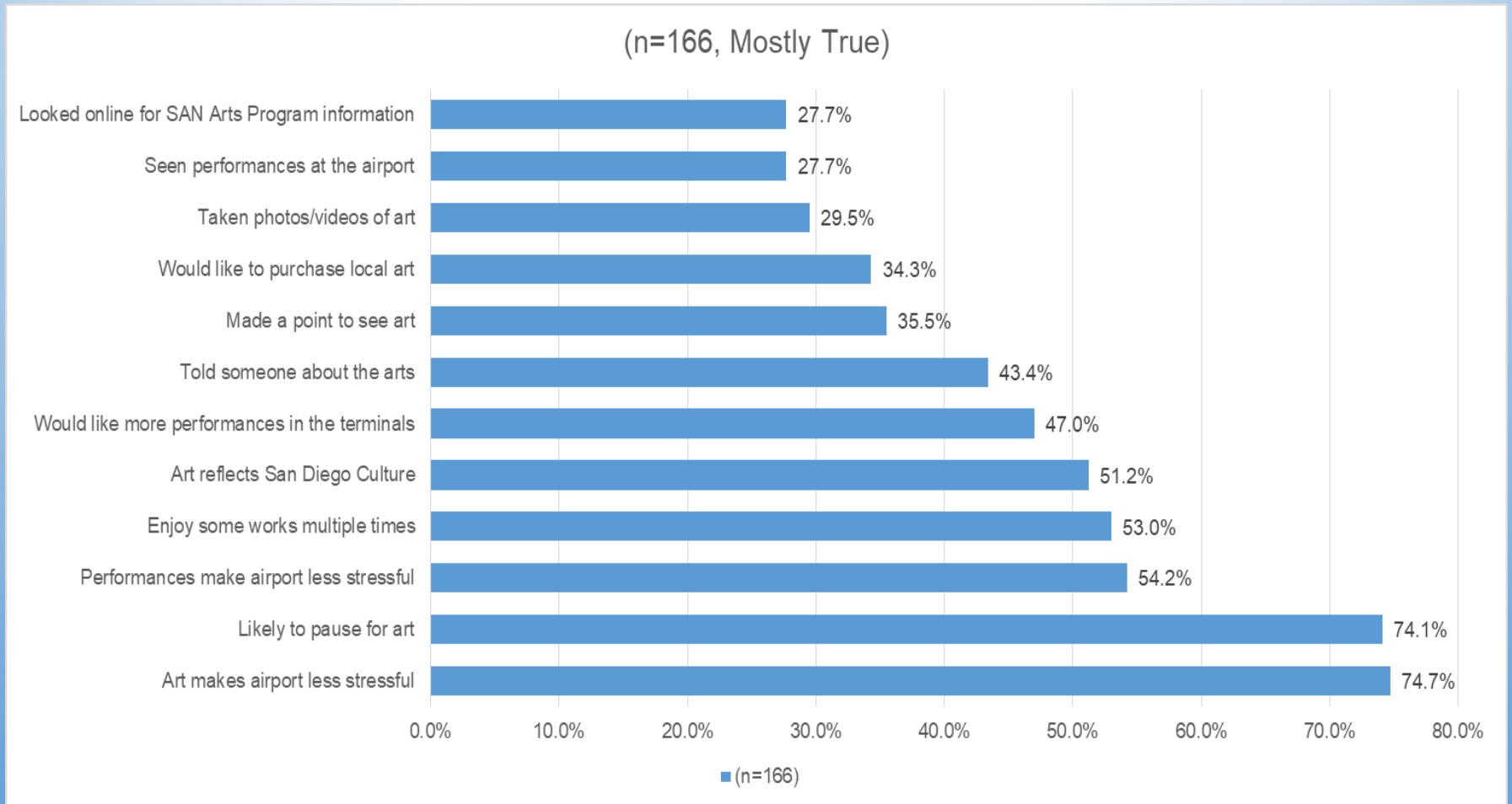
Online Survey: Key Findings

Respondents expressed:

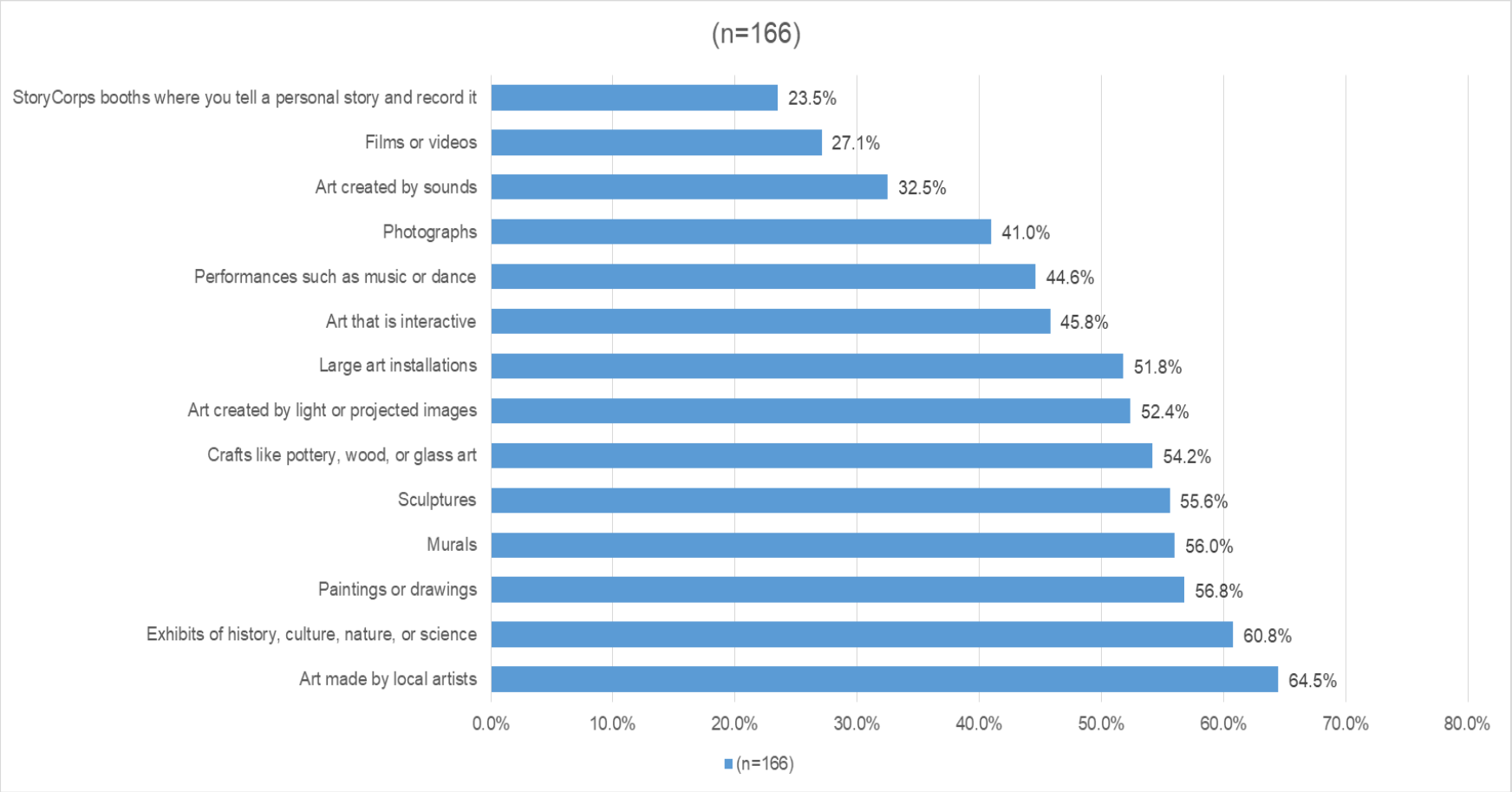
- A consistently strong desire for arts experiences at SAN across the board, though little awareness of the Arts Program specifically,
- More interest in passive experiences (painting, sculpture, exhibits) than interactive or dynamic experiences (performance, interactive, film/video),
- More interest in passive amenities (recomposure area, gallery, green wall, observation deck) than active amenities (performance space, yoga space, play area, screening room),
- Strongest interest in encountering art in gathering spaces (food courts, hold rooms, waiting areas) and major circulation features (entrances, corridor walls, ceilings), and
- An interest in seeing art by local artists.

Online Survey: Airport Art Experience

Percentage of respondents that marked the following statements as “mostly true.”



Online Survey: Future Arts Experience



Customer Experience: Intercept Survey

Goals:

- Collect data about people's experience of SAN's ambiance in general and offerings of the Arts Program specifically.
- Understand how people respond to performing arts events.
- Gauge respondents' recognition of various artworks throughout the terminals.

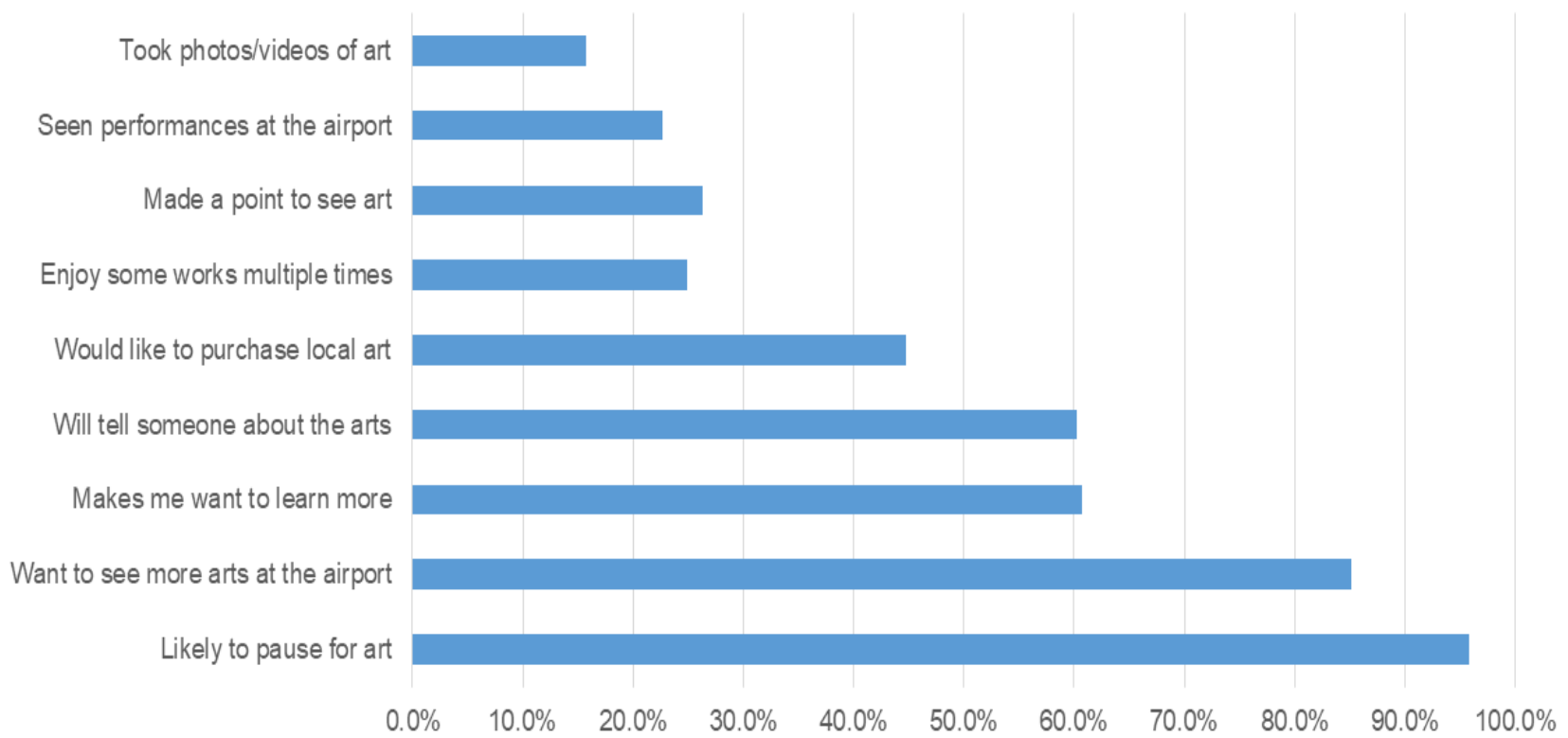
Intercept Survey: Approach

- 518 surveys administered between June and September (during and after the peak summer travel period).
- A balance was sought for responses from customers in both terminals, pre- and post-security, and curbside.
- Five different surveys were used:
 - Terminal 1 – core questions
 - Terminal 1 - core questions, artwork recognition
 - Terminal 2 – core questions
 - Terminal 2 - core questions, artwork recognition
 - Performance survey with core questions and questions about the respondent's experience with the performance

Intercept Survey: Attitudes About Art

Percentage of respondents that marked the following statements as “mostly true.”

(n=518, Mostly True)



	Likely to pause for art	Want to see more arts at the airport	Makes me want to learn more	Will tell someone about the arts	Would like to purchase local art	Enjoy some works multiple times	Made a point to see art	Seen performances at the airport	Took photos/videos of art
■ (n=518)	95.8%	85.2%	60.7%	60.3%	44.7%	24.9%	26.3%	22.7%	15.8%

Intercept Survey: What Kind of Art and Where

What people want to see and where they want to see it:

- Most desired experiences are visual arts (photographs, murals, paintings, drawings, sculpture).
- Least desired experiences are specific spaces and features (yoga/meditation/tai chi room, “StoryCorps” style booth).
- Most desired locations are walkways, waiting areas, food/courts dining areas, lounges, lobby near ticketing.
- Least desired locations are car rental facility, garages, restrooms, drinking fountains, performances in baggage area.

Intercept Survey: Performances

- Most respondents attended a performance because they saw it or heard it and were interested.
- Attendees stated the experience was calming and peaceful, and that they were grateful for it.
- 80% of respondents said that attending a performance improved their airport experience very much.
- 77% indicated they would try to find out if there is a performance next time they are at SAN.

Intercept Survey: Spending

Per person spending while watching a performance:

- 73 of 78 respondents said they spent money on concessions while watching a performance.
- Average per person spending was \$13.58.
- Departing passengers spent more on average per person than connecting or arriving passengers.

PROGRAM REVIEW



Recommendations: Planning Processes

Specific types of planning should occur on time cycles more responsive to the Arts Program's needs.

- Artistic Plan. Annual plan that sets out overall artistic goals, strategies and projects.
- Program Review. Periodic review that considers the overall vision and goals for the Arts Program, internal processes and external partnerships.
- Site and Opportunities Plan. Plans, created in conjunction with major capital projects, that identify public art opportunities and Arts Program infrastructure needs.
- Collections Management Plan. Documents the Public Art Collection, and documents and prioritizes conservation needs.

Recommendations: Funding

- Work with Finance and Business Management to be included in process for calculating Percent for Art.
- Set aside up to 15% of the Percent for Art allocation for conservation, relocation, and deaccession costs.
- Increase the operating budget or find other sources to:
 - Increase the performing arts budget to match program goals,
 - Increase the exhibitions budget to fund Terminal 1 exhibitions,
 - Address other programming recommendations that grow out of this master planning process, and
 - Continue funding DesignAHEAD, other community programs.
- Explore new funding options.

Policies and Procedures: Artist Selection Processes

- Work with Procurement to develop an alternative method for soliciting and managing RFQ submissions.
- For public art commissions, allow staff to short-list the most qualified applicants prior to Artist Selection Panel review.
- Collaborate with other regional public art commissioning bodies, museums, public agencies, etc. to develop local artist training and information sessions.
- Develop a mentorship program that pairs regional emerging artists with artists selected for major public art commissions.
- For performing arts, develop an open process for performers to submit materials online.

Policies and Procedures: Gifts and Loans

- Revise the Policy to state that donor is responsible for all costs.
- Add criteria to the Policy that donated artworks should:
 - support the Arts Program's goals;
 - add to the diversity of the collection;
 - reflect artistic excellence and innovation;
 - be created by an Artist, as defined in the Policy; and
 - be proposed for an available and appropriate site.
- Add Policy language that the review and acceptance of gifts will be made by deliberate, standardized procedures, independent of political pressures and public opinion.
- Add Policy language that consideration of gifts may be delayed for 12 months to be considered in relation to other donations.

Policies and Procedures: Conservation, Maintenance

- Seek a way to increase funding for conservation by allocating Percent for Art funds to supplement (not replace) allocations from the Arts Program's annual operating budget.
- Consider the lifespan of Public Art projects at the onset of the commissioning process. For some projects, it may make sense to make explicit in the contract that the project is not intended to be permanent and state a date at which the work would or could be removed from view and/or the Public Art Collection.

Recommendations: Contracts

- Align contract approval for artwork with Airport Authority policies with contract approval for other public works and general services contracts, such that the President/CEO approves all contracts up to \$25,000 for public works contracts and up to \$50,000 for general services contracts.
- Create the flexibility to contract separately for design and for installation and / or fabrication and installation.

Recommendations: Public Art

- The Arts Master Plan should include:
 - a definition of “integration”,
 - different types of opportunities, such as temporary artworks, to attract a broader range of artists, and
 - updated artistic goals for commissioned artwork.
- Artists should be challenged to engage with the updated goals in the selection and concept development phases.

Recommendations: Temporary Exhibitions

- Conduct periodic assessment of exhibition vitrines.
- Deaccession vitrines that are not up to standard.
- Address desired exhibitions spaces for T1 in the Site and Opportunities Plan.
- Build out some long-term exhibition spaces to meet higher-level lender criteria.
- Create a general curatorial strategy for Terminal 1.

Recommendations: Performing Arts

- Increase programming by:
 - Creating the ability to have mobile set-ups in pre-determined locations, and
 - Increasing the budget for the Performing Arts Program to enable more, and more regular, live performances.
- Increase visibility for Arts Program offerings and performers by:
 - Increasing signage in terminals about current and upcoming performances, and
 - Working with other departments to strengthen marketing and communications strategies, including social media.

Recommendations: Performing Arts Residency

- Create a way to acknowledge / showcase Residency artists and organizations in the terminals at times when they are not in performance.
- Continue to clarify the community engagement component for applicants to help them understand the Arts Program's goals for this aspect of the program.
- Assist applicants with understanding certain required aspects of the Residency Program:
 - Expenses such as documentation, badging, and insurance.
 - Logistics such as pre- / post-security, needs for production assistance, or other support they may not consider.

Recommendations: Community Engagement

- Develop clear goals and desired outcomes for community engagement.
- Develop strategies, tactics, and evaluative methods for achieving the goals and measuring the outcomes.
- Consider the benefits of community engagement to the SAN as well as to the organizations and communities with which the Arts Program is engaged.
- Develop a criteria or checklist of considerations related to creating a successful partnership for both the airport and the partnering organization.

Recommendations: Community Engagement

- Develop partnerships with arts, culture, similar organizations:
 - Partner with the region's children's museums to develop child-centered artwork, installations or play areas.
 - Partner with high caliber music education programs and institutions to provide performance opportunities.
- Make SAN facilities and resources available to the community:
 - Reinstate the visual artist residency program.
 - Create a defined area within the terminal(s) for Cultural Exchange programs.
- Consider key communities and audiences such as the military:
 - Explore use of the USO as a venue for performances by arts and cultural organizations developing relevant programs for the military community.

Recommendations: Audience Development

- Develop a strategy for audience development for all aspects of the Arts Program.
 - Clearly define audiences and goals for each program.
 - Consider approaches for developing content related to programs, projects, and initiatives.
- Develop strategies for programming that engages people with all components of the Arts Program.
- Explore audience development strategies undertaken by other arts institutions as potential models.
- Develop strategies for the use of various communications platforms to push information out as well as to archive it for future use.

Recommendations: Assessment, Evaluation, and Economic Impact

- Establish desired outcomes for programs and initiatives, and tools for measuring achievement.
- Develop and implement ongoing processes for Arts Program-wide assessment based on the determined desired outcomes.
- Establish regular means for gathering feedback on projects and programs from participating artists, organizations and partners.
- Develop and implement a data collection and analysis plan for gauging customer experience with the Arts Program.
- Based on findings from the economic impact study, create protocols for periodic impact studies and/or request that future SAN economic impact studies include analysis of the impact of the Arts Program.



VISION AND OUTCOMES

Vision for the Arts Program

The Arts Program infuses San Diego International Airport with light, levity, comfort and life-enriching experiences.

Customer Experience Outcomes

Create a superior experience for SAN customers

Placemaking Outcomes

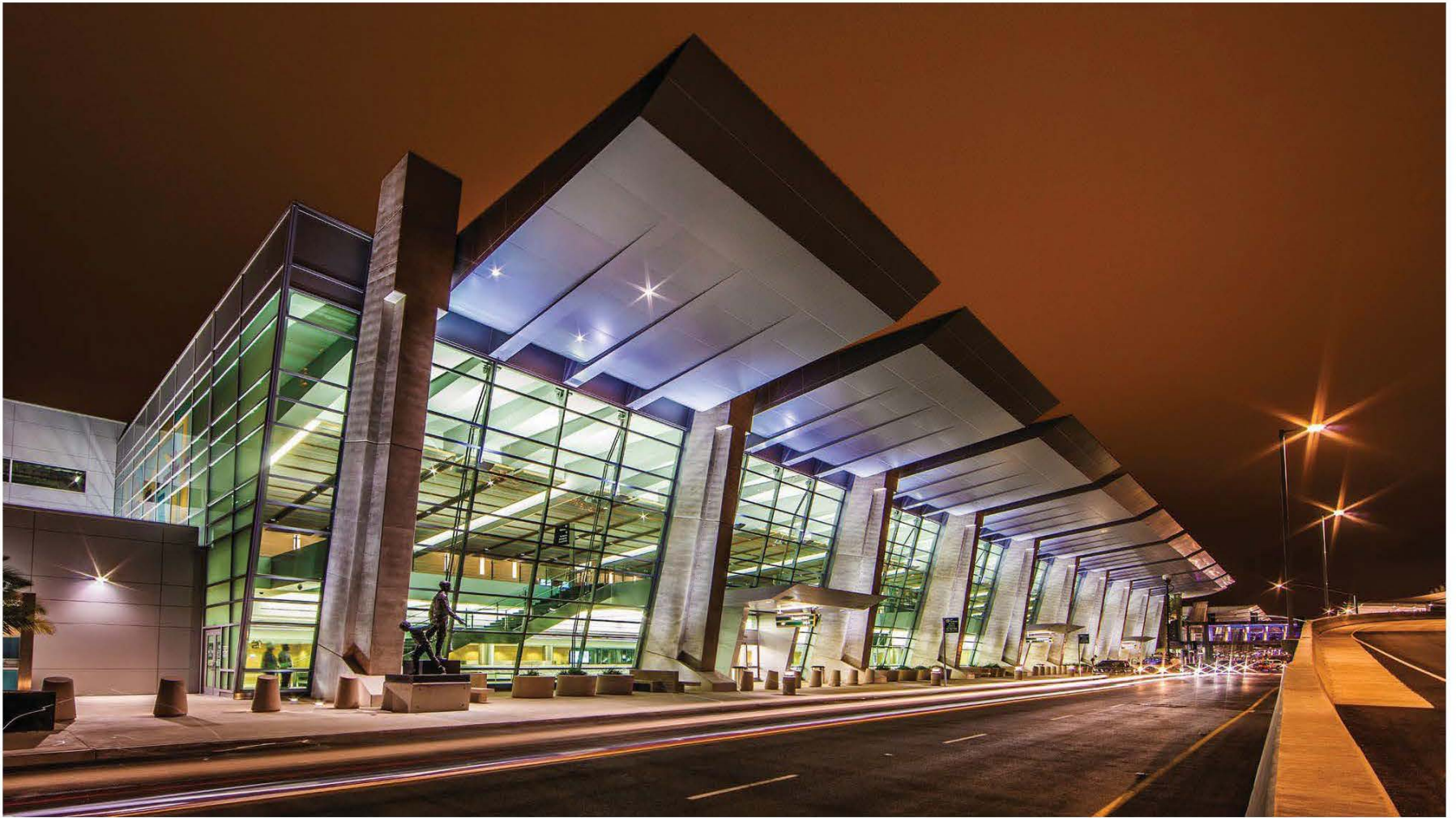
Tap into customers' emotions, feelings and experiential connections to place

Civic and Community Outcomes

Connect with the community beyond the fence line

Artistic Excellence Outcomes

Reach new levels of innovation and excellence in the Arts Program, as well as in the work that individual artists produce at the airport.



CHAPTER D: CUSTOMER EXPERIENCE CONSIDERATIONS

CUSTOMER EXPERIENCE PLAN

Customer Experience Plan

- Thoughtful integration of art / arts programming into the airport environment creates a unique sense of place and ambiance, and connects the flying public to the community
- Local cultural events, temporary and permanent exhibitions, and performing arts allow the airport to showcase a dynamic regional culture, while providing a new high-grade CE for patrons
- Integrated, site-specific public art supports intuitive wayfinding and helps enliven the path down long concourses or spaces.
- Performing arts events and Temporary Exhibitions offer travelers an unexpected encounter with culture and help mitigate moments of waiting or stress.
- Arts Program allows the airport to be a good neighbor and help support local artists and arts organizations through exhibition and programming, via partnerships and direct funding.

1. Intuitive Wayfinding



2. New / Innovative Amenities



**Airport
Library**

The logo consists of an orange shield-like shape containing a white stylized figure of a person with arms raised. Below the shield, the words 'Airport' and 'Library' are written in a sans-serif font, with 'Airport' in orange and 'Library' in grey.

3. Family Friendly



4. Revenue Enhancement / Increased Dwell Time



5. Iconic Placemaking



6. Green Sustainability Feature



7. Community Focus



8. Dynamic / Changing



9. Improves Pain Point



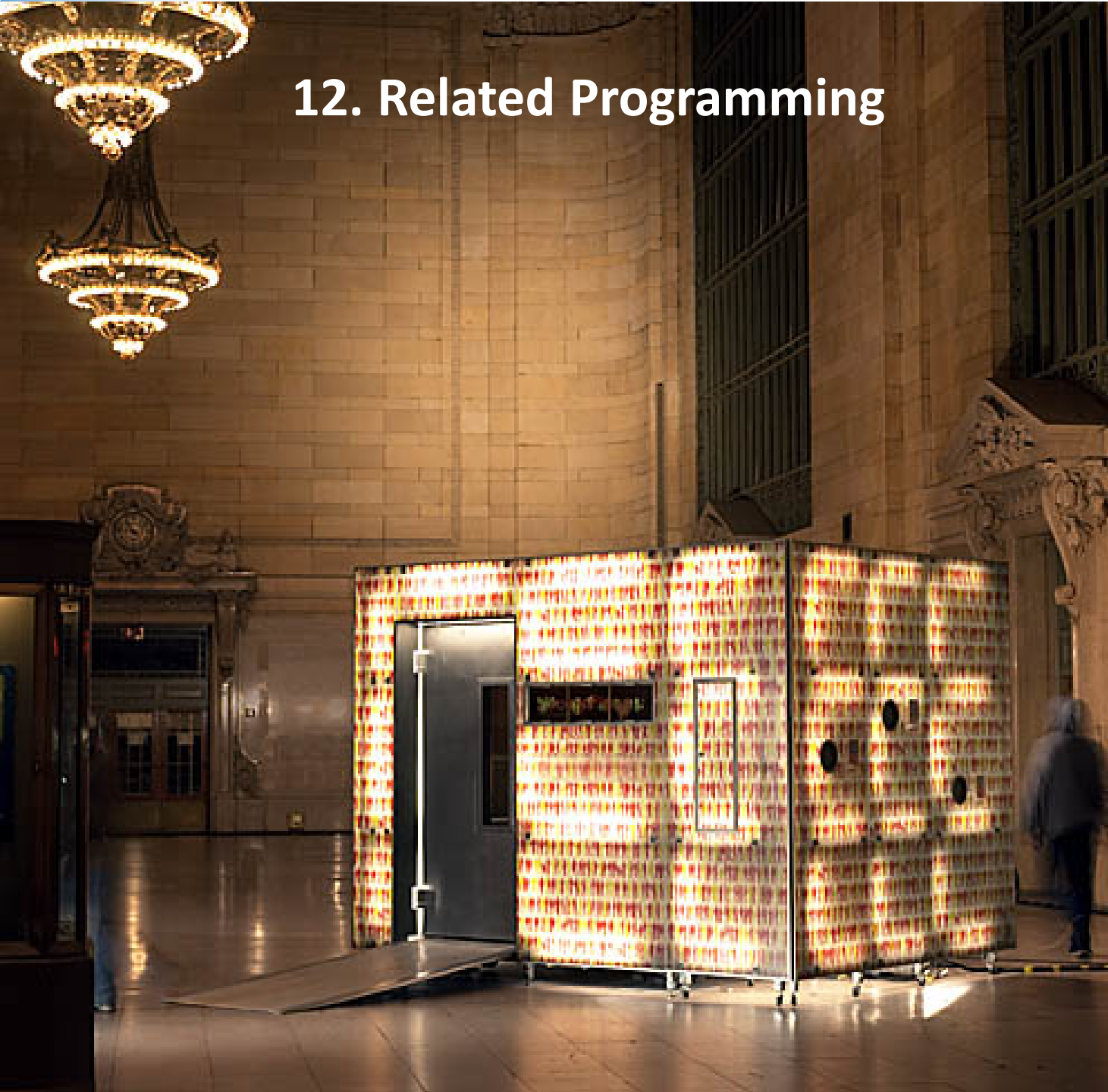
10. Serves Meter Greeters



11. Interactive / Passes Dwell Time



12. Related Programming



Customer Experience Plan

4/11/2018

DRAFT DELIBERATIVE MATERIALS - FOR DISCUSSION PURPOSES ONLY

Site and Opportunity Plan: Customer Experience Goal Alignment											
Opportunity	Intuitive Way-finding	New Amenity	Family Friendly	Revenue Enhancement	Iconic/Place-making	Green Feature	Community Focus	Dynamic/Changing	Improves Pain Point	Serves Meeters/Greeters	Interactive/Passes Dwell Time
PUBLIC ART											
Children's Play Area		X	X	X			X	X			X
Assisted walkway	X	X			X				X		
Reading Lounge/Library		X	X	X			X				X
Theater		X	X	X			X	X			X
Monument/entry artwork	X	X			X					X	
Recomposure Area			X					X			
Living wall/sculptural collaboration	X	X			X	X					
Dwell Lounge installations	X	X	X	X			X	X			X
Baggage Claim Installation	X								X	X	
Suspended artwork	X				X						
Yoga Studio/Gym		X									X
Concession Core	X			X	X						
Parking Structure Façade	X				X					X	
Pedestrian Bridges	X									X	

Site and Opportunity Plan: Customer Experience Goal Alignment											
Opportunity	Intuitive Way-finding	New Amenity	Family friendly	Community Focus	Iconic/Place-making	Green Feature	Improves Pain Point	Dynamic/Changing	Revenue Enhancement	Serves Meeters/Greeters	Interactive/Passes Dwell Time
TEMPORARY EXHIBITIONS											
Integrated display cases				X			X	X	X	X	X
Dedicated gallery space	X	X	X	X			X	X			X
Community partnerships space		X	X				X	X		X	X
PERFORMING ARTS											
Dedicated plug and play stages		X	X	X	X		X	X		X	X
Pre-security outdoor theater/stage	X	X	X	X	X		X	X		X	X
Pop-up performance areas		X	X	X			X	X		X	X



SITE AND OPPORTUNITIES PLAN INITIAL RECOMMENDATIONS

Facilities to be Addressed by Site and Opportunities Plan

- New Terminal One
- New Parking Garage
- Approaches and Gateways

Approaches to Working with Artists

Site-Specific Artworks

Artists will be commissioned to create artworks that are specific to sites identified in the Site and Opportunities Plan and responsive to the context of user experience.

Goal-Oriented Approaches

Artists will be commissioned to create artworks that respond to certain user experience needs and goals, but the site is determined through future investigation.

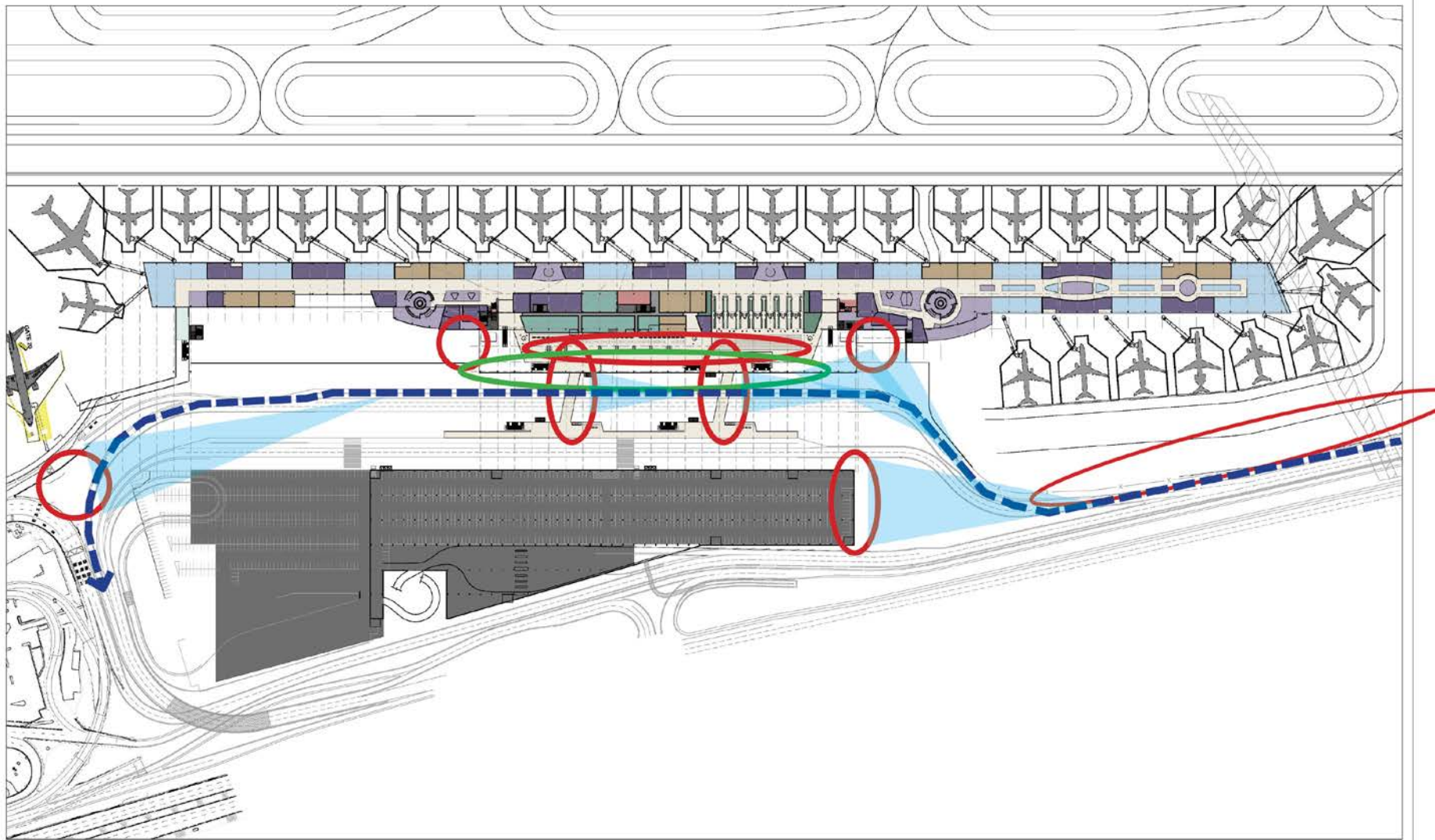
Architectural Artist / Design Team Approach

Artists will be embedded in the design team to collaborate on artistic approaches to the design of certain areas or features of the terminal.

Site Specific Opportunities, Landside

- Airport approach wall
- Traffic triangle between T1 and T2
- Parking garage façade
- Pedestrian bridges
- Baggage Claim area
- Exterior spaces, southeast and southwest portals

Landside Opportunities

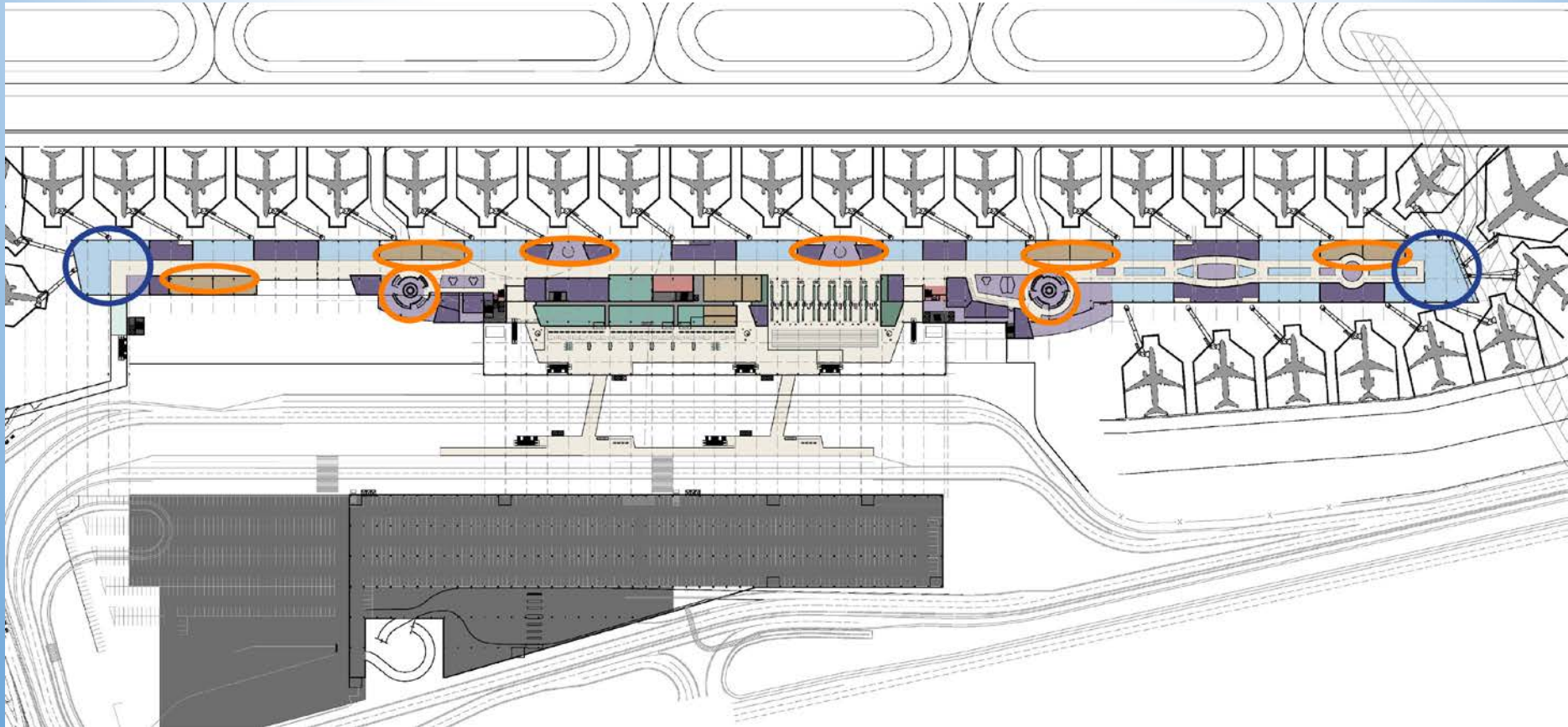


Site Specific Opportunities, Airside

- East and west food concession cores
- Restroom entries

Airside Opportunities

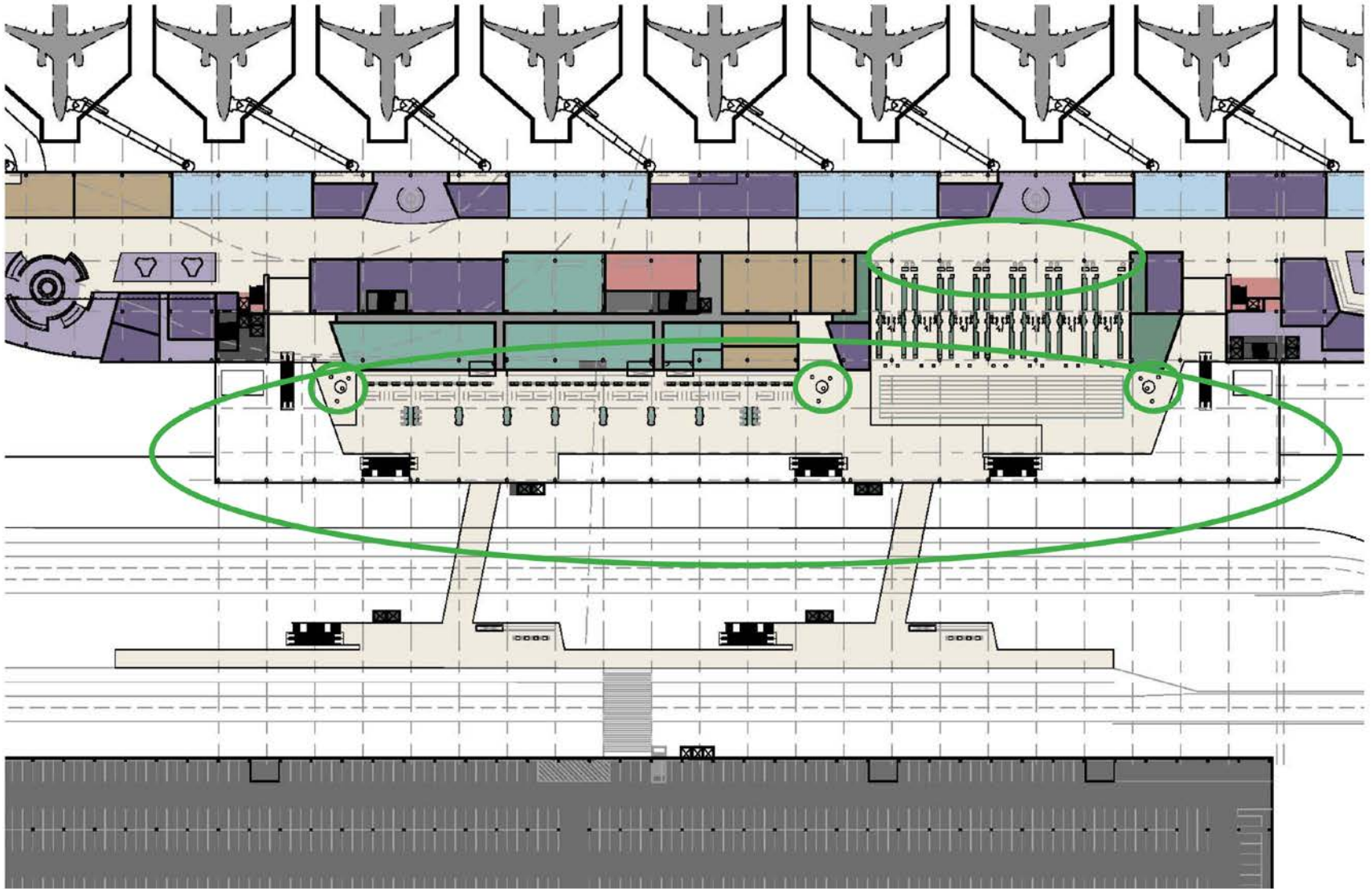
- **Site Specific** and Design Team Approaches



Design Team Opportunities

- Façade, roofline, curbside artist integration (includes double height areas just inside façade)
- Recomposure area (light, sound, seating, partitions) and post-security decision point
- Shared dwell lounges

Design-Team Approach Opportunities



Goal-Oriented Opportunities

- Family-friendly, interactive play features
- Experiential environmental / sustainability features

ARTS MASTER PLAN



Master Plan Outline

- Executive Summary, Introduction
- Context
General SAN Context, SAN Arts Program, San Diego Region
- SAN Arts Program: Next
Vision, Outcomes, Program Areas, Engagement
- Artistic Program and Policy Recommendations
Public Art, Exhibitions, Performing Arts, Residency, Video / Media Arts, Community / Special Programs
- Engagement and Marketing Recommendations
Engaging Audiences, Engaging the Broader Community, Engaging San Diego's Arts and Culture Ecosystem, Branding and Marketing, Evaluation
- One-, Two- and Five-Year Strategic Initiatives
- Budget estimates for Site & Opportunities Recommendations

San Diego International Airport Arts Master Plan

Program Findings and Analysis

Final Report

Submitted by:

Todd W. Bressi, Urban Design • Place Planning • Public Art
Meridith McKinley, Via Partnership
Victoria Plettner–Saunders, WolfBrown

February 20, 2018

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Introduction

The *Arts Program Findings and Analysis* documents the consultants' assessment of the Airport Arts Program at San Diego International Airport.

This report focuses on (a) general policies governing the management and funding of the Program, (b) specific policies, procedures and processes related to the Program's operations, projects and programming, and (c) the Program's engagement with community, arts organizations and audiences.

For each topic area, the report includes general background, an outline of issues identified to date, and preliminary recommendations. The preliminary recommendations suggest a direction for final recommendations, which will be presented in a future phase of the project and ultimately be incorporated into the Airport Arts Master Plan, a strategic plan that will guide the Arts Program's work for the next ten years. Future phases of this planning process will also include budget estimates necessary for the Arts Program's activities going forward.

Research Methodology

The methodology for the research and analysis used multiple tools for both internal and external data gathering including:

- Document and literature review, including San Diego County Regional Airport Authority Policies, Section 8.50, Policy for the Airport Authority Art Program (Policy), as well as other internal airport documents, external case studies and Internet research,
- Benchmarking of programs, policies and practices with peer airport arts programs and the arts sector at large,
- Internal stakeholder engagement via interviews and roundtables with Airport Authority leadership and management throughout the organization, as well as members of the Arts Advisory Committee (AAC),
- External community stakeholder interviews and roundtables with those in the arts and cultural sector throughout San Diego County as well as relevant business leaders and potential partners such as members of the military arts and healing and the educational communities,
- Intercept surveys of travelers and airport patrons as well as an online survey for the general public,
- An analysis of the economic impact of the Arts Program on the community,
- On-site observation and analysis of current programs (visual and performing arts) and outreach efforts, and
- Ongoing conversations with Arts Program staff.

Purpose

The research was designed to gather data that would provide the consultants with a full understanding of the Arts Program and to inform its review and analysis, as well as recommendations. Areas under consideration included, but were not limited to:

- Public art policies and procedures,
- Management of the Public Art Collection,
- Visual arts exhibitions/programs (type, placement, scheduling, artists involved, design and implementation),
- Performing arts programs (type, placement, scheduling, artists involved, design and implementation),
- Artist and arts organization contracts,
- Current and, potentially, new cultural arts exchanges, programs and partnerships,
- The roles of community engagement and audience development in the Airport Arts Program,
- Future program assessment, including its economic impact on the community,
- Communications, branding and visibility, and
- Arts Program staffing, committees and lines of authority.

Overview

San Diego's Airport Arts Program has operated in its current form since 2003, when the San Diego County Regional Airport Authority (SDCRAA) or (Authority) was established to manage the day-to-day needs of San Diego International Airport and address the region's long-term air transportation needs. Before that, the airport and its Arts Program were operated by the Unified Port of San Diego.

The first Airport Art Master Plan was completed in 2006. This plan provided a framework for the Program, outlined key program areas, and identified sites for public art projects through a "Site and Opportunities Plan." The plan included operational guidelines, as well. This plan successfully guided the Arts Program through the Green Build and made recommendations for other projects on Authority property. However, it did not anticipate the consolidated Rental Car Center, Parking Plaza or Terminal 1 redevelopment programs.

In 2011, the Program commissioned a program assessment. The assessment recommended modifications to the Airport's Arts Policy, as well as to procedures and operations of the Program. It did not identify specific sites for future public art projects, but suggested the initiation of "sustainable" and "virtual" art projects.

The Arts Program is currently undertaking an updating of its Site and Opportunities Plan and a new program assessment, simultaneously. The results of these will be incorporated into a new master plan for the Arts Program.

In the relatively short time that it has been in operation, the Airport's Arts Program has created work of quality and distinction. The Program generally receives high marks from its collaborators internally at the airport, its peers in the airport arts community and regional arts community, and audiences who follow the Program. The staff is recognized for its high level of professionalism.

Several key questions are being considered:

- How can the Arts Program take its activities to the next level?
- What conceptual framework should guide the identification of future sites and opportunities for public art projects and other arts programming?
- Specifically, what opportunities arise through the Terminal 1 redevelopment, as well as other locations at the airport?
- How should the Arts Program organize and prioritize its audience development and community engagement activities?

Two overarching themes recur throughout the findings and are reflected in the preliminary recommendations:

- The Program needs more flexibility, in terms of both its operations and the way its funding can be used.
- The Arts Program should think of itself as an arts organization that happens to be located at an airport, rather than as an airport that happens to have an arts program. It should recognize that its

challenges and opportunities in artistic development, audience development, community engagement and partnerships are similar to those experienced by mid-scale, established arts organizations. That is, it should look for inspiration not just at peer airport programs, and not just at large-city cultural affairs programs, but also at arts organizations across the range of disciplines.

Policies and Procedures

Planning and Budgeting

The Policy for the Airport Authority Arts Program calls for a new Airport Arts Master Plan every five years and an Annual Plan that is approved by the President/CEO and SDCRAA Board (Policy Definitions). The Arts Master Plan currently in development is intended to provide, two-, five- and ten-year strategic planning. In practice, the Arts Program does not develop an Annual Plan outside of its annual budget development process.

Issues:

- Developing a new Airport Arts Master Plan every five years may not be necessary. Specific types of planning should occur on time cycles more responsive to the Arts Program's needs.
- The Program Review and the Site and Opportunities Plan are two different types of planning that do not necessarily need to occur simultaneously. They should occur on time cycles more responsive to the Arts Program's needs.

Preliminary Recommendations:

- Change the Policy to allow the Arts Program to pursue several types of planning (Artistic Plan, Program Review, Site and Opportunities Plan, and Conservation Plan). The plans should be undertaken at times that meet the needs and circumstances of the Program, and should align with each other even if they are not prepared concurrently. They should also align with the Airport Strategic Plan and other relevant approved plans.
 - *Artistic Plan (Annual Plan)*. The Arts Program should develop an annual Artistic Plan that sets out overall artistic goals as well as specific strategies for implementing the Program's overall vision. The Artistic Plan should identify project and initiatives for each of its program areas (public art, exhibitions, performance) across all areas of the airport. The Artistic Plan should also address audience engagement with the existing collection as an area of activity that is equally important to presenting new work through its three artistic program areas.

Each annual Artistic Plan should provide a minimum three-year look-ahead to account for the long lead times necessary for program and project development. The Artistic Plan can be created in conjunction with the annual budgeting process. It should be reviewed by the Arts Advisory Committee.
 - *Program Review*. Periodically, the Arts Program should conduct a Program Review. The Program Review should consider the Arts Program's overall vision and goals, as well as its internal processes and external partnerships. More specifically, it should consider the Program's policies, procedures, and roles and responsibilities, as well as whether they are adequate in helping the Arts Program achieve its vision and goals and implement its programs, projects and initiatives.

A Program Review should occur every five to six years, or on a cycle consistent with the Airport's strategic planning.
 - *Site and Opportunities Plan*. Periodically, the Arts Program should create plans for artworks developed in conjunction with the Airport's major capital projects, such as a new terminal. These plans should include recommendations for permanent commissions, temporary commissions and arts infrastructure such as stages, exhibition spaces and screens. These

plans should include recommended budget allocations for each project or infrastructure investment that would be funded through Percent for Art funds. The allocations would be reviewed by the President/CEO.

Each Site and Opportunities Plan should implement the vision and goals for the Program. The projects identified in a Site and Opportunities Plan should be carried through to the Artistic Plan (Annual Plan).

- *Collections Management Plan.* The Arts Program should maintain a baseline Collections Management Plan and update it as needed. Each year, based on the Collections Management Plan, the Arts Program should recommend a conservation program and funding levels.
- Update references in the Policy to Artistic Plan, Program Review, Site and Opportunities Plan, and Collections Management Plan as appropriate.

Program Funding

The Program has two primary sources of funds: Percent for Art (capital) and operating.

In the Policy, Percent for Art (capital funds) are calculated as follows:

“The President/CEO shall take appropriate action to earmark for Board approval 2% of the amount of construction costs of eligible projects in the Authority’s annual Capital Program and Airport Master Plan budget to fund the Public Art Program. Eligible project is defined as ‘A Capital Project that includes construction of terminals, curbsides, roadways, connecting green spaces and other related landside improvements.’” (Section 1 (b) i)

In practice, the Program receives Percent for Art funds from both from the Annual CIP and from large, multi-year capital projects. The calculation of funds from both sources is the same, but the rules governing the use of each are different. For the Annual CIP, the Percent for Art is calculated based upon an estimate of 2% of the construction costs of landside and terminal improvements. These funds are pooled for the Arts Program to use for public art anywhere at the airport. For large capital projects, the percent is also calculated based upon 2% of estimated construction costs for landside and terminal improvements. However, the Percent for Art funds generated for these projects must be used for public art that is part of the overall capital project.

The operating budget is allocated annually and, according to the Policy, covers “(the) Temporary Installations Program, Changing Exhibitions Program, Performing Arts Program, conservation and maintenance and administrative costs required to operate the Airport Arts Program.” (Section 1 (b) ii) The budget is proposed by the Arts Program Senior Manager and incorporated into the overall operating budget that is review by the Authority President/CEO and Board of Directors.

Issues:

- There is lack of clarity about what is exempt from the Percent for Art calculation and when the budget is set.
- The Percent for Art funding is vulnerable to cuts when the overall capital project experiences cost overruns.

- The Arts Program will experience increased budget demands for conservation as the Public Art Collection grows and matures.
- The Arts Program will experience increased budget demands as the performance and exhibitions programs expand with the completion of Terminal 1.
- The definition of “gifts” in the Policy includes mention of financial gifts, but does not provide guidance on the acceptance and use of those gifts.

Preliminary Recommendations:

- Work with Finance and Business Management to document the methodology for calculating the Percent for Art allocation to allow the Arts Program to predictably plan for and manage its projects.
- Set aside an amount, determined by Arts Program staff, of up to a maximum of 15% of the Percent for Art allocation for conservation, costs associated with relocation and deaccession, and other costs related to collections management, as is done by many peer programs and as was recommended in the 2006 Airport Art Master Plan. Doing so will supplement the operating funds available for conservation, and potentially free up some operating funds for other uses.
- Seek to increase the operating budget or find additional funding sources in order to:
 - Increase the performing arts budget in FY2019 to match program goals (to be defined later), and again with the completion of the Airport Development Plan (ADP).
 - Continue to include a loan fee to artists and institutions that lend work to the Arts Program for exhibitions and related programming, in accordance with best practices in the field.
 - Increase the exhibitions budget, including the loan fee and the amount of the contract for installation services, with the completion of ADP.
 - Address other non-percent programming recommendations that grow out of this master planning process (i.e.: expanded educational and community programming, cultural exchange exhibitions, video and/or other new programming platforms.)
 - Continue to fund DesignAhead and other community programs.
- Create guidelines for how the Arts Program can receive and use financial donations.
- Continue to explore new funding options, such as the possibility of sponsorships or concessions’ support for performing art programs, and other means of generating new revenues.

Public-Private Partnerships

Some of the capital projects at SAN are completed through public-private partnerships (P3). Most recently, the Landmark Flight Support facility, a private aviation company on the airport campus, was developed through a P3. These P3 agreements can take many forms.

Issues:

- There is not a standard policy or set of principles for how public art should be handled in P3 relationships. This is particularly important if, in the future, major capital projects that serve airport customers are developed through P3s.

- There is no set standard or process for the review of art commissioned for P3 projects, which could result in artwork that is of poor quality and does not support the Airport’s overall vision and goals for the Arts Program.
- There is no set role for the Arts Program in the planning, artist selection and project management of art commissioned for P3 projects.
- There is no clear policy for how artwork developed through P3 is conserved, maintained or owned.
- It is not clear what rules or policy, if any, guide the deaccession of artwork commissioned through P3 projects.
- It is not clear if P3 projects should be included in the promotion of the Airport’s Public Art Collection. The one public art project commissioned for Landmark Flight Support is not considered part of the Airport’s Public Art Collection and is not included in any marketing materials about the Arts Program.
- P3s can take many forms, from design-build to design-build-own-operate. A “one size fits all” set of guidelines may be difficult to craft.

Preliminary Recommendations:

- It is difficult to predict every possible iteration of P3 that may happen in the future at SAN, and the exact breakdown of responsibilities for the Arts Program may vary depending on the structure of a particular P3. To guide any future P3 negotiations, the Arts Program should create a set of principles about Percent for Art requirements for P3 projects. These principles should include, at a minimum:
 - P3 projects should be subject to the same Percent for Art obligation as capital projects managed by the Airport.
 - The Arts Program should take the lead on identifying and defining the public art opportunities for P3 projects in conjunction with the overall planning for the capital project, including developing a Site and Opportunities plan for large-scale capital projects.
 - The Arts Program staff should manage the integration of art using the public art commissioning process outlined in the Policy, in particular with regard to the roles of Artist Selection Panels and the Arts Advisory Committee.
 - Even if the P3 is responsible for operating and maintaining the future facility, the public art asset should be owned by the Airport and maintained and conserved as part of the Airport’s Public Art Collection.

Selection Processes

The Arts Program uses different selection processes for its different programs.

Public Art

For Public Art, interested artists respond to a Request for Qualifications (RFQ) through a third-party procurement system (PlanetBids). The Policy indicates that the Arts Advisory Committee (AAC) appoints a different Artist Selection Panel (Panel) for each project, chaired by a member of the AAC (Section 3). The Panel reviews artist qualifications and selects finalists; interviews finalists and recommends artist

selection; and reviews artist proposals and recommends their approval. In most cases the artist selection process allows artists to be selected based on credentials, though the Program has commissioned concept proposals from finalists for quick-turnaround projects.

Issues:

- The Program tends to attract seasoned, professional public artists. It has been harder to attract artists with gallery or museum practices or artists new to public art.
- The complexity of the current procurement system creates barriers for artists to apply and does not allow for open communication between applicants and Arts Program staff.
- The large number of unqualified applicants to open calls creates a huge workload for volunteer Artist Selection Panel members.
- The Program does not currently have the ability to run an invitational selection process, which may be desired for larger-scale or specialized projects in the future.

Preliminary Recommendations:

- Continue recruiting regional artists through information sessions and presentations to art and design organizations.
- Work with Procurement to develop an alternative method for soliciting and managing RFQ submissions (rather than the 60+ page RFQ and PlanetBids).
- Allow staff to short-list the most qualified applicants prior to Artist Selection Panel review.
- In the Site and Opportunities Plan, frame one or more opportunities that are designed specifically for emerging artists / artists new to public art.
- In the Site and Opportunities Plan, frame one or more opportunities that might appeal to artists with gallery/museum practices that do not typically consider public art commissions.
- Collaborate with other regional public art commissioning bodies, museums, public agencies, etc. to develop local artist training and information sessions.
- Develop a mentorship program that pairs regional emerging artists with artists selected for specific major commissions.
- Continue to dedicate staff resources to hosting information sessions, conducting studio visits and other outreach into the local arts community, and to staying abreast of local, national, and international artists who could be a good fit for projects at the airport.

Exhibitions

For exhibitions, the Arts Program issues a Call for Proposals and interested artists may submit directly to the Program, rather than through PlanetBids. The Program has worked both with a guest curator to recommend artists/artwork and with a jury. Recommendations are made to the Arts Advisory Committee for approval. Arts Program staff conducts studio visits with selected artists to make final selection.

Issues:

- In the past, the Arts Program has not paid a loan fee to exhibiting artists. This kept talented artists from participating and had the potential to damage the Program's reputation.

- At times it has been interpreted that the Board has to approve all artist contracts, no matter the size of the contract, which delays the processing of smaller contracts.

Preliminary Recommendations:

- Modify Policy to align artist contract approval with the Airport’s standard approval process for public work contracts and general/service contracts.

Performing Arts

For the Performing Arts Program, there is no formal RFP or Call for Submissions selection process. Rather, a contracted Performing Arts Production and Programming Specialist identifies performers (individuals, groups or local arts organizations) in collaboration with Arts Program staff. The Production Specialist takes into account what genres of performance work best in the airport’s settings. Arts Program staff approve the final performance roster. The Arts Program website includes information that explains how interested performers can submit materials for consideration.

Issues:

- There is the potential that the process for being selected to perform at the airport may be perceived as exclusive or inaccessible.
- Overall, the musical performances could better represent the diversity of performers in the San Diego region, as well as a higher caliber of talent in some cases.

Preliminary Recommendation:

- Develop an open process for performers to submit materials online at specific times of the year to create an organized yet transparent means for considering potential performers.
- Staff should develop criteria for recruiting and evaluating talent.

Performing Arts Residency

For the Performing Arts Residency, the Arts Program publishes a Call for Submissions indicating that it is seeking applicants for the residency. Arts Program staff recruits applicants through social media, on the SAN Arts Program website, newsletter and other channels commonly used in the local arts community. Applicants are not required to reside or be based in San Diego County.

A panel consisting of regional and national performing arts professionals, vetted by Arts Program staff and approved by SAN’s Arts Advisory Committee, reviews applications for the Performing Arts Residency. Applicants are informed in the announcement that submissions are judged on how well each artist group/organization meets the following criteria:

- Quality, creativity, consistency, and cultural relevance of past work.
- Performance history or record.
- Interest in and comprehension of residency program.
- Experience developing and performing original content for diverse audiences.
- Experience engaging the public or community in the creative process.
- Opportunity for creative growth and development through residency program.

Following receipt and review of submissions, selected finalists are invited to interview within three weeks of application closing. Notification is made by email or phone. Panelists are free to consider a range of performing arts genres (beyond traditional dance and theatre forms) when making selections.

Issues:

No issues were identified that would lead to recommendations for modifying the selection process for the Performing Arts Residency Program artist groups/organizations.

Gifts and Loans of Artwork

The Policy outlines the process for review and acceptance of gifts of artwork, incoming loans of artwork, and outgoing loans of artwork (Section 1 (g)).

Issues:

- The Policy currently states that “(t)he Authority shall accept donated gifts and Incoming Loans of Artwork only where the President/CEO, in his or her sole discretion, determines that special and unique circumstances exist.” *Section 1 (g) i.* The AAC reviews gifts and loans and makes a recommendation to the President/CEO, however there are no guidelines to suggest what “special and unique circumstances” are, and therefore, decisions are subject to the AAC and President/CEO’s interpretation.
- There is a lack of clarity in the Policy around who bears the responsibility for the installation, maintenance, and conservation costs associated with gifts of artwork.
- The Policy’s review criteria for proposed gifts do not include an evaluation against basic goals and standards of the Arts Program.
- There is the potential for the review and acceptance of gifts to be subject to political pressure.
- There is the potential for the review of gifts to become time consuming to staff and AAC.
- The Airport does not have a process for acceptance and use of financial gifts.

Preliminary Recommendations:

- Create criteria in the Policy for the “special and unique circumstances” under which the President/CEO would accept a Gift.
- Clarify in the Policy that objects that do not meet the Policy’s definition of artwork are not applicable to the Policy.
- Revise the Policy to state that the donor is responsible for all costs.
- Add additional criteria to the Policy that donated artworks should support the Arts Program’s goals; should add to the diversity of the collection; should reflect artistic excellence and innovation; should be created by an Artist, as defined in the Policy; and should be proposed for an available and appropriate site.
- Include language in the Policy to the effect that the review and acceptance of gifts will be made by deliberate, standardized procedures, independent of political pressures and public opinion.
- Include language in the Policy to the effect that consideration of gifts may be held for up to 12 months to be considered in relation to other donations.
- Create clear guidelines and mechanisms for the acceptance and use of financial gifts.

Conservation and Maintenance

The Policy calls for an annual Conservation and Maintenance Plan (Policy Definitions). In practice, the Arts Program staff has and continually updates a Collections Management Plan.

Routine maintenance is the responsibility of the Arts Program staff with support from the Airport's maintenance contractor, who is managed by Operations and staff from the Facilities Management Department. Conservation is managed through a contract with a professional conservator.

For new commissions, the Arts Program pays for a conservator to consult with the commissioned artist during design development. Artists provide maintenance instructions for their completed projects.

Issues:

- Creating an annual Conservation and Maintenance Plan is time consuming; there are more efficient ways to accomplish the same goals.
- Some projects have had disproportionate and unexpected conservation and maintenance needs.
- The Arts Program is not financially able to meet all of its conservation needs.
- Some operations staff involved with routine maintenance feel unsure about responsibilities and disconnected from the process of reviewing the work during the design phase.
- As artists for Public Art projects are being encouraged to innovate with new materials and technologies, potential maintenance and conservation costs associated with new projects have the potential to put a large financial and time burden on the Arts Program. Furthermore, once the work is complete and the one-year Warranty or Workmanship period is complete, the Arts Program cannot look to the artist to fix problems that may have been inherent design flaws.
- As technologies in tech-based Public Art projects become obsolete, there may be a greater need to deaccession some of this work from the Public Art Collection, which could potentially cause issues with the commissioned artist and the public.

Preliminary Recommendations:

- Revise the Policy to remove language about an annual Conservation and Maintenance Plan and replace it with a "Collections Management Plan" that is updated as needed.
- For most Public Art commissions, continue to routinely include conservation review by a professional conservator as part of design review.
- Seek a way to increase funding for conservation by allocating Percent for Art funds to supplement (not replace) allocations from the Arts Program's annual budget.
- Consider increasing the current Warranty of Workmanship in the Public Art contract to two years.
- If the Public Art project includes items covered by a manufacturer's warranty, work with the artist to get the longest possible warranty on covered items.
- Consider the lifespan of Public Art projects at the onset of the commissioning process. For some Public Art projects, it may make sense to make explicit in the contract that the project is not intended to be permanent and state a date at which the work would or could be removed from view and/or the Public Art Collection.

Contracts

The Arts Program manages several types of contracts.

Each public art project has a multi-phase Agreement for Public Artwork that covers the design, fabrication and installation of artwork.

The Agreement for Loan of Cultural Exhibit covers loans to the airport for the Exhibitions Program.

The Program currently holds a three-year contract (with an option for two, one-year extensions) for On-call Art Handling, Installation, Fabrication and Off-Site Storage Services, mostly related to the exhibitions program.

The Program also manages an Agreement for Public Art Conservator Services — a one-year contract for professional cleaning, maintenance, appraisal, installation, de-installation, conservation and restoration of the Public Art Collection.

For the Performing Arts Program, the Agreement for Performing Arts Production and Programming Specialist Services is a one-year contract to recommend, manage and produce performances at the airport.

Performing Arts Residencies have six-month agreements with artist groups or arts organizations selected annually through a competitive Call for Submissions. There are no options for renewal.

Issues:

- The Policy states that the Board approves “contracts with artists” no matter the size of the contract. This creates administrative challenges when processing smaller contracts related to exhibitions and small-scale public art projects.
- The Policy states that the “Artist (or other copyright holder if not the Artist) gives the Authority perpetual license and right to use the Artwork and images of the Artwork at the Authority’s sole discretion and without further compensation, including all commercial and non-commercial uses regardless of whether or not a fee is charged to the public or whether revenue is otherwise received by the Authority.” As a best practice, non-commercial uses are typically handled through a separate agreement with the artist and are not assumed to be perpetual.
- Insurance, prevailing wage requirements, permit requirements and other contractual requirements in the *Agreement for Public Artwork* are at times beyond what an artist has the capacity to provide and may at times discourage artists from contracting with the Authority.

Preliminary Recommendations:

- Align contract approval for artwork with Authority policies for contract approval for other public works and general services contracts, such that the President/CEO approves all contracts up to \$25,000 for public works contracts and up to \$50,000 for general services contracts.
- Modify the Policy and public art contracts to remove reference to perpetual license for non-commercial use.
- Create the flexibility to contract separately for design and for installation and/or fabrication and installation.
- Continue to refine Performing Arts Residency agreements and Calls for Submission annually to ensure that changes in one are reflected in the other.

Staffing

The SAN Arts Program, housed within the Vision, Voice and Engagement Department (VVE), is currently staffed by four full-time employees: Senior Manager of Arts & Community Partnerships, Arts Program Manager, Arts Program Coordinator (currently open) and Arts Program Coordinator II.

Issues:

- Stakeholder interviews reveal people have high regard for the staff. They are seen as professional, knowledgeable and strong advocates for a quality Arts Program.
- Stakeholders also recognize the importance of a highly-qualified staff for the success of the Arts Program.
- There are a variety of skill sets needed for the successful management of the Arts Program. These include, but are not limited to: planning and budgeting, curating, project management, collections management, conservation, program development and administration, marketing and communications, and community partnership development.
- Among the four full-time staff, the Arts Program's team has the range of skills and experience needed to implement the Arts Program. Where staff does not have that expertise or capacity, the Program has been able to bring in outside contractors successfully. These include the On-Call Art Handling, Installation, Fabrication and Off-Site Storage Services; Public Art Conservator Services; and Performing Arts Production and Programming Specialist Services contracts.
- VVE provides support for certain marketing and communications related tasks, including the website, social media, press releases, and brochure development. Some communications tasks, such as documentation of the Artist Residency Program, are required of the artist / program partner.
- The staff is right-sized for the current pace of new Public Art commissions, the Exhibitions and Performing Arts schedules, and other programming. The increased number of new Public Art projects anticipated for the Terminal 1 renovation, as well as the expanded programming that may result from this Program Review and/or the Terminal 1 renovation may stress the staff's capacity.

Preliminary Recommendations:

- Continue working with contractors for On-Call Art Handling, Installation, Fabrication and Off-Site Storage Services; Public Art Conservator Services; and Performing Arts Production and Programming Specialist Services.
- Consider bringing in a contractor to assist with project management for Terminal 1 Public Art.

Program

Public Art

Over the past decade, in conjunction with the Green Build and the new Rental Car Center, Parking Plaza and Federal Inspection Station (FIS), the Arts Program has built a collection of distinction. It has produced artworks of great complexity, engaged artists with varying levels of public art experience, and

created some of the airport's most memorable features. It has accomplished many of the goals of the last Art Master Plan.

The Program generally receives high marks for its facilitation of the public art process, Arts Program staff receives high marks for professionalism, and artists who have completed projects say they feel that public art is a high priority in the complex process of building capital improvements at the airport. In particular, artists commend the Program's recruitment of artists through information sessions, staff's ability to help artists handle the complexities of integrating art into the physical spaces of the airport, and the fairness in the allocation of costs between art features and the infrastructure needed to support them.

Issues:

- The artistic goals for the Public Art Program has not been updated in more than a decade.
 - The term "integration" is used to describe a core value or approach of the Arts Program, but there is not a universal understanding of what "integration" means. Interpretations range from the word "integration" being synonymous to "site-specific" to meaning that the "integrated" artwork is a functional element of the building's architecture.
 - In the past few years the Arts Program has largely focused on permanent integrated artworks in major capital projects. Only recently has it explored two temporary commissions, which are murals on to different exterior sites.
- Capital project managers expressed a need for guidelines about what the base construction budget covers versus what the art budget covers for site-integrated artworks.

Preliminary Recommendations:

- The Arts Master Plan should include a definition of "integration."
- The Arts Master Plan should include different types of opportunities, including recommendations for temporary artworks, that attract a broader range of artists.
- The Arts Master Plan should include updated artistic goals for the work that artists undertake at the airport and should challenge artists to engage with these goals in the selection and concept development phases.

Temporary Exhibitions

Over the past few years the Exhibitions Program has migrated to an approach of organizing annual theme-based exhibitions, a recommendation of its 2011 Program Assessment. The themes have related to civic topics, such as the Balboa Park Centennial, conceptual themes, such as *Intergalactic Dreaming* and topics that relate to the San Diego region such as *Point of Entry* and *Converg(Ing)enuities*.

Exhibitions have included a variety of materials, including the presentation of collections of artifacts, restaging of exhibitions presented elsewhere, and original works. The Exhibitions have received high marks from artists who have participated, who say they have appreciated the curatorial and logistical guidance from Arts Program staff and benefited from being part of a diverse group show and from the sheer visibility of exhibitions at the airport.

Issues:

- Until recently, artists were not paid for their participation (resolved in FY18), which created negative perception issues in the arts community and which potentially limited the participation of some artists.
- Paying artists is a challenge because the Policy requires that the Authority Board approve all contracts with artists.
- The Arts Program's only dedicated gallery space was removed to make room for the new FIS.
- The Arts Program's ability to borrow works from some institutions is limited because exhibition spaces do not meet the American Alliance of Museum's accreditation requirements (especially related to environmental controls and security).
- Some of the exhibition vitrines are showing wear.
- Space for vitrines / cases is harder to fill than walls / two-dimensional spaces.

Preliminary Recommendations:

- Arts Program staff should conduct a periodic assessment of exhibition vitrines and deaccession ones that are not up to standards.
- In the Site and Opportunities Plan, address desired exhibition spaces for Terminal 1, modifications for Terminal 2, and a general curatorial strategy for Terminal 1.
- Build out some long-term exhibition spaces to meet higher-level lender criteria; maintain and document conditions.

Performing Arts Program

The Performing Arts Program, while primarily focused on music, dance and theater, has also involved fashion shows and puppetry, as well as other types of performance art over the years. In addition, there are holiday performances in the terminals that are appropriate for the seasons.

The Program's free music and dance performances are primarily in the Terminal 2 Baggage Claim area (pre-security) and in Terminal 2's Sunset Cove food hall (post-security). Occasionally, the Third Thursday performance takes place in Terminal 1 Baggage Claim or roving performances occur throughout a terminal.

Performance schedules are listed on the Arts Program website calendar.

Performance schedules, artist selection, hiring, payments and coordination are all handled by a contracted Performing Arts Production and Services Specialist (selected through a competitive RFP process) in collaboration with Arts Program staff. The contracted fees are \$100/hour per performer for each two-hour concert with a cap of \$800 for any ensemble. These rates are highly competitive for airport performers as noted through benchmarking research. Artists are not able to sell merchandise or collect tips.

Issues:

- Customers express a desire for more programming, but the number and location of performances is limited by funding, space and scheduling issues.
- The stage in Sunset Cove is underutilized with only four to five performances a month.

- There are very few live music or dance performances in Terminal 1.
- There is little promotional information provided about the artists or the performances in the terminals or on the Arts Program’s website.
- Although the Arts Program promotes the performances through press releases, on the Arts Program website, and with posters and rack cards in the terminals, performers nonetheless noted that they felt they had to take on promotion of their performances due to what they described as an absence of publicity.

Preliminary Recommendations:

- Create the ability for mobile setup in pre-determined locations.
- Increase overall budget for this program so that more performances can be scheduled.
- To align with practices in other airports, consider allowing performers to collect tips (in addition to performance fees) and/or sell merchandise.
- Increase signage in the terminals to let more customers know when and where current and future performances are occurring.
- Provide more information about artists and performances on the SAN Arts website as well as through SAN social media; include links to artists’ web sites.
- Work with VVE to develop a stronger marketing and communications strategy that includes regular promotions of performances beyond current Arts Program sources; contract with outside services when there are components that VVE cannot assist with.

Performing Arts Residency

The Performing Arts Residency (Residency), now in its third year, is the Arts Program’s newest performing arts offering. This program has evolved quickly over the last two years as Arts Program staff uses Residents’ feedback to adjust and improve its implementation. Given the “pioneering” element of this type of airport arts programming, it continues to be a work in progress as the Arts Program works with artist groups and organizations with varying degrees of experience in “nontraditional” settings.

Performing arts organizations are selected through an open Call for Submissions to engage in a multi-month residency during which they create, rehearse and perform site-specific work for passengers and other airport visitors. The original Residencies were one-year long. The most recent Call for Submissions sought two artist groups / organizations; each of which would be engaged for six-months at a time.

One-year residents received \$30,000. Six-month residents receive \$15,000. Residents are required to present on-site performances or workshops once a month and to extend their work at the airport into the community by holding one of the monthly performances or workshops off-site. The community performance / workshop requirement is intended to connect the Residency inside the airport with the broader community outside of the airport and showcase the Arts Program “beyond the fenceline.”

Because of the unique nature of working in an airport setting, applicants are not required to prepare a project proposal as part of their initial submission. Rather, they are selected based on work samples, a letter of interest in which they give responses to specific questions and, if short-listed by the review panel, an interview. Once selected, residency groups have time to work on-site with Arts Program staff to develop a full Residency proposal during contract Phases One and Two.

Similarly, applicants are not required to outline a project budget in their initial submission, which would prompt them to consider, in advance, the costs of implementing the project if selected. Once selected, and following the Site Research and Project Development Phase, they are required to provide a budget estimate that includes technical considerations as well as documentation expenses.

The Residency Program does not have a formal evaluation process, although staff has adjusted the requirements over the last two years based on feedback received from Residents.

Issues:

- Past Residents noted confusion about the appropriate protocols for promoting the Residency and the performances, including the following concerns:
 - Lack of clarity around division of responsibilities for marketing, promotion and documentation,
 - Lack of understanding about how promotions for performances are handled internally and externally,
 - What the parameters are around artist-initiated social media, and
 - What capacity the airport has for documenting performances.
- Past Residents expressed a lack of clarity around expectations regarding community engagement requirements.
- Past Residents have indicated that the compensation for the Residency was too low. They reported encountering unanticipated expenses or that the scale of the project they developed after they were selected cost more than the contracted amount they received from the Arts Program.
- Because budgets are not requested until after the Site Research and Project Development Phase, resident organizations are not encouraged to consider, realistically, how they will allocate limited funding early enough in the process.
- Residents are not always clear about the inherent complications of working in an airport, despite the information they are provided through the pre-submission information session and the extra time that is spent preparing a project proposal on-site with staff. For example:
 - Past Residents have indicated that it takes several months to “settle in” to the work and the rhythms of the airport setting.
 - Assumptions that were made at the outset may not bear out.
 - Residents do not always feel confident in negotiating with staff about what will work best for them once they are contracted.
- The facility’s terrazzo floors are generally hard on dancers and other performers’ feet; particularly for artists who are required to participate in multiple on-site rehearsals and performances.
- Although there have been visual arts residencies in the past and staff is open to interpretation, the current Residency Program is limited to the performing arts as defined by its title.

Preliminary Recommendations:

- Develop a more collaborative effort for public relations, social media and performance announcements.

- Continue the recent efforts to clarify the community engagement component of the Residency and help applicants understand the Arts Program’s goals for this aspect of the program.
- Make the community engagement component of the Residency part of the application process – require applicants to provide examples of how they might fulfill this requirement.
- Provide more information in the Call for Submissions about expenses that applicants should consider as they prepare their proposals, such as the costs of project documentation, security badging, insurance and additional production coordinators or technical assistants that may be needed. Also provide information about potential logistical limitations related to working in an airport that will be important for applicants to consider.
- Create a way to acknowledge / showcase Residents in the terminals at times when they are not in performance; for example, a wall display, video or other installation.
- Purchase, or make otherwise available, a portable Marley-type dance floor.
- Consider the relative capacity and core missions of the Arts Program and small independent arts organizations when allocating responsibility for documentation and marketing tasks. Compensate Residents for documentation and marketing tasks that are part of their contracted scope of work, above and beyond their artistic fees. Make sure that Residents have budgeting awareness of documentation and marketing costs.

Community Engagement

SAN is committed to engaging with the community beyond its physical boundaries.

The Airport’s Five-Year Strategic Plan reads:

The Airport Authority’s mission states our commitment to operate SAN “in a manner that promotes the region’s prosperity and protects its quality of life.” The community’s understanding of that commitment – and of the many programs and services that the Airport Authority pursues to achieve it – is critical to our success.

Further, the Plan reads:

The Airport Authority’s Community Strategy is to be a ‘trusted and highly responsive regional agency.’ ... a key consideration in all of the organization’s actions.”

The Airport’s Strategic Plan identifies the Arts Program as one of five initiatives that will help the Airport achieve its goal of “enhanc(ing) community understanding of SAN as an economic engine and a portal for prosperity that enhances our quality of life.” Specifically, it suggests developing “strategic community partnerships” that “expand awareness of the Airport as a cultural gateway” and refers to “engagement with youth and educational programs,” and “arts residencies, workshops and programming as key initiatives.”

The 2006 Art Master Plan does not directly focus on how the Arts Program should address the topic of community engagement, though it makes some reference to community engagement and partnerships in the context of other recommendations.

Since that Plan was adopted, the Arts Program has created several initiatives that implement the Strategic Plan's guidance. These include a Youth Art Wall rotating exhibition, the DesignAhead initiative, the Switchfoot / Bro-Am performance and exhibition, and Performing Arts Residencies. The Arts Program also promotes Cultural Exchange projects through partnerships with organizations and artists that offer opportunities for performances and exhibitions.

External stakeholder engagement conducted as part of this planning process clearly indicated an authentic interest from organizations outside of the airport to partner or collaborate with the Arts Program on mutually beneficial programs with a community focus.

Issues:

- The Arts Program does not have an overall strategy for addressing goals in the Airport's Strategic Plan related to community engagement. Without a strategy, the Program does not have a way to prioritize the use of its resources or test the impact of any of its activities.
- The Airport's Strategic Plan and goals, as they relate to the Arts Program and community engagement, do not embrace the unique circumstances and opportunities related to an art program that is located at an airport.
- The airport, as a highly-secure environment with many locations accessible only to badged personnel or ticketed passengers, is a challenging cultural venue in that it is difficult to invite the general public to take part in on-site arts and culture activities.
- Arts and education community members in the region are not aware of the breadth of the Airport Arts Program or of possible collaborations and partnerships.
- Arts managers and educators have difficulty imagining how they might partner with the Arts Program because it is not a familiar venue for performances and exhibits.
- Arts managers and educators often don't consider Arts Program staff as program developers or collaborators, as they might when they are working with a more traditional arts organization.
- There are untapped audiences, such as members of the military and their families, who have a special connection to the airport, but are not engaged with the Arts Program or SAN in a focused way.
- External stakeholder engagement also indicated that the Arts Program, because of its visibility, capacity and the quality of its work, is in a position to play a stronger role in the regional arts ecosystem than it currently plays.

Preliminary Recommendations:

- The Arts Program should develop clear goals and outcomes for community engagement. The goals should consider the benefits of community engagement to both the Airport and the organizations and communities that the Arts Program is engaging with.

Goals could include:

- Enhance the offerings of the Arts Program / further its curatorial and outreach goals for exhibitions and performing arts programs.
- Enable a more diverse representation of the region's cultural assets at the airport.
- Provide visibility to local arts groups.
- Build the capacity of local arts groups.

- Expand awareness of the airport as a cultural gateway.
- Strengthen the public's awareness and understanding of the Airport's Arts Program as an integral part of the county's cultural resources and assets.
- Create the perception that the Airport is a trusted and highly responsive regional agency.
- Promote equity in people's access to the resources of the Arts Program.
- Following on those goals and outcomes, the Arts Program should develop strategies, tactics, and evaluative methods for community engagement.

Strategies and tactics could include:

- Enter into partnerships with arts, culture, and similar organizations.
 - For example, partner with the region's children's museums on child-centered artwork, installations, or play areas.
 - Develop partnerships with universities or community colleges that have reputations for high caliber training, upper-level music majors or ensembles in residence.
- Make SAN facilities and resources available to the arts community.
 - For example, consider reinstating the visual artist residency program to complement the Performing Arts Residencies and broaden the opportunities for engaging people in site-specific art creation.
 - Create a more defined area or space within one or more terminals for Cultural Exchange program and exhibits.
- Help people who come to the airport engage with its arts resources, and make it possible for more people to come to the airport to engage with the arts resources.
 - Consider key communities and audience, such as the military. For example, explore the use of the USO as a venue for performances by local arts organizations who create work that is relevant to the military community.
 - Develop content and programming for off-site engagement related to thematic exhibitions. For example, organize exhibition artist talks in off-site venues, such as universities or galleries that represent artists in the exhibitions.
- Play a leadership role in the regional arts community through participation on committees or commissions engaged with issues that affect it, such as the Regional Arts and Culture Coalition, on artist review or other arts funding panels with local arts agencies or in community groups that support issues related to the Arts Program's goals (e.g. veterans and the military).
- For partnerships, develop criteria or checklists of considerations that should go into a successful partnership, for both the airport and partnering organizations.
 - Ensure there is mission alignment between partners.
 - Ensure that the Arts Program compensates partner organizations fairly for the services they provide.

Audience Development

Arts and culture organizations are focusing more intently than ever on how to engage audiences with their exhibitions, collections, performances, and other artistic presentations. They are doing this for a variety of reasons: to support the cultural enrichment of the community, develop audiences (now and in the future) who will support the program, ensure the relevance of exhibitions / projects / programming, and generate artistic content through collaborative processes.

Much of the work of audience development involves education, outreach, marketing, and programs to encourage active participation in the development and presentation of work. Some aspects of “audience development” are distinct from “community engagement,” and some aspects overlap with it. They work hand in hand, but have different goals and intentions.

Many legacy arts institutions, such as major art museums and operas, are struggling with the challenge of how to connect with audiences when they cannot always rely on bringing their audiences “across the threshold” or into their facility (museum, theatre, performance hall, etc.) The Airport Arts Program can learn from their experience with tools like travelling exhibitions and performances and digital technology.

However, developing audiences for an airport arts program (as opposed to conventional cultural institutions) is additionally challenging, as an airport is an environment that can be difficult for the general public to access, unless they are traveling.

On the other hand, airport art programs benefit from the large numbers of people passing through the facility, who can be potential members of the audience. However, an airport is not a place where people normally seek out art; while large volumes of people pass through the airport, most follow circumscribed routes and encounter the collection incidentally.

The Arts Program has made some strides in connecting with passengers through programming in unexpected ways such as the Mindfulness Meditation program in the Reflection Room and special events like the Switchfoot / Bro-Am performance and exhibition.

Issues:

- The Arts Program does not have an overall strategy for engaging audiences.
- While the Arts Program website is organized well, page-loading is slow and it discourages exploration of the information that is there.
- Arts Program information is isolated on the Airport website, not integrated into the overall customer experience. (For example, customers would only find information about performances if they knew the Arts Program had performances and knew where to look for the schedule.)
- The Arts Program has not developed digital tools optimized for personal devices, which is now the industry standard for digital platforms and responds best to how airport customers access information on the Internet.
- The Arts Program is dependent on the Airport communications team for social media postings, which prevents the Program from developing its own audience engagement strategies through social media.

- Overall, ambassador volunteers responding to a survey noted that they had no information about the Arts Program accessible to them. They indicated this information would be helpful in assisting customers plan their down time when they have it.
- Exhibition artists are happy with the Airport's efforts to market their exhibitions through traditional media, but say that communication / marketing through social media is lagging.

Preliminary Recommendations:

- Develop an overall strategy for audience development for all aspects of the Program. The strategy should include:
 - Clearly defined audiences and goals for engagement for each Program component.
 - Approaches for developing content related to programs, projects and initiatives.
- Develop strategies for the use of various communications platforms to push information and archive information. For example:
 - Establish social media channels dedicated to the Arts Program; these can be used for general external communications for the Arts Program (such as announcements about RFQs and events), as well as communications that engage and inform on-site users about the collection.
 - Explore links to social media platforms that can push out information about the collection when customers are near artworks or exhibition sites.
 - Explore use of targeted micro-advertising on platforms such as Google and Facebook to advertise the Arts Program's exhibitions and new permanent commissions (particularly commissions accessible to the non-traveling public).
- Develop strategies for programming that engages people with all components of the arts program.
- Continue to explore and implement ways to ensure that the Public Art Collection is included in airport mapping, whether traditional wayfinding or digital.
- Look at audience development strategies undertaken by other arts institutions as potential models for the Arts Program. The consulting team will undertake further research with other arts institutions and prepare recommendations for staff to consider in the next phase of work.
- Provide updated materials about Arts Program projects, programs and events in a manner that is accessible to ambassador volunteers.

Project and Program Assessment, Evaluation and Economic Impact

Arts organizations in general are devoting an increasing amount of their resources to tracking the impact of their projects and programs, although our benchmarking research did not turn up any examples of other airport arts programs that conduct this type of research on an ongoing basis.

For the Airport Arts Program, tracking the impact of public art, exhibitions and performances in terms of customer satisfaction, economic impact and other outcomes can provide information that is important for demonstrating the value of the program and that can help with future program planning.

To date, the Arts Program has not conducted this kind of research.

Issues:

- The Arts Program has not established a research framework that identifies the key questions it would like to investigate, or the key data it would like to collect, regarding project and program assessment and evaluation.
- The Arts Program does not have intentional or systematic mechanisms, such as regular surveying of passengers, for measuring engagement and impact of the permanent collection, exhibitions, or performances.
- The Arts Program does not collect feedback from artists who participate in its projects and programs in an intentional or systematic way.
- Data collection is time consuming and expensive because it must be organized in an intentional way and data must be collected over a period of time to be useful.

Preliminary Recommendations:

- Recognize in staff work plans and through the allocation of resources that data collection and analysis is an important ongoing internal function of the Arts Program.
- Establish a clear set of outcomes that the Arts Program would like to measure or about which it would like to receive feedback.
 - For example, one outcome to measure would be the number of people who engage with art projects, exhibitions, and performances.
- Establish appropriate data collection protocols for gathering information about customer experience. Consider whether data should be collected on a regular basis or only when a planning process is underway.
 - Consider continued intercept surveys.
- Establish regular appropriate means for gathering feedback on projects and programs from participating artists.
 - Consider an exit interview protocol.
- Include an evaluation component in special performances or projects, such as one-time concerts.
- Include evaluation processes or other means for regular feedback in all partnership, community engagement, and audience development efforts, as well as for the permanent collection and exhibitions.
- Consider consulting with a program evaluator to develop a plan, as well as the tools for ongoing audience feedback, to ensure assessments and evaluations meet the Arts Program's needs for information.
- Based on the findings of the economic impact study conducted as part of this planning process, create protocols for periodic economic impact studies.
- Request that future SAN economic impact studies include an analysis of the specific economic impact of the Arts Program.

Appendix: Summary of Policy Recommendations

The following compiles and expands upon the recommendations above related to making edits to Policy 8.50, the Policy for the Airport Authority Art Program. These recommendations are being made at this time to coincide with an executive staff review of all Airport policies.

Definitions

Many of the definitions in the Policy set out direction for the Arts Program, especially around planning. Recommended changes to how the Arts Program plans require some modifications to these definitions.

- Remove definitions for:
 - Conservation and Maintenance Plan. This is being replaced with a definition for Collections Management Plan (below).
 - Temporary Installations. The Arts Program does not make a programmatic distinction between temporary and permanent public art.
- Create definitions for:
 - Artistic Plan. An annual plan that sets out overall artistic goals, as well as strategies for accomplishing them through its program areas (public art, exhibitions, performance). The Artistic Plan focuses on the coming year, with a minimum three-year look-ahead. The Artistic Plan is reviewed by the Arts Advisory Committee.
 - Program Review. A periodic review of the Arts Program that considers the overall vision and goals for the Program, its internal processes, and external partnerships. The Program Review is reviewed by the Arts Advisory Committee and approved by the President/CEO.
 - Collections Management Plan. A plan maintained by the Arts Program staff that documents the Airport's Public Art Collection, records previous conservation, and documents and prioritizes conservation needs.
- Revise definition for:
 - Airport Art Master Plan. Supplement with new definitions for Artistic Plan and Program Review (above).
 - Airport Art Site and Opportunities Plan. Change to make its specific focus planning for major capital projects.
Airport Art Site and Opportunities Plan. A comprehensive plan created for the Arts Program related to major capital projects, such as a new terminal. The Site and Opportunities Plan should include recommendations for public art projects and arts infrastructure, and include recommended budget allocations for each project or infrastructure investment that would be funded through Percent for Art and the operations budget. The Site and Opportunities Plan is reviewed and recommended by the AAC to the President/CEO and subsequently approved by the Board.
 - Airport Art Program. Remove reference to Temporary Installation Program and change to Airport Arts Program. Remove specific reference to Arts Program vision.
Airport Arts Program: A program of the Authority consisting of the (1) Public Art Program; (2) Temporary Exhibitions Program; and (3) Performing Arts Program. The

Airport Arts Program is dedicated to engaging the traveling public and the greater San Diego region.

Funding

Arts Program funding is outlined in the Policy Statement, Section 1(b). There should be minor edits for clarification, plus additional language that states that Percent for Art funds can be set aside in a conservation fund.

- Revise Section 1(b)(i)(c) to indicate that the Airport Arts Program Manager *in collaboration with the Airport Facilities Department and the Airport Design and Construction Department* shall participate in the initial planning phase for the Capital Project funding.
- In Section 1(b)ii, remove reference to Temporary Installations Program.
- In Section 1(b) add language that allows the Airport Arts Program to set aside up to 15% of the Percent for Art funds in a separate fund for conservation, costs associated with relocation and deaccession, and other costs related to collections management. The amount would be at the recommendation of Arts Program staff.
- Either in the funding section or another section of the Policy, a set of principles should be outlined that guide how the Percent for Art requirement should be handled for P3 projects
 - P3 projects should be subject to the same Percent for Art obligation as capital projects managed by the Airport.
 - The Arts Program should take the lead on identifying and defining the public art opportunities for P3 projects in conjunction with the overall planning for the capital project, including developing a Site and Opportunities Plan for large-scale capital projects.
 - The Arts Program staff should manage the integration of art using the public art commissioning process outlined in the Policy, in particular with regard to the roles of Artist Selection Panels and the Arts Advisory Committee.
 - Even if the P3 is responsible for operating and maintaining the future facility, the public art asset should be owned by the Airport and maintained and conserved as part of the Airport's Public Art Collection.

Ownership

Section 1(c)(ii), remove "all commercial and". It is not a best practice for contracts to require blanket use for commercial purposes. Commercial uses would need to be handled in a separate agreement with an artist.

Conservation and Maintenance

Section 1(e), remove "and exhibited in accordance with an annual conservation and maintenance plan". The practice of the Arts Program is to maintain a Collections Management Plan, but that plan would not necessarily be updated annually.

Gifts and Loans of Artwork

Section 1(g) addresses gifts and loans of Artwork. Several edits are recommended to guide the review and acceptance process.

- The “special and unique circumstances” under which the President/CEO would consider a (Section 1 (g)(i)) of artwork should additionally include language that ties the acceptance of the gift to the goals and Policies of the Arts Program:
 - The proposed gift of artwork supports the vision and goals of the Arts Program and meets criteria for artistic excellence and innovation as outlined in the Artistic Plan,
 - There is an available location for the siting of the gift,
 - The gift adds to the diversity of the collection, and
 - The gift is an Artwork and is created by an Artist, as defined in the Policy.
- Add language that states that the donor is responsible for all costs associated with the gift. This language is currently in Section 1(h)(ii) under the review and acceptance of memorials. As with memorials, the Airport should not have to bear the responsibility for the costs associated with gifts of artwork.
- Add language that states that all gifts be subject to all applicable provisions regarding review, acquisition, exhibition, ownership and deaccession governing the Airport Arts Program as described herein. This is language that is currently in the review of Memorials section of the Policy and should be the same for gifts.
- Add language that states that review and acceptance of gifts shall be made by deliberate, standardized procedures, independent of political pressures and public opinion. This replicates the language found in the section on De-accession (Section 1(i)).
- Add language that states that consideration of gifts may be held for up to 12 months to be considered in relation to other donations. This allows the Arts Program and Arts Advisory Committee to consider gifts annually, should the frequency of requests increase.
- Add language that states that objects that do not meet the Policy’s definition of Artwork are not reviewed by this Policy.

Arts Advisory Committee

Section 2 of the Policy outlines the composition, appointment process, terms of membership, governance, role, and conflict of interest policies of the Arts Advisory Committee. The following recommends edits that address composition, governance and roles of the Arts Advisory Committee.

- In the description of the composition of the Arts Advisory Committee in Section 2 (a), include language about striving for age, ethnic, gender and cultural diversity on the Committee.
- Section 2(d)(i) on Governance should remove “and vice Chair” from the residential requirement. This limitation may prevent the position from being filled.
- Section 2(e) outlines the role of the Arts Advisory Committee. Some of these roles, especially regarding the entity to which it is making recommendations, need clarification. Amend the roles to reflect that the Arts Advisory Committee:

- Recommends Arts Program policies to the President/CEO for review and recommendation to the Board for approval.
- Recommends Arts Program guidelines and procedures to the President/CEO for approval.
- Recommends the Program Review and the Site and Opportunities Plan to the President/CEO for review and recommendation to the Board for approval.
- Reviews the Artistic (Annual) Plan.
- Approves selection process and Artist Selection and Review Panel composition for specific public art commissions.
- Approves selection panel for Performing Arts Residency and Temporary Exhibition programs.
- Recommends approval of artist concept design to President/CEO for approval.
- Recommends De-accession to the President/CEO for approval.
- Recommends Gifts and Loans to the President/CEO for approval.
- Recommends Memorials to the President/CEO for approval.
- Participates in advocacy, community outreach and strategic planning in support of the Arts Program mission.

Artist Selection and Review Panels

Section 3 describes the Artist Selection and Review Panels. A few minor edits should be made to clarify that these Panels can be called for one or more designated projects, and under what circumstances they should not be utilized.

- In the introduction to Section 3, change “specific” to “designated.” Not all projects and programs use Panels.
- In Section 3(d), change “particular” to “designated” and “process” to “projects”. Some Panels may be called for more than one project.
- In Section 3(e), outline circumstances when the Arts Advisory Committee would serve as the Artist Selection and Review Panel, including projects with limited resources or short timeframes.

Duties of the Authority Board

The duties of the Authority Board are outlined in Section 4. These duties should be updated to reflect some of the changes in the way the Arts Program develops plans and should also clarify that the Board does not approve all contracts with artists, but only contracts that are within its contracting authority.

- Revise the duties of the Board to reflect the following:
 - Approve the Site and Opportunities Plan.
 - Approve Arts Program Policies.
 - Approve the earmarked 2% of the amount of construction costs for eligible projects in the Authority’s annual Capital Program and Airport Master Plan budget for the Public Art Fund.

- Approve the Arts Program Operating Budget through the annual budget process.
- Through its Chair, appoint one member of the Board annually to serve as a voting member of the AAC.
- Approve appointments to the AAC, other than the Board member who is selected by the Chair.
- Approve public works contracts above \$25,000 and other contracts above \$50,000 (or as per contracting authority).

Duties of the President/CEO

The duties of the President/CEO are outlined in Section 5. These duties should be updated to reflect some of the changes in the way the Arts Program develops plans and should also clarify that the President/CEO can approve contracts within his/her contracting authority.

- Revise the duties of the President/CEO to reflect the following:
 - Review the Program Review and Site and Opportunities Plan and forward to the Airport Board for approval.
 - Approve the Artistic (Annual) Plan.
 - Recommend Arts Program policies to the Board for approval.
 - Earmark 2% of the amount of construction costs for eligible projects in the Authority's annual Capital Program and Airport Master Plan budget for the Public Art Fund.
 - Approve contracts valued at up to \$25,000 for public works contracts and up to \$50,000 for all other contracts (or as per contracting authority).
 - Approve artist selection.
 - Approve concept design.
 - Approve De-accession and Relocation of public art.
 - Approve Gifts and Loans.
 - Approve Memorials.

Duties of Arts Program Management

Section 6 outlines the duties of the Arts Program Management. These modifications indicate that the duties are those of the entire staff and reflect the broader scope of their responsibilities.

- Revise the duties of the Arts Program staff to include the following:
 - Manage, coordinate and oversee administration of the Arts Program, including staffing the Art Advisory Committee.
 - Work with Authority, staff, artists and contractors to oversee the commissioning and installation of public art projects, including project planning, management of the artist selection process, project implementation, and documentation.
 - Oversee the Exhibitions Program, including the selection of work (review panel), the installation and de-installation of exhibitions, and documentation.

- Oversee the Performing Arts Program, including the selection and programming of performances and the Residency Program.
- Serve as a liaison between the Authority and the public on Arts Program-related matters.
- Ensure that the Public Art Collection is properly documented, maintained, and conserved.
- Oversee the development of plans, policies, procedures, and guidelines.
- Pursue collaborations and partnerships that help further the Arts Program's and the Authority's goals.

San Diego International Airport

Airport Arts Program

Benchmarking Report Executive Summary

Final

March, 2018

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Methodology

To inform our recommendations for SAN's Arts Program the consultants benchmarked public arts and culture programs at 14 commercial, domestic or non-domestic airports, plus three non-air transit agency art programs.

Criteria and Selection

The programs were selected under the direction of Arts Program staff. The goal was to undertake a cross-sectional scan through major U.S. and international airports. The criteria for selecting the airports and transit agencies included:

- The selected airports included several that are comparable in terms of size and annual passenger use (enplanements and deplanements), as well as several that are much smaller and others that are much larger. Annual enplanements and deplanements for these airports in 2016 ranged from under nine million (Pittsburgh International Airport) to more than 100 million passengers (Atlanta Hartsfield-Jackson International Airport).
- The selected airports represent a broad geographic range nationwide. Eleven domestic airports were selected. Listed below, four are located on the west coast, three on the east coast, and four in the Midwest, Texas or Mountain regions.
- The selected airports are all international airports except for Dallas-Love Field.
- Non-domestic airports were selected because of their strength in particular arts programs. In some cases these airports were not able to provide more than basic information about their programs.
- Non-air transit agency programs were selected for the scale and complexity of the program and their ability to provide a different perspective on transit arts programs.

Domestic Airports

1. Austin-Bergstrom International Airport (AUS)
2. Dallas-Love Field (DAL)
3. Denver International Airport (DEN)
4. Hartsfield–Jackson Atlanta International Airport (ATL)
5. Los Angeles International Airport (LAX)
6. Minneapolis-St. Paul International Airport (MSP)
7. Nashville International Airport (BNA)
8. Pittsburgh International Airport (PIT)
9. Portland International Airport (PDX)
10. San Francisco International Airport (SFO)

11. San Jose International Airport (SJC)

Non-Domestic Airports

1. Amsterdam Airport Schiphol (AMS)
2. Munich Airport (MUC)
3. Paris Charles de Gaulle Airport (CDG)
4. Singapore Changi Airport (SIN)

Non-Air Transit Programs

The consulting team recommended adding several non-air transit programs to the analysis because of their track record of innovation and excellence in complex infrastructure environments. The non-air transit programs (listed below) were selected because they are among the most established and dynamic transit art programs operating today. They work in environments that include entire transit systems: platforms, stations and waiting areas of all sizes, as well as the vehicles themselves: buses, subway cars, and commuter rail cars.

1. Art on the Underground (London)
2. MTA Arts & Design (New York City)
3. Metro Art (Los Angeles)

Review Process

Benchmarking began with internet research of selected airport or non-air transit websites, as well as other websites that provided references or additional information pertinent to this study, social media sites, and additional data found through major news sources.

When possible, the consultants conducted one-on-one interviews with program staff members responsible for implementation and management of the art programs or some aspect of a program. City staff were interviewed for city-owned airports in cities with Percent for Art programs.

Consultants examined:

- permanent collections, exhibition programs, and performance programs
- youth and education programs
- the role of external or community partnerships
- program operations and logistics
- staffing and organizational reporting structures and governance
- art committee roles and composition
- decision-making for selection of artist, exhibitor, and performer selections
- public art policies including funding ordinances, gift and deaccession policies

- the role of master planning for programs (including sustainability plans)
- funding sources and program component budgets
- evaluation efforts including economic impact research and metrics
- social media presence, including Twitter, Instagram, Facebook, and blog
- branding and marketing approaches within and outside of the airport's existing branding and marketing programs
- contracting

Report Composition

This executive summary provides a comprehensive overview of the benchmarking data collected. In some cases, there are observations that may be relevant to SAN's Arts Program currently or in the future. Not all programs are included in every section. The strongest examples either as best practice or for comparison were included in the executive summary.

The report is composed using the following outline:

Arts Programs Overview

- Vision, Mission and Goals
- Curatorial Focus and Sense of Place
- Program Details
 - Collections and Exhibitions
 - Performing and Media Arts
 - Youth and Educational Programs
- Artist Selection - Geographic Focus
- Contracting
- Community Partnerships
- Funding Sources
- Branding and Marketing
- Evaluations and Economic Impact Research

Governance

- Art Program Policies
- Master Plans
- Leadership and Staffing
- Art Committee Role and Composition
- Decision Making and Selection Methods

Following the executive summary is a matrix that provides a visual overview of the benchmarked programs and their key attributes.

The last component is the individual data gathered for each benchmarked program. Every effort was made to gain access to complete information in response to the review criteria however, not all of the programs had concrete responses to some areas under review. For example, not all airports or non-air

transit programs have master plans for their arts programs, and many airports do not have arts partnerships outside of their agency. These individual reports identify where information was not available and therefore not in the final document.

Executive Summary

Following is a narrative overview of the data gathered through the benchmarking and program research. Trends, commonalities or distinct differences are identified within each research area along with observations that could be considered in the ongoing development and implementation of SAN's Arts Program currently and in the coming years.

Arts Program Overview

Vision, Mission and Goals

All of the domestic programs (air and non-air) we reviewed, with the exception of DAL, have statements regarding their mission, vision and/or goals. The program at DAL is part of the City of Dallas Public Art Program and it is guided by that program's mission and goals.

The Espace Musée at CDG was the only non-domestic program with a mission statement.

Common Threads

Enhanced Customer Experience and Service

The most common thread among the programs' vision, mission and goal statements relates to ideas about supporting the airport's or transit system's customer service, enhancing passenger experiences and encouraging use of the airport or transit system. Nine of the programs use language to this effect.

ATL states "The Airport Art Program is envisioned as an essential customer service and is designed to be in support of the Department of Aviation's mission "To Be the World's Best Airport by Exceeding Customer Expectations."

DEN's mission includes supporting "...the airport's overall vision of creating and managing public spaces that enhance the experience of its users and attract the general public."

The arts program at MSP has a mission to "enhance" the airport's "image" and "enrich the public's experience." The program lists 12 goals, three of which relate to supporting the customer experience: creating a "welcoming atmosphere at MSP," "thought-provoking and memorable experiences for customers," and "incentives for passengers to use MSP."

BNA, CDG, LAX, SFO, and PIT, as well as Metro Art (the Los Angeles transit system), all make similar statements, using phrases such as "humanize the airport environment" and "provide memorable experiences."

Highlighting Local Culture

AUS and PDX are the only two domestic airport programs with vision, mission or goal statements that do not directly address the idea of enhancing customer experience. Both of those programs' statements focus solely on highlighting local culture, which was the second most common thread among the

programs we studied. Nine of the programs specifically mentioned this – ATL, AUS, CDG, DEN, LAX, MSP, PDX, PIT, and SJC.

The AUS program’s mission is simply to “highlight the nature and culture of Austin.” This is also the guiding concept for the City of Austin’s Art in Public Places program. Both the airport and the City leave this purposefully broad to allow for artistic interpretation. For PDX, as well, the entire mission is to showcase Portland’s local culture. It states that the program exists “to provide a portal into the dynamic cultural life of our region. Through ongoing relationships with professional artists, arts organizations and art museums, the Port provides a showcase for work that reflects the values of the Port and the region we serve.” The art space at CDG has the mission “to promote the best of French Artistic Culture.” For the rest of the nine programs that mention highlighting local culture, the idea is only one part of their program’s mission, vision, and goals, but it is explicitly called out. Examples include:

- ATL’s art program aims to “highlight the distinctive culture of Atlanta and the south”
- DEN’s program endeavors to “make the creative energy and cultural legacy of the Rocky Mountain Front Range region palpable to anyone who visits the airport.”
- LAX’s art program emphasizes regional artists to “provide access to artwork that reflects and celebrates the region’s creative caliber.”
- One of the 12 goals for MSP’s program is to provide “meaningful ways for people to experience our culture, environment, and history.”
- The mission statement for PIT’s program includes helping people “develop an understanding and appreciation of the cultural resources in our region” and the first of the program’s three goals is to “provide opportunities to understand and appreciate the diverse arts, culture, and heritage” of the region.
- At SJC, the art program’s mission doesn’t use the word “culture.” However, its mission is to “identify San Jose as a diverse global center for innovation and change,” which is highlighting a major element of the region’s identity – technological innovation.

None of the transit programs mention the idea of highlighting their local cultures, though many do in practice. These programs are more focused on connecting people, enhancing customer experience and presenting high caliber art that is related to the system’s overall design identity. This may be because by comparison a transit system is less of a dramatic entrance or gateway into a city or region than an airport. Furthermore, transit systems are more often used by locals.

Quality and Caliber

Another common theme in the vision, mission and goals statements relates to staking a claim to the high caliber or quality of artwork that the program produces. Five of the programs do this, including all three of the non-air transit programs, which arguably commission some of the most exciting work of the programs we studied.

Transport for London’s Art on the Underground program is the boldest claim, stating that its mission is to “work with leading artists to create extraordinary projects” across their system. They see themselves as a “champion” for contemporary art in London and want to reflect the “global city with a global audience” by working with “artists from around the world.” They also want to build on the London

Underground infrastructure's "design legacy," something that is similarly important to the Arts & Design program at New York Metropolitan Transit Authority (MTA).

While MTA Arts & Design's mission is simply "to create meaningful connections among sites, neighborhoods, and people," its materials, including website and official catalogues and books, prominently note that projects should have the "highest levels of design and materials" ... "as Arts & Design upholds the high standards initiated over 100 years ago."

Los Angeles' transit infrastructure is much newer and so the program does not look to any historical design standards, but it does state that it will "enhance the customer experience" with "innovative, award-winning visual and performing art" setting a bar for the exemplary quality of art they will produce.

Only two of the airport programs reviewed mention the quality of the artwork in their vision, mission or goals. DEN's vision includes three points; one was discussed above regarding highlighting local culture. The other two points set forth a standard for the quality of artwork to be produced, stating that the program will "offer acclaimed public art and cultural programming, always fresh and exciting, always of the highest caliber, always specific to the airport" and will "create a cultural experience that engages airport users, attracts audiences from the surrounding area, and wins recognition in the world beyond." PIT simply states that the visual and performing art it produces will be "of the highest quality."

Support for Local Artists

Lastly, three of the programs mention supporting local artists as a part of their vision, mission or goals: ATL, MSP and DEN. Other programs, such as LAX, note that they emphasize or feature local or regional artists and program staff stated this informally as a program value, but these three programs make the connection to supporting artists and, in the case of DEN, the creative economy.

Curatorial Focus and Sense of Place

Curatorial Focus

Airport and non-airport transit arts programs in this study all commission and manage permanent public art, exhibitions, performances and video or film art. Some also commission temporary installations or artwork.

Only two of the programs have a strong curatorial focus that encompasses its entire program.

- SJC follows a theme of "Art+Technology," which they define as art that uses technology, is inspired by technology, is developed with technology, or comments on technology.
- Art on the Underground's program works with leading contemporary artists to produce "risk-taking" and "ambitious" work that "acknowledges and addresses the Tube's vast public as they pass through public space, focusing attention upon shared experiences."

Some programs have curatorial strategies for specific program components, such as:

- An exhibition space at PDX that is dedicated to international artists or regional artists working on international themes, or

- Metro Art’s *Through the Eyes of Artists* poster series that asks Los Angeles-based artists to create original artworks for bus and subway posters reflecting neighborhoods, communities, and destinations within the Metro Art system.

Sense of Place

Overall, most programs work to create a “sense of place” in the airport or transit system and to connect users with the city or region they are in.

For programs in cities known for artistic and cultural vibrancy, this is accomplished simply by bringing the city’s “arts brand” inside the airport. For example,

- AUS’s Music in the Air program boasts, “We are the Live Music Capital of the World and there’s *Music in The Air* the minute you step into the terminal. Catch local musicians at one of our several venues...”
- BNA’s program similarly draws on Nashville’s reputation as “Music City.”
- LAX’s program focuses on Southern California artists to feature the area’s thriving contemporary arts scene.

Other programs create a sense of place by using art and artists to interpret the broader culture of the area, commissioning or displaying works that comment on or reflect the community and its narratives.

- PDX’s art program “provides a portal into the dynamic cultural life of our region.” Many of the exhibitions feature artwork that captures the area’s natural beauty, reflects the “spirit of the Northwest,” or picks up on the “indie” vibe of Portland. Recent exhibitions include Corey Arnold’s photographs *Fish-Work* that document the ways of the sea and the people who work on its waters and *Portland, By the Layer* by Joseph Steininger, an exhibition of large-scale paintings described as an “urban tribute to several iconic landmarks, significant destinations and captivating sites of interest throughout Portland Oregon’s metropolitan area.”
- Metro Art’s poster series *Through the Eyes of Artists* asks Los Angeles artists to create original works depicting communities, neighborhoods and destinations within the transit system. The NYC MTA and the London Underground have commissioned similar poster series.

The NYC MTA has created a sense of place by commissioning the majority of its works in mosaic and tile, the materials used ubiquitously and historically through the design and construction of the system.

Program Details

Collections and Exhibitions

Permanent Public Art

All of the domestic airports reviewed maintain a collection of permanent public art and are actively commissioning new artworks.

Of the three non-domestic airports, two have permanent public art, MUC and SIN; CDG does not.

All three of the non-air transit programs we looked at include permanent public art. For MTA Arts & Design and Metro Art it is the bulk of their program, whereas London’s Art on the Underground is more focused on temporary artwork and other installations.

Temporary Public Art

One of the transit programs and two of the airports also commission temporary public art as part of their program focus. Each year Art on the Underground commissions temporary artworks to enrich the environment and the experiences of passengers on a specific tube line of the London Underground. Each year at BNA the Bonnaroo Works Fund provides funding for year five artists to create temporary installations in the skylights in each of the concourses inspired by the *Bonnaroo Music and Art Festival*. A new artist residency program that is being launched at PIT will result in a temporary installation to last up to two years. And at SJC there are “platforms” for the temporary installation of technology- and data-driven temporary public art.

Exhibitions Programs

All of the domestic airports that were reviewed have exhibitions programs, except SJC, which has temporary installations as part of their program, but not exhibitions.

CDG was the only non-domestic airport we looked at that has an exhibitions program.

The three non-air transit programs have program elements that allow for changing artwork, such as light boxes and poster programs, and frequently commission temporary works, but they do not have exhibitions programs like the airports do.

Some programs manage facilities that can accommodate exhibitions of artwork, such as LA’s Union Station or New York’s Grand Central Terminal, and make use of these spaces for exhibitions as opportunities arise.

Fees

About half of the exhibitions programs pay exhibitors. Fees range from a small honorarium of \$300 to the payment of \$12,000 to curators selected for LAX. The fee at LAX is all-inclusive, covering all costs associated with each commissioned exhibition project, including research and curatorial selection, preparation of artworks for display, preparation of written exhibition didactics and labels, and oversight of all project installation and de-installation.

Most programs also offer assistance with transportation, installation, signage and other exhibition details.

Performing and Media Arts

Performance Programs

All of the benchmarked domestic airports except DEN, SFO and SJC have performance programs, while none of the reviewed non-domestic airports have them.

- MTA Arts & Design’s *Music Under New York* program places musicians in subway stations to perform.
- Metro Art hosts concerts and performances at its historic Union Station, but does not have a program for artists to perform elsewhere in the transit system.
- Art on the Underground in London does not have a regular performance program but from time to time includes performances in its programming.

Program Models

Most of the programs use a concert or show model, with scheduled performances that generally last about two hours and are on stages or in designated areas.

However, PDX and ATL have a roving musician model, with soloists who perform more casually throughout the airport. At PDX volunteer musicians provide about 200 hours of music per week this way. Similarly, ATL's Guest Services program schedules one or two musicians in shifts every day from 7am to 7pm. ATL's Art Program provides an additional six thematic concert series throughout the year.

Frequency of Scheduling

Frequency of scheduled performances on stages vary: LAX has 18 shows per year; PIT has one per week; MSP, DAL and BNA all have three to four per week; and AUS has the most with 21 performances per week. PIT is planning to expand its program with an additional stage and more performances. In addition to the performances on the Art Program's stages at BNA, the Art Program books performers for a stage in a bar seven days a week; other concessionaires run their own live music programs, as well, contributing to the Airport's music scene.

Payments for Performers

Most of the performance programs pay performers and allow tips as well, with the exception of ATL where the City's anti-busking policy prohibits tips. Fees vary, but the median is around \$75/hour per musician.

BNA pays union scale, which is \$525 per two-hour performance for a 4-piece band. At BNA, some performers who are booked by the restaurants to play inside their spaces are not paid, but all performers booked by the Arts at the Airport program are paid.

Only two of the programs that have performance programs do not pay musicians: PDX and MTA Arts & Design's Music Under New York. Performers in both programs are allowed to collect tips, however.

Media Arts

Eight of the benchmarked programs include media arts (film or video) as part of their program. Three of the newest additions are the cinema style programs at MSP, PDX, and SFO, in which rotating programs of film and mostly narrative-based video work, including shorts and music videos, are shown in dedicated theater spaces. SFO's screening room is pre-security; while the theater spaces at MSP and PDX are located near gate areas. This is an alternative to older video art installations, such as the one at LAX, that is not in a secluded area and includes work that is visually descriptive and less narrative in nature. These older installations often use visual imagery but not audio narrative or soundtracks.

Cinema

MSP: See 18 Film Screening Room

At MSP, the *See 18 Film Screening Room* opened in December 2014 and is "the first state of the art cinema in a major airport in the US." They spent about \$600,000 on furnishings, equipment, demolition, build-out, software, and hardware to convert the space from a vacant concessions space that was being used for storage. It is curated with assistance from the Film Society of Minneapolis-St. Paul. Submissions are accepted through the Film Society's website via an online application. *See 18* features round-the-clock shorts, music videos and documentaries ranging from three to sixteen minutes in length. The films must be by Minnesota filmmakers, about Minnesota or take place in Minnesota. *See 18* also features

arts programming from the state's public television station TPT and vignettes produced by Explore Minnesota Tourism Agency.

PDX: Hollywood Theatre

PDX's Hollywood Theatre opened in February 2017 and is an offshoot of the historic non-profit theater of the same name in downtown Portland. The Port of Portland provided the 650-square foot space for the 17-seat microcinema at no cost and the non-profit theatre collaborated with the airport and architects on the build-out of the space. In total it cost about \$185,000 in cash and \$300,000 of in-kind donations (including a \$200k projection and sound system) to build. The Hollywood Theater now provides and curates the content. Grants from Travel Oregon and the Oregon Community Foundation helped with initial funding, but the Hollywood Theatre organization raised money for the project and continues to do so, as well. PDX has not done an official audience survey, but they have cameras in the space and estimate that about 500 people a day go in the cinema and spend about 20 minutes each.

SFO Museum's Video Arts

SFO Museum began its Video Arts program in the fall of 2017. It is meant to provide visibility to a range of contemporary artists and filmmakers who are at the leading edge of their craft and presents a variety of works from short-form documentaries and narratives, to experimental films and all forms of animation. The Video Arts screening room is located pre-security on the departures level of International Terminal with daily operating hours of 5:00am to midnight. Admission is free. SFO Museum reviews proposals from filmmakers on a rolling basis. Video Arts is currently programming films that are 10 minutes or less in duration and schedules each film for a four-week presentation.

Other Film Screenings

Art on the Underground

Similarly, Art on the Underground had a program for about two years showing contemporary and historical artists' films on a large screen at Canary Wharf Station. The films were shown from 8:30 am to 7:30 pm Monday through Friday and 10 am to 6 pm Saturday and Sunday. The inaugural season in 2012 was programmed in collaboration with four major film organizations in the U.K. Art on the Underground no longer runs this program (it was originally conceived as only a two-year program), but from time to time it does commission temporary video works, such as the recent 12-minute film by Broomberg and Chanarin that is currently showing at Kings Cross-St. Pancras Station.

Metro Art Presents

Metro Art in Los Angeles includes periodic, scheduled film screenings, mostly of popular or cult films, in its Metro Arts Presents program at Union Station.

ATL: Atlanta Film Society Airport Shorts Program 4.0

The Atlanta Film Society presents the Airport SHORTS program in the new Maynard H. Jackson Jr. International Terminal as part of the Airport Art Program. Unveiled in spring of 2012, the program showcases two hours of short films from all over the world on nearly 30 screens throughout the terminal to 14 million travelers annually 365 days per year.

Video Installations and Viewing Areas

LAX: Video in the Permanent Collection

LAX includes video work in its permanent collection on a specially-configured video installation in the public arrivals lobby at the new Tom Bradley International Terminal. The works can be viewed on a linear strip of monitors from 6 am to 2 am in a space used by passengers waiting to be picked up or by

those waiting to pick up arriving passengers. This was installed in 2010, along with another installation of 25 screens near the terminal's dining area. At that time 17 new works (a total of four hours of video) were commissioned for the screens. Percent for Art funds were used for artist fees (\$250,000) and the airport paid for the infrastructure (\$6,000,000). The 25-screen configuration no longer shows art videos as its infrastructure has been changed by a new advertising company who manages the screens and the existing art videos are no longer compatible with this installation.

Note: There are also seven iconic media features at LAX's International Terminal, but these are considered part of the airport architecture and are not part of the art program. The media features have four hours of content – including interactive segments – developed by Moment Factory, a media and entertainment studio, with the objective of enhancing the passenger experience and bringing back the romance and magic of travel. Neither the art program nor art program funding were involved in the development of these media features in any way.

SJC: Art + Technology

SJC's program, which has a curatorial theme of Art + Technology, has works that incorporate video in its permanent collection, as well as among the long-term temporary pieces, which are meant to be changed every few years.

PIT: Kidsport

At PIT, there are permanent interactive video-based artworks in the Kidsport children's area.

MTA Arts & Design: Digital Art Program

In November 2014, MTA Arts & Design in New York City began a Digital Art Program that commissions temporary digital works for view in Fulton Center, the MTA's first station with all-digital signage. The program makes use of more than 50 screens all around the station to show one work on all screens at the same time. Each work is installed for about six-months and runs for about two-minutes an hour, alternating with advertising or other information that is normally shown on the screens.

Youth and Educational Programs

Airport arts programs have taken various approaches to educational or interpretive programming with some focused primarily on youth and others for all ages. Some of the more intentional efforts include:

- PIT's art program is responsible for Kidsport, a play and learning area for children and families, featuring several artist-designed interactive installations from the Children's Museum of Pittsburgh and Carnegie Museums of Pittsburgh.
- Some programs, such as ATL, have gallery space reserved for youth work and collaborate with educational institutions to display student work.
- Art on the Underground collaborates with A.N.D. (A New Direction for Arts, Culture, and Young London) to create Learning Guides and Teacher Packs to go with its projects.
- CIN offers woodblock rubbing stations located in public and transit areas where visitors can create and take home their own imprints from rubbing surfaces of icons inspired by Singapore's culture and the airport itself.

- In 2015 Dallas-Love Field published an activity book for kids (and adults) with information about the public art collection and activities such as connect the dots, a maze, word search, etc. that center on the collection and art in general.
- Many of those benchmarked have public art tours such as Metro Art's *Metro Art Moves* art on the rails tours, and docent-led tours at SFO and DOA.
- SFO has the most extensive program with curricula designed for specific grade levels that relate to California Department of Education Content Standards. SFO Museum offers a free, hands-on program guided by experienced museum and library staff that runs 45-minutes. SFO Museum's Student Art program features rotating exhibitions of original two-dimensional artwork from schools and youth organizations in the San Francisco Bay Area.

Artist Selection - Geographic Focus

Public Art Commissions

For permanent public art, most programs have collections that include artists from all over with a sizable representation from their own city or region.

In general, airport art programs make decisions for artist eligibility for permanent projects on a project-by-project basis to achieve the best results for the project. Some programs reserve specific opportunities for local or regional artists and some programs have expressed a preference for local artists overall or in specific calls. Examples include:

- For its Love Field Modernization Project, DAL had a goal of 25% City of Dallas artists for Phase 1, which the program exceeded, and stated a preference for North Texas artists for Phase 2.
- SJC states a preference for local artists in its Master Plan and awards additional points to local artists when evaluating proposals or reviewing qualifications.
- BNA's two recent calls for permanent pieces were to artists in a multi-state southeast region.
- While MSP's collection thus far is only regional artists, national and international artists will be considered for its new signature artwork, though a local artist would be preferred.
- LAX is the most geographically focused for its permanent collection, currently looking to regional artists only (southern California) for permanent commissions and all other facets of its program, as well.
- Metro Art's director noted that the vast majority of her program's permanent projects have federal funds in their budgets, which prohibit them from having geographic preferences for artists.
- The director of the program at ATL noted that he has found it necessary to look outside his region to find qualified artists for large-scale projects.

Exhibitions

When it comes to exhibitions, programs are much more focused on local or regional artists, institutions, or partners. Many exhibition programs are geared toward offering a venue for local institutions or artists to showcase their work.

- BNA's *Flying Solo* exhibitions are funded in part by a state arts council grant and are only open to Tennessee artists.
- AUS, DAL, DEN, LAX, MSP, PDX and PIT all feature only regional or local artists, themes or institutions in their exhibitions.
- PDX has seven exhibition spaces; six of them, as well as a space for site-specific installations, are reserved for regional artists (Oregon or Washington State). The last space is for international or regional artists working on international themes.
- CDG, as a major international airport located in a European capital, features "the best of French art" in its exhibitions.

Performances

Performance programs always feature local artists. Many of them use the same musicians routinely; some musicians are even badged and treated like airport contractors. The difference from program to program is the way performing artists are selected – auditions or hand selected. In Atlanta, ATL's Guest Services (the department that manages performing arts there) holds an annual "Airport's Got Talent" competition. Anyone is invited to audition through a process inspired by the reality TV show.

Community Partnerships

Many programs operate through a variety of types of partnerships. Partnering entities range from local governments' cultural affairs departments to non-profit groups, cultural organizations and individual artists. The relationships can take many forms and have greater or lesser degrees of partnership or collaborative elements. Some are transactional in that the airport contracts with an organization to provide programs that enhance customer experience while others help promote organizations or events in their service areas. Still others are exchanges of resources – the airport has space for performances or exhibitions and one or more local community groups provide content for customer enjoyment. These partnership reinforce a taste of regional culture at the airport. Often these are supporting a cultural institution's audience development efforts as well.

Developing New Program Components

Some programs use partnerships to bring in and sustain program components that require specialized knowledge, such as film. For example, both MSP and PDX, have opened microcinemas in collaboration with local film organizations. These organizations have brought expertise both in the theater design, as well as outreach to the film community and curation of the film series.

Increasing Availability for Programming

Partnerships can also extend staff resources, leverage financial resources and result in more art or programming than would be possible otherwise.

BNA has been partnering with the Nashville Songwriters Association for about 15 years to secure six musicians a month for the airport's performance program. The airport pays a fee for this service and it is only part of the airport music program, but this approach helps the airport bring in a greater range of talent. BNA also partners with the Bonnaroo Music Festival for a Bonnaroo-themed skylight exhibition each year. The festival funds most of this exhibition of temporary artworks that "welcome visitors to Tennessee and communicate the Festival's brand".

At CDG in Paris, Espace Musées, a 2,600-square foot museum dedicated to art opened in December 2012. The space itself and an endowed fund of the same name is a partnership between Paris Aéroports and an art auction house, Artcurial. Artcurial manages the museum space and negotiates loans of works of art from Paris institutions. So far, all but one of the shows have featured a major Paris museum's collection, in partnership with that institution. Through partnership between Paris Aéroports and the Musée de Louvre, CDG has an exhibit featuring reproductions of artworks that belong to the Musée de Louvre and relate to the theme of travel.

Audience Development

In many partnerships with local institutions, the airports see their role as offering valuable space that organizations and artists can use to reach a large, captive and often new audience.

Regional Culture

Partnerships with arts and culture groups also provides airport customers with a sense of the regional cultural offerings. For example, exhibition programs at MSP and PIT work with local cultural institutions to feature exhibitions that draw attention to local artists and cultural assets.

PDX: Providing Exposure for Artists

One of the objectives of PDX's art program, as listed in its master plan, is to "develop the Art Program into a highly regarded venue for artists and community arts organizations seeking exposure for their works and collections."

DAL: Promoting Themselves as a Gateway to Dallas

At DAL, the goal of the exhibitions program is to fill a need in the community and provide an outlet for local arts education programs to stage exhibitions. They also want to promote these programs as a gateway to the Dallas community. Similarly, the music program at DAL provides opportunities for cultural institutions, organizations, educational institutions as well as local artists to showcase their music, theater and dance performances. Primary focus is given to the Office of Cultural Affairs Community Arts Program and The Texas Music Project.

PIT: RFP's for Exhibitions by Local Organizations

At PIT, the art program is in the process of revisiting the way local institutions make use of their exhibition spaces. In the past, the program had issued a yearly Request for Proposals to create and install exhibitions in the spaces. For each space, an institution or organization would sign an agreement to provide three to four exhibits over the course of a year and receive an honorarium. However, over the past few years, institutions have "taken over" their spaces and continued to program them indefinitely and RFPs have not been issued. Program staff is in the process of crafting a policy about the use of temporary exhibition spaces and hopes to get back to yearly competitive RFPs that give other institutions a chance to exhibit at the airport.

Art on the Underground: A Comprehensive Guide to Public Art Across London

Sometimes programs see partnerships as an opportunity not just to offer space, but a unique setting for creating new work, educational opportunities or other benefits to the partnering organization.

Art on the Underground recently partnered with the Art Fund, The Fourth Plinth, Frieze Sculpture and Sculpture in the City to create the *Summer Art Map* – a comprehensive guide to public art across London for the summer of 2017. The map brings together more than 40 public artworks across the city, including five permanent artworks on display in Tube stations, and is accompanied by a text by Louisa Buck, writer and broadcaster on contemporary art. Free copies are available in Tube stations or for download.

Contracting

Airports were asked to share sample contracts, and were asked specifically about contracting separately for installation and how they managed contingency funding.

Contracting Separately for Installation

SFO

The San Francisco Arts Commission (SFAC) routinely uses separate design and fabrication contracts from installation; design and fabrication being under the artist's contract and installation being a separate contract with an arts handler that holds a contractor's license. They also often have the General Contractor on the larger construction contract install structural support or perform other work involving the trades. All work relating to the art project must be charged to the art budget and is tracked that way, but it does not all go through the artist's contract.

There are several reasons for doing this. The first is the requirements of California State Law. The definition of what qualifies as a "public work" under California State Law was recently expanded to be so broad that the installation of public art is included in this definition. Therefore, all the laws that pertain to a "public work" pertain, including payment of prevailing wage, labor and material bonds, and the requirement that the work be performed by a licensed contractor. California State Law further defines that an unlicensed contractor (i.e. the artist) cannot supervise installation. This must be performed by a licensed contractor. California State Law only applies to "on site" work, and off site fabrication is considered "procurement" so fabrication can still be performed under the artist's contract.

The second determining factor involves issues of coordination and liability. Typically they require the General Contractor and the architect/engineer of record to be responsible for any work "up to face of finish." The General Contractor needs to be responsible for the building and coordinating the trades for any work that is part of the building structure, i.e. structural support, wiring, plumbing, or any other functional aspect of the building. For instance, if the artist creates the design for the terrazzo floor, the General Contractor is responsible for installing the floor. For functional elements, like a terrazzo floor, only the increased cost of the floor is born by the art budget.

And finally, they look at projects to figure out what makes sense in terms of coordination between the General Contractor and their subs and the artwork to determine who should be responsible for what and to make sure that neither the artist nor SFAC is taking on inappropriate liability.

LAX, SJC, AUS, BNA

Do not contract separately for installation.

Contingency

SAN

The San Francisco Arts Commission generally budgets 10-20% for contingency. They require the artist to carry up to 10% in their budget and they retain the same. Use of contingency by the artist must be approved by SFAC staff and the artist is not entitled to unused funds.

LAX

They recommend that artists set aside 5%-15% contingency within their budget.

SJC

The artist is required to budget a 10% contingency. The contingency is not be paid to the artist except where unforeseeable and unavoidable circumstances cause an increase in the costs incurred by artist during the project. In the event Artist wishes to draw from the contingency, the artist must submit a written request which must be approved by the City's Public Art Director.

BNA

Contingency is set aside for in all public art projects and managed by the Arts staff. The artist is not required to carry contingency in their budget. The Arts at the Airport Board of Directors would determine when contingency money is used with recommendations from the Arts staff.

AUS

Contingency is held by the Art in Public Places Program for each project from the overall budget, ranging from 3-8% of the project budget. They counsel the artist to have contingency as well. There are guidelines on how that money is spent.

Funding Sources

Percent for Art

Permanent Collections

The majority of the programs fund their permanent artwork through a percent for art policy: eleven of the programs use this mechanism, whether as part of a city-wide program (seven programs) or an airport/agency mandate (four programs – see “Public Art Policy” below).

LAX uses percent for art funds for all its art program activities including exhibitions and performances. The programs without percent for art ordinances fund their permanent artwork through the airport’s operating budget.

Phase 1 of the Love Field Modernization Program at DAL (LFMP) was funded through a unique partnership with Southwest Airlines, through which the funding for the capital program came from bonds issued by the Love Field Airport Modernization Corporation (LFAMC), a newly created local government corporation, on Southwest credit. Though legally not bound to do so because of the method in which the bonds were issued, the LFAMC steering committee agreed to follow the City of Dallas Percent for Art Ordinance and artist commissioning procedures. The projects were managed by the City’s Office of Cultural Affairs.

Operating Budgets

Exhibitions

Exhibitions are typically funded, at least in part, through the airport operating budget; LAX is the only exception.

Performing Arts

Performance programs are funded through airport operating budgets, as well, though two airports, ATL and AUS, receive additional funding directly from concessionaires to partially support the music programs. One of the music programs at ATL (there are two) is funded through a concessionaire’s marketing fund, to which each concessionaire contributes a small percent of sales. The concessionaires agreed to use the fund on live music. About \$20,000 - \$25,000 a month is spent on musicians’ fees. About \$5,000 - \$10,000 a year is spent on marketing the music program inside the airport. At AUS, Delaware North Companies pays for the musicians on the four stages located in bars and restaurants. Delaware North and the City of Austin Aviation Department split the costs of the musicians on the main stage.

AUS also seeks sponsorships from companies. Delaware North Companies is the main sponsor of the program. They pay for all of the musicians on the four stages located in bars and restaurants and they pay for half of the cost of the musicians on the main stage. They also seek other sponsorships for the main stage, which has been very successful. Pepsi does an annual sponsorship. They solicit annual and quarterly sponsorships, as well as sponsorships during special events like the two weeks of SXSW. AUS averages about a million visitors a month so it is very enticing to companies who want to get their name out there or companies who just want to support the music business. They put up signs and banners with the sponsor’s name and logo at the stage.

At DAL, the Talent Coordinator for the music program is responsible for obtaining sponsorships to support the program. Sponsorship funds do not go to the airport, but instead go to the talent coordinator who pays partner performing arts entities. DAL does not track sponsorship amounts. Metro Arts uses funds from Union Station's operating budget for its performances and events there. Technically, these funds come from concessionaires, vendors, and restaurants, as Union Station is a revenue-generating facility.

Grants, Fundraising, Sponsorships

Three programs, BNA, PIT and MSP, are notable for their use of grants and other fundraising. Others partner with organizations that receive grants (Metro Art) or note that they seek outside funding for education or engagement components of projects (Art on the Underground).

Arts@MSP Program of the Airport Foundation MSP

The Arts@MSP Program is part of the Airport Foundation MSP, a 501c3 dedicated "to enhancing the experience and exceeding the expectations of travelers at MSP International Airport, as well as supporting the airport and broader aviation community." Arts@MSP staff are employees of the Foundation and the program is funded through the Foundation's fundraising and lottery ticket sales, as well as through a new (2016) percent for art ordinance.

BNA, a Registered Non-Profit

BNA's Arts at the Airport is a registered non-profit, as well. It receives grants from the state arts council for its *Flying Solo* exhibition and has received small grants from the City, as well. It also uses sponsorship funds for some of its exhibitions, including its collaboration with Bonnaroo.

PIT: Allegheny County Airport Authority Charitable Foundation

PIT's program is eligible for grants from the Allegheny County Airport Authority Charitable Foundation, a grant-making organization established in 2013 with a mission of enhancing the experience of travelers at Pittsburgh International and Allegheny County Airport. One of its focus areas is "enhancing the airport through art and cultural displays."

Recently, PIT received a \$70,000 grant from the ACAA Charitable Trust for upgrades to its performing arts program infrastructure and to commission a new temporary wayfinding project. The Pennsylvania Council on the Arts also funds the performance program at PIT. A \$20,000 NEA Art Works grant will partially fund the new artist-in-residence program at PIT, as well.

AUS, DAL, SJC

As noted above, AUS and DAL seek out sponsors for their performance programs. SJC received sponsorships from local tech companies, which is used to establish a maintenance endowment (see more below).

Conservation and Maintenance Funding

Even though most permanent art is funded through percent for art programs, only LAX pays for conservation activities solely through percent for art funds. Airport arts programs use a variety of funding mechanisms for the care and repair of their artworks.

ATL, AUS, DEN, and SFO all commission permanent public art through a City Percent for Art Ordinance and use a mix of percent for art and airport operating funds for conservation. DEN banks 1% of percent for art funds for each piece for major conservation and funds routine maintenance through its operating budget.

SFO: Airport Art Endowment Fund

Every permanent artwork commissioned through the San Francisco Arts Commission's policy generates a set-aside for conservation at SFO, equal to 10% of the art project budget. Since these are bond funds, they can be used to conserve the asset, but not for routine maintenance. In the 10 Year Capital Plan MOU between SFO and the San Francisco Arts Commission, the Airport committed to annual maintenance expense allocations from operating funds of no less than \$150,000 ('07/08 fiscal year level) adjusted for cost of living and inflation. This includes the expense of one full-time equivalent Airport staff member at SFO Museum dedicated to maintenance, as well as funds made directly available to the Arts Commission through an annual work order for maintenance.

Lastly, SFO established an Airport Art Endowment fund in 1995 from eligible funds generated by taxable Airport revenue bonds that were part of the Airport's Near-Term Master Plan (NTMP). The Airport annually makes the interest earned from that fund available to the Arts Commission for maintenance of the collection at the airport.

Others

At DAL conservation is funded through an annual allocation in the Art and Program operating budget because the City of Dallas' Percent for Art Policy does not allow percent funds to be used for conservation.

Art on the Underground, BNA, and Metro Art, MSP, PDX, and PIT all fund conservation through operating budgets, as well. None of these programs are subject to city-wide percent for art ordinances.

At SJC the program operates through a City Percent for Art Ordinance, but receives a negotiated amount for permanent public art, rather than a set percent. When the program was established, it received \$100,000 from Adobe and \$100,000 from Microsoft as sponsorships, which they placed in a trust fund and use for maintenance of the artworks.

Branding and Marketing

Logos

Nine programs have their own logos: Art on the Underground, BNA Arts at the Airport, DAL Love Field Art Program, Metro Art, Arts@MSP, MTA Arts & Design, PDXArt/PDXMusic, PIT Arts in the Airport, and SFO Museum. Overall, these programs are more branded than the others, with their own names and social media accounts (Instagram, Facebook and Twitter), in addition to the logos.

Programs that do not have their own logos also tend not to have their own social media accounts (ATL, AUS, DEN, LAX, SJC), but are sometimes featured on the airport's or the City's social media platforms.

LAX art program staff noted that programs within the airport are discouraged from having their own logos and are instructed to brand their activities under the overall airport brand.

Marketing and Promotions

PDXArt and PDXMusic each have their own blogs; while Metro Art and MTA Arts & Design also have Tumblr blogs. A few of the programs produce print, audio, or video collection guides:

- PIT's brochure is available as a PDF.
- MTA Arts & Design produces podcasts about featured artworks that together can be used as a video or audio tour.
- SJC offers an audio tour accessible via QR codes on the artworks.
- Metro Art has a series of Art Guides available as PDFs or in a pocket-sized print version; they also offer regular docent tours of the collection.

Evaluations and Economic Impact Research

Evaluations

None of the programs routinely conducted formative or summative evaluations of their programs and services, including audience, attendance tracking, direct impact of the arts programs on customer satisfaction, or other metrics.

Economic Impact Research

None of the airport or non-air transit programs have directly measured the economic impact of their projects and programming. Several however have sought to track various measurements of the program's economic benefit.

SFO

At SFO, art is recognized as a contributor to the airport's success as one of its R.E.A.C.H. Principles (Revenue Enhancement and Customer Hospitality). R.E.A.C.H. is an effort to upgrade all facilities to support the efforts of "Reaching for #1" and make SFO a world-renowned facility and premium gateway to the Pacific. Overall goals include: achieving the highest customer satisfaction ratings, creating socially and ecologically sustainable business models and becoming a top revenue generator nationally. Art is recognized as a contributor to this effort and "Arts and Culture" are listed as one of the key values of the principles. However, no hard data is available on how much arts and culture contributes to R.E.A.C.H.

AUS

The City of Austin Art in Public Places Program measures how much of its funding is spent locally, in Texas or nationally. The city also informally tracks artists who use their AIPP commissions to gain other commissions either locally, within Texas, or nationally. This measurement is used for the AIPP program as a whole, not just the airport component.

Concessionaires in Austin sponsor the music program and in the past, have calculated a \$.02 per enplanement increase in revenue during performances.

Anecdotes

Some programs offered anecdotal evidence about the economic impact of the program on exhibiting artists who sell more work after having a show at the airport or on musicians who appreciate the steady performance opportunities the airport provides or gain additional work through exposure at the airport. In Nashville, a Starbucks located near one of the art program's stages reports an increase in revenue when musicians perform there.

Governance

Art Program Policies

The content of public art policies for domestic airports and non-air transit agencies varies from one agency or program to the other. For many the policy is primarily made up of the percent for art ordinance. Others include gift and/or deaccession policies as well. Information about public art policies could not be found for the non-domestic airports.

Percent for Art Ordinances

Seven of the airports follow their city's percent for art ordinance: ATL, AUS, DAL, DEN, LAX, SFO and SJC. Percent for art ranges from 0.5% to 2% of construction costs.

LAX, notably, receives funding from two different percent for art programs established by the City of Los Angeles: one for public capital projects and one for private capital projects at the airport (i.e. renovations undertaken by airlines).

SJC receives a negotiated amount (not necessarily one percent).

Four of the programs, BNA, MSP, Metro Art and MTA Arts & Design, operate through agency-wide policies that allocate a percentage of construction costs to art. BNA and MSP are both one-percent programs, while Metro Art receives 0.5% of hard construction costs and MTA Arts & Design receives 1% of the first \$20 million of the construction budget and 0.5% of the budget above \$20 million. At both BNA and MSP, the art programs pre-date the percent for art policies.

PIT and PDX each have policies regarding public art, but do not allocate a percentage for art from construction costs.

Gift Policy

In most cases decisions regarding gifts are ultimately made by the City's Cultural Affairs Commission or the body governing decisions regarding public art for the city as a whole.

Six of the airport programs follow their city's gift policies: ATL, AUS, DAL, DEN, SFO and SJC.

ATL technically follows the City of Atlanta's gift policy but noted it does not do so strictly.

PIT and MSP have their own gift policies.

Four programs operate without gift policies: BNA, Metro Art, PDX, and Art on the Underground.

The status of gift policies for MTA Arts & Design and LAX could not be determined, because staff were unavailable to speak with us. In the case of LAX, the airport art program manager referred us to the City's Department of Cultural Affairs for information on gift and deaccession policies, but staff there did not respond to our inquiries.

Information about gift policies could not be found for the non-domestic airports.

Deaccession Policy

Most programs with gift policies also have deaccession policies.

ATL, AUS, DAL, DEN, SFO and SJC – all of whom follow their City's gift policies – also follow their City's deaccession policies.

MSP, PIT and PDX have their own deaccession policies (though PDX does not have a gift policy).

BNA, Metro Art, and Art on the Underground operate without deaccession policies. Metro Art will be working on one in the near future. BNA includes language in its contracts with artists regarding deaccessioning and they consider this to be their policy.

The status of deaccession policies for MTA Arts & Design and LAX could not be determined because staff was unavailable to comment.

Master Plans

Five of the programs reviewed have arts master plans in some form: DEN, MSP, PDX, PIT, and SJC. They vary widely in their form and how they were developed. Some are guidelines; some are about public art opportunities; and some are both.

PIT uses a work plan that is updated every two years.

AUS, located in a rapidly expanding city, is currently developing a master plan to guide the selection and placement of the collection going forward. This will help to ensure that future artwork reflects the identity of the region served by the airport and supports a sense of having arrived in a location that is uniquely Austin. Its plan will include a guide for integrating all of program's components to enable their connection with one another.

Leadership and Staffing

Leadership, staffing and placement within the organizations vary. Sometimes all components of a program are managed by a single office, department or organization, such as Arts@MSP, Art on the Underground or the program at SJC which is managed by the San José Office of Cultural Affairs Public Art Program in close collaboration with the airport.

In other cases, responsibility for program components is spread out among different airport or city departments. This can often be traced back to funding sources and the fact that different funds are managed by different entities (city percent for art funds vs. airport operating budgets).

Programs tend to be located within airport or agency Planning/Development divisions, Marketing or Communications groups, or Customer/Guest Services.

SFO Museum is its own department within SFO.

Two other outliers are MSP and PIT:

- Arts@MSP staff are employees of the non-profit Airport Foundation MSP.
- PIT's program is staffed by a part-time employee of the Office of Public Art (OPA), a public private partnership between the Greater Pittsburgh Arts Council and the City of Pittsburgh Department of City Planning. PIT pays OPA for this service.

On site staff range from one to six employees. Staff of local cultural affairs departments or public art programs often provide assistance ranging from general support to completely managing the permanent public art commissions for the airport (SJC).

Art Committee Role and Composition

Nine airports have standing art committees to oversee and approve art at the airport. Most of these are airport-specific committees, but in AUS, DAL, and LAX the City's Public Art Committee oversees all percent for art commissions.

BNA and PDX, as well as Metro Art and MTA Art & Design, do not have standing committees – all assemble panels on a project by project basis.

Art on the Underground has an advisory panel made up of leaders in the art world who staff turn to if they have queries or are working with a challenging subject and feel they need guidance, but all artist selection is done by staff curators.

Decision-Making and Selection Methods

Public Art

In most programs, permanent public art is selected by standing committees or by panels put together for each project. Commonly, the program will issue an RFQ and a project-specific panel will review artist qualifications make recommendations to a standing airport or City art committee. The panels also review artist concept proposals and recommend these for approval.

Performing Arts

Performing artists are generally selected either directly by staff managing the performing arts program or by judges as part of an audition process (MTA's Music Under New York program and ATL).

At LAX, selections of performing artists are made by the contracted music performance production company, but approved by LAX Art Program staff.

Exhibitions

There are three different methods used for making decisions regarding selection of artists or content in the curation of arts and cultural exhibitions.

1. Curated directly by staff (SFO, AUS, PDX).
2. Selected by staff from proposals submitted by artists, curators, or organizations (DEN).
3. Selected by committees composed to evaluate exhibition proposals from artists, curators, or organizations (BNA, LAX, DAL, MSP, PIT).

Summary Table

Airport	Annual Passenger Traffic (2016)	ACI/ASQ (total / ambience) (2017/Q1)	Owner / Operator	Inception of Program	Funding Sources	Department	Program Components					
							Public Art	Exhibitions	Performing Art	Video / Film	Gallery / Museum	Other
<i>Amsterdam Airport Schiphol (AMS)</i>	63,625,664	4.06 / 3.92	Royal Schiphol Group	N/A	Airport funds	N/A	x				x	Library
<i>Austin-Bergstrom International Airport (AUS)</i>	12,436,849	4.49 / 4.34	City of Austin / Aviation Department	AIPP - 1985	Percent for Art (public art), Operating (exhibitions, performance), Concessionaires (performing art)	Public Art – City Art in Public Places Program Exhibitions & Performance – Department of Aviation	X	x	x			
<i>Dallas-Love Field (DAL)</i>	15,562,738	4.39 / 4.29	City of Dallas	Public Art Ordinance - 1988	Percent for Art (public art) Operating (exhibitions, performance)	Public Art – City Office of Cultural Affairs / Maintenance, Performance & Exhibitions – Department of Aviation	x	x	x			
<i>Denver International Airport (DEN)</i>	58,266,515	4.33 / 4.19	City and County of Denver / Department of Aviation	Airport Art Program began with terminal construction - 1990	Percent for Art (public art) Operating (staff, exhibitions) Customer Experience (events)	City and County of Denver Department of Aviation	x	x				

Airport	Annual Passenger Traffic (2016)	ACI/ASQ (total / ambience) (2017/Q1)	Owner / Operator	Inception of Program	Funding Sources	Department	Program Components					
							Public Art	Exhibitions	Performing Art	Video / Film	Gallery / Museum	Other
<i>Hartsfield–Jackson Atlanta International Airport (ATL)</i>	104,171,935	4.30 / 4.19	City of Atlanta / Department of Aviation	Public Art Ordinance - 1977	Percent for Art (public art), Operating (exhibitions, performance)	City of Atlanta Department of Aviation	x	x	x			
<i>Los Angeles International Airport (LAX)</i>	80,921,527	3.82 / 3.67	City of Los Angeles / Los Angeles World Airports	Public Art Program - 1989	LA Public Works Improvement Art Program & LA Art Developer Fee Program (percent for art programs)	Terminal Planning in LAX's Planning and Development Group	X	x	x	x		
<i>Minneapolis – Saint Paul International Airport (MSP)</i>	37,517,957	4.31 / 4.18	Minneapolis - Saint Paul Metropolitan Airports Commission	Airport Art and Culture Program - 2007	Percent for Art, MAC Foundation (staff)	Airport Foundation – MSP (not an airport department)	x	x	x	x		
<i>Munich Airport (MUC)</i>	42,261,309	4.14 / 4.09	Flughafen München GmbH (public)	N/A	N/A	N/A	x	X				

Airport	Annual Passenger Traffic (2016)	ACI/ASQ (total / ambience) (2017/Q1)	Owner / Operator	Inception of Program	Funding Sources	Department	Program Components					
							Public Art	Exhibitions	Performing Art	Video / Film	Gallery / Museum	Other
<i>Nashville International Airport (BNA)</i>	12,979,803	N/A	Metropolitan Government of Nashville and Davidson County / Metropolitan Nashville Airport Authority	1988	MNAA (public art, music), Tennessee Arts Commission and Bonnaroo Works Fund (exhibitions)	BNA Community Affairs and Customer Services Department	x	x	X			
<i>Paris Charles de Gaulle Airport (CDG)</i>	65,933,145	3.79 / 3.79	Paris Aéroport (private)	N/A	N/A	N/A		X			x	
<i>Pittsburgh International Airport (PIT)</i>	8,309,754	4.30 / 4.11	Allegheny County / Allegheny County Airport Authority	N/A	Allegheny County Airport Authority, Grants (Allegheny County Airport Authority Charitable Trust, NEA)	PIT Planning Department/Staff contracted from Office of Public Art	x	x	X			Artist Residency
<i>Portland International Airport (PDX)</i>	18,352,767	N/A	Port of Portland	1999	Port of Portland annual budget	Port of Portland, Dept. of Customer Relations	X	x	x	x		

Airport	Annual Passenger Traffic (2016)	ACI/ASQ (total / ambience) (2017/Q1)	Owner / Operator	Inception of Program	Funding Sources	Department	Program Components					
							Public Art	Exhibitions	Performing Art	Video / Film	Gallery / Museum	Other
<i>San Francisco International Airport (SFO)</i>	53,106,505	4.13 / 4.07	City of San Francisco	Public Art Ordinance – 1967 Airport Program - 1981	Percent for Art (public art) Operating (exhibitions, performance)	Public Art – SF Arts Commission Museum & Exhibitions – SFO	x	x		x	x	
<i>San Jose International Airport (SJC)</i>	10,796,725	4.34 / 4.18	City of San Jose	Public Art Program - 1984	Percent for Art, corporate sponsorships	City of San Jose Office of Cultural Affairs' Public Art Program	X					
<i>Singapore Changi Airport (SIN)</i>	58,698,039	5.00 / 4.95	Government of Singapore / Civil Aviation Authority	N/A	N/A	N/A	X					
<i>Art on the Underground</i>	1.379 billion riders annually	N/A	Transport for London	2000	Transport for London Operating Budget	N/A	X					Temporary Projects
<i>Metro Art (Los Angeles)</i>	DAILY: 362,135 passengers (July 2016; avg. weekday boarding)	N/A	Los Angeles County Metropolitan Transportation Authority	1989	Percent for Art (perm. public art), program operating & Union Station operating budget (performances, events, other activities)	Communications Division of Metro	X		X	X		
<i>MTA Arts & Design (New York City)</i>	DAILY: 8.7M (rail)	N/A	MTA (bus) and City of NY (Subway)	1985	Percent for art (permanent public art)	MTA Corporate & Community Affairs Department	X		X	X		Temporary Projects

Arts Program Staffing

Program	Total # of Staff	Airport Employees	Other City Employees (Title)	Other Organization Employees or Contractors
Hartsfield–Jackson Atlanta International Airport (ATL)	3	2 Full time Program Managers 1 Music Program Manager (with other duties)		
Austin-Bergstrom International Airport (AUS)	2 plus Art in Public Places staff	1 Culture & Arts Education Coordinator (FT) 1 Music Coordinator (FT)	Public Art Managers Collection Managers	
Nashville International Airport (BNA)	2	1 Music Program Coordinator (other duties)		1 Visual Arts Curator (PT contractor) Contractors for other services
Dallas-Love Field (DAL)	2	1 Art & Program Coordinator (FT) 1 Assistant (FT, but other duties)		Audio Engineers (through Temp Agency)
Denver International Airport (DEN)	5	1 Director (FT) 1 Permanent Public Art Coordinator (FT) 1 Exhibitions Coordinator (FT) 1 Special Events Coordinator (FT) 1 Operations & Logistics Assistant (FT)		
Los Angeles International Airport (LAX)	2 plus Cultural Affairs staff	2 Art Program Employees	Dept. of Cultural Affairs Staff for curatorial & other services	

Program	Total # of Staff	Airport Employees	Other City Employees (Title)	Other Organization Employees or Contractors
Minneapolis-St. Paul International Airport (MSP)	3			1 Director (FT) 1 Program Coordinator (FT) 1 Performing Arts Coordinator (PT) (Employees of MSP Foundation)
Portland International Airport (PDX)	2	1 Music Program Coordinator (other duties)		1 Art Program Coordinator (PT) on contract
Pittsburgh International Airport (PIT)	1			1 Project Manager (PT) on contract from Office of Public Art Pittsburgh
San Francisco International Airport (SFO)	30 plus Arts Commission staff	30 SFO Museum employees	SFAC project managers as needed for public art installation SFAC collection managers as needed	
San Jose International Airport (SJC)	0 Plus Public Art Program staff		Office of Cultural Affairs Public Art Program Staff, as needed	
MTA Arts & Design New York City)	N/A			
Art on the Underground	5	1 Head (FT) 2 Curators (FT) 1 Curator & Technical Program Manager (FT) 1 Program Coordinator (FT)		
Metro Art (Los Angeles)	6	1 Director (FT) 3 Public Art Project Managers (FT) 1 Cultural Program Manager (FT) 1 Art Asset Manager (FT)		6 contractors for events

San Diego International Airport

Airport Arts Program

Benchmarking Report Airport Profiles

Final

DRAFT

March, 2018

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Amsterdam Airport Schiphol (AMS)

Annual Passenger Traffic (enplaned & deplaned)

63,625,664 (2016)

ACI/ASQ

Overall Satisfaction 2017/Q1: 4.06

Ambience 2017/Q1: 3.92

Ownership

AMS is owned by the Royal Schiphol Group.

Program Overview

Schiphol has a permanent collection of modern and contemporary art both pre-security and post-security. There is also a branch of the Rijksmuseum, a Dutch national museum located in Amsterdam dedicated to art and history, at AMS. The Rijksmuseum is located in a “leisure zone” known as Holland Boulevard that also has a science museum and an airport library.

<https://www.schiphol.nl/en/what-to-do-at-schiphol/holland-boulevard/>

Vision, Mission and Goals

Art is an important element of Schiphol’s Airport City concept. This concept holds that an airport should be a place where people meet, an experience, and a city in its own right. Art at Schiphol is meant to embellish, to entertain, and to surprise.

Curatorial Focus and Sense of Place

Many artworks feature typically Dutch elements and themes, giving Schiphol a unique sense of place.

Program Details

Collections and Exhibitions

Collections

Schiphol has a permanent collection of about 100 works of art from Dutch and international artists. The works date back to the 1960s. One of the most well-known is *Apple* by Kees Franse (1975), a large wooden apple sculpture meant to be a “living piece” on which travelers write messages or sign their names. It has become a popular meeting place.

Mario Merz’s largest work in neon lights (*Fibonacci*, 1999) is on the façade of the Schiphol Group’s headquarters building and can be seen when driving on the highway.

Schiphol has works by Jenny Holzer, Dale Chihuly, Dennis Adams, Mark Brusse, Stanislaw Lewkowicz, Carel Visser, Shinkichi Tajiri, and others.

Observations about the Collection

The collection spans a variety of media, including a number of large free-standing sculptures, both abstract and representational, as well as 2-D work, such as artwork on a 450 square meter glass façade, installations on large walls in arrivals and tunnels, and suspended works such as *Rust Cloud* (1967) by Andre Volten made of H-beams cut into small pieces and reconfigured into an open structure.

Some works relate to the Dutch landscape, heritage, and history, such as *I Meet You* by Mark Brusse, a sculpture of a pair of wooden clogs. Others relate to flight, skies, birds, and other airport-related symbols, such as *Coda* by Dennis Adams, an installation of red and white blocks based on the color code of objects in the runway areas at airports. Integrated into the artwork are photographs of 28 red-and-white objects found in and around airports, such as towers, electricity stations and signposting. The titles of these photographs refer to places that once formed part of the Dutch colonies.

Overall the collection varies greatly in terms of style.

Exhibitions

Schiphol does not have a formal temporary exhibitions program, but from time to time has temporary installations, as opportunities arise. One example is a temporary display of a 48-meter-long M.C. Escher work *Metamorphosis* (1969) on loan from The Hague's Central Post Office and now on display at the Departures 4 Lounge.

Rijksmuseum Schiphol

Rijksmuseum Schiphol originally opened in 2002 and was the first branch of an art museum in an airport in the world. In September 2017, Rijksmuseum Schiphol re-opened in a renovated space on Holland Boulevard, a leisure zone in AMS located past security between Lounge 2 and Lounge 3. Holland Boulevard also has a science museum, a library, and a relaxation area. The Rijksmuseum rents its space from the airport.

The re-opened Rijksmuseum Schiphol features 10 paintings by Dutch masters from the Rijksmuseum collection on display inside glass cases in a 167-square-meter S-shaped exhibition space. The space was designed by NEXT architects and exhibition layout was done by Irma Boom. The exhibition is an introduction to 17th-century Dutch painting, including portraiture, still lifes, landscapes and seascapes. There is also a Delft Blue tiled tableau. Visitors can enter from two sides, 24 hours a day, free of charge. It is sponsored by ING.

An adjacent shop sells souvenirs from the Rijksmuseum and other Dutch museums. This shop is run as a concession by a separate concessionaire.

Art History Baggage Claim

In conjunction with the re-opening of Rijksmuseum Schiphol, the Rijksmuseum installed reproductions of Dutch masters' paintings on the belt of baggage carousel 16 in Baggage Hall 3. Reproductions of forty-five artworks, along with the title, artist, and year are applied to the 73 meters of the moving carousel belt, showing works by some of the Netherlands' most famous artists.

Performing and Media Arts

Music Programs

There is no music program.

Media Arts

One of the recently installed works *Schiphol Clock* by Maarten Baas is a video work depicting a man in a work uniform behind the translucent face of the ten-foot clock painting the time minute by minute. This twelve-hour video is part of the artist's *Real Time* series.

Youth and Educational Programs

NEMO Science Museum

Holland Boulevard also has a branch of the NEMO Science Museum, one of the Netherlands' most popular family attractions. It contains nine interactive exhibits that allow visitors to learn about science and technology through exploration. It is free and open 24 hours a day. The NEMO area also features two gigantic, colorful stuffed animals by artist Florentijn Hofman that are meant for children to play on.

Airport Library

Airport Library, also located on Holland Boulevard, is the world's first permanent airport in a library. It is aimed at people on intercontinental flights with long layovers and intended to provide access points to explore Dutch culture and relax. The Library has about 500 books by Dutch authors translated into forty languages, as well as photos, videos, and music that reflect Dutch culture accessible on touchscreen devices. Visitors may read the books in the Library or take them into the Terminal, but are expected to return them to the Library before departing the airport or boarding their flights. There is a download station that visitors can use to download certain materials to their personal smartphones. The library is entirely self-service.

Artist Selection-Geographic Focus

Artists in the collection are both Dutch and international. Rijksmuseum shows works by Dutch masters.

Community Partnerships

The program did not call out any specific community partnerships.

Funding Sources

Percent for Art

N/A

Operating Budgets

The art program is funded entirely by the airport operating budget.

Grants, Fundraising, Sponsorships

N/A

Conservation and Maintenance Funding

Conservation and maintenance is funded by the operating budget. They do not use Percent for Art funds for conservation and maintenance.

Branding and Marketing

Logo

None

Marketing and Promotions

The Corporate Affairs unit of Royal Schiphol Group creates brochures about the permanent collection, but the art program does not have a name or separate brand.

Evaluations and Economic Impact

Evaluations

Schiphol has never done an evaluation of the art program. They state that they have not found it necessary to do so, because the art is intrinsic to the airport and the “airport city concept.”

Economic Impact Research

Schiphol has not conducted any economic impact research.

Governance

Public Art Policies

N/A

Gift Policy

N/A

Deaccession Policy

N/A

Master Plans

N/A

Leadership and Staffing

There are no staff dedicated specifically to the art program. Schiphol Group employees with different jobs, but an interest in art, assist with the program and report to the Board of Directors. Ultimately, the Board of Directors is responsible for the art program.

Art Committee Role and Composition

The works of art at Schiphol are purchased by a special art committee. This committee is chaired by the President of Schiphol Group. When an airport extension is completed or when a Schiphol Group building undergoes major renovation, Schiphol commissions an artist to design a work specifically for that area.

Decision Making and Selection Methods

Public Art

N/A

Performing Arts

N/A

Exhibitions

N/A

Austin Bergstrom International Airport (AUS)

Annual Passenger Traffic (enplaned & deplaned)

12,436,849 (2016)

ACI/ASQ

Overall Satisfaction 2017/Q1: 4.49

Ambience 2017/Q1: 4.34

Ownership

Owned by the City of Austin, run by the City of Austin Aviation Department.

Program Overview

Permanent public art at Austin Bergstrom International Airport (AUS) is commissioned through the City's Art in Public Places Program (AIPP). AUS has a Culture & Arts Education Coordinator who runs the changing exhibitions program and a Music Coordinator who runs the *Music in the Air* live performance program. In addition, certain architectural enhancements are taken on by the airport and managed by the Culture & Arts Education Coordinator, such as a terrazzo floor medallion.

<https://www.austintexas.gov/department/art-airport>

Vision, Mission and Goals

The mission of the airport art program is to highlight the "nature and culture of Austin." This applies to the permanent public art, the changing exhibitions, and the music program.

From the AIPP website:

This is a guiding concept used by artists who are commissioned to create works for the airport and does not have a strict definition. As each person living in our city has a different daily experience, each one of us will have a different impression of Austin's innate character. The artist is asked to draw upon available resources (resident surveys, local publications, visitor guides, City data, and others), as well as the input of project advisors and stakeholders, to discover Austin's nature and character.

The notion of integrating the unique character of Austin into the design and operations of the airport was codified in the final report of the New Austin Terminal Task Force, a committee created by City Council in 1994. In this report, several recommendations were made to ensure travelers would have a uniquely Austin experience while at the airport. The recommendations included the use of local concessions and retail, live performances by local musicians, integration of architectural details by local artisans, and permanent visual art that reflects regional issues and themes.

Curatorial Focus and Sense of Place

The AIPP program is not limited to local artists, though some opportunities are reserved for local artists. The changing exhibition program is focused on local artists, but beyond being local, their work must

represent the character of Austin in some way. The live music program provides a sense of place that aligns with Austin's reputation as the "Live Music Capital of the World." The City of Austin sees this program as a natural fit and a part of their identity.

Program Details

Collections and Exhibitions

Collections

The majority, but not all, of the permanent public art commissioned through AIPP is located pre-security screening. Some new pieces being commissioned by AIPP as part of the terminal expansion will be located after security. Currently, outside of the terminal are five artworks commissioned by AIPP. These are located in the car rental facility veranda and walkway, near the Cell Phone Lot, and on pedestrian bridges from the garage. Artworks inside the terminal are a mix of AIPP projects and non-AIPP projects. Media include sculpture, mosaic, murals, painting, and integrated or functional artwork (handrails, benches, columns). There are also *Eight Big Guitars* atop the baggage claim carousels. These were decorated by local artists in 2006 as part of the Austin GuitarTown series commissioned by Gibson Guitars.

A number of new AIPP projects will come with the Terminal/Apron Expansion and Improvements Project. Janet Echelman has been commissioned to create an outdoor airport entrance project with a \$2 million budget to be completed in Summer 2019. A lead artist will be put under contract with a \$1 million budget to integrate a large-scale installation into the expanded terminal and to identify additional opportunities for Austin-area artists in the terminal. There will be a \$750,000 budget for those projects, which will be after security. Lastly, Marc Fornes has been selected to create an artwork for the exterior of the parking garage and administration building. This project has a \$1.5 million budget and should be complete in late 2018.

Observations about the Collection

The collection is a mix of stand-alone, larger public art projects or classic public art forms such as mosaics, mostly done with AIPP funds and architectural enhancements done by the airport. Some of the architectural enhancements were created by architecture and design firms, rather than artists, such as *Limestone Faced Towers* by PSP Architects & Escobedo Construction.

There are also oil paintings by local artist Jimmy Jalapeño that are part of the AIPP collection and were moved to AUS from Mueller Airport when it closed. Overall, the collection appears dated and the quality is mixed, but the AIPP program is working with sought-after artists Janet Echelman and Marc Fornes for its new projects, which should bring a different tone to the collection.

Exhibitions

The Airport uses five or six spaces for its changing exhibitions program, but this is in flux at the moment due to construction. Typically, exhibitions change every 90 days. Sometimes all the spaces are used for a single show, other times the spaces are split between multiple shows. There is wall gallery space, as well as freestanding pylon showcases for three-dimensional objects. They do not pay loan fees to artists or cultural institutions. They use museum standard loan forms and insure the artwork and objects on the City's policy.

Performing and Media Arts

Music Programs

The AUS music program *Music in the Air* began in 1999 and has hosted more than 10,000 performances. Currently, the airport has five venues and hosts 21 live music performances per week. The main stage is located in the center of the terminal building on the concourse level. Performances there are usually solo/duo acts on Mondays and Tuesdays and larger bands the rest of the week. There are four areas for performers located inside restaurants and bars. All locations are post-security. AUS is in the process of updating all the stages. The City of Austin Aviation Department supplies all backline, audio, and lighting so the program is “plug and play” for the musicians. This helps get the musicians through security more easily.

The airport will be adding nine more gates and it is very likely that with this expansion, three more music stages will be added.

The program has strong connections to the concessionaires and Michael Pennock, AUS’s staff music coordinator, works closely with the bars and restaurants to schedule performances in their spaces at the busiest times. According to Pennock, the program is very popular, as a significant funder of the music program (see Funding Sources below), Delaware North Companies is very supportive and the venues would have music all the time if they could.

Pennock also programs the airport intercom with local music that he selects from his inventory of the demo CDs submitted by musicians who would like to perform there. Solo performers are paid \$120. Bands are paid \$100/person for up to five members. Performers play 2-hour sets (two 50-minute sets with a 20 minute break). They can collect tips and sell CDs.

Media Arts

AUS does not have media arts, video or film programs.

Youth and Educational Programs

The Culture & Arts Education Coordinator is proposing a children’s activity book to airport leadership. If approved the book would highlight the art at the airport and in the city, along with coloring and other activities for children to complete.

Artist Selection-Geographic Focus

The AIPP program is not limited to local artists, though some opportunities are reserved for local artists. The changing exhibition program is focused on local artists.

Community Partnerships

The program did not call out any specific community partnerships.

Funding Sources

Percent for Art

Funds for the Public Art Masterplan, Airport Entrance AIPP Project, and Terminal Expansion AIPP Project come from the Terminal/Apron Expansion Project funds. By ordinance, 2% of eligible capital improvement project budgets, like the Terminal/Apron Expansion Project, are allocated to commission or purchase art for that site.

Operating Budgets

AUS operates as a self-sustaining facility. The airport generates revenue to pay for its operating costs and fund future improvements. Public art is funded through airport revenues and bonds. The airport's general operating budget is the source of funding for changing exhibitions.

Grants, Fundraising, Sponsorships

In addition to general operating funds, *Music in the Air* also receives major additional support from Delaware North Companies (DNC), the airport's main concessionaire. DNC pays for the musicians on the four stages located in bars and restaurants; these are soloists or duos. DNC and the City of Austin Aviation Department split the costs of the musicians on the main stage. AUS also seeks other sponsorships for the main stage, which have been very successful. They solicit annual and quarterly sponsorships, as well as sponsorships during special events such as the two weeks of SXSW. Pepsi does an annual sponsorship. AUS averages about a million visitors a month so it is very enticing to companies who want to get their name out there or companies who just want to support the music business. The program puts up signs and banners with the sponsor's name and logo at the stage.

Conservation and Maintenance Funding

The Culture & Arts Education Coordinator conducts weekly inspections of the permanent public art at the airport and performs basic cleaning. She reports needed repairs to the City's AIPP Collection Manager. Currently, the airport pays for major repairs, but they are working with the AIPP program to try to negotiate an agreement that would make the airport responsible for funding general maintenance and the AIPP program responsible for funding larger repairs. The Airport is currently setting up the first maintenance fund to be designated for a specific new commission due to concerns about maintenance costs for the proposed piece.

They do not have a designated percent of their Percent for Art funds set aside for conservation and maintenance.

Branding and Marketing

Logo

None

Marketing and Promotions

The program does not do separate marketing and promotions.

Evaluations and Economic Impact

Evaluations

AUS does not formally evaluate the public art programs and performances.

Economic Impact Research

The City's AIPP, as a whole, measures how much of their funding (airport and non-airport) is spent locally, in Texas, and nationally. They also informally track artists who use their AIPP commissions to gain other commissions either locally, within Texas, or nationally.

Artwork on display in the changing exhibition program is for sale. The Airport is not allowed to display prices, but signs with information about how to contact the artist to purchase the artwork are posted. The program coordinator has anecdotal evidence that artists' sales increase from having a show at the airport.

Concessionaires in Austin sponsor the music program and in the past, have calculated a \$.02 per enplanement increase in revenue during performances.

Governance

Public Art Policies

The AIPP program was established by ordinance in 1985 with a 1% allocation for public art. In 2002, it was increased by resolution from a 1% to a 2% allocation. The ordinance also established the AIPP Panel to make recommendations on matters related to the ordinance.

<http://www.austintexas.gov/department/aipp-policies>

Gift Policy

In 2014, the City of Austin approved an Artwork Donation and Loan Policy and Application, which outlines the process through which artwork proposals are reviewed and accepted or rejected by the City of Austin. It is available in the file and here:

http://www.austintexas.gov/sites/default/files/files/EGRSO/art_donation_2014_v01.pdf

Deaccession Policy

The City's AIPP program has a detailed deaccession policy, available here:

<http://www.austintexas.gov/edims/document.cfm?id=247044>

Master Plans

The population of Austin is growing and the airport is expanding, generating new opportunities to integrate public art. AIPP is embarking on a *Public Art Master Plan* for AUS to guide the selection and placement of the collection going forward. The Plan will help ensure that future artwork reflects the identity of the region served by the airport and supports a sense of having arrived in a location that is uniquely Austin. It will also include a guide for working together, so all the pieces of the program can be more connected.

Leadership and Staffing

The Art in Public Places program is located within the City's Economic Development Department. They have five full time staff and estimate that about 25% of staff time is spent on airport projects, including collection management. The Music Coordinator and Culture & Arts Education Coordinator are employees of the City of Austin's Department of Aviation, Public Information and Outreach Division.

Art Committee Role and Composition

The AIPP Panel is a seven-member standing committee of volunteer visual arts professionals, appointed by the Arts Commission, for the purpose of advising the Commission on matters relating to the implementation of the Art in Public Places Ordinance.

For each AIPP project, a Selection Panel of visual art professionals is established for the purpose of making an artist/artwork recommendation. A selection panel is comprised of 3-5 jurors, depending upon the size and complexity of the individual project.

No individual may serve more than once in any two-year period, in an attempt to bring diversity to the selection process and to more precisely match the expertise of the jury members to each project.

Decision Making and Selection Methods

Public Art

AIPP commissions are done through the City's selection process, which makes use of a pre-qualified artist pool. The Aviation Department is a voting member of artist selection panels for work at the Airport. Usually the Culture & Arts Education Coordinator serves on the panels. Alternately, architects or engineers with design backgrounds serve.

Performing Arts

Selection of performers are made by the Music Program Coordinator.

Exhibitions

Selections are made by the Culture & Arts Education Coordinator, who scouts artists at art shows and conducts curatorial research. She also reaches out to local museums and cultural institutions to feature work from their collections. She tries to create a balance between two- and three-dimensional work.

Dallas Love Field (DAL)

Annual Passenger Traffic (enplaned & deplaned)

15,562,738 (2016)

ACI/ASQ

Overall Satisfaction 2017/Q1: 4.39

Ambience 2017/Q1: 4.29

Ownership

Owned by the City of Dallas, operated by the Dallas Department of Aviation.

Program Overview

The responsibilities for the Dallas Love Field Art Program (DAL) are split between the Dallas Office of Cultural Affairs, which administers the City's public art program, and the Department of Aviation, which is the steward of the permanent collection and manager for the performing arts, exhibitions and other arts and culture related programming.

www.lovefieldartprogram.com

Vision, Mission and Goals

The mission of the City of Dallas Public Art Program is to enrich the community through the integration of the vision and work of artists into the planning, design and construction of public spaces.

The Goals of the City's Public Art Program are:

- To encourage individual artists to work and live in Dallas, and to make the citizens of Dallas aware of their contributions to the quality of life in the city.
- To create opportunities for greater flexibility and artistic freedom in the public art program.
- To foster a mutual educational dialogue between the artist producing a public art project and the community in which the project will be placed.
- To support loans, donations and opportunities to:
 - Commission or purchase art of the highest aesthetic quality, and
 - Accept land and/or spaces for the display of public art
- To enhance the cultural appeal of the City of Dallas by promoting and supporting artists and the arts.

The airport art and culture program does not have its own separate mission, vision or goals.

Curatorial Focus and Sense of Place

From the Love Field Art Program website:

The permanent collection positions the terminal as a gateway to the City of Dallas, while showcasing the modernist architectural design that celebrates the historical origins of the airport terminal in the 1950's. Commissioned specifically for the airport,

these works by artists from Dallas and beyond enrich the experience of the airport for travelers and proclaim the cultural vibrancy of Dallas for everyone to see.

Program Details

Collections and Exhibitions

Collections

Four works were acquired around the time that the terminal building opened in 1958:

- Love Field Original Entrance Sign
- Luighi “Tony” Flabiano, *World Map*
- Charles Umlauf, *Spirit of Flight*
- Waldine Tauch, *Texas Ranger of 1960*

One work that was commissioned with the construction of Parking Garages A & B in 2003:

- Philip Lamb and Susan Magilow, *Love Field Pedestrian Concourse*

Eleven works that were commissioned through the Phase 1 of the LFMP, completed between 2012 and 2014. The total art budget was \$1,670,000. Works include

- Brower Hatcher, *Sky*
- Martin Donlin, *Blueprint of Flight*
- Dixie Friend Gay, *North Texas Sunrise*
- Tom Orr, *Intersected Passage*
- Diana Goldberg and Julie Cohn, *Liminaria*
- Tim Prentice and David Colbert, *Line Dance*
- Stephen T. Johnson, *Diggy-up!*
- Paul Marioni, *In Flight*
- Sherry Owens, *Back in a Moment*
- David Newton, *History of Dallas Medallions*
- Lane Banks, *Untitled (Love Field)*

Five works are currently in process for Phase 2 of the LMFP. Phase 2 is a parking garage project; however, the works are not limited to the garage. The total art budget is \$1,310,000. Works include:

- Jason Bruges Studio, Pedestrian Walkway from Garage C
- Re:Site Studios – Pedestrian Bypass Corridor
- Patrick Marold – Spirit of Flight Park
- Danielle Roney – DPA Admin Building
- Simon Donovan – Ticketing Hall Entrance

In addition, historic stained-glass windows by artist Octavio Medellin from the Bell Tower of the Trinity Lutheran Church were reconstructed for installation at Dallas Love Field. When the church was slated for

demolition, the OCA acquired the glass and worked with Van Enter Studios to restore and install them in the ticketing hall.

Observations about the Collection

All of the work is visible from a land-side location.

The most well-known and popular work in the collection, *North Texas Sunrise*, is popular because of its quality, accessibility and scale, and also because it is seen by most customers. The largest works are in the most highly used areas.

Works mostly center on themes of flight and local identity/place.

Exhibitions

The primary focus of the exhibitions program is to present a variety of collections representing diversity in visual art and culture to the traveling public. Educational institutions, arts organizations, museums, and cultural institutions exhibit their collections, artifacts and original artwork with the principal focus on education.

The exhibition program currently programs two spaces: cases along the car rental desks and a gallery in the concourse area that will soon be removed. Exhibition spaces change out quarterly.

The exhibition policies are based on the OCA policies. They have never had a solo artist exhibition. The exhibition program's goals are to fill a need in the community, provide an outlet for arts education programs to stage exhibitions, and to promote these programs as a gateway to the Dallas community.

Performing and Media Arts

Music Program

The primary focus of the performance program is to present a wide range of diversity in performance art and culture for the traveling public and employees at Dallas Love Field. Cultural institutions, organizations, educational institutions as well as local artists are afforded opportunities to showcase their music, theater and dance performances. Primary focus is given to the OCA's Community Arts Program and The Texas Music Project. Both provide key roles in the education field and support local artists, the community and cultural institutions. There is also an application on-line for performers to apply to be a part of the program.

DOA recently installed a stage in the concourse area with the goal of programming performances seven days a week. They are currently programming about 3.5 days a week, M-W-F (11-2), with an occasional performance on Thursday or Friday afternoons (4-7).

DOA has a Talent Coordinator on contract that arranges all performances and pays the performers.

The Talent Coordinator is also responsible for finding sponsorships to help support the program. Sponsorship funds do not go the airport, but instead go to partner performing arts entities, such as the Texas Music Project, that provide performers.

Most (95%) of performers get paid. Most groups are soloists or up to three musicians, and the payment ranges from \$300 to \$500 for a three-hour set per group. Performers are also allowed to collect tips and sell merchandise.

Musicians do not need to be escorted. They are issued a "non-boarding pass" through the Department of Homeland Security and go through regular security. The audio engineers are badged.

One of the biggest challenges has been the licensing issues: ASCAP, BMI, CSAC. The talent coordinator handles and pays these fees.

Response to performances has been “overwhelming positive.”

Media Arts

The stage also has a video screen. The screen is currently being used to promote the performances and for sponsor information.

Youth and Educational Programs

The airport offers tours of the public art collection.

In 2015 the program published an activity book for kids (and adults) with information about the public art collection and activities such as connect the dots, a maze, word search, etc. that center on the collection and art in general.

Artist Selection – Geographic Focus

For Phase 1 of their permanent public art commissions, their goal was 25% City of Dallas-based artists. They exceeded this goal. For Phase 2 there was a stated preference for North Texas artists.

Community Partnerships

As described above, the program has a community focus for its exhibitions and OCA’s Community Arts Program and The Texas Music Project for its music program.

Funding Sources

Percent for Art

The Dallas Public Art Program operates under a Percent for Art Ordinance, which specifies that the percent of eligible capital projects be used for public art in the following ways: either 1.5 % of the total capital improvement project appropriation; or 0.75 % of the total appropriation for a project that is exclusively for street storm drainage, utility, or sidewalk improvements.

The Ordinance qualifies that Public Art funds can be used for the design services of artists; for the selection, acquisition, commissioning, and display of artwork, and for the administration of public art projects. Administrative expenses are capped at 20% of the public art appropriation and include costs related to project administration; artist selection costs; design, drawing, and maquette costs; identifying plaques; documentation; community education, etc. Finally, the artwork must be permanent in nature and may be integral to the architecture or incorporated into the capital improvement project.

Phase 1 of the Love Field Modernization Program (LFMP) was funded through a unique partnership with Southwest Airlines, in which the funding for the capital program came from bonds issued by the Love Field Airport Modernization Corporation (LFAMC), a newly created local government corporation, on Southwest credit. Though legally not bound to do so because of the way the bonds were issued, the LFAMC steering committee agreed to follow the City of Dallas Percent for Art Ordinance and artist commissioning procedures, and the projects were managed by the OCA.

Operating Budgets

Conservation of the public art collection, the exhibitions program and the performing arts program, as well as the staffing of the Art and Culture Program, are paid through the Department of Aviation (DOA) operating budget.

Grants, Fundraising, Sponsorships

The program seeks sponsorships to support the music program. The sponsorship is still a work in progress. The talent coordinator was approved to get sponsors but had a hard time getting any. Sponsorship funds do not go the airport, but instead goes to the talent coordinator who pays partner performing arts entities. They put the sponsor logo on the LED wall adjacent to the stage along with their program messages.

Conservation and Maintenance Funding

The City of Dallas Percent for Art funds cannot be used for conservation. The Department of Aviation, as an enterprise fund of the City, has more flexibility. The Art and Program budget at DOA includes an annual allocation for conservation.

They do not use Percent for Art funds for conservation and maintenance.

Branding and Marketing



Marketing and Promotions

The program promotes the program through the following social media outlets:

- twitter.com/Airportartguy
- www.facebook.com/liveatlove
- www.instagram.com/liveatlovefield

Evaluations and Economic Impact

Evaluations

The program has not conducted a formal evaluation. They do look at the ACI customer experience evaluations conducted by the airport and customer comments on social media and use this as their measurement. They are hoping in the future to add a question about the art program when the airport conducts customer experience surveys.

Economic Impact

They have not attempted to measure the economic impact of the program.

Governance

Public Art Policies

As a City-owned airport, Love Field is governed by the City of Dallas public art policy, managed by the Office of Cultural Affairs. City Council adopted the Percent for Art Ordinance in September 1988, providing from 0.75% to 1.5% of certain capital improvement projects to be used for the design services of artists, the commission of artworks, and the administration of the public art program. The ordinance also established a Public Art Committee.

http://dallasculture.org/wp-content/uploads/2017/03/COD_Public_Art_Ordinance.pdf

Gift Policy

As a City-owned airport, DAL follows the City of Dallas gift policy. The Public Art Committee is responsible for aesthetic and technical review of gifts and makes a recommendation to the Cultural Affairs Commission for approval.

Deaccession Policy

As a city-owned airport, Love Field follows the City of Dallas deaccession policy. The Public Art Committee is responsible for reviewing cases for deaccession and makes a recommendation to the Cultural Affairs Commission for approval. No work of art can be deaccessioned within ten years after acquisition, unless necessitated by extenuating circumstances.

Both gift and deaccession policies can be found in the City's Cultural Policy.

<http://dallasculture.org/wp-content/uploads/2017/05/Cultural-Policy.pdf>

Master Plans

The airport does not have an arts master plan. For each phase of the LFMP, the OCA public art staff and the LFMP public art steering committee developed a mission statement and goals for the LFMP public art and identified sites.

Leadership and Staffing

Percent for Art projects are managed through the Office of Cultural Affairs, in close coordination with the Department of Aviation. OCA has a public art manager and two public art coordinators who help manage projects throughout the City of Dallas.

The Department of Aviation has an Art and Program Coordinator on staff who is responsible for conservation, performances, exhibitions, and other programming. The Art and Program Coordinator has one full time staff person who does graphic design for the entire airport, as well as helps to manage elements of the art program. The program also hires audio engineers for the performing arts program through a temp agency. The Art and Program Coordinator reports to the assistant director for terminal facilities. He used to report to Capital Development.

Art Committee Role and Composition

The City of Dallas has a Cultural Arts Commission (CAC) comprised of eighteen Mayor and City Council-approved members. The City also has a Public Art Committee that is a standing committee of the CAC and includes eleven members: three Council-appointed and eight citizen members appointed by the CAC chair.

Love Field does not have a standing committee for public art. For each phase of the LFMP, a public art steering committee was established to oversee the public art. The committee was comprised of members of the Dallas community, the project architect, representatives from the DOA and SWA.

The steering committee worked with the OCA to develop a mission statement and goals for the LFMP public art program and to identify sites. The committee then selected artists and reviewed artist concepts.

The staff felt having a single committee for all of the commissions was an advantage because the group could relate each project back to the big picture. It was also easier to manage.

Decision Making

Public Art

The airport art steering committee selected artists and recommended approval of concept proposals for Phase 1 and Phase 2 of the LFMP. Their recommendation went to the LFMP steering committee, the PAC and the CAC for approval.

The artists were solicited through an open call. Finalists were selected to develop concept proposals.

Performing Arts

The DOA contracts with a Talent Coordinator who books, arranges and pays all performers. Performers are approved by the Arts and Culture Program Coordinator.

Exhibitions

The DOA has an exhibitions committee that reviews exhibitions proposals.

Denver International Airport (DEN)

Annual Passenger Traffic (enplaned & deplaned)

58,266,515 (2016)

ACI/ASQ

Overall Satisfaction 2017/Q1: 4.33

Ambience 2017/Q1: 4.19

Ownership

Owned by the City and County of Denver, managed by the Department of Aviation.

Program Overview

The Arts & Events department at Denver International Airport (DEN) is responsible for implementing the City of Denver's Percent for Art Program at DEN, maintaining the permanent public art, mounting temporary exhibitions, and producing public special events, which are not necessarily art-related.

Events were added to the department in 2015. Prior to that the unit was called the Art and Culture Program. Policy and planning documentation still refers to it as the "Art and Culture Program."

<https://www.flydenver.com/art>

Vision, Mission and Goals

Vision

The vision of the Art and Culture Program at DEN is to:

- Offer acclaimed public art and cultural programming, always fresh and exciting, always of the highest caliber, always specific to the airport
- Make the creative energy and cultural legacy of the Rocky Mountain Front Range region palpable to anyone who visits the airport, and
- Create a cultural experience that engages airport users, attracts audiences from the surrounding area, and wins recognition in the world beyond.

Mission

The DEN Art and Culture program exists to:

- commission and present robust, internationally acclaimed, contemporary artworks, performances, exhibitions and design that can be enjoyed by airport users and can attract visitors to the airport,
- support the airport's overall vision of creating and managing public spaces that enhance the experience of its users and attract the general public, and
- support efforts to build the creative economy in the city, the metropolitan area, and state of Colorado.

Goals

- Honor DEN as a “Gateway”: DEN is host to millions of people every week. There are many for whom DEN is the first glimpse of Denver as they make their way around the region on business or vacation. For others, the time spent at the airport while connecting flights is the only experience of Denver they will have. DEN is also a gateway for the residents of Colorado as they go out into the world. There are also the thousands of employees that walk the halls of DEN each day. For these audiences, it is important that the arts experiences at DEN represent the priorities of the city as a whole. This implies providing a balance of local talent and international sophistication, thus narrating the aspirations of the people of this city.
- Respect the Sensitivities of Airline Travelers: The DEN Art & Culture Program values the creative freedom of the artists whom it commissions. However, there are some subjects, images and messages which might be of a more sensitive nature than they would be outside the airport environment. It is a goal of the DEN public art program to create a collection in which artistic excellence and a sensitive approach to story and image work together in the creation of great art. It is for this reason that artists who are commissioned at DEN are asked to comply with the DEN Art & Culture Program Standard Exhibition Policy.
- Model Programs after Denver’s Cultural Districts: The DEN Art & Culture Program organizes its portfolio of creative enterprises by learning the lessons of Denver’s extraordinary “Creative Districts”. As such, the Art & Culture Program is collaboration between DEN, the City of Denver and arts organizations in the Front Range region. This Creative District approach promotes new artworks, exhibitions, cultural events, and design projects that are unique to the airport setting—enriching the experience of people using the airport and supporting the region’s creative economy. Other goals: In addition to the above goals, the DEN Art & Culture Program has set a series of “Guiding Principles” for Creative and Administrative Endeavors which further define how program staff should address each and every project.

Curatorial Focus and Sense of Place

As stated above, one of the key elements of the vision statement calls out making the creative energy and cultural legacy of the Rocky Mountain Front Range palpable to airport visitors. Many of the works in the permanent collection reflect different interpretations of the cultural and environmental qualities that make the region unique.

Program Details

Collections and Exhibitions

Collections

The first 19 pieces for DEN were selected by the Blue Ribbon Committee for the New Denver Airport. Individual selection committees were established for each art opportunity and Blue Ribbon Committee members worked with community members on each selection. These nineteen works were created by local and national artists for the opening of the airport in 1995. Artists worked with architects, designers, and construction companies early in the airport design process to integrate art, architecture, and environment. The result is a variety of sculptures, murals and installations creating one of the most extensive airport art programs in the world. Additional photos can be viewed and downloaded at images.flydenver.com/Art-at-DEN.

In 2015, six new pieces were installed in conjunction with the new hotel and transit complex. The artwork totaled \$5.8 million and was commissioned in collaboration with the consulting firm CIG. The new artworks are:

L'eau dans tous ses états or *Water in All Of its States* by Paris-based light artist Yann Kersalé (\$1 million). This piece consists of lighting design for the Train Hall and Level 5 canopies and a video-based installation inside the escalator connecting the Public Transit Center to the Level 5 plaza. Note: This piece has never functioned properly; the video projectors are inside “crystals” mounted over the escalator and overheat, requiring the five-story escalator to be shut down to fix them. In addition, the computer program often does not restart properly in the early morning and projects the words “Watch Out” onto the wall.

Colorado River by Wopo Holup (\$100,000). Holup was commissioned to create a series of sculptural pieces for the west wall of the Westin Conference Center pre-function area. The work represents ten continuous sections of the Colorado River running from Grand Lake in the Rocky Mountains to the Gulf of California. The work was cut from aluminum and hand-covered in 24-carat gold leaf.

En-Route by Heather Patterson (\$100,000). Colorado artist Patterson was commissioned to produce nine panels that compose a large artwork on the east wall of the Westin Conference Center pre-function area. Patterson layered varied imagery through drawing, painting, and collaging sheets of acrylic paint, creating a sense of fragmented time. Her imagery hearkens urban street grids, flight maps and landscapes with bursts of color and energy.

Field of Air by Ned Kahn (\$2 million). For the plaza connecting the new hotel and transit center to the terminal, Kahn created a large wind-activated sculptural installation, inspired by the way the grasses of the plains expose the invisible force of the wind. Each of the thousands of individual blades are made from brushed aluminum and hinged so that the play of air on the plaza becomes a contemplative or even meditative backdrop to activity.

Shadow Array by Denver artist Patrick Marold (\$2 million). This is a large-scale installation in the expansive landscape area around the train platform at the Westin Denver International Airport. The sculpture consists of 236 beetle-kill spruce logs from southern Colorado, which create an active experience for travelers as they enter and exit the valley by train, while also providing a dynamic panorama from the hotel and public spaces to the south of the plaza. The shadows and patterns created by the sculpture change and shift according to the seasons, daily passage of the sun and with evening lighting. Note: this project has unexpected weed maintenance issues. It is installed on a 30-degree slope, which cannot be mowed; staff hopes that once the intended native plants take hold they will prevent weeds from growing. There have also been issues with airport staff using weed whackers around the piece and knocking out some of the light fixtures.

Strange Continents by Denver artist Mindy Bray (\$200,000). Bray painted a mural along the 150-foot-long hallway at the entrance to the Westin hotel. The imagery for the work is derived from hundreds of photographs of the Platte River at Confluence Park in Denver, which the artist digitally manipulated to arrive at a vocabulary of shapes that were composed to resemble a global map. The colors recall traditional colors used in maps.

Four of the original pieces have been deaccessioned: *Mountain Mirage* by Douglas Hollis (faulty fountain); *SkyDance* by Anna Valentina Murch (a shadow casting piece that never worked); *Great Hall*

Floor by Jaune Quick-to-See Smith and Ken Iwamasa (due to airline remodeling project); and *Interior Garden* by Michael Singer. The last piece is a hanging ruin garden that has had maintenance issues; the airport estimates they have spent over \$800,000 to maintain it, not including staff time. In April 2017, the Denver Commission on Cultural Affairs voted 15 to 3 to decline the request by the airport to deaccession this piece, but Kent Rice, Executive Director of Denver Arts & Venues, overrode the decision and approved the deaccession request with the stipulations that a new piece be commissioned by Singer for the same area, reflecting the intent of the original piece. It was to be funded with up to \$495K of the \$1M the airport had set aside for new public art. Rice additionally required that within 24 months the airport develop and approve a new official art master plan for the airport to inform how public art is integrated into the airport. The Director of the Arts & Events department would like to discuss this last stipulation with Rice and wants to make the case that they already have a master plan that they could revisit, rather than start a new one.

In addition, a good portion of the collection is in the Great Hall, which will be under major reconstruction from 2018 to 2021. They have hired a contractor to help with relocating the pieces.

Three new commissions are in progress for Concourse C, 64th & Pena Blvd (outdoors), and the airport firehouse. The collection now numbers around 40 pieces. It is valued at more than \$15 million.

Observations about the Collection

The airport's original artworks from 1995 are significant because DEN's public art approach was innovative for its time. The process began with an artist team that consulted with the airport's designers, with the expectation that the artists could help establish the particular character of major public spaces or airport infrastructure systems. Many of the resulting projects followed this approach, creating a seamless integration of art, architecture, and environment.

However, the impact of this initial collection, which cost an estimated \$7 million when commissioned, has been dampened for several reasons:

- Not all pieces are in top condition, creating the impression that the artworks are dated and worn.
- Technical issues have rendered some of the work inoperable.
- Changes in use of airport public space, particularly the terminal, have changed people's ability to experience the artwork.
- The increasing visual complexity of the airport, primarily the addition of mobile concessions and advertising, has significantly impacted the look and feel of the public spaces, overwhelming the artworks in many cases.
- Most of the artworks are placed in locations that people are passing by or through, rather than places where they have waiting or dwell time, making it harder for people to thoughtfully engage with the art.

For these and other reasons, three of the major installations from 1995 have been deaccessioned.

Newer commissions have built upon the tradition of integrated, site-specific work. Art critic Ray Mark Rinaldi of the Denver Post noted that most of the new pieces were "nature-driven, place-based" works and described them as "safer and wiser choices" than some of the controversial original collection. As

described above, some of these works have also encountered problems related to functionality of the work or challenges related to maintaining the work.

Exhibitions

Some exhibitions are developed through an application process that includes an application with a letter of interest describing exhibition concepts. This application is available on their website. If the art program staff considers it to be a good fit they will ask for a full proposal. Staff estimates about half of the exhibits come through the online application

In addition, staff curates exhibitions and seek out artists or collections to fit curatorial themes they develop. Sometimes staff will work from a proposed idea and flesh it out by pairing the original proposed body of artwork with other artwork or artifacts to make a thematic show.

Exhibitors are paid an honorarium ranging from \$300 to \$3000, depending on the size of the space and other factors. Shows range from three to six months in duration. Arts & Events department staff always lead the installation; the exhibitor can assist.

Exhibitions must adhere to the following standards, as listed on their online application:

To be considered for display at DEN the exhibition must:

- present an informative or enlightening subject of cultural interest that will be a captivating occasion for our passengers and visitors;
- contribute to a sense of place, unique to the experience at DEN;
- adhere to the highest standards of craftsmanship, authenticity, presentation, scholarly interpretation, and design;
- be in support of airport goals; and
- not utilize calls-to-action or other marketing messages, and limit institutional branding and logos of any kind to no more than 5 percent of the display area.

Locations are both pre- and post-security and include the Charles Ansbacher Hall (28 exhibit cases and 8 V-shaped wall units); Jeppesen Terminal Art Gallery (traditional gallery space with hanging systems); Airport Office Building (lobby with hanging system); Community Gallery (6 exhibit cases near baggage claim); Cultural Promotional Displays (variety of options in baggage claim); Concourse A walls with hanging system; Concourse A Mezzanine Gallery (walls with hanging system plus vitrines and pedestals available); and miscellaneous site-specific locations.

Performing and Media Arts

Events@DEN

Events@DEN is part of the Arts & Events department. Most of the large events they host are not art-related, but make use of the 82,000 square-foot open-air, canopied public plaza that was built with the new hotel and transit center and are open to and marketed to the non-ticketed public. Examples include rock climbing, golf lessons, children's puppet shows, movies, zip lining, and a solar eclipse watching party.

Staff have survey-based evidence that people do come to the airport just for these events. They noted that riding the train is still novel and families will make a day of it for a free event. They have conducted audience surveys at events, including iPad surveys at the Colorado Adventures event (zip lining, rock

climbing and virtual fly fishing) and at the Ice Rink. At the Ice Rink, 114 surveys were conducted, showing that 38.7% of people came just to skate (not in conjunction with a flight). Of the people surveyed at the Colorado Adventures event, 11% (2 of 18) came just for the event. Another 16% (3 people) came before or after work. Arts & Events staff have discussed having Marketing and Communications staff do a sampling per day, rather than contract staff conducting surveys, for the upcoming year. They feel this would be a more consistent approach in terms of survey style and would produce more data to work with.

Leading up to Christmas Events@DEN hosts performances in the terminal, including local choirs, caroling, singer/songwriters, pianists, brass bands, and dance groups. The DPS@DEN Performance Series brings students from Denver Public Schools' choirs, theater groups, bands, and dance teams to perform in the airport's Great Hall.

DEN does not have a daily or weekly performance program. Staff noted that due to the airport's design, music is acoustically challenging.

Media Arts

DEN does not have media arts separate from the permanent public art collection.

Youth and Educational Programs

There is not a designated youth and educational program, though all the events are family-friendly.

Artist Selection – Geographic Focus

The program commissions a mix of local, regional, national and international artists for its permanent public art collection. Exhibitions are regionally focused.

Community Partnerships

The Arts & Events section considers its major partners to be Arts & Venues Denver, the Science and Cultural Facility District, and the Colorado Business Council on the Arts.

Funding Sources

Percent for Art

Permanent public art is commissioned through the City's Percent for Art Ordinance.

Operating Budgets

The DEN general operating budget funds the arts program staff as well as rotating exhibits. The Customer Experience line item in the operating budget funds events.

Grants, Fundraising, Sponsorships

DEN does not fundraise to support its program.

Conservation and Maintenance Funding

Routine maintenance of the permanent public art is funded from the airport's general operating budget. Major restoration is funded from banked funds set aside from the percent for art funding. Informally, staff at both the DEN and the larger City program have been setting aside about 1% of the budget of each Percent for Art project for maintenance, but they find each project has different needs, especially

high-tech pieces. A Policy Committee at the Denver Commission on Cultural Affairs is currently looking at the issue of maintenance funding across the collection.

Approximately one percent of Percent for Art funds are used for maintenance and conservation.

Branding and Marketing

Logos

None

Marketing and Promotions

The program did not do their own marketing and promotions.

Evaluations and Economic Impact

Evaluations

The program has not conducted a formal evaluation.

Economic Impact

They have not attempted to measure the economic impact of the program.

Governance

Public Art Policies

DEN is subject to the City and County of Denver's One-Percent for Art Policy established in 1988. The Public Art Ordinance directs that any Capital Improvement Project (CIP) undertaken by the City with a design and construction budget over \$1 million qualifies for the Public Art Program. The policy requires one-percent of the construction budget be set aside for the inclusion of art in the design and construction of new projects and encourages supplementation of private dollars to enhance this public commitment. Qualifying projects are further defined as those that are within "Public Areas" only. For the airport, the term Public Areas refers to the Landside and Sterile Areas. Not included in the definition of "Public Areas," and thus exempt from the Percent for Art Ordinance, are "Restricted Areas," including the airfield, runways, taxiways, vehicle service routes, support building on the airfields, baggage tunnels, and restricted areas of the basement.

Gift Policy

All proposals for artwork donations at DEN must submit an application to Arts and Venues Denver that must be reviewed and approved by a majority on each of the following groups: the DEN Art Committee, DEN Manager and Technical Review Committee, the Denver Commission on Cultural Affairs, and City Council. Once an application is submitted, the approval process can take up to six months. DEN is under no obligation to accept a donated work of art.

Deaccession Policy

Airport staff can make deaccession requests to the Denver Commission on Cultural Affairs, which follows established procedures for deaccession or relocation to ensure that the integrity of the artwork, artists and the public is respected. A request for deaccession or relocation involves careful consideration

of public opinion, professional judgment and legal advice. Generally, artwork will not be removed from public display sooner than five years after its installation.

A Policy Committee of the Denver Commission on Cultural Affairs is currently reviewing relocation and deaccession issues and considering revisions to the policy, due in part to the airport's recent and controversial deaccession requests.

Percent for art, gift and deaccession policies can be found here:

<https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=3&ved=0ahUKEwiWosuY8sXXAhXk24MKHUnYDF0QFggzMAI&url=https%3A%2F%2Fwww.flydenver.com%2Fsites%2Fdefault%2Ffiles%2Fart%2FartPublicArtPolicy.pdf&usg=AOvVaw265MRqXfSu13G6XjpJdS4J>

Master Plans

Following the initial 19 commissions and just prior to the opening of the airport, the staff created a Public Art Master Plan for DEN to establish procedures for the new program. This Master Plan was in effect from 1996 – 2010. In 2012, they completed a new Arts and Culture Master Plan. In 2017, the Executive Director of Denver Arts and Venues, as a condition of deaccessioning Michael Singer's *Hanging Garden* at DEN, required the creation of a new master plan.

The DEN Arts and Culture Master Plan (2012) provides a broad vision for DEN. It also provides recommendations regarding the administration of the program. After the completion of the Plan, staff created a DEN Public Art Policies document based on these recommendations which:

- provides a brief history of the program and overall policies and goals of the DEN Public Art Program;
- provides basic guidelines for the DEN Public Art selection process and describes the differences between it and the Denver Public Art Program;
- defines terms and groups involved in the DEN Public Art selection process such as the DEN Art Committee, the DEN Technical Staff and the Denver Commission on Cultural Affairs;
- provides an appendix with original ordinance documents and facts and figures about the program.

Policy and planning documents work in tandem, and additional supplemental plans such as short-term plans/strategic plans or separate exhibition and/or maintenance policies can be added to the group of documents to guide the overall DEN Public Art Program.

Leadership and Staffing

The Mayor's Commission on Cultural Affairs oversees the City's Public Art Program and guides its policies and activities. The Public Art Program is divided into two entities: the Denver Public Art Program, which is staffed by the Public Art Staff of Arts and Venues Denver (AVD) and the Denver International Airport (DEN) Public Art program, which is staffed by the Arts & Events Staff at DEN. These two Public Art Programs work in tandem to administer the City's program according to the Public Art Ordinance and maintain the entire collection of art.

The Arts & Events section is part of the Global Communications and Marketing Department at DEN. It is staffed by a Director and four coordinators. The Director reports to a senior vice president, who reports to the CEO. Three of the coordinators each focus on a specific part of the program: one is dedicated to permanent public art, one to exhibitions, and one to special events, who is an operations and logistics

person moved over from another part of the airport to support the team. The permanent public art coordinator goes to weekly staff meetings at Arts and Venues Denver and goes to the Commission on Cultural Affairs' public art meetings. The Director of Arts & Events works very closely with the Public Art Program Manager at Arts & Venues.

Art Committee Role and Composition

The DEN Art Committee is dormant due to staff turnover over the years and is being reestablished. For the three recent arts commissions, an ad hoc group from the Denver Commission on Cultural Affairs, community members, and non-voting DEN technical staff made selections.

The responsibilities of the DEN Art Committee members are to:

- Evaluate and fulfill the democracy, transparency, and stewardship of the public art process.
- Serve as selection panel in the recommendation of artists to the Commission on Cultural Affairs.
- Sit in technical review of DEN projects with the assistance of the DEN Technical Review staff (see below).
- Advise DEN Staff on all cultural programs including temporary exhibitions and performances.
- Be ambassadors to the community for all aspects of the DEN Art & Culture Program.

The membership of the DEN Art Committee is divided into two categories: Core Committee and Community Members.

- The Core Committee is composed of three to four arts professionals. An additional member of the Core Committee can be added based on the number of active projects or complexity of selection process. At least one Arts Commissioner will serve on the DEN Art Committee as a Core Committee member and an advisor.
- Community Members is comprised of three to four community representatives, DEN staff, and/or project stakeholders. Community Members will serve for individual projects.

An airport staff technical review is required prior to approval by the Manager of Aviation.

Decision Making and Selection Methods

Public Art

There are four approving entities that must review and approve all public art projects at different stages prior to contracting (in this order): the standing DEN Art Committee, the Manager of Aviation (or designated representative), the Denver Commission on Cultural Affairs, and the Mayor of the City and County of Denver (or designated representative).

Performing Arts

Selections for performers for special events are made by staff. For the DPS@DEN program, schools could sign up for time slots.

Exhibitions

Decisions are made by Art & Events staff. Show concepts are vetted by the Airport CEO. The DEN Design Review Committee sometimes also serves as "another set of eyes" and reviews the overall design of the show to make sure it fits with the airport's visual standards.

Hartsfield-Jackson Atlanta International Airport (ATL)

Annual Passenger Traffic (enplaned & deplaned)

104,171,935

ACI/ASQ

4.30 Total

4.19 Ambience

Ownership

Owned and operated by The City of Atlanta / Department of Aviation.

Program Overview

The Art Program at Hartsfield-Jackson Atlanta International Airport (ATL) has three major components: commissioning artists to create site-specific artwork, presenting rotating exhibitions and scheduling performing arts series. The permanent public art is funded through the City's Percent for Art Program, but commissioning is managed by the airport largely autonomously. There are two performance programs – one run by the Art Program that offers six thematic concert series each year and a second run by the Guest Relations Program that offers music every day. <http://www.atl.com/about-atl/airport-art-program/>

Vision, Mission and Goals

The Airport Art Program is envisioned as an essential customer service and is designed to be in support of the Department of Aviation's mission "To Be the World's Best Airport by Exceeding Customer Expectations." The Airport Art Program helps to humanize the vast scale of the airport environment, to highlight the distinctive culture of Atlanta and the South, underscore the airport's stature as an international gateway, to make the distances that must be traversed seem shorter and more enjoyable, support local artists and to create an environment that is more beautiful, thought-provoking and memorable.

Curatorial Focus and Sense of Place

One of the elements of the airport mission is to highlight the distinctive culture of Atlanta and the South. There are elements of the permanent collection that reflect this mission, but the focus comes through most strongly in the exhibitions and performance programs.

Program Details

Collections and Exhibitions

As a City-owned airport, ATL's public art is funded through City's Percent for Art Ordinance, however the Department of Aviation commissions its art autonomously from the City of Atlanta Office of Cultural Affairs Public Art Program. They receive 1% of eligible construction and renovation costs for capital projects at the airport to use for public art projects. Smaller amounts can be pooled.

Collections

- *Flight of the Spirit* by Colleen Sterling – Located in Concourse T north corridor
- *Flight Paths* by Steve Waldeck – Located in the transportation mall between Concourses A and B

- *The Conversation* by Agnes Nyanhongo – Located in the transportation mall between Concourses T and A
- *A Walk Through Atlanta History* by Ayunini Media – Located in the transportation mall between Concourses B and C (note: this is a documentary-based history display but was commissioned with percent for art funds with the documentary filmmaker considered an artist)
- *Natural Wonder* by Don Cooper – Located on Concourse C at the Centerpoint
- *The Navigation Project* by Vicki Ragan – Located next to Gate E11
- *Saints* by Radcliffe Bailey – Located above the Concourse E escalators.
- *Veneers* by Amy Landesberg – Located in the Concourse E and F connector corridor
- *airFIELD* by Uebersee – Located in the Concourse F international atrium
- *Mammatus* by Christopher Moulder – Located in the international terminal arrivals level
- *Light Waves: Atlanta* by Christopher Janney- Located in 160-foot-long hall connecting arriving international passengers to Customs
- *RebiLace* by Donald Lipski

Observations about the Collection

Artworks in the William B. Hartsfield Atlanta International Airport (original portion of the airport) date to 1980 when the airport opened. In 2012, the Maynard H. Jackson International Terminal opened, with a number of new artworks. Many are high tech and the airport has had some technical problems with some of the pieces.

Exhibitions

There are nine main spaces for rotating exhibitions, plus a number of smaller ones. Most are built-in wall-mounted display cases. There are also youth art galleries. One space is dedicated for use by the Center for Puppetry Arts, with whom the Art Program has an ongoing relationship. There is also a long-term exhibit by the U.S. Fish and Wildlife Service, displaying items that are not allowed into the U.S. because they are made from endangered species. A very large display about the life of Dr. Martin Luther King will soon be refurbished and expanded (including adding video and an area for reading Dr. King's papers).

Currently, the program partners with cultural institutions and local curators to do all aspects of exhibits. Most partners have in-house exhibit design and curation staff. Occasionally, the Art Program staff do curate the exhibitions themselves, something they hope to do more of when the staff is increased from two full-time employees to three in the near future.

Current exhibitions include:

- *Courage Under Fire* – Located in the domestic atrium
Dramatic photography of the Freedom Riders during the civil rights movement
- *Nature Revealed* – Located in the Concourse T north display cases.
A show of sculpture, painting and installations by artists who find inspiration in nature.

Performing and Media Arts

Performing Arts

The performing arts program at ATL is two-fold. First, the Art Program runs six music series over the course of the year, for which they book bands. It includes two weeks of jazz to coincide with the Atlanta Jazz Festival, music for Thanksgiving travelers and Christmas travelers, Black History Month programming, and Latino Heritage Month programming. The Art Program brings in sound reinforcement and staging for these concerts.

The second program is part of the Airport's Guest Relations Department and features soloists. The Guest Relations Department was able to secure additional funding and allocate a staff person to oversee this program, which was originally conceived to alleviate passenger stress due to long security lines. The Art Program did not have the staff resources to manage this program. It has since grown into a program with musicians performing every day throughout the airport with the goal to create a vibrant environment and showcase Southern musicians. They have established a core group of about 12 musicians who have been badged and are paid a flat hourly rate of \$75/hour to perform at the airport. Most are solo instrumentalists. There are currently a violinist, cellist, steel drummers, saxophonists, and guitarists. They play covers and original music in all genres. The program manager directs the musicians to play crowd-pleasing songs, including Top 40, country, and jazz.

Musicians are scheduled for three hour sets from 7am to 7pm Monday through Friday. (7am – 10am, 10am – 1pm, 1pm – 4pm, and 4pm - 7pm). Two musicians are scheduled for 7am to 10am and for 4pm to 7pm; only one musician is typically scheduled for the middle of the day shifts. They are asked to find a location and play there for 1.5 hours and then move to another location and play there for another 1.5 hours, with the goal of rotating throughout the concourses and providing music near all the airlines and concession areas. The airport does not provide any set-up or equipment. Most musicians play twice a week. The program manager is considering a new program to hire college musicians on the weekends for a lower rate.

The \$75/hour rate was established by averaging the rates that were bid by musicians selected through an audition process (see selection process below). Tips are not allowed, due to the City of Atlanta's law against busking.

The Art Program seeks to launch an artist-in-residency program, which would be open to writers, dancers, and other performers, who would expand the performance program beyond music.

Media Arts

ATL: Atlanta Film Society Airport Shorts Program 4.0

The Atlanta Film Society presents the Airport SHORTS program in the new Maynard H. Jackson Jr. International Terminal as part of the Airport Art Program. Unveiled in spring of 2012, the program showcases two hours of short films from all over the world on nearly 30 screens throughout the terminal to 14 million travelers annually 365 days per year.

Youth and Educational Programs

There are three youth art galleries located on Concourses T, D and E, which feature exhibits of Georgia's K-12 student artwork. They rotate quarterly.

Artist Selection – Geographic Focus

ATL involves local and regional artists as much as possible for the rotating exhibitions, but they are not exclusive. They partner with local curators and institutions to create the exhibitions. For permanent public art, they have found that they must look beyond the Atlanta region to find artists with the experience needed to complete large scale public art commissions.

Community Partnerships

As stated above, the program relies on a partnership with the Atlanta Film Society for its shorts program and partners with schools for its youth galleries.

Funding Sources

Percent for Art

ATL's Art Program began in 1980 with the opening of William B. Hartsfield Atlanta International Airport and an ordinance that sets aside one-percent of some aspects of the ATL's construction budget for art. Eligible construction and renovation projects continue to generate funds for permanent public art.

Operating Budgets

The Art Program makes an annual budget request like all other ATL departments to receive money to cover the performance program and rotating exhibitions program, including fees paid to partner entities and infrastructure.

The Guest Services music program is funded through a concessionaire's marketing fund, to which each concessionaire contributes a small percent of sales. The concessionaires agreed to use to the fund on live music. About \$20,000 - \$25,000 a month is spent on musicians' fees. About \$5,000 - \$10,000 a year is spent on marketing the music program inside the airport – via posters, banners, etc.

Grants, Fundraising, Sponsorships

The program does not seek outside funding or sponsorships.

Conservation and Maintenance Funding

The Art Program finds it difficult to provide timely conservation for the permanent artworks due to the ATL's procurement process. They are currently trying to put in place on-call contracts for art maintenance. They are also working with ATL's GIS department to establish an app to issue work orders throughout the airport. Conservation funding comes from both the percent for art funds and from the Art Program's annual budget request to the Airport.

An unspecified percentage of Percent for Art funds are spent on conservation and maintenance.

Branding and Marketing

The Guest Services music program was first called ATL Entertainment and they considered including other types of performers such as jugglers and magicians, but found music worked and was widely supported. They are moving toward renaming and rebranding the program as *ATL Music*. It will have its own webpage soon.

Logos

None

Marketing and Promotions

The ATL Facebook page includes posts about the musicians and links to their websites, etc. The program produces marketing materials such as posters and banners for use inside the airport

Evaluations and Economic Impact

Evaluations

The program has not conducted a formal evaluation.

Economic Impact

They have not attempted to measure the economic impact of the program.

Governance

Public Art Policies

In 1977, the City of Atlanta adopted its first public art ordinance which set aside a percent of capital improvement funds for the development of public art.

The current ordinance (2008) allocates 1.5% of all municipal capital construction projects, however, only 1% of airport construction funds are allocated for the Airport Art Program. The ordinance also stipulates that the Department of Aviation is responsible for the Public Art Program at ATL and for the capture of these funds.

<http://www.oaatlanta.com/wp-content/uploads/2013/07/2008-Public-Art-Ordinance.pdf>

Gift Policy

According to the Program Manager, in the event that a gift was offered to the Airport they would “most likely” follow the procedures outlined in the City’s Public Art Master Plan.

<http://www.oaatlanta.com/wp-content/uploads/2013/07/Atlantas-Public-Art-Master-Plan.pdf>

Deaccession Policy

The Airport is not currently following the City’s deaccession policy as outlined in the Master Plan. They have had some works displaced by advertising and have simply put them in storage with the hopes they can re-install them in the future.

Master Plans

The City of Atlanta has a Public Art Master Plan that provides guidelines for the City’s public art program, including the airport.

<http://www.oaatlanta.com/wp-content/uploads/2013/07/Atlantas-Public-Art-Master-Plan.pdf>

Leadership and Staffing

Currently, the Art Program has two full-time art program managers. A third full time staff member will be added who will be a program assistant. One of the program managers will become a senior manager and the other will become a manager. With the addition of the new staff member, the program hopes

to curate more rotating exhibitions in-house. The Art Program is part of the Planning and Development Division.

The Guest Services music program is run by the Airport's Charity Liaison Manager/Director of Chaplaincy, who also handles the Airport Chapel and Chaplaincy program, USO, service dog programs, all volunteers, travelers' aid, etc.

Art Committee Role and Composition

From Atlanta's Public Art Master Plan: "The Airport Stakeholders Committee will be assembled by the Department of Aviation and make recommendations on artist site selection, themes, budget, and other specifics of a particular project. The Airport Stakeholders Committee will be comprised of partners at the airport that are affected by airport art projects, a representative of the Airport's Public Art Program; and at least one representative from the Department of Aviation's management. The Airport Art project specifics will be submitted to the Public Art Advisory Committee for review and comment."

Decision Making and Selections Methods

Public Art

For public art the above process applies, though projects are not submitted to the Public Art Advisory Committee, as that Committee does not currently exist. The Art Program Manager noted that his program is leaning more toward selecting artists based on their qualifications, rather than proposals.

Performing Arts

The Art Program maintains a roster of musicians who are selected by staff. In 2015 an open audition was held for performers interested in being part of the program.

The Guest Relations Program musicians are selected by that program's staff. In 2015, they held an "Airport's Got Talent" audition, where six judges scored musicians on six criteria (1 - 5 stars in each criterion), which included their presentation and customer-friendliness. The judges selected a top 20 and then from those 15 were selected who were able to play a high quality 1.5-hour set. From those 15, about 12 remain in rotation now.

Exhibitions

The Art Program staff make decisions about exhibitions, but they are looking to put in place an advisory committee of stakeholders who would meet two to four times a year to review decisions.

Los Angeles International Airport (LAX)

Annual Passenger Traffic (enplaned & deplaned)

80,921,527 (2016)

ACI/ASQ

Overall Satisfaction 2017/Q1: 3.82

Ambience 2017/Q1: 3.67

Ownership

Los Angeles International Airport (LAX) is owned and operated by Los Angeles World Airports, a proprietary department of the City of Los Angeles (City) that receives no funding from the City's general fund.

Program Overview

The program is interchangeably referred to as the LAX Art Program and the LAWA Art Program. It includes temporary exhibitions, permanent installations, and cultural performances and it is entirely funded through the City's two Percent for Art Ordinances (one applies to City property and one applies to developers). Public art and exhibitions are developed in close collaboration with the Los Angeles Department of Cultural Affairs (DCA). DCA is not involved with the performances.

http://www.lawa.org/welcome_lax.aspx?id=1602

Vision, Mission and Goals

The LAX Art Program's goal is to provide memorable art experiences to enhance and humanize the airport experience.

Mission

The mission of the LAX Art Program is to enhance and humanize the travel experience by providing diverse and memorable art experiences throughout the airport. With an emphasis on local and regional artists, the Art Program provides access to an array of contemporary artworks that reflect and celebrate the region's creative caliber.

The mission of the City of Los Angeles Public Works Improvements Arts Program is to provide publicly accessible works of art, arts and cultural facilities, and services for the cultural benefit of the City, its citizens and its visitors. The Program was established in Administrative Code Section 19.85 to create arts amenities, facilities and services in connection with all City capital improvement projects. The Department of Cultural Affairs ("DCA") and its General Manager bear the final responsibility for managing the Program.

Goals

The goals of the LAX Art Program are:

- To provide appropriate forms of artistic and cultural expression in all City capital improvement projects;
- To integrate the work of artists into the design and planning of capital improvement projects;

- To ensure that the selected art programs serve the needs of the people using the capital improvement projects;
- To ensure that qualified artists of all genders and ethnic groups are represented;
- To provide a variety of arts and cultural activities; and
- To ensure the highest level of artistic excellence.

Curatorial Focus and Sense of Place

The program does not have a stated curatorial focus except for its focus on regional artists.

Program Details

The program encompasses permanent installations, temporary exhibitions, and cultural performances.

Collections and Exhibitions

Collections

The collection consists of 14 pieces – some were funded through percent for art, some predate the program. A list of the pieces is not available on the LAX website or on the DCA website and the art program staff member did not have one readily accessible.

Three new pieces were commissioned with percent for art funds during the renovation of the Tom Bradley International Terminal. They were unveiled in 2015. Each had a \$1 million budget.

Air Garden by Ball Nogues Studio is a curtain-like suspension in the terminal's Great Hall made of about 90 miles of metallic chain. *ΣLAX* by Pae White is suspended above the terminal's north and south corridors that lead international passengers to customs. It is made of 24 miles of dyed cordage. Mark Bradford's *Bell Tower* is located on the mezzanine level of the departure hall and is suspended from a skylight over the TSA screening line area. It can be seen by the general public, as well. It is made of 712 panels cut from salvaged plywood and posters collected from construction sites throughout LA.

To memorialize September 11, 2001, Los Angeles World Airports and Cultural Affairs Department dedicated a permanent art piece at LAX. The artwork is located in LAX's historical Theme Building, 201 World Way. Following a nationwide call for entries, the art and design team of BJ Krivanek and Joel Breaux was selected. They created *Recovering Equilibrium*, which, shaped like a compass, features words and phrases that reflect national perceptions, rights and ideals. At night, the words are illuminated and are projected onto the surrounding areas. Funds for the \$75,000 project came from the Percent for Art Program.

Some of the other artworks at LAX are the iconic pylons outside the building, historic mosaic murals in the tunnels, and Joyce Dallal's *Elevate* – origami paper airplanes printed with the words of the Geneva Convention and the Universal Declaration of Human Rights.

Exhibitions

The Art Program has partnered with Los Angeles's Department of Cultural Affairs (DCA) since 2002 on exhibitions. They have an MOU for DCA to provide curatorial services that they renew every 3 years. There are 12 exhibitions spaces that change every 6 months. There is also one larger space for site-specific work that stays up for two to three years.

The program issues an RFP every two or three years for exhibitions through DCA to about 7,000 names on the DCA mailing list. They convene a panel made up of airport staff, DCA staff and outside arts

professionals to select proposals. Typically, about 30 proposals are prequalified and then are scheduled for the next two to three years. Proposals come from independent curators, artists, and curators working on behalf of non-profit organizations. They can suggest locations or be assigned one later. Each selected curator is paid a stipend that may range between \$4,000 and \$12,000. Budgets are all-inclusive to cover all costs associated with each commissioned exhibition project, including research and curatorial selection, preparation of artworks for display, preparation of written exhibition didactics and labels, and oversight of all project installation and de-installation. Professional graphic design services for the signage and didactic material to accompany the exhibitions, in addition to professional art preparatory services for installation and de-installation of all exhibition projects is provided by the Art Program.

Performing and Media Arts

LAX Presents

The Art Program runs *LAX Presents* independently of the LA Department of Cultural Affairs. The program is in its first “pilot” year. The production company Grand Performances was selected by the art program through an RFP process. Grand Performances has been contracted for 3 years at \$65,000 a year to produce 18 concerts a year at LAX. Twelve are to be “general/eclectic” – mariachi, jazz, world music – and will happen once a month. The remaining six are classical music concerts and will happen every other month. Grand Performances selects the artists for the concerts, but the art program must approve their selections. They are currently testing groups in different terminals to see what works best where. All concerts will be post-security. They are generally from 1:00pm to 3:00pm and consist of two 45-minute sets.

Media Arts

LAX has a permanent media installation in the public arrivals lobby at the Tom Bradley International Terminal. Called *See Change*, the works are accessible to the general public daily from 6AM to 2AM. They are shown on a linear strip of 46” monitors lined up in a serpentine shape 90-feet long and suspended from the ceiling. Pairs of monitors are lined up back-to-back so that the strip is viewable from both sides. The wall is next to a concessions area and the strip goes across the lobby. Comfortable seating has been provided so people waiting to be picked up or waiting to pick someone up can sit and watch the videos. An article in *Airport Improvement* magazine notes that the setting is important and says the project’s audio/visual consultant “equates the installation’s surroundings to a fabulous living room that further enhances the experience.” A second installation, consisting of twenty-five 46” LCD screens mounted on wall in a rectangular matrix of five screens by five screens, was originally created to show art videos as well, but has now been turned over to show advertising. When JCDecaux took over the advertising at LAX they changed some of the infrastructure and the art videos no longer work on this wall. If the art program were to want to commission new videos for this space they would also need to be shorter to fit within JCDecaux’s rotation schedule.

Both configurations were installed in 2010 as part of renovations to the terminal and were conceived of by the project architect as a way to bring light and liveliness into a dark area. The installations were programmed with new work commissioned from 17 artists who were selected from a national call. Both the filmstrip and the wall played four hours of original video. Each video piece is 8 to 12 minutes. The airport invested heavily in the technical infrastructure, with the cost of the video system totaling \$6 million. Percent for art funds provided an additional \$250,000, which was used for artist fees. LAX

considers these 17 video artworks part of their permanent collection, but they hope that in the future they can commission new video works to add to the mix.

Transit by Scott Snibbe, one of the works on the LAX video installations can be viewed at:

<http://www.snibbe.com/>

Behind the scenes with software/hardware designer of the LAX installation:

<http://www.youtube.com/watch?v=xxTnCvubzV4>

There are also seven iconic media features at LAX's International Terminal developed as part of a \$737 million terminal renovation, but these are considered part of the airport architecture and neither the Art Program nor its funds were involved in their development or maintenance. The media features have four hours of content – including interactive segments – developed by Moment Factory, a media and entertainment studio, with the objective of enhancing the passenger experience and bringing back the “romance and magic of travel”. Content is focused on the passenger experience, the iconography of Los Angeles, and destinations served by the new terminal.

The media features include:

- The Time Tower, a 72-foot-tall four-sided structure around an elevator tower that includes a functional clock;
- The Welcome Wall, an 80-foot-tall feature bisected by a departure bridge and visible as passengers descend a two-story escalator to baggage claim, it shows scenes of greeting, cloudscapes, and shorelines with text from the native languages of arriving passengers;
- The Story Board, a 120-foot array of LED screens programmed with “ambient narratives” of journeys through destination cities, vignettes, and visual panoramas; and twenty 28-foot tall columns of vertically stacked LCD monitors on the North and South Concourse Portals with interactive experiences themed around destination cities.
- In addition to a series of virtual cascades that refresh passengers’ senses, Moment Factory used the visual gap between the upper and lower screens to playfully express the delight of travel and the soul of Los Angeles through a series of magical transformations.

Youth and Educational Programs

LAX tries to work with local educational institutions as much as possible, including neighboring arts colleges; however, they are currently created on an ad hoc basis and nothing formal has been established.

Artist Selection – Geographic Focus

The program focuses on Southern California artists, which they define as Santa Barbara to San Diego and Santa Monica to San Bernardino.

Community Partnerships

The program does not have not have any specific community partnerships.

Funding Sources

Percent for Art

The City's Percent for Art funds are used for all program components, including exhibitions and performances. LA has two Percent for Art programs. One applies to City Capital Improvement Projects and one applies to private developers. The airport participates in both; for example, if an airline renovates their terminal they are assessed a fee through the LA Department of Building and Safety that is deposited into the City's Trust Fund for public art. The funds from both programs can be spent on commissioning artwork, as well as on other art program costs.

Public Works Improvements Arts Program (PWIAAP)

The City mandates that one-percent of the total cost of all construction, improvements, or renovation projects undertaken by the City be set aside for public art projects in compliance with the PWIAAP.

Private Arts Development Fee Program (ADF)

The City requires that each owner of a private development project, valued at \$500,000 or more, pay an arts fee based on the square footage of the building or one-percent of the project's Building and Safety permit valuation, whichever is lower.

Operating Budgets

Initially the program was funded through LAX's operating budget, but a few years ago leadership determined that it was "double dipping" and that the entire program should be funded through a Percent for Art policy. Today the Art Program receives no funds from LAX's operating budget.

Grants, Fundraising, Sponsorships

The program does not seek outside funding.

Conservation and Maintenance Funding

All conservation funding comes from the Percent for Art funds. They do not have a designated percent of Percent for Art funds set aside for conservation and maintenance. DCA has a list of prequalified conservators who they contract with for work at the airport.

Branding and Marketing

Logos

Currently Airport leadership is discouraging entities within the Airport from having their own logos and brands. Everything should appear under the LAX or LAWA brand. The Art Program would like to have permanent signage for exhibition locations with an Art Program brand to identify it, but they do not. This includes any information on marketing efforts as well.

Evaluations and Economic Impact

Evaluations

The program has not conducted a formal evaluation.

Economic Impact Research

They have not studied the program's economic impact. LAX creates a sustainability report and the Art Program contributes numbers of artists and exhibitions for this report to quantify the economic impact the program makes on local artists.

Governance

Public Art Policies

As a City-owned airport LAX is subject to the City's Public Works Improvement Art Program (PWIAP). When they have a capital project that qualifies they work with Los Angeles's Department of Cultural Affairs to comply with the public art ordinance.

"The City of Los Angeles Public Works Improvements Arts Program applies to all City capital improvement projects whether funded by Council controlled or proprietary departments. The Program applies to all capital improvement projects unless otherwise specifically excluded.

"The Program may take a variety of forms. Funds may be spent on amenities, facilities, services or restoration of historic features. The nature of the art program will be determined by DCA in consultation with the sponsoring agency. At the inception of each capital improvement project, DCA staff will meet with staff of the sponsoring agency to decide upon the type of arts program. Once this decision has been made, DCA, in consultation with the sponsoring agency, is responsible for developing the art program."

If a private developer (such as an airline) undertakes a capital project at the airport they may be subject to the City's Private Arts Development Fee Program (ADF): "The City requires that each owner of a private development project, valued at \$500,000 or more, pay an arts fee based on the square footage of the building or one-percent of the project's Building and Safety permit valuation, whichever is lower. A private developer may choose either to work with DCA to oversee their own site-specific ADF-funded art project ("developer-led project") or to pay the fee associated with their project ("paid-in fee"). For the paid-in fees, DCA maintains a trust fund of segregated project accounts to fund future DCA programming that benefits the users at each project address."

<http://culturela.org/percent-public-art/>

Gift Policy

Staff from the Department of Cultural Affairs was not available to provide policy information.

Deaccession Policy

Staff from the Department of Cultural Affairs was not available to provide policy information.

Master Plans

The program does not have a master plan.

Leadership and Staffing

The Art Program is located within Terminal Planning, which is part of the Planning and Development Group. There are two Art Program employees who are airport staff members. These two staff members were transferred over from the Department of Cultural Affairs in 2008 and 2009 to become airport employees. Their internal knowledge of DCA has resulted in a strong working relationship between the Art Program and DCA.

The airport has an MOU with the DCA for curatorial services, which includes managing the exhibitions, maintenance and conservation of existing artworks, artist contracting and other administrative tasks, as well as art handling and art preparation.

Art Committee Role and Composition

There is not a standing committee for art at LAX. The City of Los Angeles has a Public Art Committee and a Cultural Affairs Commission, both of which review artist selections and proposals for permanent artwork on City property, including LAX. These groups have no oversight over temporary work, performances, or exhibitions, however.

Decision Making and Selection Methods

Public Art

For each permanent project, a selection panel is assembled. For the recent Tom Bradley International Terminal commissions (Mark Bradford, Pae White, and Ball-Nogues Studio) one oversight panel was established with the goal of getting high profile curators and art-world leaders to serve on the panel to get high caliber artists interested in the projects. Curators and directors from the Hammer Museum, the LA County Museum of Art, Otis College of Art and Design, and CalArts served on this committee. Originally, they were asked to nominate artists and help reach out the artists, but the committee wanted to stay on and ended up serving as a voting selection committee, as well.

Performing Arts

Performers are selected by the contracted company Grand Performances and are approved by Art Program staff.

Exhibitions

An artist selection panel committee comprised of, but not limited to, arts professionals and Department of Cultural Affairs and LAWA representatives establishes an Arts Exhibition Program Roster of pre-qualified curators/artists drawn from responses to an RFP every two to three years. Artists/Curators are then assigned locations and exhibition dates and durations by the program staff.

Minneapolis-St. Paul International Airport (MSP)

Annual Passenger Traffic (enplaned & deplaned)

37,517,957 (2016)

ACI/ASQ

Overall Satisfaction 2017/Q1: 4.31

Ambience 2017/Q1: 4.18

Airport Ownership

Owned by Minneapolis-Saint Paul Metropolitan Airports Commission (MAC), a governmental agency of the State of Minnesota.

Program Overview

The Airport Foundation MSP, a non-profit organization operating at the Minneapolis-Saint Paul International Airport (MSP), manages the MSP Art and Culture Program (Arts@MSP).

<http://airportfoundation.org/programs-services/arts-culture/>

Vision, Mission and Goals

Mission

The mission of the Arts and Culture Program is to enhance Minneapolis-Saint Paul International Airport's image, enrich the public's experience, and promote a sense of place through arts and culture.

Goals

In keeping with the mission and organizing concept, the Arts and Culture Program will provide:

- A welcoming atmosphere at MSP;
- Thought provoking and memorable experiences for customers;
- Incentives for passengers to use MSP;
- Landmarks that help people navigate and orient themselves in the airport;
- Meaningful ways for people to experience our culture, environment, and history;
- Activities that promote participation in and raise awareness of the arts in the community;
- A means to educate people about the region and encourage further exploration;
- A venue with international exposure for regional artists;
- Support to artists and arts organizations;
- Opportunities to partner with local arts, cultural, and community organizations;
- Options for airline, airport tenant, and employee participation; and
- A sense of community pride.

Curatorial Focus and Sense of Place

MSP has an "Organizing Concept" they call *Transforming Space to Place* which states that "The arts or cultural activities chosen for a particular space will define it, creating a landmark and sense of place."

Arts@MSP commissions permanent public art infrequently. Until 2016, public art was entirely funded through the Airport Foundation MSP or allowances in capital projects. Work is mostly integrated into floors and bathroom entrance walls. With the adoption of a percent for art in 2016, along with major capital projects in the near future, there are more ambitious plans underway for permanent public artworks.

Program Details

Collections and Exhibitions

Collections

The collection includes floor mosaics, restroom mosaics and photographic installations at the LRT station.

There are nine floor mosaics throughout both terminals and the LRT station. Eight of the nine were created by the local artist team of Andrea Myklebust and Stanton Sears. One was by local artist Scott Parsons. The mosaics reflect themes of flight and the local flora and fauna of the region.

In 2015 MSP Art and Culture Program began an initiative to create paired mosaics for all of the restrooms at the airport. To date they have completed five pairs (men's and women's) with local artists. Mosaics will be a part of the design for the new restrooms as part of the Terminal 1 renovation and new Rental Car Facility. As restrooms get updated, mosaics will be incorporated.

In 2017, four new artworks were unveiled as part of enhancements to Terminal 1, as well as a new set of restroom mosaics. They include a suspended artwork by Danny Saathoff, *Coming or Going*, and three related works by Philip Noyed, *Leap of Joy*, *L'Etoile du Nord* and *Aurora Borealis*.

There are two photo-based artworks at the LRT station, one installed in light boxes and the other as banners.

Observations about the Collection

While there has been a focus on local artists, the use of Myklebust and Sears for so many of the installations has limited the program's ability to feature and highlight local artist and creativity. The works create consistency throughout the terminal, but because they are similar in style they do not help much with wayfinding. The restroom mosaics are well designed and well executed. They fill the wall space and serve to announce these spaces and make them feel well cared for.

Thematically, all of the work seems to strive to accomplish the airport's goal of creating a sense of place through depicting imagery from the natural environment, or images related to flight and travel.

Exhibitions

There are a variety of exhibition cases throughout the Lindbergh Terminal. The Thomson-Reuters Concourse C Art Gallery is a 6,000-square foot gallery with 5 display cases of various sizes. The small cases are 8'x16'x2.5' and the large one is 9'x36'x4'. This space is used for the annual Employee Art Show, that is up for about 6 months usually. The rest of the year it features a themed exhibition that is vetted by the Steering Committee. Thomson-Reuters has paid a sponsorship to have its name on the Gallery and the funds were put into the Foundation.

Nine other cases were installed near the new restrooms in the Lindbergh Terminal. Local cultural organizations are selected through an RFP process to temporarily curate exhibits for these cases.

Exhibitors are not paid. Arts@MSP encourages sales of artwork and they do not take a percentage of sales. Arts@MSP provides installation for all shows.

[Performing and Media Arts](#)

[Airport Foundation MSP Music Series](#)

The *MSP Music Series* is open to area musicians. There is an online application that any interested musician can fill out and submit. The Musicians' Subcommittee meets twice annually (mid-summer and mid-winter) to review applicants and recommend musicians. The Arts and Culture Steering Committee has final approval. Approved musicians sign a performance agreement and are badged. They work with the Arts & Culture Department to schedule performances during the calendar year. The airport features 2-3 musical performances during the week, one on Saturday and none on Sunday. An online event calendar provides specific information on the date, time, location and performer for each performance. Performances are post-security at two "stations" - one on the North Mall and one on the South Mall. The North Mall station has a piano.

Musicians are paid \$100 for a two-hour performance. Performances are from 9:00am – 11:00am, 1:00pm to 3:00pm, and 4:00pm to 6:00pm. The program pays for musicians' parking fees and allows musicians to accept tips and sell merchandise.

[Community Pianos](#)

A grand piano in the Baggage Claim area is available to Airport customers and employees to play.

[Media Arts](#)

Located in the C Concourse area, the *See 18 Film Screening Room* features short films and documentaries by filmmakers from the Upper Midwest, including TPT Minnesota Originals. Films are curated with assistance from The Film Society of Minneapolis–St. Paul. The Film Society has a rolling application on their website for filmmakers to submit for *See 18*.

MSP spent about \$600,000 on furnishings, equipment, demolition, build-out, software, and hardware to convert the space from a vacant concessions space that was being used for storage. They expect to have to budget in the future for changes in technology.

The room is also designed to be able to be used for lectures and intimate stage performances.

The MAC records "customer compliments" as an evaluation measure and shared a recent one for *See 18*. "I was stressed so I headed down C concourse, and then saw a short film festival tucked into the concourse. Brilliant! A great haven to refresh and reboot the psyche- let the hustle and bustle of the concourse drift by." They plan to put a counter in the space to do a headcount of users, but thus far have not.

[Artist Selection – Geographic Focus](#)

To date the public art commissions, performances and exhibitions have all focused on regional artists and arts organizations. National and international artists will be considered for a new, signature artwork to be commissioned as part of the Lindbergh Terminal renovation, though a local artist or artist with local ties would be preferred.

[Community Partnerships](#)

Community partnerships are a key focus of Arts@MSP. *The See 18 Film Screening Room* is programmed in partnership with The Film Society of Minneapolis-St. Paul.

Construction is underway on a new hotel that will have an art park and amphitheater. The art park will be a collaboration with the Minneapolis Institute of Art (MIA). The hotel's lobby will also have works from MIA. Arts@MSP has been having discussions with the developer of the hotel to partner on activating the art park and use the amphitheater. This would fit into the program's desire to make MSP more of a public space. They would also like to rotate exhibitions from the Airport to the hotel and vice versa.

Funding Sources

Percent for Art

In 2016, the MAC adopted a Percent for Art policy. Starting in 2017, one-percent of MSP's capital improvements program is set aside for public art and other capital expenditures to support the Arts@MSP program. The five-year budget (2017 to 2021) estimates almost \$5 million for the art program. Percent for Art funding is used for the performance program, as well.

Operating Budgets

General operating monies do not make up any part of the Arts@MSP budget.

Grants, Fundraising, Sponsorships

The Airport Foundation-MSP, which provides funding for staff, performing arts and exhibitions, is funded through multiple sources, including lottery ticket sales (MSP is the largest lottery retailer in Minnesota and proceeds go to the Airport Foundation-MSP) and a summer golf tournament.

Conservation and Maintenance Funding

Conservation is funded out of the Arts@MSP budget, which comes from the Airport Foundation MSP. This amount is determined annually.

Branding and Marketing



Marketing and Promotions

Arts@MSP considers its audience to be the traveling public, as well as the general public. They make an effort to market their offerings outside of the airport via social media. Their goal is to let the community know what is available at MSP and to help people see the airport as part of the community. For instance, they give exact locations and times for performances on social media and let people know they can get a concourse pass if they are not taking a flight – or they can experience the music on social media. A concourse pass is a method by which people who are not traveling can, with a valid ID, get a pass that will allow them through security. They also have a quarterly spot on a local radio station to

update the community on what's new at Arts@MSP. The program director states that they are always looking for ways to partner with the community and make connections.

Arts@MSP promotes the program through the following social media outlets:

- <https://www.instagram.com/artsatmsp/>
- <https://twitter.com/artsatmsp>
- www.facebook.com/ArtsatMSP

Evaluations and Economic Impact

Evaluations

For general program evaluation, the Arts@MSP Director notes that in the past she has been discouraged from doing audience evaluations by the Foundation and Steering Committee and that the MAC prefers to rely on its overall evaluations through the Customer Service Action Committee; however, arts are not included in the evaluation.

Economic Impact Research

They have not attempted to measure economic impact.

Governance

Public Art Policies

The Airport Foundation MSP, working with its Arts and Culture Steering Committee established general guidelines and policies regarding the operation of the public art program in 2008.

In 2016, the MAC adopted a percent for art that sets aside one percent of MSP's capital improvements budget for public art and other capital expenditures that support the Arts@MSP program.

Gift Policy

Proposed gifts of artworks/items or funds for the acquisition of artworks/items are referred to the Steering Committee for review and approval. The acceptance of gifts or the direct purchase of non-commissioned artworks or other items is discouraged and occurs only under special circumstances. Funds for the acquisition of artwork, memorabilia, or collectibles shall be accepted only if the Steering Committee has full control over their use. The Gift Policy is outlined in the Master Plan.

Deaccession Policy

Both the Steering Committee and MAC staff must approve deaccession of any commissioned artwork. The Deaccession Policy is outlined in the Master Plan.

Master Plans

The Airport Foundation MSP's 2006 five-year strategic plan included the goal to develop an Arts and Culture Program for MSP. In 2007 the Arts and Culture Steering Committee was formed and they created the MSP Arts and Culture Master Plan in 2008 and a mission statement. The plan was updated in June 2009. It will be updated as needed.

<http://airportfoundation.org/wp-content/uploads/2015/02/Arts-and-Culture-Master-Plan.pdf>

Leadership and Staffing

There are 2.5 staff for Arts@MSP – a director, an Arts & Culture Program Coordinator, and an Arts and Culture Performing Arts Coordinator. They are employees of the Airport Foundation MSP.

Art Committee Role and Composition

The Arts and Culture Steering Committee is comprised of:

- Up to three Foundation Board Members as appointed by the Foundation Executive Committee.
- Up to three Foundation staff appointed by the Foundation Executive Director.
- Up to three MAC staff appointed by the MAC Executive Director.
- One MAC Commissioner appointed by the Commission Chair.
- Up to five arts and culture or community professionals, who are not members of the Foundation Board, selected through an application process and approved by the Steering Committee.

Member Responsibilities

- Serve as communication links to the communities and organizations they represent.
- Assist with public relations initiatives.
- Assist with fundraising and annual budgeting.
- Review art initiatives identified in MAC Capital Improvement Program (CIP).
- Provide approval of projects, performances, and exhibitions.
- Choose members for selection panels or directly serve on panels.
- Review acquisitions to assess appropriateness for the airport environment.
- Insure adherence to the Master Plan.
- Revise Master Plan to address airport or operational changes. Significant revisions to the mission, organizing concept, goals, operational responsibilities, funding or budget mechanisms, or exhibit, performance, or collection priorities must be approved by the Foundation Board and MAC.

Decision Making and Selection Methods

Public Art

A selection panel including representatives from the MAC, the MSP Foundation and the arts community reviews qualifications and concept proposals and makes recommendations to the MSP Arts and Culture Steering Committee for approval. The Steering Committee then recommends that the Metropolitan Airports Commission enter into an agreement with the selected artist.

Performing Arts

Musicians may submit their qualifications for review by the Musicians' Subcommittee, which meets twice a year and recommends musicians for final approval by the Arts and Culture Steering Committee.

Exhibitions

Exhibitions are vetted by the Visual Arts Committee with final approval by the Arts and Culture Steering Committee.

Franz Josef Strauss Munich Airport (MUC)

Annual Passenger Traffic (enplaned & deplaned)

42,261,309 (2016)

ACI/ASQ

Overall Satisfaction 2017/Q1: 4.14

Ambience 2017/Q1: 4.09

Ownership

Owned and operated by private company Flughafen München GmbH.

Program Overview

Munich Airport has an “Art in Architecture” collection consisting of four permanent pieces. They also stage exhibitions at the airport. <https://www.munich-airport.de/en/micro/technik/kunst/index.jsp>

The following information is limited to what was available through the website or other internet resources.

Vision, Mission and Goals

N/A

Curatorial Focus and Sense of Place

N/A

Program Details

Collections and Exhibitions

Collection

There are four permanent artworks at MUC, considered their “Art in Architecture” collection.

- 1) *Lightway* by Keith Sonnier, a neon light piece along the connecting level hallway of Terminal 1.
- 2) *In Munchen starten – In Munchen landen (Take off in Munich – Land in Munich)* by Alf Lechner, a steel sculpture outside the Administration Building, about the length of an Airbus 320 and about 3 stories high.
- 3) *The Alps* by Stephan Huber, a hanging glass and steel fountain with a mosaic of a snow-capped Alpine peak, suspended across all 3 levels in Departure Area A in Terminal 1. A blue, transparent sheet of glass is suspended under the hanging pixilated mosaic. Water gushes onto the sheet and into glass and steel basins below.
- 4) *The Weight of Shadows* by Wilhelm Holderied, a steel sculpture outside the Administration Building that symbolizes ghosts. Its unfurling sides offer interplay with the wind.

In addition, the roof, designed by architect Helmut Jahn, is considered an artwork. It transforms into a Bavarian flag when the transparent spaces are filled with blue sky and contrast with the white panels.

Observations about the Collection

The works, by acclaimed artists, are large and imposing and many of them have an industrial aesthetic. Only two are in the Terminal.

Exhibitions

There are four to five exhibitions staged throughout the year at the Airport, but no additional information could be found regarding their content, location, etc.

Performing and Media Arts

N/A

Music Programs

N/A

Media Arts

N/A

Youth and Educational Programs

N/A

Artist Selection-Geographic Focus

N/A

Community Partnerships

N/A

Funding Sources

Percent for Art

N/A

Operating Budgets

N/A

Grants, Fundraising, Sponsorships

N/A

Conservation and Maintenance Funding

N/A

Branding and Marketing

N/A

Logo

N/A

Marketing and Promotions

N/A

Evaluations and Economic Impact

N/A

Evaluations

N/A

Economic Impact Research

N/A

Governance

N/A

Public Art Policies

N/A

Gift Policy

N/A

Deaccession Policy

N/A

Master Plans

N/A

Leadership and Staffing

N/A

Art Committee Role and Composition

N/A

Decision Making and Selection Methods

N/A

Public Art

N/A

Performing Arts

N/A

Exhibitions

N/A

Nashville International Airport (BNA)

Annual Passenger Traffic (enplaned & deplaned)

12,979,803

ACI/ASQ

N/A

Ownership

Owned by Metropolitan Government of Nashville and Davidson County. Operated by the Metropolitan Nashville Airport Authority.

Airport Art Programs Overview

BNA's art program, Arts at the Airport, is a 501 (c)(3) nonprofit organization that was created in 1988 by the Metropolitan Nashville Airport Authority. <https://www.flynashville.com/arts-and-music/Pages/default.aspx>

Vision, Mission and Goals

The award-winning Arts at the Airport program selects and presents works by local, regional, and national artists for the enjoyment and enrichment of Nashville International Airport's passengers and visitors.

Curatorial Focus and Sense of Place

The exhibitions program is focused on Tennessee artists and the music program hires local musicians. Otherwise there is not a specific curatorial focus.

Program Details

Collections and Exhibitions

Collection

There are currently five permanent large-scale public artworks on view at BNA. Two new public artworks are being developed in conjunction with an airport renovation.

MNAA has also acquired a large portable collection of original works for its corporate offices.

The collection includes 239 pieces in various styles and media, including painting, sculpture, photography, printmaking and mixed media on paper. The collection was created to spotlight contemporary Tennessee artists and is one of the largest collections of work by Tennessee artists. The Arts at the Airport curator is responsible for inventorying, selecting locations, and restoration of these works, as needed. They add to this collection occasionally, typically from the Flying Solo Exhibition series.

The five permanent large-scale pieces at BNA, in order of commissioning, are:

Airport Sun Project by Dale Eldred (1989) – light interference and transformation panels installed among the truss system and along the south wall of the ticketing level to control the play of sun and shadow

Dancing on Air by Jack Hastings (1999, Tennessee artist) – Two 15-foot aluminum mobile sculptures installed overhead as passengers enter and exit the concourse areas. Funded in a part by Metropolitan Nashville Arts Commission

Flights of Fantasy by Sherri Warner Hunter (1996, Tennessee artist) - whimsical, interactive play and rest area featuring mosaic sculptures outside the Ground Transportation Level. Funded in part by a creation grant from the Metropolitan Nashville Arts Commission

Wave Form: Pan American Blues by Shan Shan Sheng (2011) – commissioned by Arts at Airport Board along with Metropolitan Nashville Airport Authority Board of Commissioners; funded through Metropolitan Nashville Airport Authority's 1% for Art Policy. Suspension sculpture in the ticketing lobby, inspired by a soundwave from the song *Pan American Blues* by County Music Hall of Famer DeFord Bailey, the first African American performer on the Grand Ole Opry radio show.

Wind Reeds by Ned Kahn (2011) - covers a portion of the Consolidated Rental Car (CONRAC) facility with more than 500 hinged aluminum elements that sway in the wind like grasses. The surfaces of the metal panels capture color from the sky and the surrounding environment, creating an ever-changing mosaic of sky and wind currents. Funded through MNAA's 1% for Art Policy.

Artist selection is currently underway for: 1) a public artwork to be integrated onto one column in the lobby area of each floor of a six-story parking garage (six columns total) under construction (\$200,000 budget) and 2) a public artwork to be integrated onto 23 concrete columns leading to the Nashville International Airport's Consolidated Rental Agency Complex (CONRAC) (\$220,000 budget).

Observations about the Collection

The works in the permanent collection are mostly large-scale, highly integrated projects. All are located pre-security.

Exhibitions

Flying Solo is a quarterly exhibition series featuring art in the airport terminal. This program was initiated in 1996 to provide a highly visible venue for contemporary artists with a connection to Tennessee. The *Flying Solo* Exhibition Series is funded under an agreement with the Tennessee Arts Commission and the State of Tennessee. Artists are selected through an open call to Tennessee artists. Each year about 16 artists are featured. Artists whose work is shown for 3 months are paid \$500; artists whose work is shown for 6 months are paid \$1000. All installation is done by Art Up Nashville, an art handling and fine art services firm contracted by the program.

The Bonnaroo-themed Skylight Exhibition is now in its fourth year. Each year five artists are selected to create temporary installations in the skylights in each of the concourses inspired by the Bonnaroo music and art festival. According to the Arts at the Airport curator, the program is garnering national attention and is attracting higher and higher quality artists each year. They will be increasing the stipend from \$2000 per artist to \$4500. The Bonnaroo Works Fund, the charitable division of the *Bonnaroo Music & Arts Festival*, approached the Arts at the Airport program with the idea to partner on art that welcomes visitors to Tennessee and communicates the Festival's brand. The Bonnaroo Works Fund is a 501c3 nonprofit organization that supports regional and national organizations. Its mission is to make communities healthy in areas of the arts, education, and environmental sustainability, with the goal of local reinvestment and asset building. BWF is administered by the Community Foundation of Middle Tennessee.

The Bonnaroo Skylight Exhibition call to artists can be found at:

https://www.callforentry.org/festivals_unique_info.php?ID=3766&sortBy=fair_name&apply=

Performing and Media Arts

Performing Arts

There is live music at BNA seven days a week, either through the Arts at the Airport program or directly through the concessionaires. Performances feature a variety of musical styles including traditional and contemporary country, rhythm and blues, jazz, pop, gospel and bluegrass. Concessionaires tend to focus on country, while the Arts at the Airport program includes all genres. The program began in 1988 and was expanded in 2001 and hosts more than 700 performances per year. The program has a keyboard airside, as well as two sets of drums that were donated by Pearl Drums.

The Arts at the Airport program has three main stages – two landside and one airside. The airside stage is newly renovated with a digital system that can be operated from an iPhone. This stage is in the food court and is their busiest stage. Performances happen on this stage every Thursday and Friday from 12pm to 2pm. Performances happen on the landside stages every Friday from 11:30am to 1:30pm. Each stage has a monitor behind it that displays a continuous PowerPoint with info about Arts at the Airport, the donors and sponsors, and the musicians. The new stage also has TVs on both sides of the stages that play the performance as it happens.

The program pays union scale, which is currently \$525 for a four-piece band for 2 hours.

The Arts at the Airport program also books the music for a stage inside an airport outpost of Tootsie's, a honky-tonk bar that is a Nashville institution. This stage has music seven days a week. One musician has been identified for the weekends and can be trusted to perform even though program staff are not on site on the weekends. He plays every Saturday and Sunday from 10am to 6pm. This is the only weekend music location. At this stage, the musicians are not paid, but play for tips and can sell CDs. Famous in Airport-lore, the weekend musician at Tootsie's received a \$100 tip from Wynonna Judd, who was passing through BNA, and she helped him get a CD made. This musician also performs for many of the Airport's private events. There is a second Tootsie's location in the Airport that also has music, but the vendor books the musicians directly for that location. The Arts at the Airport music program helped two additional concession venues start programs, which the concessionaires now run on their own – these are at Tennessee Brew Works (no stage, solo/duo acts every Tuesday & Wednesday) and Gibson Café (stage inside restaurant, solo/duo acts).

The Arts at the Airport program also pays a quarterly fee to the Nashville Songwriter's Association to feature six musicians a month. These musicians are scheduled for busy days throughout the year. The Association selects the musicians, but the Arts at the Airport program can veto their choices, if necessary. This partnership has been running for about 15 years.

Media Arts

None

Youth and Educational Programs

There is not a specific youth or educational element to the Arts at the Airport program, but often the Community Area display cases are used by community organizations with connections to youth or education, such as children's art contest winners, schools or art centers.

Artist Selection – Geographic Focus

The program uses local, regional, and national artists, depending on the project. The *Flying Solo* quarterly rotating exhibition is limited to Tennessee artists. Calls for public art are most often regional,

though the collection includes national artists: for the two most recent calls, eligibility was limited to artists from Tennessee and Arkansas, Alabama, Florida, Georgia, Kentucky, Louisiana, Indiana, Maryland, Mississippi, North Carolina, South Carolina, and Virginia. Calls to artists for the annual Bonnaroo-themed temporary installations are aimed at Southeast U.S. artists, but artists from all over the country apply and are considered.

Community Partnerships

The Bonnaroo Music Festival is the only ongoing community partnership.

Funding Sources

The majority of the program's funding and all of the music program's budget comes from MNAA.

Grants, Fundraising, Sponsorships

Sometimes they receive grant funds from the Metropolitan Nashville Arts Commission. They receive a small grant from the Tennessee Arts Council for the *Flying Solo* exhibitions. The Bonnaroo-themed installations are funded in part by the Bonnaroo Works Fund, a charitable foundation that makes grants to organizations in Middle Tennessee.

The music program previously received funding from the local musicians union and from vendors.

Maintenance and Conservation Funding

Conservation funding is part of the Arts at the Airport budget, funded mostly by MNAA. The program contracts with Art Up Nashville to clean the works according to a schedule. For conservation, they hire a specialist.

They do not use Percent for Art funds for maintenance and conservation.

Branding and Marketing



Marketing and Promotions

Arts at the Airport promotes the program through the following social media outlets:

<https://www.facebook.com/ArtsattheAirport>

<https://www.instagram.com/artsattheairport/>

Evaluations and Economic Impact Research

Evaluations

The program has not conducted a formal evaluation.

Economic Impact Research

They have not attempted to measure the program's economic impact. Anecdotally, a Starbucks located near one of the art program's music stages reports an increase in revenue when musicians perform there.

Governance

Public Art Policies

The Airport is not subject to Nashville's Percent for Art Ordinance. In 2003, MNAA instituted their own program that dedicates one-percent of MNAA's construction costs to public art for each project. Shan Shan Sheng's *Waveform: Pan American Blues*, completed in 2011, became the first work commissioned under this program.

Gift Policy

They do not have a gift policy.

Deaccession Policy

Language regarding deaccessioning is included in contracts with artists and is considered to be the program's Deaccession Policy.

Master Plans

The Arts at the Airport program does not have a master plan.

Leadership and Staffing

The Arts at the Airport program is governed by a 15-member Board of Directors and housed within the Community Affairs and Customer Service department of the MNAA. The public art and exhibitions program are handled by Mary Grissim, a visual arts curator who is contracted part-time, and the music program is handled by Lawanda Mason, a full-time airport employee who also has other responsibilities. Mason estimates that she spends 80% of her time on music, including booking music for things like community events and Gate Parties for new airlines.

Exhibit installation, de-installation, graphics, and lighting, as well as routine cleaning of the permanent artworks are contracted out to Art Up Nashville, a comprehensive fine art service provider.

The part-time visual arts curator is also responsible inventory, location selection, and restoration of the large collection of artwork displayed in the corporate offices. Acquisitions are sometimes made for this collection from the Flying Solo Exhibitions.

Art Committee Role and Composition

For each permanent public art project or exhibition, a selection committee is assembled, which includes members of the Arts at the Airport Board of Directors and relevant outside representatives, such as local artists or art educators.

Decision Making and Selection Methods

Public Art

Decisions are made by a committee assembled on a project by project basis.

Performing Arts

Twice a year the program holds an open call for musicians who are asked to submit a CD with a resume or short artistic biography. Staff reviews the submissions with a committee to make sure they are appropriate. They do not have enough space to feature all the musicians they would like to and have initiated an Emerging Artist Series to feature new bands and musicians once a month. They currently have a roster of more than 100 groups.

Exhibitions

Decisions are made by a committee assembled on a project by project basis.

DRAFT

Paris Charles de Gaulle (CDG)

Annual Passenger Traffic (enplaned & deplaned)

65,933,145 (2016)

ACI/ASQ

Overall Satisfaction 2017/Q1: 3.79

Ambience 2017/Q1: 3.79

Ownership

CDG is owned by Paris Aéroports.

Program Overview

The program at CDG is through Espace Musées is an endowed fund created by Paris Aéroports and an art auction house, Artcurial, to manage the museum space (also called Espace Musées) inside CDG and to negotiate loans of works of art from Paris institutions.

The following information is limited to what was available through the website or other internet resources.

Vision, Mission and Goals

Vision

N/A

Mission

Espace Musées' mission is to promote the best of French Artistic Culture by organizing free exhibitions at Paris CDG Airport. Exhibitions are accessible to four million passengers yearly, who hail from all over the world.

Goals

- Share and promote art to airport passengers.
- Offer passengers a unique and memorable experience, making the flying part of their trip very special.
- Innovate the way art is experienced, by exhibiting art in new places.

Program Details

Collections and Exhibitions

Exhibitions

Espace Musées is a 2,600-square foot museum dedicated to art within Paris-Charles de Gaulle Airport, which opened in December 2012. It displays original art work from some of the most famous artists of all time, usually in partnership with one of Paris' major museums. The first show was "The Wings of Glory," a show of sculptures from the Rodin Museum. The space itself, designed for art by the architects of the Musée d'Orsay, is located by gate M of CDG's Terminal 2E. Admission to all exhibitions is free of charge.

After seven exhibitions devoted to the collections of prestigious Parisian institutions, Espace Musées featured contemporary art, in partnership with the Association for the International Diffusion of French Art (ADENF). Serge Lemoine curated nine works created by winners of the Marcel Duchamp Prize: Carole Benzaken, Claude Closky, Latifa Echakhch, Cyprien Gaillard, Laurent Grasso, Thomas Hirschhorn, Mathieu Mercier, Melik Ohanian and Tatiana Trouvé. These works relate to the theme “Landscapes of the World” and show original reflections on the landscape through a variety of techniques, such as painting, photography, assembly, sculpture, computer programming and neon light. The exhibition offers an overview of contemporary creation in France.

Espace Musées is located in Terminal 2 E, by boarding gates M. It is accessible to all passengers taking off at gates M: passengers flying with Air France KLM and airlines who are members of Sky Team, going to the US, Asia, or Africa. Espace Musées is open 365 days a year, from the Terminal’s first to last flights.

[Other Exhibitions](#)

From November 2015 – June 2017 there were two photo exhibitions on display in Hall M of Terminal 2E as well (not organized by Espace Musées). One was “Under the Paris Sky” by Sandrie Expilly and the other was “The Big Chill as Seen by Jean Louis Etienne” – 19 photographs by people who went to the North and South poles after legendary explorer Etienne. It is not clear who organized these exhibitions.

From September 2015 to September 2017 there is an exhibit featuring reproductions of artworks that belong to the Musée de Louvre and relate to the theme of travel. These are installed along the tunnels to Satellite 4 and include photos, sculptures, and more. This was done through a partnership between Paris Aéroports and the Musée de Louvre.

[Performing and Media Arts](#)

N/A

[Music Programs](#)

N/A

[Media Arts](#)

N/A

[Youth and Educational Programs](#)

N/A

[Artist Selection-Geographic Focus](#)

N/A

[Community Partnerships](#)

N/A

[Funding Sources](#)

N/A

[Percent for Art](#)

N/A

Operating Budgets

N/A

Grants, Fundraising, Sponsorships

N/A

Conservation and Maintenance Funding

N/A

Branding and Marketing

N/A

Logo

N/A

Marketing and Promotions

N/A

Evaluations and Economic Impact

N/A

Evaluations

N/A

Economic Impact Research

N/A

Governance

N/A

Public Art Policies

N/A

Gift Policy

N/A

Deaccession Policy

N/A

Master Plans

N/A

Leadership and Staffing

N/A

Art Committee Role and Composition

N/A

Decision Making and Selection Methods

N/A

Public Art

N/A

Performing Arts

N/A

Exhibitions

N/A

DRAFT

Pittsburgh International Airport (PIT)

Annual Passenger Traffic (enplaned & deplaned)

8,309,754 (2016)

ACI/ASQ

4.30 Total

4.11 Ambiance

Ownership

Owned by Allegheny County; operated by Allegheny County Airport Authority.

Program Overview

The Art in the Airport program was established in 2009 and is currently managed by the Office of Public Art (OPA), a public private partnership between the Greater Pittsburgh Arts Council and the City of Pittsburgh Department of City Planning. PIT contracts with and pays OPA for program management services.

OPA is working with the airport to bring Art in the Airport, cultural exhibits, and the performing arts series under one umbrella. These changes, which will include a new name for the program and new policy language, have not been made public yet. The Art in the Airport Advisory Committee will finish the revisions and finalize the program title following a slight committee restructuring.

<http://www.flypittsburgh.com/art>

Vision, Mission and Goals

Vision

Pittsburgh International Airport's Art in the Airport program enhances the experience of the facilities by visitors and staff by presenting visual art, performing art, and public art of the highest quality. People who travel through the airport will develop an understanding and appreciation of the cultural resources in our region through the Art in the Airport's programs and projects.

Mission of the Art in the Airport Advisory Committee

To manage an art collection of style, diversity and beauty to be enjoyed by the traveling public and employees that also promotes public art and enhances the airport environment.

Goals

1. The Art in the Airport program will provide opportunities to understand and appreciate the diverse arts, culture, and heritage of the Pittsburgh area.
2. The Art in the Airport programming will be attractive to several audiences by focusing on temporary installations and rotating platforms. Temporary and diverse programming will attract attention by repeat business, leisure travelers, and employees.
3. The Art in the Airport program will recognize best practices and be known to colleagues and peers as a progressive steward of the arts.

Curatorial Focus and Sense of Place

One of the goals of the program is to provide opportunities to understand and appreciate the diverse arts, culture, and heritage of Pittsburgh. One strategy listed to achieve this goal is to direct “many opportunities” toward supporting regional artists only. However, the program also has a goal of remaining interesting to repeat business and leisure travelers and employees and being attractive to several identified audiences. A strategy recommended in the current two-year plan to achieve this goal is to host traveling exhibitions and artworks from outside the region.

Program Details

The program encompasses existing permanent public art, exhibitions, music performances, and cultural/historical displays.

Collections and Exhibitions

Collections

The current facilities were designed in 1992 by architect Tasso Katselas and included a public art plan by Joyce Pomeroy Schwartz. Artworks by Robert Morris, Maren Hassinger, Jackie Ferrara, Alan Sarat, and others were integrated into the architecture. Additional works were transferred over from the former airport; many were gifts or long-term loans.

The Sky Beneath Our Feet, by Clayton Merell is a 69,000-square-foot terrazzo artwork that showcases iconic Pittsburgh places such as the outline of Heinz Field, the sweeping lenticular trusses of the Smithfield Street Bridge, the 40 stories of the Cathedral of Learning, and the industrial ruins of Carrie Furnaces. The bright blue terrazzo sky surrounds the silhouettes of these landmarks and gives the viewer a bird’s-eye-view of Pittsburgh’s landscape.

Arch by Glenn Kaino is a large-scale robotic figure inspired by elements of Pittsburgh’s iconic bridges. Next to it is the Bridges of Pittsburgh educational display, provided by the Engineers’ Society of Western Pennsylvania. This display provides in-depth information about the bridges featured in the sculpture, and facts about bridge engineering.

Pittsburgh by Alexander Calder is mobile that was created for the 1958 Bicentennial International Exhibition of Contemporary Art at the Carnegie Museum of Art, where it was awarded first prize. G. David Thompson, a renowned art collector, purchased the mobile and donated it to Allegheny County. In 1959, the County moved it to the main rotunda of the Greater Pittsburgh International Airport. It is now installed in the airside terminal at PIT.

Paths by Jackie Ferrara is a mosaic floor tile installation designed to help travelers find their way through the airport. Each path is a progression of lines, geometric shapes and alternating colors. The design was inspired by a science fiction novel where inhabitants, separated through space and time, were only able to reach each other by crossing a curiously patterned tile floor.

Renascence by Ron Bennett is a sculpture originally housed at the terminal side of Greater Pittsburgh International Airport. Commissioned by the Engineers’ Society of Western Pennsylvania to commemorate their 100th anniversary, the design was chosen from more than 30 entries in a competition conducted by the Pittsburgh Plan for Art. Standing at 21 feet tall, Bennett described the sculpture as a “hard geometric form [that] is supposed to represent the hardness of business and [the] industrial background of Pittsburgh.”

Fraleley's Robot Repair: Pittsburgh International Airport Branch by Tobey Fraley was originally commissioned as part of Project Pop-up Pittsburgh: Downtown and was located in Pittsburgh's Cultural District. It is a faux storefront that emulates an antiquated repair shop. *Robot Repair* invites viewers to imagine a future where humanoid robots are integrated into our daily lives. Details large and small are changed periodically during this temporary exhibition.

Pittsburgh, Now and Then by Daviea Davis are two large glass mosaics depicting the city at the height of its industrial manufacturing past and its current state as a clean and vibrant city. The project was created in collaboration with The Pittsburgh Glass Center, a nonprofit, public access glass studio and gallery.

Strip Mines by Akiko Kotani is a wall tapestry with a muted and faded color palette of the landforms resulting from strip mining, common in Western Pennsylvania, which reminded the artist of extraterrestrial landscapes.

Currently, the Airport Authority is not interested in acquiring more permanent artwork or building a collection, though two permanent projects of "medium priority" are recommended in the two-year plan.

Observations about the Collection

With the exception of Ferrara's floor piece and the historic Calder, the collection at PIT depicts well-known icons of the area or the industry of the region. Much of the work is integrated into floors.

Exhibitions

There are multiple locations throughout the airport that are dedicated to temporary exhibitions. Typically, the program issues a yearly Request for Proposals to create and install exhibitions in the spaces. For each space, an institution or organization would sign an agreement to provide three to four exhibits over the course of a year and receive a small honorarium ranging from \$1000 to \$1500. Selections are made by the Airport Art Advisory Committee. However, over the past few years, institutions have "taken over" their spaces and continued to program them indefinitely and RFPs have not been issued. OPA staff is in the process of crafting a policy about the use of temporary exhibition spaces and hopes to get back to yearly competitive RFPs that give other institutions a chance to exhibit at the airport.

One example of exhibition space challenges is the Andy Warhol Museum, which currently maintains two display cases of artist Andy Warhol's fine art prints, photographs, and other memorabilia in a rotating exhibition titled World of Warhol. Warhol's wallpapers *Cow* and *Self-Portrait* serve as a colorful backdrop and maintain a constant presence in the exhibition space. While OPA appreciates the Warhol Museum's important role in Pittsburgh, they want this space to be available to others, as well.

One of the largest spaces is the Ticketing Exhibition Space. Exhibitions there have included work by the Associated Artists of Pittsburgh, the Society for Contemporary Craft, and Turner's Anonymous.

Performing and Media Arts

Performing Arts Series

As part of the Art in the Airport program, PIT offers a Performing Arts Series featuring artists and musicians of all genres. Performances take place in various locations throughout the Landside Terminal, most frequently in the baggage claim.

Travelers, meeter/greeters, airport employees and the general public are invited to attend. Parking is free for up to one hour in the Extended Parking Lot; \$2 for the second hour. However, staff notes that very few people come to the airport just for this program.

Using grant funds from the Allegheny County Airport Authority Charitable Trust, the program will be developing a portable professional stage and sound system that can be used in airside locations. They are also working on policies to make it easier to performers through security.

Artists for the program were selected an open call for performers issued in 2014. Performers were required to create a profile on the Pittsburgh Artist Registry, which is open to artists in a 13-county area of Western Pennsylvania. The Registry is another project of OPA. Staff use the registry to create a pre-qualified artist list, which is reviewed by a music subcommittee of the Airport Art Advisory Committee. Currently, solo acts are paid \$75/hour and bands are paid \$150/hour. They hope to use the recent grant from the Allegheny County Airport Authority Charitable Trust to increase each by \$25/hour. Solicitation of tips is not allowed, but if tips are offered performers may accept them.

The music heard throughout the terminals is streamed by Pittsburgh radio station WQED-FM 89.3 at Pittsburgh International Airport and at the Port Authority of Allegheny County's T Stations via the Q the Music program. Q the Music features a regional network of local musicians and organizations including the Pittsburgh Symphony Orchestra playing classical music. The Art in the Airport program is not involved with Q the Music.

[Artist Residency](#)

Allegheny County Airport Authority (ACAA) and the Office of Public Art (OPA) are partnering to host a year-long artist residency at the Pittsburgh International Airport. With support from ACAA and OPA staff, the artist will spend one year getting to know the airport and producing activities that engage the airport's many communities. After the first year, the artist will produce a creative project whose concept is generated through the year of observation, engagement, and collaboration. The project will be displayed at the airport for at least two years. Artists will be paid a fee of \$20,000 to participate in the program, receive \$10,000 for materials and community outreach in the first year, and \$20,000 to implement the final creative project. Opportunity is open to any artist able to commit to the terms.

The first Artist-in-Residence is Blaine Siegel, a multidisciplinary sculptor living in Pittsburgh, who was selected from more than 70 artists from throughout the U.S. Siegel will have his own studio space at the airport, spending the year-long residency engaging with travelers and joining airport workers in various operational capacities. He will ultimately produce a creative art project to be exhibited at the airport that reflects his research and engagement with multiple audiences. The residency is made possible by a grant from the National Endowment for the Arts.

[Media Arts](#)

There are new media artworks in the Kidsport area.

[Youth and Educational Programs](#)

Kidsport is a play and learning area for children and families. It features several artist-designed interactive installations from the Children's Museum of Pittsburgh and Carnegie Museums of Pittsburgh that challenge kids of all ages to explore concepts of live video, height comparison, movement and more. Kidsport is part of the Art in the Airport Program.

Artist Selection – Geographic Focus

For performances artists are drawn from a 13-county regional pool of artists. Exhibitions are most often created through partnerships with local institutions, which may or may not feature regional artists. The Artist-in-Residence is open to any artist able to meet the project time commitments and regional artists are strongly encouraged to apply. The two-year plan recommends particular eligibility requirements for particular opportunities; i.e. recommendations for permanent pieces for the parking lot and baggage claim area notes they should be commissioned through national RFQs, while other opportunities are marked as regional.

Community Partnerships

The Art in the Airport Program relies on partnerships to curate its exhibition spaces. Through their management of Kidsport, they also collaborate with the Children’s Museum of Pittsburgh and Carnegie Museums of Pittsburgh.

Funding Sources

Percent for Art

They are not subject to a local percent for art policy.

Operating Budgets

Funding for the program comes from the Airport’s budget.

Grants, Fundraising, Sponsorships

The program is also eligible for grants from The Allegheny County Airport Authority Charitable Foundation, a nonprofit 501(c)3 organization, established in 2013 with a mission of enhancing the experience of travelers at Pittsburgh International and Allegheny County Airport. The Charitable Foundation, which conducts annual fundraising events including airport 5K races, golf outings and other community activities, disperses grants to organizations advancing its mission and in support of the following focus areas:

- Facilitating the comfort of current military service personnel and veterans utilizing the airports
- Enhancing airport spaces through art and cultural displays
- Engaging with communities around the airports to help in areas of educational and social need, such as scholarships and workforce development.
- Any other purpose responding to needs as they arise.

The Foundation serves Pittsburgh International Airport and Allegheny County Airport and the communities immediately surrounding the airports. In addition to making improvements inside the terminals, the Foundation seeks to improve the lives of residents through monetary grants and financial support. <http://www.flypittsburgh.com/about-us/about-us-aca-foundation>

OPA applies for grants from ACAA Charitable Trust and other funders on behalf of the airport. Recently, they received a \$70,000 grant from the ACAA Charitable Trust for performing arts programming and to commission a new temporary wayfinding project that will connect the long-term parking area and the terminal. The new artist in residence program will be partially funded by an NEA grant. The Performing Arts Series is sponsored in part by the Pennsylvania Council on the Arts.

Conservation and Maintenance Funding

The OPA staff member is in the process of formulating a maintenance plan, with the goal of being more proactive and maintaining the permanent works on a rotating schedule, rather than just responding to egregious problems. Funding for conservation comes from the Airport budget, including the operating and capital budget.

They do not use Percent for Art funds for conservation and maintenance.

Branding and Marketing



Marketing and Promotions

The program is called Art in the Airport, but they are in the process of coming up with a new name and brand that will encompass the cultural exhibitions and performance program, as well. One of the first tasks of the revamped Airport Art Advisory Committee will be to weigh in on a new program name and brand. The marketing brochure is here: <http://www.flypittsburgh.com/FlyPitt/media/Documents/Art-Brochure-Final-2017.pdf>

Evaluations and Economic Impact

Evaluations

The program has not conducted a formal evaluation.

Economic Impact

They have not attempted to measure the economic impact of the program.

Governance

Public Art Policies

The Allegheny County Airport Authority Policies include a Policy for the Airport Authority Arts Program, which governs acquisition, retention, display, and deaccession of art and artwork at the facilities and airports under the jurisdiction of the Allegheny County Airport Authority.

Gift Policy

The Policy for Accepting Gifts of Artwork or Memorials includes a section on Acquisition of Artwork, which states: “The Authority shall accept donated Artwork only under special and unique circumstances, and only when the proposed donation is consistent with the Airport Art Master Plan, is recommended by the Art Advisory Committee and is approved by the Executive Director. The Authority shall acquire no Art unless it obtains full title to the Art and the creator of the Art, by written document, expressly waives all applicable rights granted the creator by federal or Pennsylvania statute.”

Deaccession Policy

Deaccessioning is addressed in the Policy for the Airport Authority Arts Program, which states: “While the Authority expressly reserves the right to remove, sell, or exchange any permanently displayed artwork, any Authority-owned Artwork shall be subject to deaccession only when overriding circumstances require removal of the Artwork. The Executive Director shall authorize deaccession of Authority-owned Artwork when conditions warrant. Where construction requires removal of permanently displayed Artwork, the Authority, in consultation with the artist, shall make every effort to relocate the Artwork. Any sale of Artwork owned by the Authority shall conform to applicable federal and Pennsylvania statutes. The Executive Director shall advise the Board of deaccession.”

Master Plans

The Airport Authority’s Art Program Policy calls for a biannual public art plan. The 2016-2017 plan is included in the file, with the original policies attached as an appendix. The plan includes recommended projects and goals and strategies for the program.

The two-year plan also recommends that the Art Program collaborate on the Airport’s Master Plan “to ensure that there are opportunities for artwork and cultural programming included in the airport’s overall vision and mission.”

Leadership and Staffing

The Airport Authority contracts with the Office of Public Art for program management services. An OPA project manager spends about 16 – 20 hours/week on airport work. He has a desk at the airport and is on site at least two days a week. The program is part of the Airport’s Planning Department. Prior to that, it was part of the Marketing and Communications Department and was managed by Airport staff. When the program was moved to the Planning Department, they reached out to OPA for assistance.

Art Committee Role and Composition

The Airport Art Advisory Committee is made up of local arts professionals and key airport staff. OPA staff is in the process of re-forming and re-establishing the committee to let go of members who were not attending meetings and to make it a more efficient committee.

Decision Making and Selection Methods

Public Art

The program is not currently commissioning permanent art, but an upcoming temporary project and artist residency project will be selected through RFQs with decisions made by the Airport Art Advisory Committee. According to the Airport Authority Arts Program Policy, the Board of Directors is responsible for approving selection of permanent artwork.

Performing Arts

Selected through Artist Registry with decisions made by the Airport Art Advisory Committee.

Exhibitions

Selected through an RFP process with decisions made by the Airport Art Advisory Committee.

Portland International Airport (PDX)

Annual Passenger Traffic (enplaned & deplaned)

18,352,767 (2016)

ACI/ASQ

N/A

Ownership

Owned and operated by the Port of Portland.

Program Overview

PDXArt and PDXMusic are two programs run by the Port of Portland. Rotating exhibition, public art, and the Hollywood Theatre film program are part of PDXArt. PDXMusic operates separately to program performances.

Vision, Mission and Goals

Mission

The Art Program's mission is to provide a portal into the dynamic cultural life of our region. Through ongoing relationships with professional artists, arts organizations and art museums, the Port provides a showcase for work that reflects the values of the Port and the region we serve.

Goals

- Develop the Art Program into a highly regarded venue for artists and community arts organizations seeking exposure for their works and collections
- Achieve a greater number and more diverse collection of creative exhibits, focusing on approaches that are low cost to the Port
- Establish a collaborative process for permanent art selections
- Strengthen community ties and partnerships

Objectives

- Develop a resource management plan (to include acquisition of appraisals; maintenance and conservation requirements (and budgets for said requirements); inventory/catalogue systems for asset management.
- Maintain the Rotating Exhibits program to include four post-security locations dedicated to featuring the artwork of regional galleries, artists and artists' guilds
- Maintain the Temporary Installations Program for site-specific work at two locations; a third site, between the ascending and descending escalators in the north bag claim area, is currently a temporary location for artwork as well; this location will be used indefinitely and until the Concessions Program develops this space for revenue generating purposes
- Maximize the impact of art (through adding site-specific locations, color, and signage)
- Manage permanent artwork; propose/identify future locations coordinating with upcoming construction (CIPs)

- Form an in-house Arts Advisory Committee to evaluate public art proposals for permanent art

Curatorial Focus and Sense of Place

The permanent collection at PDX, through a variety of mediums and artists within and outside of the regional area, tells stories of the social movements, industrial developments and natural landscapes that have shaped the values and spirit of the Northwest and beyond. Permanent art is not focused geographically by artist, but aims to communicate the story of the region.

Sustainability is one of the core values of the Port and the Art Program aims to incorporate it into their work. In 2013 PDX served as a site for one of 14 structures made by artist John Grade, who was commissioned by Portland's Bureau of Environmental Services to create a project that demonstrated the environmental impact of water on exposed structures.

Program Details

Collections and Exhibitions

Collection

The Port's permanent art collection includes work by Louis Bunce, Jack Portland, Deborah Butterfield and others. In two and three-dimensional form, the collection captures the collective memory of the region. Artists' impressions convey the values and spirit of the Pacific Northwest to visitors and locals alike.

The Port's permanent collection includes artwork in the Portland International Airport terminal as well as the Port of Portland Headquarters.

The terminal will be expanded soon, but there are no funds allocated for public art.

Permanent pieces at the airport include contemporary sculptures outside the airport, terrazzo floors, suspended work, murals, integrated guardrails, and bronze sculpture.

Observations about the Collection

Two pieces by Larry Kirkland *Columbia River Map* and *Art Poles* (2001) were impacted by the Concessions Redevelopment Plan of the Concourse C Food Court area in 2014/15. Two fish sculptures were relocated to the new children's play area at C-West; cargo ship and bridge sculptures were relocated to bag claim. The nine stone tables are in storage. The terrazzo flooring damaged by the removal of the sculptures remains under repair. Future Concessions' plans include retail kiosks on or around the artwork.

Another Kirkland project, *Oregon and Northwest Map*, has been affected by Concessions Development plans and the construction of a coffee kiosk on the terrazzo floor. All planters, seating and all but six light poles have been removed.

Exhibitions

Within the PDX terminal, there are currently five exhibit areas that feature existing artwork from regional artists' collections. These exhibits change every six to twelve months. The exhibitions are located post-security along Concourse A; Concourse B; Concourse DE; and within the Concourse Connector. One exhibit space at the Baggage Claim changes annually; it features the work of regional artists and is located pre-security between the escalators of north Baggage Claim. On Concourse B, there is a nine-panel LED display that artists can use to incorporate a video about their work. It is not used for video art; that is shown in the airport's microcinema.

One additional exhibit space features the work of international artists, or regional artists working on international themes. It is located pre-security near the international arrivals waiting area in north baggage claim. This exhibit space changes annually.

For these six spaces, the Program provides shipping, installation, and publicity, but no payment to the artists. Work on display is available for sale and if something sells, artists are allowed to remove it and replace it with another piece. The Port does not take a percentage of sales.

PDX features one site-specific installation space that changes annually. The installations are designed and fabricated by regional artists specifically for PDX. The installation exhibition area is located post-security by the escalators on Concourse A. The site-specific installations come with a \$1500 stipend for materials and expenses.

Performing and Visual Arts

Performing Arts

Portland International Airport's music program, PDX Music, works to create a relaxing, pleasing and stress-free environment for travelers through the use of live music. Every day, volunteer musicians perform 2 to 3 hour sets in the terminal and help enhance the passenger experience through personal interactions with travelers.

With their performances, the musicians provide passengers a representation of the vibrant music scene in Portland. These local musicians volunteer their time, offering travelers an eclectic mix of live music representing some of the best in local jazz, classical and contemporary styles and approaches.

The program is part of the Customer Relations department and managed by an employee who works on other programs and projects, as well. The music program takes an estimated 30% of a full-time employee's time. They spend an estimated \$5000 - \$6000/ year on supplies and items like signs and tables. Funds come from the airport's customer services budget. PDX has produced a detailed "PDX Music Program Guidelines" that establishes expectations and binding requirements for all entertainers selected to participate in the Music Program.

Musicians who are interested in joining the program contact the coordinator and are invited in for an audition. The coordinator and the Senior Manager of Customer Relations decide if the type of music is a good fit for the program. The program started in 2002 with one piano in a pre-security retail area. It has grown to 3 pianos, plus other spaces for instruments brought in by musicians, pre- and post-security. Musicians must provide their own amplifiers, if they use them, and all equipment. PDX provides a location for storage. About 200 hours of music per week is performed in total by about 30 active musicians in the program. Entertainers who perform regularly post-security get badged so they may go post-security without an escort.

Musicians are allowed to collect tips (though they must not appear to be soliciting gratuities), sell CDs, book gigs, and book lessons.

Media Arts

Hollywood Theatre at PDX

As a component of the PDX Art Program, the airport teamed up with the Hollywood Theatre, a nonprofit movie theatre located in Portland's historic Hollywood District, to create a 17-seat movie theatre. In total it cost about \$185,000 in cash and \$300,000 of in-kind donations (including a \$200k projection and sound system) to build. Located on Concourse C, the Hollywood Theatre at PDX is part of the Port's

rotating art program. The theatre entertains travelers with short films telling stories specific to the Pacific Northwest. It also provides artist residency opportunities, inviting collaboration between national/international media artists and local filmmakers, and hosts special events. Opened in early 2017, the Hollywood Theatre at PDX is free to travelers, who can drop in to watch films while waiting for their flights. All films are family-friendly; the short films play consecutively on approximately a 1-hour loop, and no segment is more than 10 minutes. Screenings are updated with new material every 3 months. For a listing of films currently screening, visit the Hollywood Theatre at PDX section of the PDXArt Blog.

Videos are selected through an open call to artists. The Hollywood Theatre Executive Director makes the initial selections, which are then passed on to the Art Program Coordinator and then to her two supervisors in the Customer Relations Department.

The theater is located near gate C5, near an Alaska Airlines lounge. Concourse C is the largest concourse at PDX, with 23 gates.

Youth and Educational Programs

There is no specific youth or educational element at this time.

Artist Selections – Geographic Focus

Six of PDX's seven rotating exhibition spaces are reserved for regional artists (Oregon or Washington State). The site-specific installation space is for regional artists, as well. One exhibition space is dedicated to international artists or regional artists working on international themes. The program's focus is on contemporary fine art.

Community Partnerships

From the Master Plan: "The PDX Art Program will seek to build goodwill and expand opportunities through participation in and support of community projects when feasible. Projects should be in line with Port Strategic Goals and Objectives as well as the mission of the Port Art Program."

Funding Sources

Percent for Art

PDX does not have a Percent for Art policy and plans for airport expansion are going forward without funds identified for art.

Operating Budget

The Art Program receives about \$50,000 annually from the Airport's budget.

Grants, Fundraising, Sponsorships

No information available.

Conservation and Maintenance Funding

Conservation is included in the Program's \$50,000 budget. The Coordinator must prioritize and select conservation projects each year because she does not have adequate funds to perform all conservation and maintain the program.

They do not use Percent for Art funds for conservation and maintenance.

Branding and Marketing

The program is branded as PDXART and maintains a blog at <http://pdxart.portofportland.online/>

The music program is branded as PDXMUSIC and maintains a blog at <http://pdxentertainment.azurewebsites.net/>



Marketing and Promotions

Art Postcards

PDX used to develop postcards for temporary art installations and make them available to the traveling public. These postcards included photographs of the exhibits and information about the artists, as well as general information about the overall PDX Art Program. This program has been discontinued as it was deemed to be too expensive.

Social Media

Information/photos of new art exhibits are posted on the PDX Twitter and Port Facebook accounts. As additional social media platforms come online and are used by the Port/PDX, more art exhibit information will be able to reach the public. By providing links to artists' websites on social media, local and regional artists are able to obtain valuable exposure in the community, further enhancing the relationships between the Port and affiliated artists.

Websites and Blog

<http://www.flypdx.com/PDX/ArtandEntertainment>

<http://pdxart.portofportland.online/>

<http://pdxentertainment.azurewebsites.net/>

The PDXArt Blog launched in early Spring 2016.

Evaluations and Economic Impact

Evaluations

The program has not conducted a formal evaluation.

Economic Impact

They have not attempted to measure the economic impact of the program.

Governance

Public Art Policies

The Port's Commission Policy on Permanent Art in Port Facilities, from its 2013 (updated 2016) Art Program Master Plan:

The Port of Portland is committed to incorporating art features and finishes, whenever possible, in the architectural design of its publicly used facilities. It is the intention of the Port to manage a diverse collection of artwork that is representative of the Port's mission and the values of the community it serves. When projects do not allow art to be incorporated in the facility design, the Port may commission or purchase art. When commissioning or purchasing art, the Port will consult with members of the regional arts community in an effort to match appropriate works of art to a designated location/facility.

Gift Policy

There is not a gift policy at this time.

Deaccession Policy

From the Master Plan: Artwork being considered for deaccessioning will be accompanied by a report prepared by the Art Program Administrator to include the following:

- Reason(s) for suggested deaccessioning.
- Acquisition method, cost and current market value.
- Condition report.
- Documentation of correspondence with the artist.
- Photo documentation of the artwork.
- Contract restrictions, if any.
- Options for storage or disposition of the work.
- Recommended action.
- Other relevant information from third parties (art conservators, curators, other arts professionals).

Artwork may be considered for deaccessioning for the following reasons:

- The work has been damaged to the extent that repair would be impractical or cost prohibitive in relation to the value of the work.
- The work must be relocated to accommodate construction and the value of removing or relocating the work exceeds the value of the work.
- The work is no longer appropriate for the site because of use, character, or changes in the design of the site.
- The work endangers public safety.
- The work requires excessive maintenance or has design faults.

- The work is of inferior quality relative to the quality of other works in the collection, or is incompatible with the rest of the collection.
- The Port chooses to replace the work with another work of greater significance by the same artist.

Master Plans

A Master Plan for the Art Program was created and approved by Airport Directors in 2013 and updated in 2016. It is updated periodically.

Leadership and Staffing

The Art Program Coordinator is a part-time temp/free-lance position. The Port is considering making it a 20 hour/week staff position. The Music Program is managed by an airport employee in Customer Relations, who has other responsibilities, as well.

Art Committee Role and Composition

Currently there is not a standing art committee. Selection committees are formed for each permanent commission. However, one of the objectives of the Master Plan is to “Form an in-house Arts Advisory Committee to evaluate public art proposals for permanent art.

Decision Making and Selection Methods

The following criteria applies to both public art and rotating exhibitions. Work chosen for exhibit at PDX is selected by the Art Program Administrator in accordance with the following criteria:

- Work should be conceived with sensitive regard to airport customer comfort and the principal purpose of the site as a transportation corridor for a diverse traveling public.
- Exhibited work must be of an excellent aesthetic standard, demonstrating mastery of materials and technique. Artists chosen for rotating and temporary exhibits are representatives of the regional fine art community, producing innovative concepts for public consideration.
- Exhibits must be physically suited to the space, allowing uninterrupted traffic flow in the terminal, hallways and other pedestrian areas.
- Exhibitors must be willing to sign the exhibitor's agreement, hold harmless agreements, and provide insurance as required.
- Exhibits featuring work specifically designed and fabricated for installation at PDX are provided a small honorarium not to exceed \$1500.

Public Art

There are not currently any active commissions. There is a terminal renovation coming up, but no funds were allocated for public art. According to the Art Program Master Plan:

Artists and artwork are solicited through methods best befitting each public art project. Industry Best Practices (published by Americans for the Arts, Public Art Network) are the best guide for acceptable and transparent processes within the public art industry. Typically, the acquisition of artwork is handled one of three ways:

Purchase of existing work: The Port purchases an artist's existing work for installation. Installation is handled by the artist or an arts installation crew. In the case of new construction, artwork may be installed by a qualified general contractor.

Creation by Invitation: The Port invites an artist to create work for a specific area based on that artist's past work and qualifications. Artists are compensated for concepts, changes, design and fabrication. Installation can be handled by artists or art installation crews. In the case of new construction, artwork may be installed by a qualified general contractor.

Request for Proposal: The Port issues a call for proposals, asking artists to submit site-specific ideas for a space. The Port then selects an artist's concept and contracts with that artist to create the work. All artists should be paid to create proposals. Selected artists are compensated for concepts, changes, design and fabrication. Installation can be handled by artists or art installation crews. In the case of new construction, artwork may be installed by a qualified general contractor.

Coordination Required: Art Selection Committee, Aviation Business Lines, and Terminal Coordination Team

First Level of Approval Authority: Chief Operating Officer/Aviation

Second Level of Approval Authority: Directors

The Art Program Administrator is responsible for making a recommendation regarding committee members and process based on the scope and budget of each permanent project. Members serving on the committee should be stakeholders, collaborating to inform goals, objectives, selection criteria, desired outcomes, facility recommendations and customer impacts.

In the past, Art Selection Committee Members have come from the following areas: Representatives from the local arts community, Port Corporate Marketing/Media Relations, Port Community Affairs, Port Concessions, Development, Port Aviation Operations, Port Customer Relations, Port Facilities (non-voting), Port Maintenance (non-voting), Port Engineering (non-voting), Port Contracts and Procurement (non-voting)

Committee members must disclose relationships with any artist under review. In the case of conflict of interest, the Committee Member must be replaced.

Performing Arts

The Senior Manager of Customer Relations and the music program coordinator select the musicians. Interested musicians audition for them and they decide if the music is a good fit for the program.

Exhibitions

The Art Program Coordinator makes selections in accordance with the above criteria. Her selections are reviewed by the Director of Customer Relations and then by the Director of Airport Operations.

San Francisco International Airport (SFO)

Annual Passenger Traffic (enplaned & deplaned)

53,106,505 (2016)

ACI/ASQ

Overall Satisfaction 2017/Q1: 4.13

Ambience 2017/Q1: 4.07

Ownership

Owned by the City of San Francisco

Program Overview

Permanent public art at SFO is part of the San Francisco Art Commission's (SFAC) Civic Art Collection. Exhibitions and other programs are managed by SFO Museum, a department within SFO.

www.sfomuseum.org

Vision, Mission and Goals

Vision

The San Francisco Art Commission does not have a separate vision or goals for the collection at SFO as they are considered part of the Civic Art Collection.

Mission

The mission of SFO Museum is to provide a broad range of exhibitions and educational programs, collectively represent the diversity of human achievement, enrich the public experience, and differentiate SFO from other airports.

The mission of the Civic Art Collection is to promote a rich, diverse and stimulating cultural environment in order to enrich the lives of the city's residents, visitors and employees, and to enhance the city's image both nationally and internationally. The San Francisco Arts Commission is committed to acquiring works of art for the Civic Art Collection of the highest aesthetic standards reflective of diverse social and cultural perspectives. Acquisition by the City and County of San Francisco implies a commitment to the preservation, protection and display of the artwork for the public benefit.

Goals of the Civic Art Collection:

1. Artwork acquired and maintained within the collection should reflect the highest aesthetic standards.
 - Objects accepted into the collection must be of known authorship and be accepted based on their value as works of art.
 - Objects whose primary identity is that of an historical, architectural, or religious artifact should not be included in the collection.
2. Artwork accepted into the collection should be able to be permanently exhibited in an appropriate site, and be able to be maintained by the Commission for public display according to the guidelines herein.

3. The City's collection should be diverse in its representation of artists and artistic styles and be reflective of the ethnic diversity of the local population.
4. The City's collection should emphasize Bay Area artists, styles and movements, but should also seek to include the work of artists nationally and internationally so that local culture may be seen within a global context.
5. Artwork acquired and accepted into the collection should be appropriate in scale, media and context with its intended display location, and be relevant within the cultural, historical, social/political and environmental context of San Francisco and the Bay Area.

Curatorial Focus and Sense of Place

The focus of the permanent collection at SFO curated by SFAC is contemporary fine art by recognized artists, with an emphasis on Bay Area artists.

Program Details

Collections and Exhibitions

Collections

San Francisco International Airport's public art program offers travelers and residents a permanent collection of paintings, sculptures, mosaics and environmental works that reflect the Bay Area's vibrant and diverse culture. The collection comprises more than 80 pieces in a diversity of styles and media by artists of local, national and international acclaim. SFAC launched SFO's Art Program in 1977 with the construction of Terminal 3. In the ensuing decade, it purchased or commissioned more than 60 works for Terminals 1, 2 and 3. SFO's new International Terminal, completed in 2000, became home to another 17-major works commissioned in accordance with San Francisco's Percent for Art Ordinance. SFO's remodel of Terminal 2, completed in 2011, and Terminal 3 East, completed in 2014, afforded the opportunity to re-install important work from the Airport's collection and commission large-scale works created specifically for the state-of-the-art facilities, including Janet Echelman's ceiling installation *Every Beating Second*.

A map of the airport collection with details about each piece can be accessed at <http://www.flysfo.com/museum/public-art/public-art-map>

Exhibitions

SFO Museum

At SFO, exhibitions are mounted by the SFO Museum in areas throughout the airport terminals, as well as inside the landside San Francisco Airport Commission Aviation Library and Louis A. Turpen Aviation Museum. Exhibits are meant to "inspire and inform a truly global audience and remind us our shared heritage as citizens of the world." They feature decorative arts, anthropological topics, pop culture, photography, aviation, and more. Photography is a special focus. Artists ranging from Imogen Cunningham, Benjamin Chinn, and Pirkle Jones, to Linda Connor, Chris McCaw, and Sean McFarland help visitors understand the critical role of San Francisco in the origins, development, and ongoing evolution of photography as a fine art and a means of expression.

Exhibitions are selected by the curators and museum director. They try to present a balanced variety of subjects and topics, but many decisions are driven by practicalities of the objects - what is available, what fits in the galleries etc. They mount very few fine arts exhibitions and usually only use fine arts to contextualize an art movement or artist related to San Francisco's culture or history. They generally do

not feature specific artists as a solo show or retrospective type exhibition. They estimate that 95% of exhibitions are history, material culture, or science topics.

Exhibitions are created with objects in SFO Museum's own collection, as well as with objects loaned from private collectors and collecting institutions. Some exhibitions are composed of objects from a single lender; others are composed by SFO Museum curators from multiple collections. SFO Museum has its own loan protocol and paperwork (they are not subject to SFAC Loan Policies). Borrowed objects are insured under the City/County policy. SFO Museum generally does not have to pay to borrow the objects, but they do compensate lenders for administrative fees sometimes and they pay for shipping and preparation. They estimate spending \$50,000 per year on loan fees.

The SFO Museum uses about 20 spaces for exhibits and installs two to three shows a year in each space. Locations are both airside and landside, with the largest and most successful space located airside in the United Airlines walkway before the main gates. When designing its exhibitions, SFO aims to create multiple layers of interest within the show to capture customer's attention. They first hope to catch the visitor's eye ("the head turn"), then to inspire a deeper commitment to engaging with the cases, and finally to interest the visitor in spending time reading the labels and didactic panels accompanying the show.

Exhibits are developed with material in their permanent aviation collection, as well as from objects borrowed from local collectors and institutions. They estimate spending \$50,000 per year on loan fees.

[Aviation Library & Museum](#)

The landside San Francisco Airport Commission Aviation Library and Louis A. Turpen Aviation Museum is housed in an 11,500-square foot facility that is modeled on the 1937 San Francisco Airport passenger waiting room. It opened to the public in 2000 and was constructed as part of the airport's new International Terminal and is located pre-security. The Museum is accredited by the American Association of Museums and houses a permanent collection of more than 17,000 objects related to the history of commercial aviation. Within the Museum's 7,000 square feet of public exhibition space there are four exhibition areas that present up to 12 shows annually to approximately 30,000 visitors, most of whom are airline passengers or meeter-greeters. The Museum space is also used frequently for exhibition-related receptions, lectures, and symposia, and by the airport commission, airlines, and other tenants for meetings and press events.

The Museum space can also be rented for private events for up to 250 guests and the unique 1930's style setting is a draw for weddings and parties, which can be held when the Museum is closed to the public evenings and Saturdays. However, it does not generate significant funds as a rental facility and is used much more frequently for internal events, such as Airport Commission meetings and the Museum's lectures and special events.

[Performing and Media Arts](#)

[Performing Arts](#)

From 2008 to 2015, SFO had a music series called "You are Hear: Live Music Brought to you by SFO" for the holiday seasons and in the summer. The airport's marketing department contracted with local music producer Marc Capelle to curate and manage the series. Only one of the three locations were airside, because of the challenges posed by security. There were no formal stages and the performances had minimal set up; some musicians even strolled through the terminals. Both Capelle and marketing staff valued the flexibility that this minimal set-up gives them. The program was funded by a marketing

charge in concessionaires' leases of \$1 per square foot per year. Performers were paid \$1,000 for three 45 minute sets. They sold CDs, but could not collect tips.

Media Arts

In the fall of 2017, SFO Museum began a Video Arts program. It is meant to provide visibility to a range of contemporary artists and filmmakers who are at the leading edge of their craft. It presents a variety of works from short-form documentaries and narratives, to experimental films and all forms of animation.

The Video Arts screening room is located pre-security on the departures level of International Terminal with daily operating hours of 5:00am to midnight. Admission is free.

SFO Museum reviews proposals from artists and filmmakers on a rolling basis through an online submission form. Video Arts is currently programming films that are 10 minutes or less in duration and schedules each film for a four-week presentation.

Youth and Educational Programs

Learning opportunities are offered through curricula designed for specific grade levels that relate to California Department of Education Content Standards. SFO Museum offers a free, hands-on program guided by experienced museum and library staff that runs 45-minutes. Additional activities are also available. SFO Museum's Student Art program features rotating exhibitions of original two-dimensional artwork from schools and youth organizations in the San Francisco Bay Area.

SFO Museum also programs "Kids' Spots," which are exploration areas that allow children to "let off steam" prior to their flights. Terminal 3's Kids' Spot is located post-security near Gate 87 A and features interactive displays of weather elements from the Exploratorium in San Francisco. Terminal 2's Kids' Spots are located post-security near Gates 54A and 58B and feature original artworks by Bay Area artists Walter Kitundu and Charles Sowers that operate as interactive learning and play stations.

Artist Selection – Geographic Focus

The program does not have a specific geographic focus.

Community Partnerships

The program does not have specific community partnerships.

Funding Sources

Percent for Art

SFAC's public art program is funded through a Two-Percent for Art Ordinance. Section 3.19 of the San Francisco Administrative Code states that two percent of eligible construction costs for public buildings, aboveground structures, parks and transportation improvement projects shall be set aside for "art enrichment" (public art). Artwork must be permanently sited and have a useful life of at least three to five years, but ideally for the life of the building where the artwork is located.

Operating Budget

SFO Museum is attached to the airport operating budget, which comes from concessions and landing fees. The Airport is an enterprise department within the City and County Government, which means it generates money and funds itself. There are no other fund sources for SFO Museum. The San Francisco

Aeronautical Society, a non-profit organization founded in 1997 to serve as the affiliated support group of the Library and Museum helps very modestly with purchases and research specific to the aviation collection.

Performing Arts Funding

As mentioned above, the music series “You are Hear: Live Music Brought to you by SFO” was funded by a marketing charge in concessionaires’ leases of \$1 per square foot per year.

Conservation and Maintenance Funding

The Airport Commission maintains the collection from annual operating funds, as well as through interest from the Airport Art Endowment Fund, which was established in 1995 from eligible funds generated by taxable airport revenue bonds that were part of the Airport’s Near-Term Master Plan (NTMP). The Airport annually makes available the interest earned from that fund to the Arts Commission for maintenance of the collection at the airport.

In the 10-Year Capital Plan MOU between the Airport and the Arts Commission, the Airport committed to annual maintenance expense allocations from operating funds of no less than \$150,000 (07/08 fiscal year level) adjusted for cost of living and inflation. This includes the expense of one full time equivalent Airport staff member at SFO Museum dedicated to maintenance, as well as funds made directly available to the Arts Commission through an annual work order for maintenance.

In addition, every permanent artwork commissioned through SFAC’s policy generates a set-aside from the Percent for Art for conservation, equal to 10% of the art project budget. Since these are typically bond funds, they can be used to conserve the asset, but not for routine maintenance.

Branding and Marketing



Marketing and Promotions

SFO Museum promotes the program through the following social media outlets:

- [instagram.com/sfomuseum/](https://www.instagram.com/sfomuseum/)
- twitter.com/SFOMuseum
- [facebook.com/sfomuseum](https://www.facebook.com/sfomuseum)

Evaluations and Economic Impact

Evaluations

The program has not conducted a formal evaluation.

Economic Impact

According to Susan Pontius, Program Director at the San Francisco Arts Commission, when Terminal 2 was rebuilt there was a focus on enhancing the passenger experience in all kinds of ways, including food options, art, and other amenities. When Terminal 2 opened, revenue increased by around 30%. This led to the Airport developing its R.E.A.C.H. Principles (Revenue Enhancement and Customer Hospitality), which is an effort to upgrade all facilities to support the efforts of “Reaching for #1” and make SFO a world-renowned facility and premium gateway to the Pacific. Overall goals include: achieving the highest customer satisfaction ratings, creating socially and ecologically sustainable business models and becoming a top revenue generator nationally. Art is recognized as a contributor to this effort and “Arts and Culture” are listed as one of the key values of the principles.

According to the R.E.A.C.H. report, “Through interviews and workshops with SFO employees and executives, certain values surfaced as the most important principles that guide the airport in their goals. These values form the Value System which addresses key issues at the airport that all future design and services should address.” The report is available at <http://media.flysfo.com.s3.amazonaws.com/pdf/about/b2b/SFO-principles-of-REACH.pdf>

Governance

Public Art Policies

As a City-owned airport, permanent public art at SFO is part of the San Francisco Arts Commission’s (SFAC) Civic Collection and is commissioned through and subject to the “Policies and Guidelines for the Civic Art Collection of the City and County of San Francisco Under the Jurisdiction of the San Francisco Arts Commission” (approved Resolution #0406-15-121). The entire document can be viewed at <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>.

Gift Policy

As a City-owned airport, SFO follows the SFAC’s gift policy which includes special considerations for potential gifts to be sited at SFO to ensure the artwork falls within the Airport collection’s defined focus and that the artwork’s maintenance and conservation needs are compatible with the Airport environment. Gifts are reviewed and approved by the Airport Art Steering Committee, then the Arts Commission’s Visual Arts Committee, then the Airport Committee, and finally the full Arts Commission.

Loan Policy

As a City-owned airport, SFO’s permanent collection would normally follow the SFAC’s loan policies, however SFO Museum has its own loan policies and procedures that apply to the rotating exhibitions and the Museum collection.

Deaccession Policy

As a City-owned airport, SFO’s permanent collection follows the SFAC’s deaccession policy. Staff recommendations to deaccession are considered by SFAC’s Visual Arts Committee, whose recommendations are then forwarded to the full Arts Commission for approval. If artwork is sold the funds must go back to purchasing art for the airport and must be deposited back into the same account that the original funds came from.

Master Plans

None

Leadership and Staffing

SFO and SFAC each have a Staff Liaison to facilitate communication and ensure coordination of efforts. Currently, because there are so many new projects being commissioned at the Airport, SFAC has a project manager devoted to the Airport, but over time SFAC staff is assigned to Airport projects as needed. SFAC's collection managers (3) also spend time on Airport projects.

SFO Museum is a department within the Airport. The SFO Museum is an AAM-accredited institution and has 30 staff members, including installers, registrars, curators, designers, and administrators, plus volunteers and interns. It is run by a Director & Chief Curator who reports to the Chief Operating Officer of the Airport, who reports to the Airport Director.

Art Committee Role and Composition

The Airport Art Steering Committee (AASC) is made up of six to eight members – half are appointed by the Airport and half are appointed by the SFAC. They develop policy for the program and recommend the purchase or commission of artwork for the airport. Their recommendations are approved by the Arts Commission and the Airport Commission.

Decision Making and Selection Methods

Public Art

Selection panels for specific projects are done in accordance with SFAC's policies and include one member of the AASC, one Arts Commission member, up to three guest professional artists, and if the Arts Commission desires – one member of the project architectural team. The panel's artist recommendations are approved by the Arts Commission. The Director & Chief Curator of SFO Museum frequently serves on the SFAC panels for permanent public art at airport.

Artist proposals are reviewed and approved by the AASC and then the Arts Commission. After design development is completed the Airport Commission reviews and gives final approval before fabrication. Direct purchases are reviewed and approved by the AASC and then the Airport Commission and the Arts Commission.

Performing Arts

N/A

Exhibitions

Exhibitions are selected by a curatorial review panel composed of SFO Museum curators and the Museum's Director and Chief Curator.

Norman Y. Mineta San Jose International Airport (SJC)

Annual Passenger Traffic (enplaned & deplaned)

10,796,725

ACI/ASQ

4.34 Total

4.18 Ambiance

Ownership

Owned and operated by the City of San Jose.

The Airport Art Program is part of the City of San Jose Office of Cultural Affairs' San Jose Public Art Program. <http://www.flysanjose.com/art>

Program Overview

Vision, Mission and Goals

The mission of the Airport Public Art Program is to identify San José as a diverse global center for innovation and change.

Curatorial Focus and Sense of Place

The Airport Public Art Program at SJC focuses on Art + Technology to give travelers a sense of San José as a place where ideas are born and to reinforce its stature as a creative and tech-savvy city, the world's leading region for innovation. Art + Technology is broadly defined as:

- Art that uses technology
- Art that is inspired by technology
- Art that is developed with technology
- Art that comments on technology

Program Detail

Collections and Exhibitions

Collection

The program includes both permanent pieces and temporary artworks that are changed every few years. The program was developed in conjunction with planned airport renovation and expansion and was implemented in three phases: the master plan (completed 2004), development of the art activation program (completed 2006), and artwork commissioning and development (completed in 2010).

The master plan also called for the development of an Airport Art Oversight Committee made up of arts professionals and airport stakeholders that serves as a standing approval panel for the airport art projects. The resulting commissioned artworks create an immediate sense of Silicon Valley as a global center for technology and innovation. Some of the artworks at the airport will be permanently on display. Others will be shown for several years then replaced with new works that respond to the Art + Technology theme - perhaps exploring new cutting edge innovations yet to be discovered. Some of the

artworks are located in areas generally accessible to the public; others are located behind security in areas accessible only to ticketed passengers.

Because all of the artworks are new commissions, and they were offered to artists after the general architectural plans were under way, many of the artists chose to work with the colors, forms and materials of the architecture, creating very integrated works.

Some commissions were supported through cash or in-kind donations from tech companies such as Microsoft, Lymbix; Optras, Ltd., the Adobe Foundation and Philips Lumileds. In most cases, the cash support was solicited by the City of San Jose Public Art Program and the in-kind support was solicited by the artists.

There are four permanent pieces.

1. *Hands* by Christian Moeller, a pixel mural that spans 1200 feet and 7 stories on the Consolidated Rental Car Garage
2. *Space Observer* by Bjorn Schulke, a 26' tall glossy white interactive sculpture that rotates and uses its kinetic cameras to reveal live images
3. *eCloud* by Nik Hafernaas, Dan Goods and Aaron Koblin, a dynamic display based on real-time weather data
4. *Wall of Recognition* by Carlos Perez, a digitally illustrated installation recognizing 3 prime movers behind the airport

There is about \$200,000 set aside for a new permanent piece. OCA hopes to add to that budget with sponsors and corporate funds.

[Observations about the Collection](#)

The permanent collection at SJC is one of the few in the country with a specific curatorial focus.

[Temporary Artworks](#)

There are temporary pieces, intended to be changed every several years. The Airport's Art Activation Team, consisting of designers and planners Banny Banerjee, Matt Gorbet, and Susan LK Gorbet, developed "platforms" for artists to use in creating technology- and data-driven art. This infrastructure accommodates projection-based, digital, and data-driven artworks and can be changed over time to keep up with technological advances.

Banerjee, Gorbet, and Gorbet also helped to oversee the first round of artworks. The first round included: *Dreaming F.I.D.S.* by Ben Hooker and Shona Kitchen – a real fishtank with underwater cameras and video screens animated by airport information and security systems, *Convey* by Banny Banerjee, Matt Gorbet, and Susan LK Gorbet (projections on the baggage carousel and arriving baggage of emoticons expressed online at the time and place of a flight's takeoff), and *Shifting Time San Jose*, an interactive work by Camille Utterback that includes layers of contemporary images of San Jose and archival photographs. There are also pieces by SuttonBeresCuller, Angela Buenning Filo, Gregory Kucera, and Bill Fontana. Some of the works are located inside display cases and have been changed twice so far. The works include an audio composition, a responsive light sculpture, data-based works, and a kinetic responsive sculpture. The apron/lobby display case installation will be changed again soon, but is being done with no funding in partnership with a local cultural installation. These are not exhibitions, but installations in display cases.

Exhibitions

There is no exhibitions program.

Performing and Media Arts

There is no performing or media arts programs.

Audio Tour

SJC offers an audio tour featuring the artists talking about their artwork. It is accessible on the program's website or via QR codes at the airport. <http://www.flysanjose.com/art-tour>

Youth and Educational Programs

There are no specific youth or educational elements.

Artist Selection – Geographic Focus

The Airport Public Art Master Plan indicates a preference for local artists, stating that the program is an important opportunity to showcase the work of local artists. In evaluating and qualifying artists for commissions, a 5% credit will be given toward the evaluation score for Local Artist Enterprise and an additional 5% for Small Business Artist Enterprise. "Local Artist Enterprise" means a business enterprise, including but not limited to a sole proprietorship, partnership, or corporation, which has a legitimate business presence in the County of Santa Clara. Evidence of legitimate business presence in San José shall include: A. Having a current San José business tax certificate; and B. Having either of the following types of places of business operating legally within the County of Santa Clara: 1. The Artist's principal business office, place of business or studio; or 2. The Artist's regional, branch or satellite studio or place of business with at least one full-time employee located in the County of Santa Clara. A "Small Business Artist Enterprise" means a Local Artist Enterprise that has 35 or fewer total employees.

Community Partnerships

None

Funding Sources

Percent for Art

Funds to support San Jose Public Art (SJPA) are provided by municipal ordinance specifying that 1% of City capital improvement project budgets be set aside for the commission, purchase, and installation of artworks. At one point, San Jose's public art program was a 2% program. The amount for the airport is a negotiated amount (not necessarily 1%).

In 2000, a Memorandum of Understanding was executed between the San Jose Office of Cultural Affairs and the Airport Department that directed the integration of a comprehensive public art program into the capital improvement project at the new Airport facility. According to the Airport Art Master Plan, the estimated public art budget (drawing from percent for art funds) was just under \$4 million. The MOU allowed for funds to be distributed facility-wide; use of funds was not limited to specific project sites and existing Airport facilities may receive art based on funding generated from the overall program. It was not required that funding be expended in the year in which it is provided. Funding was allowed to be consolidated and expended as needed to implement the Airport Public Art Master Plan in flexible and strategic ways to accomplish its goals.

Additionally, about \$3 million was set aside as seed money for future commissions, but in 2010 the airport experienced a downturn and “deferred” the use of those funds until future notice. Even though traffic has come back up, the funds have not yet been released.

Operating Budgets

None

Grants, Fundraising, Sponsorships

See Conservation and Maintenance Funding below.

Conservation and Maintenance Funding

During the original commissions, the program received \$100,000 from Adobe and \$100,000 from Microsoft as sponsorships. They placed that money in a trust fund and use it for maintenance of the artworks.

They do not use Percent for Art funds for conservation and maintenance.

Branding and Marketing

The program does not have a distinct brand or do its own marketing.

Evaluations and Economic Impact

Evaluations

The program has not conducted a formal evaluation.

Economic Impact

They have not attempted to measure the economic impact of the program.

Governance

Public Art Policies

The Airport Public Art Program follows standard policies and procedures established for the City of San José’s Public Art Program.

<http://www.sanjoseculture.org/DocumentCenter/View/28186>

Gift Policy

A separate policy for the airport does not exist.

Deaccession Policy

A separate policy for the airport does not exist.

Master Plans

The program was started with a master plan completed in 2004 in conjunction with a planned airport renovation and expansion. The master plan was followed by two reports, the Art Activation Research Report in 2005 and the Art Activation Design Development Proposal in 2006, both developed by Gorbet

Design and Banny Banerjee, to further study the opportunities for developing a technology-based art program for SJC.

<http://www.sanjoseculture.org/DocumentCenter/View/25892>

<http://www.sanjoseculture.org/DocumentCenter/View/25891>

<http://www.sanjoseculture.org/DocumentCenter/View/25893>

Leadership and Staffing

The San José Office of Cultural Affairs Public Art Program (OCA) manages the program in close collaboration with the Airport.

Art Committee Role and Composition

The Airport Art Program Oversight Committee is an advisory committee to the Public Art Committee of the San Jose Arts Commission. The AAPOC is charged with developing and recommending an annual Airport Public Art Work Plan, which is submitted to the Airport Commission for comment and then to the Public Art Committee and then to the Arts Commission and City Council. The AAPOC also reviews artist projects and gives feedback to the Public Art Committee during design and development. The AAPOC is comprised of up to seven members who are professionals in the field of public art; new media art; contemporary art; art history, criticism or theory; science; and/or other related industries, as well as representative from City Commissions as noted below. Members will participate on a volunteer basis. AAPOC members will include the following:

- At least one representative of the Airport appointed by the Airport Commission and at least one representative of the Arts Commission appointed by the Arts Commission;
- At least two practicing artists or curators in the field of new media art;
- One position will be a guest member that will serve terms specific to projects or programs for a limited period to be determined by the AAPOC.

Appropriate experts and/or advisors in technology, engineering, or other related fields may be considered appropriate for guest membership based on needs of given projects or programs. The OCA will present a slate of nominees to the PAC for consideration. Final approval will be by the Arts Commission.

The Public Art Committee (PAC), a sub-committee of the San José Arts Commission, oversees all San Jose Public Art program activities, including the Airport Art Program, by reviewing all work plans and approval of artworks on City property. The Public Art Advisory Committee (PAAC) comprised of artists, arts and design professionals and urban planners, assists the PAC by providing technical advice.

Decision Making and Selection Methods

Public Art

The permanent commissions were selected via RFQs using the process above. The temporary installations were selected from an artist pool using the process above.

Performing Arts

N/A

Exhibitions

N/A

DRAFT

Singapore Changi Airport (SIN)

Annual Passenger Traffic (enplaned & deplaned)

58,698,039 (2016)

ACI/ASQ

Overall Satisfaction 2017/Q1: 5

Ambience 2017/Q1: 4.95

Ownership

Owned by Government of Singapore. Operated by Changi Airport Group, Civil Aviation Authority of Singapore (CAAS), and Republic of Singapore Air Force (RSAF)

Program Overview

The following information is limited to what was available through the website or other internet resources.

Program Details

Collections and Exhibitions

Collections

Terminals 1, 3, and 4 have a number of permanent artworks. Many are stand-alone figurative sculptures, but there are also three large suspended kinetic pieces. There is not an art program, but art and design features are among the many amenities the airport uses to set itself apart and to attract customers as an interesting, exciting place to spend time.

Changi's Terminal 4 was just opened with four new artworks. The largest is *Petalclouds* by Berlin-based ART+COM Studios. It is a kinetic sculpture composed of 6 structures suspended across the Central Galleria. It is visible from the Departure Check-in Hall, the Transit Area, and the Arrival Hall. The structures move in sync with animated lighting and music.

Also in T4 are *Hey, Ah Chek!* By Chong Fah Cheong, a figurative bronze of a 1950s-era mother and son hailing a trishaw ride after a trip to the market; *The Traveling Family* by Swiss artist Kurt Lawrence Metzler, a grouping of aluminum figures; and *Les Oiseaux* by French artist Cedric Le Borgne, a stainless-steel wire sculpture of three birds.

In Terminal 1 there is another piece by ART+COM Studios - *Kinetic Rain* -- two suspended kinetic sculptures in the public check-in area. The sculptures are made of 1,216 bronze droplets that can form 16 different shapes ranging from abstract art forms to recognizable patterns including an airplane, a hot air balloon, a kite and a dragon. The design element in each shape shows the movement of flight through slow, fluid movements. The sculpture relates to Singapore's reputation as the "Tropical City" or the "Garden City" and the frequency of rain in the climate.

Terminal 3 has four more stand-alone artworks. *Saga Seed* by Kumari Nahappan, located on the T3 Concourse before immigration, is an enlarged sculptural representation of a seed that is important culturally and historically to Singapore. *Coming Home* by Han Mei Ling depicts a reunited family and is located in the South Arrival Immigration Hall. *Birds in Flight* by Baet Yeok Kuan is located in the

Departure Lounge. The Memory of Lived Space, by Janet Laurence, is an installation made of overlapping photographic panels and painted glass. There is also a display of stoneware sculptures depicting traditional cuisine and performing arts in the region, called Vessel.

The Enchanted Garden in Terminal 2 is an interactive space with motion-activated nature sounds and lighting. Among the pathways are four giant glass bouquet sculptures, decorated with mosaics of reflective and shimmering stained glass. There are also a variety of living gardens on the airport's rooftops that are accessible to passengers, including a Cactus Garden, Sunflower Garden, Orchid Garden, Water Lilly Garden, and Butterfly Garden. These are related to Singapore's identity as the Tropical City or Garden City.

Exhibitions

N/A

Performing and Media Arts

N/A

Music Programs

N/A

Media Arts

N/A

Youth and Educational Programs

Woodblock rubbing stations are located in public and transit areas where visitors can create and take home their own imprints from rubbing surfaces of icons inspired by Singapore's culture and the airport itself.

Artist Selection-Geographic Focus

N/A

Community Partnerships

N/A

Funding Sources

N/A

Percent for Art

N/A

Operating Budgets

N/A

Grants, Fundraising, Sponsorships

N/A

Conservation and Maintenance Funding

N/A

Branding and Marketing

N/A

Logo

N/A

Marketing and Promotions

N/A

Evaluations and Economic Impact

N/A

Evaluations

N/A

Economic Impact Research

N/A

Governance

N/A

Public Art Policies

N/A

Gift Policy

N/A

Deaccession Policy

N/A

Master Plans

N/A

Leadership and Staffing

N/A

Art Committee Role and Composition

N/A

Decision Making and Selection Methods

N/A

Public Art

N/A

Performing Arts

N/A

Exhibitions

N/A

DRAFT

Art on the Underground

Annual Passenger Traffic

1.379 billion riders annually

Ownership

Transport for London (TfL), a private company wholly owned by the government and responsible for the transport network in Greater London.

The following information is limited to what was available through the website or other internet resources.

Program Overview

Art on the Underground commissions permanent and temporary work for the London Underground, which is part of the agency Transport for London.

Vision, Mission and Goals

Launched in 2000 to promote greater understanding of the Tube as a cultural and social environment, Art on the Underground's mission is to work with leading artists to create extraordinary projects across Transport for London, enriching customers' journeys today and for the future.

Art on the Underground mission:

- Present extraordinary contemporary art for our unique audience: our customers, staff and the diverse communities of London.
- Strengthen Transport for London's links with the people it serves by engaging audiences, re-imagining spaces, and changing the way we experience the city.
- Build on London Underground's artistic and design legacy with a diverse program of temporary and permanent art projects.
- Champion contemporary art in London – reflecting the global city with a global audience – working with artists from around the world; from those with an established reputation to those at the beginning of promising careers.

Curatorial Focus and Sense of Place

While there are some permanent commissions, Art on the Underground is focused on temporary artwork. Other temporary projects are developed as opportunities are identified. Engaging the community is a part of all commissions. The program describes its work as “ambitious” and “risk-taking” and wants to support work that “acknowledges and addresses the Tube's vast public as they pass through public space, focusing attention upon shared experiences.”

Program Details

Collections and Exhibitions

Collections

Art on the Underground has commissioned about eight permanent artworks since it began in 2000. In the 1980s, other permanent pieces were commissioned for stations by the transit agency, such as Eduardo Paolozzi's glass mosaics for Tottenham Court Road station.

For London Underground's 150th Anniversary in 2013, Art on the Underground commissioned Turner Prize winning artist Mark Wallinger to create *Labyrinth*, a permanent artwork for each of the 270 stations on the network. Each artwork bears its own unique circular labyrinth, but with a graphic language common to all. Rendered in bold black, white and red graphics, the artworks are produced in vitreous enamel, a material used for signs throughout London Underground.

Sea Strata (2011) by John Maine is one of a series of permanent art projects that were delivered as part of the upgrade of a small number of stations. The artist used Portland stone to make the station's anonymous service buildings, with very few doors or other features, relate to the appearance of natural stone outcrops. The cladding is set in bands or layers that continue across all the buildings to suggest the strata of the stone as it sits in the ground. At eye level, a frieze of drawn shapes derived from enlarged Portland fossils has been incised into the stone. Below this, a band of Roach stone incorporates a drip course molding that coincides with the carved coping of the low walls throughout.

A new permanent commission unveiled in 2017 is *Diamonds and Circles, works in situ* by Daniel Buren at Tottenham Court Road station. Buren has created a colorful series of large-scale diamond and circle shapes fixed to the station's internal glass walls. The shapes repeat across the vast central ticket hall and multiple station entrances. Another large permanent piece is by Jacqueline Poncelet, made to clad the building and perimeter wall next to Edgware Road (Circle line) Tube station. The work, created in vitreous enamel, dresses the building in a grid of patterns developed by the artist. Each pattern relates to a different part of the local area and was made in response to the images and ideas that she has developed through her research there over the past three years.

Observations about the Collection

Permanent commissions, though few, are large scale and tend to encompass more than one location in a station or even set of stations. A lot of the permanent work also relates to the London Underground's design legacy, such as a permanent memorial to Frank Pick, early 20th century managing director of London Underground who commissioned many of the great design tropes of London Underground including the Johnston typeface, the roundel, and Harry Beck's Tube map.

Exhibitions

Two ongoing projects are pocket tube map covers and the Line Series, which commissions artworks across entire Tube lines connected by an overarching theme.

Pocket Tube Map Covers

Since 2004, Art on the Underground has been commissioning leading contemporary artists to create artwork for the Pocket Tube Map cover. The first work was *You Are in London* by Emma Kay, a design of colorful concentric circles. Artists since include Rachel Whiteread, Tracey Emin, Yayoi Kusama, Imran Qureshi, Eva Rothschild, Barbara Kruger, David Shrigley, Liam Gillick, Mark Wallinger, Pae White, and

Yinka Shonibare. Many of the artworks play with the Underground's established design aesthetic, colors, and symbols, as well as the ideas of maps and travel.

Line Series

Each year Art on the Underground commissions temporary artworks to enrich the environment, and the experiences of passengers, of a specific tube line of the London Underground. In 2011/2012, for example works on the themes of "communication" and "exchange," which were presented along the Central Line, the longest of London's Tube lines.

Underline was a series of art and music commissions for the Victoria line which launched in July 2015. Artists Liam Gillick, Giles Round and Zineb Sedira, architectural collective Assemble and composer Matt Rogers were invited to develop projects in response to the characteristics of the Victoria line, its unique environment and its relationship to the social, historical and physical context of the city above. An artist-led program of events and activities was designed for all ages. Devised and delivered in collaboration with leading cultural organizations near the Victoria line, the events happened throughout 2016, drew upon the themes of each artist's commission and explored connections between the Underground and the places it serves. The program included artists' talks, family activities, a learning guide for teachers and young people; hands-on workshop series exploring materials and making; themed guided tours; a school workshop program and exhibitions; environmental activities and a young people's project.

Performing and Media Arts

Music Programs

N/A

Media Arts

From 2012 to 2014 Art on the Underground had a film screening program at the Canary Wharf Screen, one of London's largest public projection screens. This seasonal program presented leading contemporary and historical artists' moving image for customers, staff and visitors free of charge.

The inaugural 2012 series was programmed in collaboration with Film and Video Umbrella, Animate Projects, LUX and BFI, four of the UK's major moving image organizations.

Art on the Underground does not currently have an ongoing video program, but recently unveiled a 12-minute video by Broomberg & Chanarin called *The Bureaucracy of Angels*, which will be on view for 3 months at Kings Cross St. Pancras Station, near the Eurostar train to Europe. The film records the demolition of 100 migrant boats in Sicily in the winter of 2016.

Youth and Educational Programs

Art on the Underground works with A.N.D. (A New Direction for Arts, Culture, and Young London) to create resources for teachers and young people based on themes and ideas explored in Art on the Underground projects. The learning guides are distributed to schools across London and available for free download.

Example learning guides:

- <https://art.tfl.gov.uk/learning/underline-learning-guide/>
- <https://art.tfl.gov.uk/learning/labyrinth-teacher-pack/>

Artist Selection – Geographic Focus

In general, Art on the Underground works with international artists. Its Night Tube Map covers focus on young, up-and-coming artists based in London, as this is reflective of the kind of people who might be using the new night transit services.

Community Partnerships

Community partnerships and engagement are a natural component of Art on the Underground's work.

Partnerships

Art on the Underground works with galleries, organizations and schools for each project. They have close connections with A New Direction who helps them write learning guides which are given to every school in London and are free to download on their website. Projects such as Emma Smith's recent *Televox* involved many local businesses and organizations. Galleries and art organizations that they have worked with this year include Whitechapel, Studio Voltaire, Freize Fairs, Sculpture in the City, Art Fund, The Fourth Plinth and many more.

Engagement

A permanent piece for Seven Sisters Station is currently being developed through an artist residency/community engagement project. The project, called *Clay Station*, is a collaboration between Assemble and the artist Matthew Raw. Building on London Underground's rich heritage of ceramics, the project involves the production of more than a thousand hand-made tiles as part of the refurbishment and remodeling of a commercial unit at the entrance to Seven Sisters Underground Station which has lain empty for more than a decade.

Prior to the completion of the works in Autumn 2017, the space was equipped with a kiln to allow for production of the tiles on site and to facilitate a series of workshops where local residents and community groups learned the techniques used in the project to create smaller ceramic objects. The resulting tiles formed from this process will be used to clad the exterior of the building and each one will be unique. To accompany the project, Art on the Underground, in collaboration with A New Direction and Create Jobs, hired two trainees. The two traineeships provided clay induction training, followed by hands-on making experience with artist Matthew Raw and members of Assemble. This project received funding from Arts Council England.

Funding Sources

Percent for Art

N/A

Operating Budgets

The program is funded by Transport for London's general operating budget.

Grants, Fundraising, Sponsorships

For community engagement and events, they seek external sponsorship and funding, from organizations such as Arts Council England.

Conservation and Maintenance Funding

Conservation of permanent works is covered under the budget provided by Transport for London. They do not use Percent for Art funds for conservation and maintenance.

Branding and Marketing

ART ON THE UNDERGROUND

Marketing and Promotions

Art on the Underground promotes the program through the following social media outlets:

- <https://www.facebook.com/artontheunderground>
- <https://twitter.com/aotulondon>
- <https://www.instagram.com/artontheunderground/>

Evaluations and Economic Impact

Evaluations

The program has not conducted a formal evaluation.

Economic Impact

They have not attempted to measure the economic impact of the program.

Governance

Public Art Policies

They do not have a public art policy.

Gift Policy

They do not have a gift policy.

Deaccession Policy

They do not have a deaccession policy.

Master Plans

They do not have a master plan.

Leadership and Staffing

Art on the Underground is managed by a Head who sets the vision and formulates strategy. The current Head of Art on the Underground was formerly a curator at the Tate Modern.

The staff includes two Curators, one Curator and Technical Program Manager (who handles all contracts, manages suppliers, takes the lead on technical implementation of all projects, is responsible for risk

managements, and controls the Art on the Underground budget) and one Program Coordinator – who manages front of house and administrative tasks.

Art Committee Role and Composition

Art on the Underground has an advisory panel made up of leaders in the art world who staff turns to if they have queries or are working with a challenging subject and feel they need guidance, but the panel does not select artists or approve artwork.

Decision Making and Selection Methods

Following curatorial research the curators approach artists. The program does not conduct open calls for artists or competitions; artists are always chosen by the curators. This applies to all projects.

Public Art

See above

Performing Arts

See above

Exhibitions

N/A

DRAFT

Metro Art (Los Angeles)

Annual ridership

397,491,365 passengers (2017)

Ownership

Los Angeles County Metropolitan Transportation Authority

Program Overview

Metro Art implements the Los Angeles County Metropolitan Transportation Authority (Metro)'s Percent for Art Program, presents a range of temporary programs and events, manages the care and maintenance of the system's existing artworks and directs a volunteer docent council.

<http://metro.net/art>

Vision, Mission and Goals

Metro Art enhances the customer experience with innovative, award-winning visual and performing arts programming that encourages ridership and connects people, sites and neighborhoods throughout Los Angeles County.

Curatorial Focus and Sense of Place

The program does not have a specific curatorial focus.

Program Details

Since 1989, Metro (Los Angeles County Metropolitan Transportation Authority) has commissioned artists to incorporate permanent artworks into a wide array of transportation projects throughout Los Angeles County.

The program also has produced a range of temporary projects in the form of art posters, photography, artist residencies, poetry cards, pop-up exhibitions, construction fences/murals, and art tours, as opportunities arise. They also produce diverse public programs (music, dance, poetry readings, film screenings) at Union Station under the program "Metro Art Presents."

Collections and Exhibitions

Collections

More than 250 artists have been commissioned by the program to create permanent and temporary projects. Permanent projects include artworks integrated into two-dimensional surfaces (ceramic tile murals, mosaics), functional station elements (artist-designed railings, screens, grills, bus seat fabric design, bus shelters, seating) and stand-alone sculptures or sculptural elements at stations and platforms. In addition to all Metro stations, works are also integrated into Union Station and Metro Headquarters.

Artists in the permanent collection include: Stephen Antonakos, Pae White, Faith Ringgold, Anne Marie Karlsen, Richard Wyatt, Samm Kuncce, Jonathan Borofsky, Tyree Guyton, Teddy Sandoval, Michael Stutz, Judith F. Baca, and Jim Isermann.

There are currently more than 100 stations in construction and design. All will have artwork incorporated into them.

Observations about the Collection

Many of the works refer to indigenous cultures of Southern California or other peoples who have made the area their home. Many also feature local stories or historical events. Other works are more abstract or try to create a visual identity for stations that are located in “no-man’s land” type places that don’t feel to be part of any specific community. The oldest works in the collection are about 25 years old and stylistically appear dated. Overall, works are colorful and fun.

Exhibitions

Poster Series

In the tradition of celebrating transportation through colorful travel destination posters, Metro commissions a diverse range of Los Angeles artists to create original artworks for the Through the Eyes of Artists Poster Series. The purpose of the series is to increase ridership by encouraging the public to access the Metro system and enjoy traveling to the many neighborhoods within Los Angeles County. The posters are displayed onboard Metro trains and buses. Posters in the series have won numerous art and design awards.

Photographic Lightbox Series

Initiated in 2001, the Metro Art Lightbox Program provides rotating photography exhibits. Lightbox displays are comprised of photographic transparencies, sequentially arranged on internally illuminated boxes and appear at the following Metro stations:

- 7th St/Metro Center Station
- Hollywood/Highland Station
- Union Station
- Universal City/Studio City Station
- Vermont/Beverly Station
- Wilshire/Normandie Station

Performing and Media Arts

Metro Art Presents

Union Station was built in 1939 and is the largest passenger railroad station in the West. Metro Art partners with Union Station to present art and cultural events at the facility. The manager of Union Station has a budget for events and is working with Metro Art to use art and culture events as a revitalization tool. The programming is very diverse and ranges from film screenings to flamenco dancing. Metro Art sees this as an incubator program that allows for experimentation. They want to foster the use of this historic facility as a place for temporary and innovative art. There is currently no fixed schedule. All programs are free.

Some recent Metro Art Presents programs at Union Station are:

- Partnership with LA Opera to present *Carmen*
- “Summer Nights at Union Station” series in partnership with KCRW radio station – dancing, games, food, drink

- “Sci-Fi at Union Station” film series
- Rush hour folk music concert
- Desert Cahuilla Birdsongers – indigenous vocalists
- Performance poet Kamau Daaood
- Capoeira Exchange – classes, performances
- “The Floor Improv Day” series – live performances and classes in diverse styles of dance, movement, and music culminating in “The Floor Improv Jam”
- Series of artist-led tours of Union Station
- Chester Whitmore’s Jazz & Tap Revue
- Rumbankete – prominent LA salsa group performance and dancing
- Scheduled performances by singer songwriters

Youth and Educational Programs

Art Tours

Metro Art Moves is a free series of regularly scheduled and special tours of artwork in the Metro Rail system. Regular tours are led by trained Metro Art Docent Council volunteers and provide insights into the artworks, artists and art-making processes. Special tours, such as the “Journeys: L.A. Communities through the Eyes of Artists” series, heighten the passenger experience in novel and engaging ways through the perspective, experience and knowledge of artists and cultural experts. Tours are free. Reservations are not required.

There are also regularly scheduled tours of Union Station, both by the docents and by artists. Tours also focus on getting around L.A. using transit and all tour attendees are given a card loaded with a free day pass. Special tours can be arranged for groups of 15 or more. School tours are available for grade 5 and up.

Art Guides

The program has a series of Art Guides available in print and PDF. There is an overall system guide and a guide for each Metro line. The Art Guide was last updated in July 2011 and includes images of all of the artworks in the Metro transit system. It is designed to complement self-guided tours and features a system map, artist information and brief descriptions of the artworks.

The main guide can be downloaded at: https://media.metro.net/about_us/images/Art_Guide.pdf

Line guides can be accessed by visiting: <https://www.metro.net/about/art/> and selecting “Resources.”

Artists Selection – Geographic Focus

Most of their permanent art is part of projects that include federal funding and therefore cannot have geographic preferences regarding personal services contracting (artist selection). They do not have a policy regarding geographic preference for other projects, however the Poster Series features Los Angeles artists. Calls to artists for all projects are marketed heavily within Los Angeles County.

Community Partnerships

None

Funding Sources

Percent for Art

The program receives 0.5% of all hard station construction costs to commission permanent public art for that station. The 0.5% for Art can only be spent on permanent public art, which is the majority of what the program does.

The Program Director noted that she must advocate for general operating budget funds each year for other projects.

Operating Budgets

Union Station is a revenue-generating part of Metro and the art and culture events produced by Metro Art are funded through its operating budget.

Grants, Fundraising, Sponsorships

They also apply for grants and partner with other cultural organizations that receive grant funding as opportunities arise.

Conservation and Maintenance Funding

Smaller routine conservation is funded through the system's general operating budget. For larger artwork conservation projects where the artwork is being impacted by a station renovation or improvement, Metro Art tries to have the costs for conserving, re-siting, removal, or replacing the artwork folded into the capital project budget during the capital project development process.

Branding and Marketing

Logos



Marketing and Promotions

Metro Art promotes the program through the following social media outlets:

- <http://metroartlosangeles.tumblr.com/>
- <https://www.facebook.com/metroartla/>
- <https://www.instagram.com/metro.art.la/>

Evaluations and Economic Impact

Evaluations

The program has not conducted a formal evaluation.

Economic Impact

They have not attempted to measure the economic impact of the program.

Governance

Public Art Policies

Gift Policy

They do not have a gift policy.

Deaccession Policy

They do not have a deaccession policy, but the new Art Asset Manager will create a policy as she deals with the system's oldest artworks, which are currently in disrepair.

Master Plans

None

Leadership and Staffing

Metro Art has recently been moved to the Communications division of Metro. Prior to that it was in the Planning division. It has been moved numerous times and has been in Communications before, as well as Capital Construction. The moves tend to be related to leadership and the professional backgrounds and proclivities of the people heading the divisions. The head of Metro Art notes that salaries and opportunities for advancement can be impacted by these moves and being in the Communications division is not as beneficial for the staff as was being in Planning or Capital Construction. She recommends art programs be located in one of the agency's core function groups, rather than a support group.

There is a staff person assigned to each rail corridor that is in a major construction phase. Currently there are three. Each manages about \$20 million worth of art commissions.

There is also a staff person who manages cultural programs at historic Union Station, a 32-acre complex owned by Metro. Union Station is using arts and culture events as a revitalization tool and Metro Art works with them to produce art and culture events that will ultimately attract quality restaurants and vendors. This approach is modeled on a similar tact taken by New York City MTA's Grand Central Station. The cultural programs manager also oversees 6 contractors who assist with events providing services such as videography, event planning, talent identification, etc.

There is one art asset manager on staff, as well. This is a new position created to address the concern that some of the oldest art in the heavily used system (about 25 years old) is reaching the end of its life and needs to be conserved, removed, or replaced. This staff member will come up with plans and policies to address these needs.

Art Committee Role and Composition

There is no standing art committee.

Decision Making and Selection Methods

Public Art

For permanent public art, panels are put together for each project. All panelists are LA County arts professionals.

Performing Arts

Selection committees are not used for performing arts at this point, as the performing arts program at Union Station is fairly new and has been an incubator-type program focusing on emerging artists and taking opportunities as they come. However, they may need to formalize the program with some kind of application process to ensure opportunities are available to all.

Exhibitions

A panel reviews and recommends selections.

DRAFT

MTA Arts & Design (New York City)

Annual Ridership

2.7 billion (2016)

Ownership

Owed by Metropolitan Transit Authority (Bus) and City of New York (Subway).

Program Overview

The program was formerly called Arts for Transit. The Metropolitan Transit Authority (MTA) includes New York City Transit, Metro-North Railroad, Long Island Railroad, MTA Bridges and Tunnels, New York City Bus, and Staten Island Railway.

Vision, Mission and Goals

MTA Arts & Design serves the over 8.7 million people who ride MTA subways and commuter trains daily and strives to create meaningful connections among sites, neighborhoods, and people.

The program remains faithful to the founders' credo that the subway should be an inviting and pleasant environment, geared to the user, with the highest levels of design and materials. New works of art follow these principles, as Arts & Design upholds the high standards initiated over 100 years ago.

Curatorial Focus and Sense of Place

None

Program Details

In conjunction with a massive rehabilitation program launched in the 1980s, MTA Arts & Design was created to oversee the selection of artists and installation of permanent artworks in subway and commuter rail stations.

Collections and Exhibitions

Collections

MTA Arts & Design's Percent for Art Program has one of the largest and most diverse collections of site-specific public art in the world, with more than 300 works by world famous, mid-career and emerging artists. MTA Arts & Design has grown to encompass Music Under New York, Graphic Posters, Poetry in Motion, Digital Arts, the photographic Lightbox Project, special events and industrial design issues.

The permanent collection has more than 300 pieces, including stained-glass panels inserted in windscreens at elevated station platforms and mosaics and murals in underground stations. There are fewer small sculptural interventions, such as Tom Otterness's bronze characters that make up *Life Underground* (2001) at the 14th Street/8th Avenue station or *A Gathering* by Walter Martin and Paloma Munoz: 174 bronze grackles and blackbirds and 7 crows on railings and grates at the Canal Street station (2001). Also, less common, are large-scale three-dimensional pieces; examples include James Carpenter Design Associates' *Sky Reflector Net* (2014) at Fulton Center – a hanging net of perforated aluminum panels-- and Donald Lipski's *Sirshasana* (1998) – an inverted tree-shaped chandelier for Grand Central Terminal Market.

There are also functional and integrated pieces such as artist-designed grates, fences gates, railings, and seating, notably sculptural seating by Barbara Grygutis for the Whitlock Avenue Station (2010) and *Bees for Sunset Park* by Christopher Russell (2012) -- honeycomb-and-bee cast bronze gates for the 9th Avenue station. Vito Acconci collaborated with architect Daniel Frankfurt to create *Wavewall* (2005), steel, glass, ceramic, and fiberglass windscreens in sinuous forms that evoke roller coasters and waves, for the West 8th Avenue- New York Aquarium station.

Observations about the Collection

The collection builds on the “civic art” that was part of the original subway stations, which was mostly ceramic embellishments in the Beaux-Arts tradition. Today’s program began in the early 1980s with percent for art legislation in New York City. The first Arts for Transit projects - *Open Secret* by Houston Conwill, *Astral Grating* by Nancy Holt, and Milton Glaser’s work at Astor Place -- were installed in 1986. Durable materials are required and most projects are ceramic and glass mosaics, terra-cotta, bronze, and metals, and make use of the system’s expansive walls. Many are brightly colored to enliven dark spaces. Artists in the collection include well-known names, such as Jacob Lawrence, Faith Ringgold, Mary Miss, Andrew Leicester, Roy Lichtenstein, Sol Lewitt, Sarah Sze, Chuck Close, Vik Muniz, Jean Shin, Dennis Oppenheim, Maya Lin, Xenobia Bailey, Mel Chin, Leo Villareal, Ming Fay, Sam Gilliam, Jackie Ferrara, and Raul Colon.

Exhibitions

Posters

Arts and Design commissions five to six artists each year to create artwork for poster, Art Card, and Bus Card production. Artwork must be transit-related or feature the places that can be discovered via the MTA system. Posters are randomly displayed in unused advertising spaces on subway platforms, subway cars, and buses. Art Cards fit into the overhead advertising and PSA spaces on subway cars. Bus Cards go on buses. Posters are also available for sale in the New York Transit Museum store; revenue from sales supports the Transit Museum. This program offers illustrators and other artists the opportunity to reach a broader public, and provides the public exposure to artists and visionaries whose work creates a respite of engaging visual art.

Lightboxes

Bright, vivid photographs enliven subway passageways and the underground environment, and showcase the work of primarily New York-based photographers. Large scale lightboxes (approx. 45 X 66 inches) are illuminated from within and the images are printed on transparency film by local providers who donate their services.

Lightbox exhibitions are located at four key sites: Grand Central Terminal Dining Pavilion, 42nd Street Bryant Park, Bowling Green, and Atlantic Avenue.

Exhibitions rotate approximately every 12-16 months and a range of photographic work is represented through this ever-changing venue. Calls for entries and curated exhibitions are the methods used to identify the featured photographers, and past exhibitions have included thematic work as well as portraits and landscape.

Performing and Media Arts

Music Under New York

Since 1985, Arts & Design has managed the Music Under New York (MTA MUSIC) program, to bring joyous and engaging music to the commuting public. Currently, more than 350 soloists and groups participate in MTA MUSIC, providing over 7,500 annual performances at 30 locations throughout the transit system. Classical violinists, Cajun cellists, jazz ensembles, bluesmen, Latin guitarists, opera and folk singers are just a few of the performers in the subway and train stations contributing to the music culture of New York City.

Every year, auditions to perform are held in Grand Central Terminal to review and add new performers to the MTA MUSIC roster. In an effort to appeal to all, the program seeks musicians who reflect the culture and diversity of the people of New York City. The MTA MUSIC on-line auditions application is available at the beginning of the year. Eligible performers are contacted and invited to perform at the auditions, which are held live, one-day only, and are open to public. A panel of professionals, consisting of representatives from the music industry, cultural institutions, MTA station operations, fellow musicians and others, judge each of the five-minute performances based on the criteria of quality, variety, and appropriateness for the mass transit environment.

Selected performers (about 65) attend an orientation meeting to receive information explaining the procedures of the program and the regulations of the transit system, especially relating to passenger safety and comfort. As a member of MTA MUSIC, performers receive personalized MUSIC banners to display during scheduled MTA MUSIC performance at the 30 designated MTA MUSIC sites. MTA MUSIC sites are busy, highly visible locations in the subway and commuter rail stations including Long Island Rail Road Penn Station and Metro-North Grand Central Terminal.

Performers selected to become part of the MTA MUSIC program can call in or “book” their own performances every two weeks and are not paid except for special events, but may accept donations.

Throughout the year MTA MUSIC presents special public events in the transit system with such themes as Blues Festival, Divas Underground, Summer Solstice, Jazz Festival, etc.

Podcasts

Arts & Design produces podcasts about specific pieces in the collection, which together compose a guided tour of the collection. They can be listened to as audio or watched with accompanying videos. They have also produced Google Earth Tours. See: <http://web.mta.info/mta/aft/podcast/>

Safari7 is an interactive website and set of podcasts and self-guided tours about the urban wildlife found along the 7 Subway line. It was developed in 2009 by the Urban Landscape Lab at Columbia University's Graduate School of Architecture, Planning, and Preservation.

Digital Art

A digital art program was inaugurated with the opening of the new Fulton Center, the MTA's first station with all-digital signage, in November 2014. Fulton Center accommodates up to 300,000 riders a day and includes 66,000 square feet of retail space and the MTA's largest digital media (advertising) program. The retail space and the more than 50 screens to host advertising campaigns are managed by Westfield Corp. MTA Arts & Transit designed a digital art program that makes use of these screens. The first installation was *New York Minute* by Gabriel Barcia-Colombo, commissioned with a budget of \$5000. The piece featured portraits of everyday New Yorkers doing everyday things in super slow motion. It

played on 52 screens ranging from the 55-inch LCD screens to LED walls measuring 31.5 feet by 18.9 feet in Fulton Center and the 350-foot pedestrian tunnel Dey Concourse. This piece won a Year in Review Award from Americans for the Arts Public Art Network in 2015.

It was followed by *The Blowing Bowler* by Chris Sickels/Red Nose Studio, which was installed from December 2015 to Summer 2016. This piece was a stop-motion animation depicting a brief history of NYC's subway car designs as a man pursues his wind-tossed bowler hat in a subway station. It aired for 2 minutes at the top of each hour.

The most recent digital art piece is *New York Dreaming* by Anne Spalter, on view from December 2016 to Spring 2017. It is "a meditation on the city and the constant self-realization of its physical and psychic existence." It features filmed and transformed footage of iconic New York City skyline imagery that morphs into psychedelic kaleidoscopes that were digitally developed using custom software. It also was on view for 2 minutes at the top of each hour.

Poetry in Motion

This program began in 1992 and has shown more than 200 poems or excerpts since. It displays two new poems each quarter on "car cards" in subway cars. The poems are chosen in collaboration with the Poetry Society of America (PSA). PSA also secures the rights to reprint the poems and arranges poetry readings to promote the program. Submissions are not accepted.

Artwork on the poem cards is drawn from the MTA Arts & Design permanent public art collection – either images of the pieces themselves or preparatory sketches by the artists. The poems also appear on the reverse side of MetroCards (farecards), on the MTA's On-The-Go touchscreen kiosks, and in other transit venues.

Poetry in Motion also hosts an event in April for National Poetry Month called The Poet is In, in collaboration with the Poetry Society of America. Award-winning poets, including the New York State poet, sit in a booth and write free poems for those who request one. This year's event was held in Grand Central Terminal's Vanderbilt Hall.

Youth and Educational Programs

None

Artist Selection – Geographic Focus

They do not have a stated policy, though most artists are New York based.

Community Partnerships

Creative Time

Arts & Design has an ongoing relationship with Creative Time, a New York-based organization that has presented ambitious art projects in public spaces since 1974. They have collaborated on many projects including three major projects in Grand Central Terminal.

In 2001, they collaborated on *Wink* by Takashi Murakami, a month-long installation of three inflatable sculptures and three floor sculptures with an eye motif that reflected the myriad perspectives of pedestrians passing through Grand Central Terminal. In 2004, they presented *Plan B* by Rudolf Stingel, an enormous "painting" made of commercial grade wall to wall carpet, also in Grand Central's Vanderbilt Hall.

In 2013, Creative Time and MTA Arts & Design presented *Heard NY* by Nick Cave, a herd of 30 colorful life-size horses that broke into choreographed movement twice a day for a week accompanied by live music. The Director of MTA Arts & Design indicated that Creative Time and MTA Arts for Transit are sister organizations that have supported each other over the years.

Funding Sources

Percent for Art

Permanent public art is funded with Percent for Art funds as described in detail in the Public Art Policies section below.

Operating Budgets

Staff was not available for further comment regarding funding of other program components.

Grants, Fundraising, Sponsorships

Staff was not available for further comment regarding funding of other program components.

Conservation and Maintenance Funding

Staff was not available for further comment regarding funding of maintenance and conservation.

Branding and Marketing



Marketing and Promotions

MTA Arts & Design promotes the program through the following social media outlets:

- <https://www.facebook.com/MTAArtsDesign/>
- <https://twitter.com/MTAArtsDesign>
- <https://www.instagram.com/mtaartsdesign/>
- <http://mtaartsdesign.tumblr.com/>

Evaluations and Economic Impact

No information could be found regarding either evaluation or economic impact studies.

Governance

Public Art Policies

A Permanent Arts Policy was issued August 1, 1990. In June 2007, an All Agency Policy Directive updated the policy regarding the Permanent Arts Program and added policy provisions regarding design review. It states that the budget for art on capital projects included in the Permanent Art Program will be 1% of the first \$20 million, plus 0.5% of the amount exceeding \$20 million of the construction budget. Funds spent on escalators, fare collection machines, and accessibility for people with disabilities are excluded from the construction budget. The policy also applies to stations that are improved by private developers.

Gift Policy

Staff was not available for comment.

Deaccession Policy

Staff was not available for comment.

Leadership and Staffing

Arts & Design is a division of MTA Corporate & Community Affairs Department.

Art Committee Role and Composition

Voting members of an Art Panel are the Director of the Arts & Design program, a member of the Operating Agency's design/architecture staff involved in the project, and arts professionals including artists, critics, and arts administrators. Members of the communities where the project is located are included as non-voting members.

Decision Making and Selection Methods

An ad hoc Art Panel is assembled for each project. Arts & Design makes the final approval of the artist and design proposal after recommendation by the Art Panel. The Operating Agency involved in the project approves technical aspects of the final design proposal.

Public Art

Artists are chosen through a competitive process that uses selection panels comprised of visual arts professionals and community representatives which review and select artists. Depending upon the project, artists may be considered through an Open Call or an Invitational process. Arts & Design managers research artists' slide registries, including the New York City Department of Cultural Affairs Percent for Art Slide Registry, and conduct research to identify artists to be considered.

Performing Arts

Musicians are selected through an online application and audition process, with selections made by a panel of representatives from the music industry, cultural institutions, MTA station operations, fellow musicians and others, who judge each of the five-minute performances based on the criteria of quality, variety, and appropriateness for the mass transit environment.

Exhibitions

There is not a separate process for exhibitions.

San Diego International Airport Arts Master Plan

Intercept Survey Findings

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April 9, 2018

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Introduction

The consulting team for the San Diego International Airport (SAN) Arts Master Plan designed an intercept survey protocol to collect feedback from airport users about the Airport Arts Program. The survey questions explored how the arts influence people's experience of the airport, people's awareness of the Airport Arts Program, the types of art that airport users would like to see, locations where they would prefer to encounter art, and their recognition of specific artworks at SAN. In addition, airport users surveyed during performing arts events were asked questions specific to those events. The results from the surveys will help to inform the planning team's master plan recommendations.

Respondents and Survey Types

A total of 518 surveys were collected during numerous visits to the airport from June 29, 2017, through September 16, 2017, covering both the summer peak and post-Labor Day off-peak seasons. There were five versions of the survey.

Surveys administrators filled in the survey forms with the respondents' comments and answer selections to ensure response to all questions on the form. Surveys requiring image recognition were given to the respondent to identify without administrator support.

Two were administered in Terminal 1, one with detailed questions about preferred locations and types of art in the airport and one with images of artwork in that terminal asking if the respondent recognized the artworks and had any favorites.

Two were administered in Terminal 2, one with detailed questions about preferred locations and types of art in the airport and one with images of artwork in that terminal asking if the respondent recognized the artworks and had any favorites.

One was administered at performances. It included questions about how respondents heard about the performance, how much money they spent while watching the performance, and whether they would return to see more performances.

All surveys had a set of identical questions (core questions). In order to keep the time required for administering the survey manageable, surveys included different subsets of additional detailed questions or image recognition questions. Surveys with image recognition included images of artworks in the terminal where the survey was administered, as well as of artworks from outdoor areas of the airport and the Rental Car Center. The collected surveys break down as follows:

78 Performing Arts Surveys (conducted at several performances in Terminals 1 and 2)

97 Terminal 1 Image Recognition Surveys

75 Terminal 1 Detailed Questions Surveys

130 Terminal 2 Image Recognition Surveys

138 Terminal 2 Detailed Questions Surveys

The locations and seasons in which they were collected break down as follows:

176 collected in pre-security area lobbies and curbside

342 collected post-security throughout both terminals

56% collected in June – Labor Day (peak season), 44% collected post-Labor Day (regular season)

Respondent Characteristics

- 32% San Diego locals (based on ZIP code)
- 29% traveling on business
- 61% traveling for personal reasons
- 5% dropping off or picking up travelers
- 5% airport workers or volunteers

Type of Traveler

- 62% departing travelers, 20% arriving travelers, 7% connecting travelers, 11% non-travelers.
- Respondents had been in the airport for varying amounts of time ranging from less than 15 minutes to more than 90 minutes. The majority, 43%, had been in the airport for more than one hour.
- Roughly one-third of respondents were in the airport for the first time, and one-third had been in SAN two to three times in the last 12 months. Twenty-one percent (21%) were frequent airport users, having been to SAN more than seven times in the past 12 months. The results across these groups were nearly identical.

Respondent Age and Gender

Survey administrators were asked to approximate the respondent's age and gender based on their visual appearance in order to ensure that each response had correlating age and gender data. Often times people prefer not to answer the question so this was an effort to provide an approximation without asking the question. Each respondent was categorized as "closest to" age 15, 25, 45, 65 or 85 years old. Similarly, survey administrators were asked to identify the respondents gender based on three choices, female, male and non-conforming.

Respondents were identified with all age categories; the majority being closest to age 25 (44%) or 45 (35%).

Fifty-seven percent (57%) of the respondents were identified by the survey administrators as male, 38% female and 5% non-conforming.

Key Findings

These are the key findings from the intercept survey interviews:

- Most respondents were pleased with the ambiance at SAN, with nearly three-fourths ranking it much better than, a little better than or the same as other airports they've experienced. However, when data was broken down by the terminal in which the survey was taken there was a strong differentiation with a much higher percentage of those in Terminal 2 expressing satisfaction.
- Awareness of the SAN Arts Program is low, with 19% of respondents reporting awareness of the Arts Program. When isolated for local respondents, 29% are aware of the Arts Program.
- Overall, 91% of respondents said that arts in the airport improved their airport experience, with 59% reporting that it improved their experience "very much." Responses were fairly consistent for local versus non-local respondents, Terminal 1 versus Terminal 2 respondents, and business versus leisure travelers.
- There is strong interest in a variety of arts experiences, with few options receiving a low response. The most desired arts experiences are visual arts (photographs, murals, paintings and drawings, sculpture, art created from nature), as well as art made by local artists. The least desired arts experiences are "StoryCorps-style booths" and spaces for movement (e.g. yoga, meditation and tai chi).
- Most people attending performances happened upon them (80%). Of those who sought out the performance (20%), most were non-local travelers (81%) and departing travelers (63%). Slightly more personal travelers (43%) than business travelers (39%) sought out performances.
- A majority of performance attendees (80%) felt the performance enhanced their experience of the airport. An even greater majority of survey respondents (90%) felt the arts overall enhanced their experience of the airport.
- Nearly a third of the performance attendees were arriving passengers (31%). However, arriving passengers spent far less on concessions than departing passengers (\$1.66 mean expenditure compared to \$17.22 mean expenditure).
- A large percentage of performance attendees (77%) said they would plan ahead to see a performance the next time they are travelling through the airport, 30% of the local respondents said they would come to the airport to attend a performance.

Summary of Findings: Core Questions and Details

How Would You Compare the Ambiance of SAN to [Other Airports with Which You are Familiar]?

Respondents were asked to name another airport they were familiar with, how they would compare the ambiance of SAN to the ambiance of that airport, and to explain, in their own words, why they chose that response. The choices they were given were SAN is: 1) much better; 2) a little better; 3) about the same; 4) a little worse 5) much worse; and 6) no response. Their open-ended responses were coded for key words and grouped by likeness.

Respondents were asked to consider the airport as a whole and were not directed to describe their feelings about the ambiance of a particular terminal. For analysis purposes, data was cross-tabulated by respondents' comparative descriptor (much better, much worse, etc.) and the terminal in which the survey was taken, but the results are not to be interpreted as providing a direct correlation between their response and the terminal they were in at the time.

A slight majority of respondents said the ambiance at SAN is better (32%) or much better (29%) than that of other airports with which they are familiar. Twenty-eight percent (28%) of respondents said the ambiance at SAN is about the same as other airports with which they are familiar, and 19% said it is worse. Three percent (3%) had no response.

- A slightly larger share of local respondents (55%) than non-locals (49%) rated the ambiance at SAN as a little better or much better than that of other airports.
- A larger share of business travelers (58%) than people traveling for personal reasons (47%) rated the ambiance at SAN as a little better or much better than that of other airports.
- A larger share of arriving passengers (56%) than departing passengers (50%) or connecting passengers (39%) rated the ambiance at SAN as a little better or much better than that of other airports.
- A substantially larger share of respondents surveyed in Terminal 2 (59%) than those surveyed in Terminal 1 (35%) rated the ambiance at SAN as a little better or much better than that of other airports.
- Respondents who rated the ambiance at SAN as better or much better than that of other airports were most frequently comparing SAN to, BOS, BWI, DCA, EWR, IAH, JFK, LAX, LGA, LHR, MSP, PHL, SFO, and SLC.
- Respondents who rated the ambiance at SAN as worse than that of other airports were most frequently comparing SAN to ABQ, AUS, IND, MDW, PDX, SEA, SFO, SIN, SJC, and YYZ.
- Additionally, several airports that were rated as both better than SAN and worse than SAN included ATL, DFW, DIA, OAK, ORD, PHX, SEA and SMF.
- The top five reasons people gave for saying that the ambiance at SAN is “a little better or much better” than that of their comparison airport included (in descending order of magnitude): Architecture/light airy; beautiful/aesthetically pleasing/nice; clean; not crowded; and ease of use.
- The top five reasons people gave for saying that the ambiance at SAN is “a little worse or much worse” than that of their comparison airport included (in descending order of magnitude): crowded; old/outdated; small; like the design or layout of the other; and lack of restaurants/bars.

Respondent Awareness of the Airport Arts Program

- Overall awareness of the Airport Arts Program is low, with 19% of respondents reporting awareness of the SAN Arts Program.
- Awareness of the SAN Arts Program was higher among local respondents (29%) than non-local respondents (15%).
- Awareness of the SAN Arts Program was slightly higher among people responding to the survey in Terminal 2 (20%) than in Terminal 1 (17%).

Respondent Feelings About Arts Improving the Airport Experience

- Overall, 91% of respondents said that arts in the airport improved their experience at SAN, with 59% reporting that it improved their experience “very much.”
- The responses were generally similar, when broken down by local and non-local respondents, business travelers and personal travelers, and Terminal 1 and Terminal 2 respondents.

Respondent Beliefs Related to the Arts Program

Respondents were asked to rate a series of statements about arts at SAN as mostly true or mostly false, in their opinion. The following statements were rated as “mostly true” by the corresponding percentage of respondents:

- Likely to pause to view art or listen to a performance if not short on time (96%).
- Would like to see more arts at the airport (85%).
- The art makes them want to learn more about art in San Diego (61%).
- Will tell someone about the art at the airport (60%).
- Would like to be able to purchase art made by local artists at SAN (45%).
- Made a point of seeing art at the airport (26%).
- There are artworks at SAN they enjoy seeing over and over again (25%).
- Had seen performances in the airport on this visit (23%).
- Took photos of art at the airport (16%).

There were no substantial differences in these ratings by terminal, traveler type, or Zip code, with a few exceptions:

- Local respondents (21%) were more likely to have taken photographs of the art than non-locals (13%). Local respondents were almost twice as likely as non-locals to say there are some artworks they enjoy seeing over and over again (40% compared with 23%). Local respondents also reported that they had seen art more frequently (30%) than non-local respondents did (19%).
- Non-local respondents (28%) said they made a point to see art on this visit to the airport and would tell somebody about the arts programs at the airport (65%) at a higher rate than local respondents (22% made a point to see art, 60% would tell somebody about airport art programs).
- Respondents surveyed in Terminal 2 said they made a point of seeing art at the airport (30%) at a higher rate than respondents surveyed in Terminal 1 did (18%).

- Respondents surveyed in Terminal 2 said they enjoy seeing some artworks at SAN over and over again (31%) at a higher rate than respondents in Terminal 1 did (25%).

Types of Art and Creative Experiences Respondents Would Like to See at the Airport:

- Overall, respondents were very interested in different types of art and creative experiences at the airport.
- Respondents are most interested in photographs (96%), murals (95%), paintings and drawings (94%), sculpture (91%), art created from nature (91%), and art made by local artists (91%).
- Between 70% and 88% of respondents also indicated interest in exhibits of history, culture, nature or science (88%), imaginative play areas for children (88%), art created from light or projected images (86%), performances (84%), quiet lounges for reading/meditation (81%), crafts (81%), art created by sounds (75%), interactive art (73%), films or videos (71%) and large installation art (71%).
- Of lesser interest to respondents were Story Corps-style booths (49%) and spaces for movement arts such as yoga, meditation or tai chi (58%).

Places in the Airport Where Respondents Would Like to See Art:

- Places where respondents would most appreciate encountering arts in the airport included: exhibit cases in walkways (86%), gate waiting areas (82%), food courts/dining areas (81%), on walls in corridors (79%), in public waiting areas and lounges (77%) and in lobby areas near ticketing (75%).
- Between 50% and 74% of the respondents also indicated interest in encountering art in the following places: on ceilings (73%), performances in food courts (73%), galleries dedicated to art (73%), art on the floors (72%), pedestrian bridges (69%), along airport roadways (59%), performances in gate areas (58%), and performances curbside in both departure (54%) and arrival areas (50%).
- Places where respondents were least interested in encountering art include: the car rental facility (33%), parking garages (38%), restrooms (40%), customs areas (40%), elevators/escalators (42%), performances in the baggage claim areas (44%) and near drinking fountains (47%).

Summary of Findings: Performance Questions

Intentional Performance Audiences

- While 20% of the respondents surveyed at performances said they went out of their way to experience the performance, the majority (80%) said they just happened to be in the area when the performance was taking place.
- Of those who attended the performance intentionally, the majority were personal travelers (44%), followed by business travelers (38%).
- Substantially more intentional performance attendees were non-local travelers (81%) than were local respondents (19%).
- Nearly twice as many intentional performance attendees were departing passengers (63%) than were arriving passengers (31%), and none were connecting passengers. (The other attendees were airport employees.)

How People Learned About the Performances

- When asked how they learned about the performance, most respondents said that they just happened to be in the area and heard the music or saw the performers. A few said that they heard about it on the shuttle bus. One saw a sign and one said he saw it on the airport website.

What Prompted People to Check Out the Performances

- For those who went out of their way to experience the performances, most said that they like music and liked what they were hearing. It drew them in and they were genuinely enthusiastic and grateful for the experience, stating that it was calming, peaceful and sounded great. A few individuals were musicians themselves.

Prior Attendance and SAN Performances

- 13% of respondents said they had attended a performance at SAN before.

Time Spent at Performances

- The largest group of respondents surveyed during performances spent between 16 and 30 minutes experiencing the performance (27%), followed by those who spent between 31 and 45 minutes (23%).
- A larger share of business travelers (36%) than personal travelers (21%) spent more than 45 minutes experiencing performances.
- Departing passengers spent more time at performances than did arriving passengers. More than a third of departing passengers stated that they spent more than 45 minutes. In contrast, two-thirds of arriving passengers said they spent less than 15 minutes. Only one connecting passenger was surveyed in this group and indicated spending more than 60 minutes at the performance.

Per Person Spending While Seeing Performances

Seventy-eight (78) people were surveyed during performances. Seventy-three (73) respondents said yes or no to a question regarding their spending on food or beverage during the performance. Fifty-four (54) of the 78 respondents (69%) indicated they spent some money at airport concessions while attending a performance. Nineteen (19) of the respondents (24%) indicated that they did not spend any money during the performance. Five surveys had no response for the question.

All spending occurred in Sunset Cove during the Friday concerts. No spending was reported during performances in Baggage Claim areas (T1 and T2).

All of the spending information below was self-reported by the survey respondent. These figures include those who did not spend any money as well as those who did unless noted otherwise. During performances:

- Seventy-three (73) respondents spent a total of \$991 with a per person average of \$13.58.
- The average per person spending of the 54 respondents who purchased food and/or beverages during performances was \$18.36.
- Fifty-eight (58) respondents who “just happened” to be in the food court during the performance spent an average of \$14.18 for a total of \$822.50, compared with 15 intentional attendees who spent a per person average of \$11.25, for a total of \$168.83.
- Business travelers (33) spent an average of \$20.21 while experiencing performances, compared with personal travelers who spent a per person average of \$8.05.
- Non-local respondents (54) spent more on average during performances (\$15.29) than did local respondents (19) who spent an average of \$8.69 per person.
- Departing passengers (56) spent more on average per person (\$17.22) during performances than did connecting passengers who spent an average of \$7.00 or arriving passengers with a \$1.66 average per person.

How People Feel About Performances Enhancing the Airport Experience

- Whether they sought out performances intentionally or not, 80% of respondents said that attending a performance improved their airport experience very much.
- While direct quotes were not captured from respondents, among notes provided by the intercept team some respondents said that they heard the music and decided to stay, were enthusiastic about how great the music was, how it changed the space, and that it was soothing.

Interest in Future Airport Performances

- Seventy-seven percent (77%) of respondents indicated that they would try to find out if there is a performance at the airport the next time they were at SAN. Of these respondents, 28% provided home ZIP codes within San Diego County and 72% provided home ZIP codes outside of San Diego County.
- Regardless of how much they enjoyed a performance, 13% of respondents said they would come to the airport specifically to see a performance. Of these respondents, 30% provided home ZIP codes within in San Diego County and 70% provided home ZIP codes outside of San Diego County.

Summary of Findings: Artwork Image Recognition

Some of the respondents surveyed in both terminals were asked to recall what artworks they had seen at the airport and note which ones, if any, were their favorites. They could be artworks they recalled seeing from both previous visits to SAN and/or the current visit. Respondents were shown images of the artwork located in the terminal in which they were surveyed, as well as images of artwork in the Rental Car Center and the airport's external areas.

Terminal 1 - Recognition

Sixty-one percent (61%) of the respondents surveyed in Terminal 1 were able to identify artworks they recalled seeing at the airport. Of these, the following percentages of respondents recalled seeing these specific artworks:

- *Signalscape* (78%)
- *Astralgraph* (42%)
- *Day at the Beach* (22%)
- *Sandcast* (22%)
- *Song of Wind Trees and Birds* (15%)
- *In Flight* (10%)
- *The Traveler* (9%)
- *Puff* (5%)

Terminal 1 – Favorites

If respondents were able to identify artworks they could recall having seen, they were then asked to mark any images of those that were their favorites. They could select as many as they wanted. A total of 14 respondents surveyed in Terminal 1 identified their favorites as follows:

- *Astralgraph* (43%)
- *Signalscape* (29%)
- *Puff* (21%)
- *Day at the Beach* (14%)
- *Song of Wind Trees and Birds* (14%)
- *The Traveler* (14%)
- *In Flight* (7%)
- *Sandcast* (not selected)

Terminal 2 - Recognition

Ninety-two percent (92%) of the respondents surveyed in Terminal 2 were able to identify artworks they could recall having seen during this visit or on any other visits to the airport. Of these, the following percentages of respondents recalled having seen these artworks:

- *The Journey* (50%)
- *Sea Rhythms* (45%)
- *Gateway of Americas* (45%)
- *Spirit of St. Louis* (37%)
- *At the Gate* (36%)
- *Lightwaves* (32%)
- *Taxonomy of a Cloud* (20%)
- *Untitled ceiling art* (19%)
- *Donde Esta?* (18%)
- *Lindbergh Boy and Man* (15%)
- *Spirit of Silence* (15%)
- *Travel Desk* (15%)
- *Lindbergh bust* (14%)
- *Water and Sun* (14%)
- *Wind Dance* (13%)
- *Continents* (12%)
- *Sunlight Juxtaposed* (12%)
- *Seeshells* (11%)
- *Afflicted Mementos* (11%)
- *Airspace* (11%)
- *Tree Lines* (10%)
- *Mulholland Drive* (9%)
- *Puertas de Embarque* (8%)
- *Paper Vortex* (8%)
- *Sublime* (6%)
- *Relitavator* (6%)
- *Connectocracy* (3%)

Terminal 2 - Favorites

If respondents were able to identify artworks they recalled having seen, they were then asked to mark all of their favorites on the image pages of the survey. A total of 39 respondents surveyed in Terminal 2 identified their favorites as follows:

- *The Journey* (56%)
- *Sea Rhythms* (28%)
- *Gateway of Americas* (13%)
- *Untitled ceiling art* (13%)
- *At the Gate* (10%)
- *Lightwaves* (10%)
- *Spirit of Silence* (10%)
- *Spirit of St. Louis* (8%)
- *Seeshells* (8%)
- *Taxonomy of a Cloud* (8%)
- *Tree Lines* (8%)
- *Donde Esta?* (5%)
- *Relitavator* (5%)
- *Continents* (3%)
- *Puertas de Embarque* (3%)
- *Paper Vortex* (3%)
- *Sunlight Juxtaposed* (3%)
- *Water and Sun* (3%)
- *Travel Desk* (3%)
- All other images (not selected)

Artworks in Exterior Areas - Recognition

All of the surveys in which people were asked which images of artwork they recalled seeing included images of works outside of the terminals. Of the 216 respondents who indicated they had been outside of the terminal buildings, 54% recalled having seen specific artworks. Of these, the following percentages of respondents were able to recall these specific artworks outside of the terminal buildings:

- *SAN mural* (55%)
- *Guillermo* (41%)
- *Sublime* (31%)
- *Drifting Beyond Control* (30%)
- *Several Windows* (15%)
- *In Search of Wilderness* (14%)
- *Pacific Flyways* (13%)

Artworks in Exterior Areas – Favorites

If respondents were able to identify artworks they recalled having seen they were asked to mark any favorites they had on the image pages of the survey. A total of 22 respondents identified external favorites as follows:

- *Guillermo* (36%)
- *Drifting Beyond Control* (27%)
- *SAN mural* (27%)
- *Sublime* (23%)
- *In Search of Wilderness* (14%)
- *Several Windows* (9%)
- *Pacific Flyways* (not selected)

Artworks in the Rental Car Center - Recognition

All surveys in which people were asked to select images of artwork they could recall having seen, included pictures of artworks in the Rental Car Center. (Prior to viewing the images, respondents were asked if they had ever been in the Rental Car Center. Percentages reflect respondents who had been in the Rental Car Center at some point in time.)

Autoplast I: Tail Light Swarm (71%)

Metrognomes (65%)

Autoplast II: Side Mirror Hive (31%)

Artworks in the Rental Car Center - Favorites

If respondents were able to identify artworks they recalled having seen, they were then asked to mark all of their favorites on the image pages of the survey. A total of 2 respondents identified Rental Car Center favorites as follows:

Metrognomes (50%)

Autoplast II: Side Mirror Hive (50%)

Conclusions

From the intercept survey findings, one could conclude that a majority of those surveyed have positive associations with the Arts Program's offerings and feel that they enhance their SAN experience. A key area for improvement relates to raising awareness of the Arts Program in general and the performances in particular.

Intercept survey respondents were largely positive about the airport's ambiance, with a majority ranking it better than or the same as other airports they've experienced. Furthermore, and important to the Arts Master Plan's research, respondents overwhelmingly reported that the overall presence of the arts enhanced their experience of the airport. They indicated strong interest in a variety of both visual and performing arts experiences. A majority of performance attendees who were surveyed felt that the performance enhanced their experience of the airport; describing it as peaceful, less stressful, stating that it "drew me in" or "I heard it and wanted to hear more." There was almost no difference between locals and non-locals when asked if they want to see more art at the airport. Both groups are enthusiastic at +/- 85%. Both groups are nearly identical (+/- 94%) when asked if they are likely to pause and view the art, time permitting, as well.

When asked about the respondent's awareness of the SAN Arts Program, those in Terminal 2 had a slightly higher affirmative response (20%) than those in Terminal 1 (17%). Overall awareness of the Arts Program was low (19%), although it was higher among those who were local (29%) than from out of town (15%). One reason for the low rate of awareness could be that people in an airport who are experiencing art, are not making a connection between the art they see or performance they watch and an actual program that curates or presents it. A higher portion of local respondents who knew of the Arts Program might support this assumption as they may have seen stories in local media or other similar promotions for the program and are more familiar with the airport as a whole. If awareness of the Arts Program by airport customers is a goal, then based on this data, more work could be done in this area.

Many people encounter art experiences serendipitously, rather than planning ahead to take advantage them. This is seen in the number of people (80%) who "happened upon" the performances rather than those who intentionally sought them out (20%) as well as in the previously noted 96% who stated they were likely to pause and view the art if they have time. The presence and availability of the arts are pleasant additions that enhance the experience and are taken advantage of by patrons when possible. Raising the visibility of these programs may increase the number of people who intentionally seek them out.

While the presence of artworks in the terminals, Rental Car Center and exterior areas is highly regarded by respondents, overall few could identify works they enjoyed seeing over and over, and fewer indicated that they took photos of the artwork while at the airport. Those who are infrequent SAN passengers or for whom this was their first experience with the airport are far less likely to have "favorites" than those who travel more regularly through SAN. This doesn't however diminish the impact the artwork has on the customer's experience or their desire to view it when available - as previously noted.

Spending by all passengers who viewed performances was calculated at approximately \$13.58 per person. Because this data was self-reported, it would be helpful to review hourly concessions data to

determine if there are changes to spending patterns during performance hours that can be quantified.

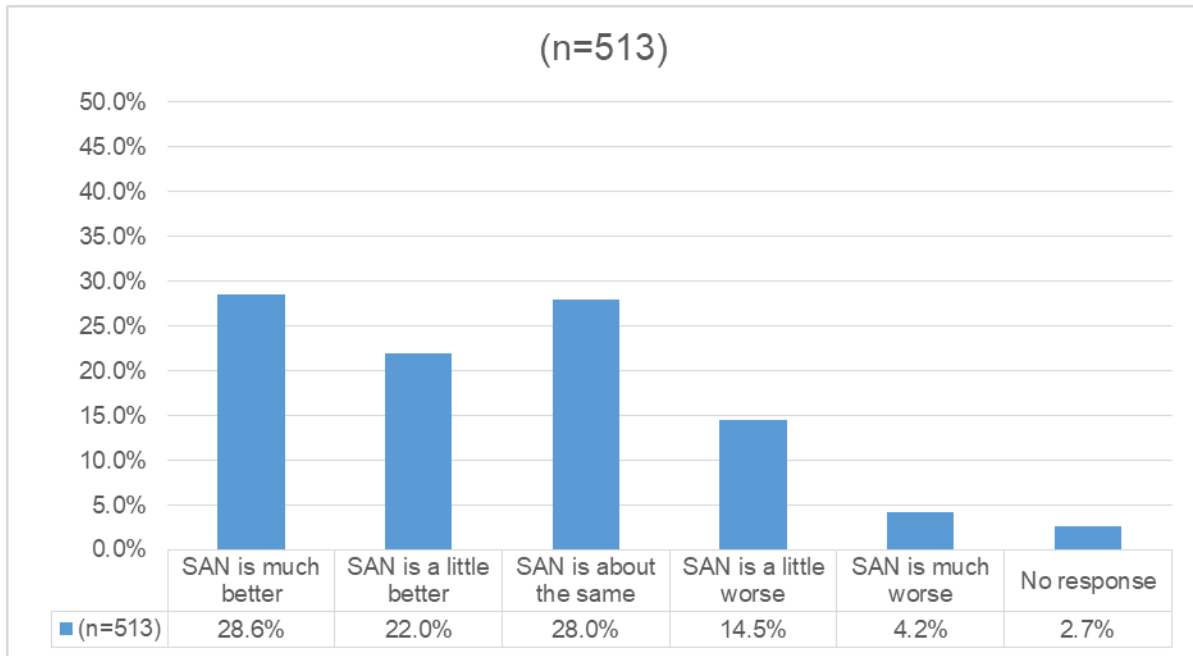
On the whole, the intercept survey findings suggest that the Airport Arts Program has had a strong and positive impact on respondents' experiences at SAN which could be further strengthened by greater availability of offerings. This survey was designed to look broadly at the role that arts play in people's experience of the airport. More specific follow-up surveys, as well as experimental projects, would be useful for evaluating and planning specific program initiatives. Such evaluative surveys should be conducted over time to build an ongoing database of audience feedback.

Supporting Data

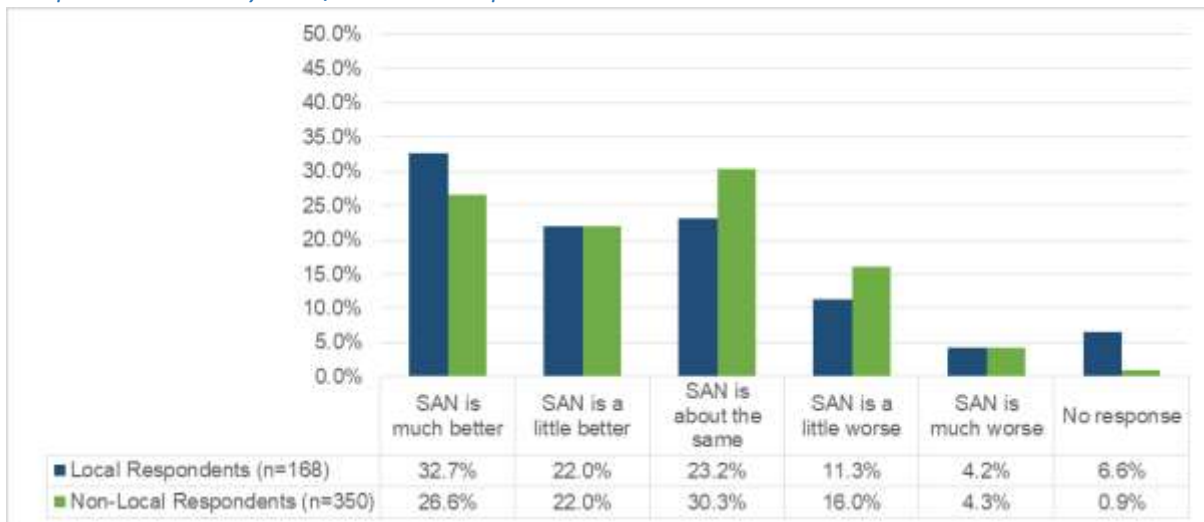
The following charts and tables offer supporting data for the key findings and are organized by the core survey questions including breakouts of relevant subgroups of respondent or survey types (e.g. terminal location or type of traveler). Because the question numbers varied by survey type, they are not provided in this summary.

Respondent Comments on Ambiance of SAN

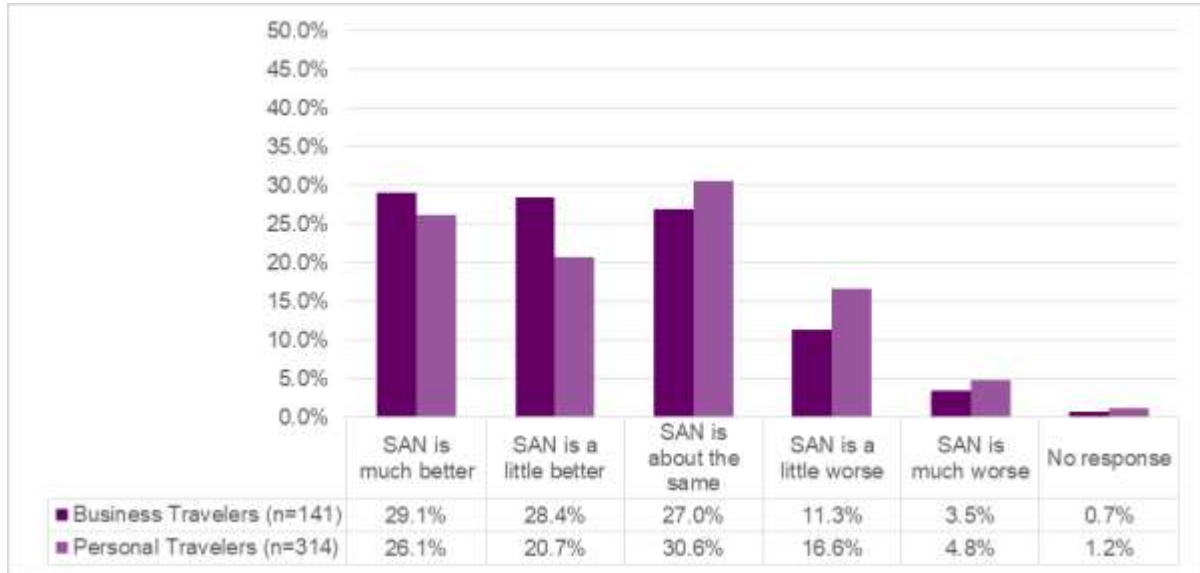
Q. How would you compare the ambiance of this airport to [other airports with which you are familiar]?



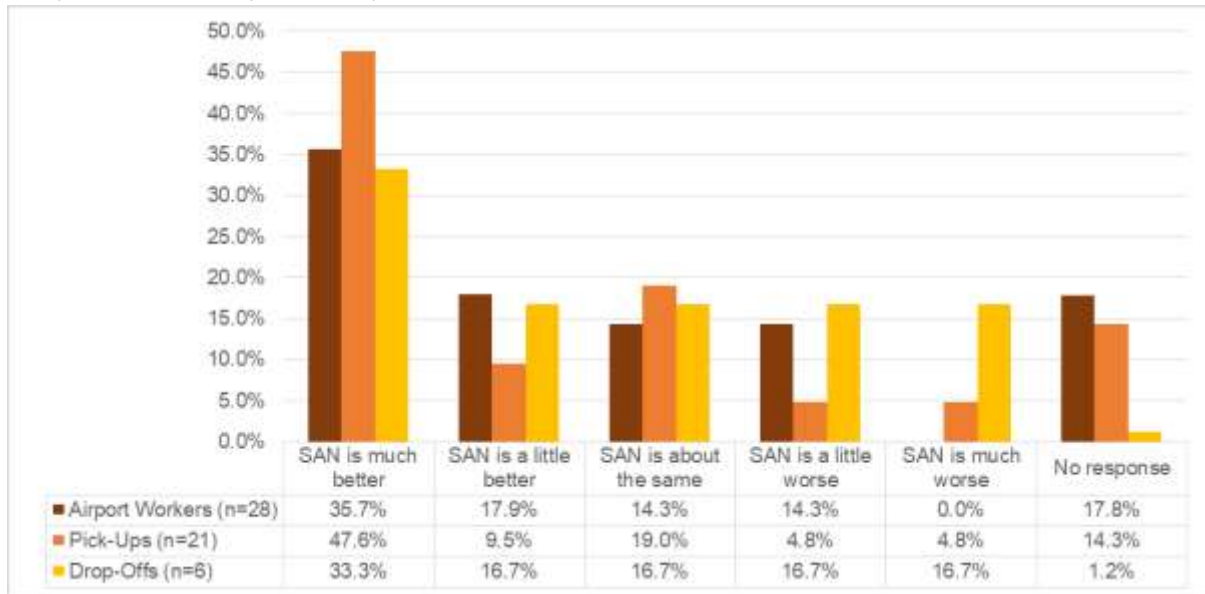
Compare Ambiance by Local/Non-local Respondents



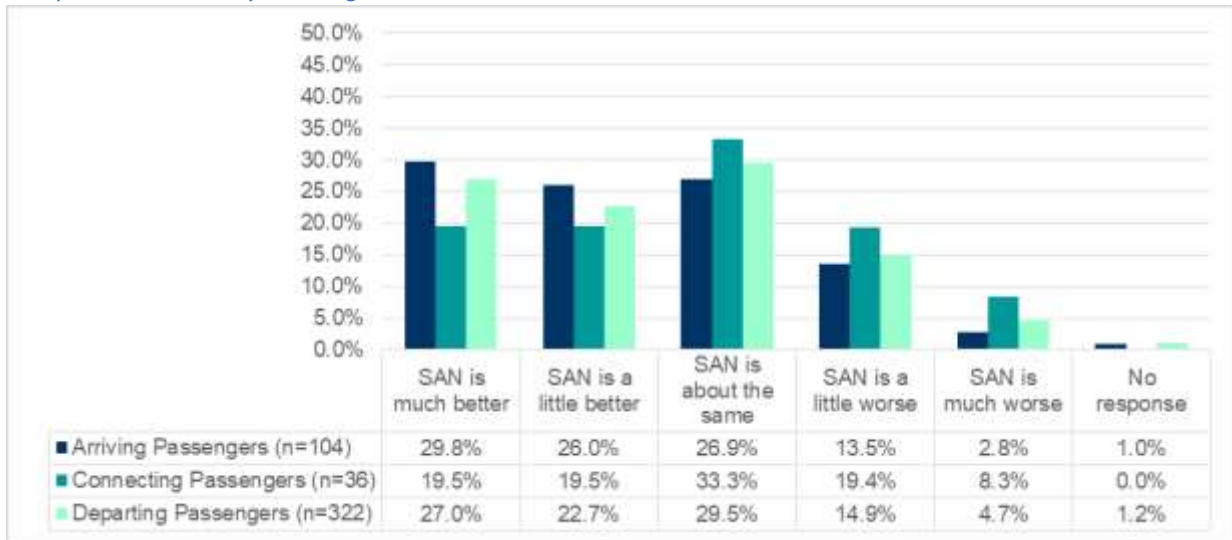
Compare Ambiance by Traveler Type



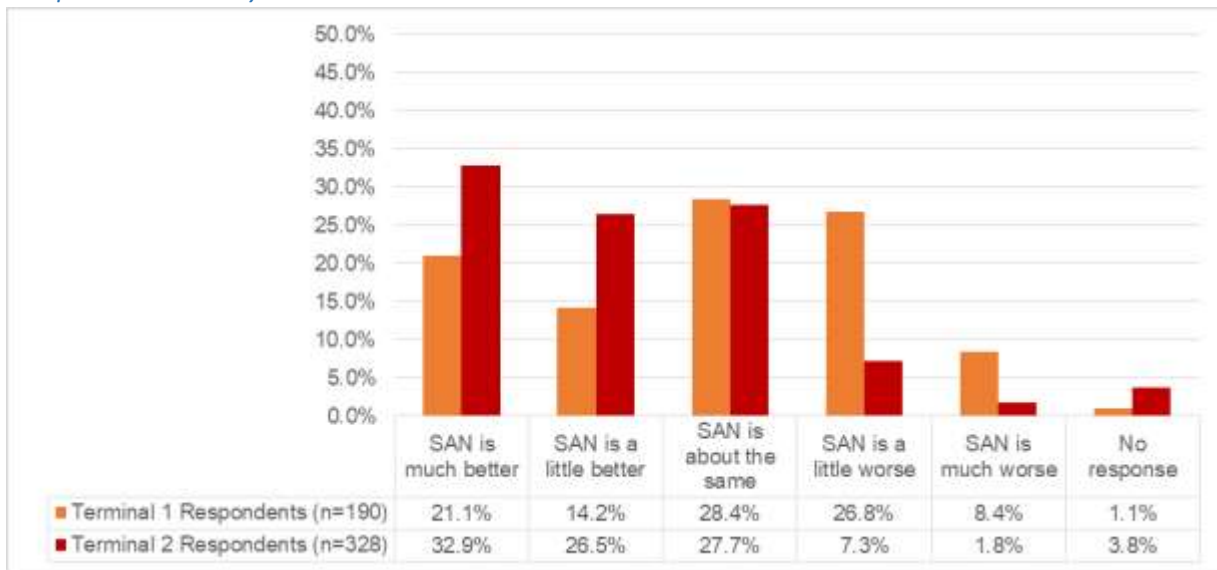
Compare Ambiance by Other Airport Users



Compare Ambiance by Passenger Status



Compare Ambiance by Terminal



*Reasons Stated Why SAN is “A Little Better or Much Better”
(in descending order of magnitude)*

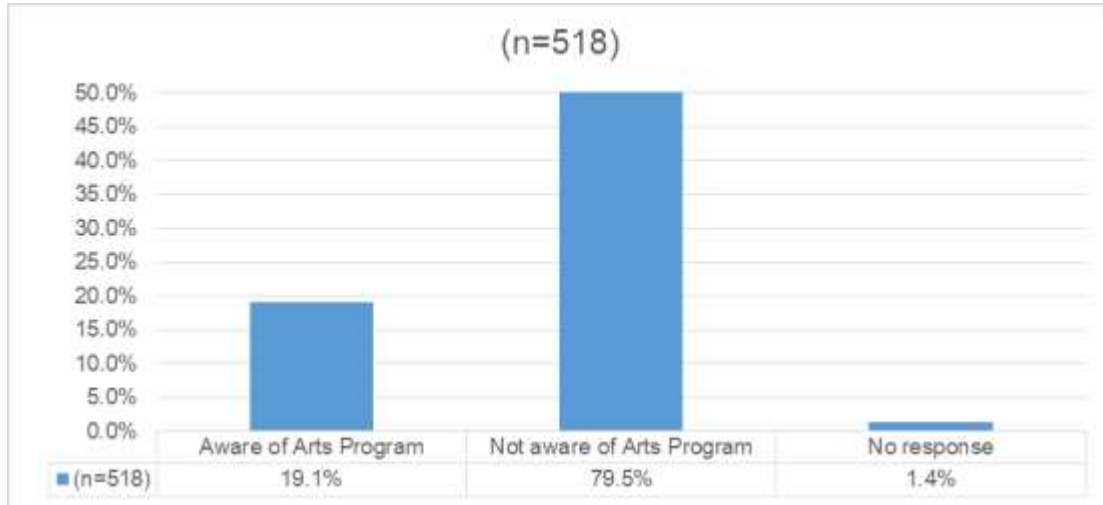
Architecture/light/airy	Good/more shopping
Beautiful/aesthetically pleasing/nice	Easy to navigate/good wayfinding
Clean	Easy to access/less traffic
Not crowded	Music
Ease of use	Friendly people
Small/intimate	Good amenities/lots to do
Better food/good food options	Sunset Cove
Less stressful/not hectic	Good Wi-Fi/good charging areas
Bigger	Reflects the city
Organized/good flow	Landscaping
Like the art	More airlines
Newer	

*Reasons Stated Why SAN is “A Little Worse or Much Worse”
(in descending order of magnitude)*

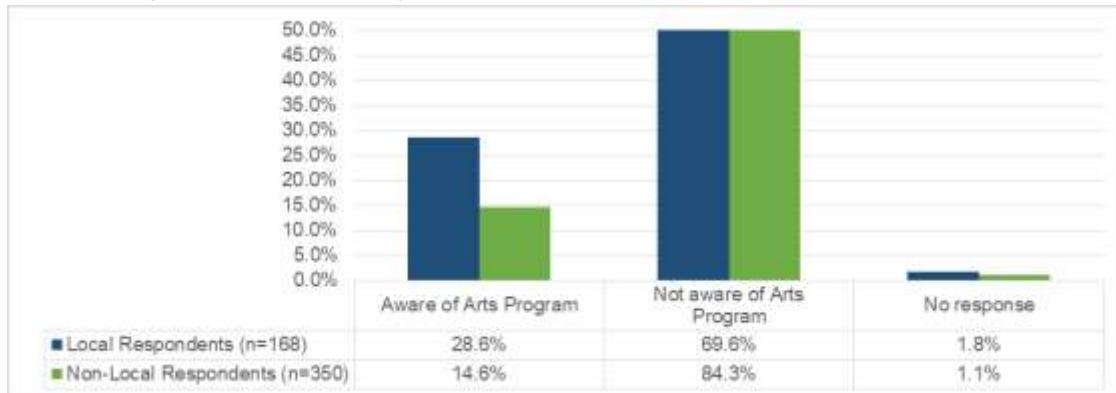
Crowded	Boring/not fun
Old/outdated	Others have live music
Small	Poor signage/confusing
Like the design/layout of the others	Art changes more at the other airport
Lack of restaurants/bars	Noisy
Dark/lack of natural light	No club
Quality of general amenities	Lack of international exchange
Better shopping at others	Workers are rude
Other has better art	Lack of water filling stations

Respondent Awareness of the Arts Program

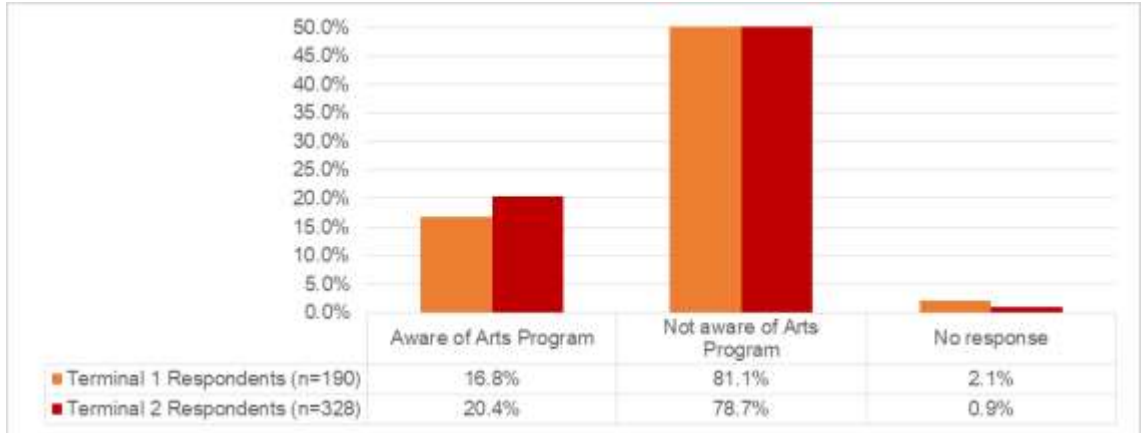
Q. Do you know that this airport has an Arts Program?



Awareness by Local/Non-Local Respondents

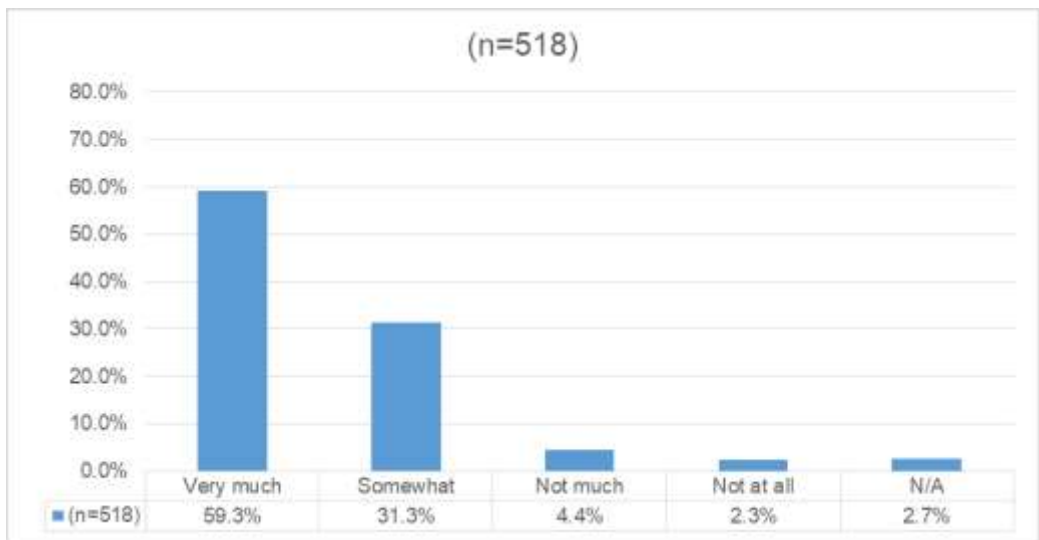


Awareness by Terminal

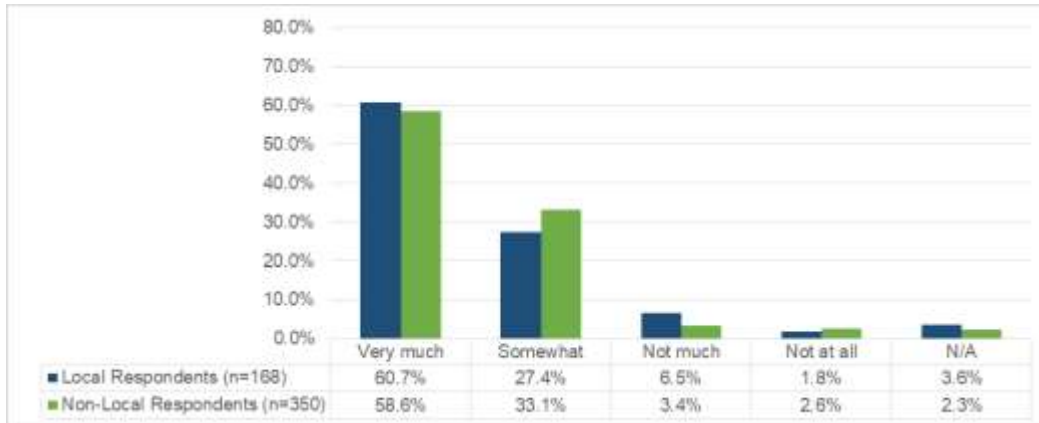


Respondent Feelings about Arts Improving the Airport Experience

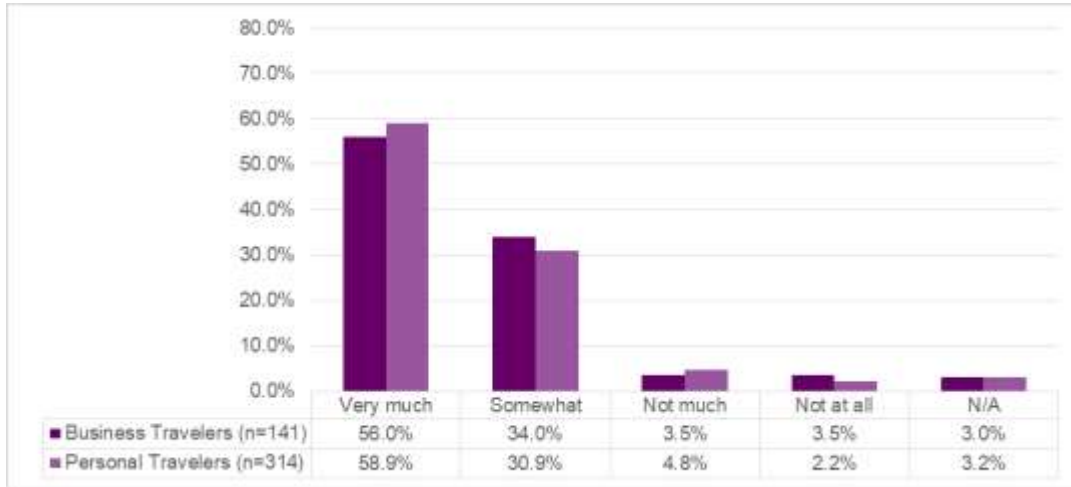
Q. Does the art in the airport improve your experience of being here? This could include performing arts as well as visual arts.



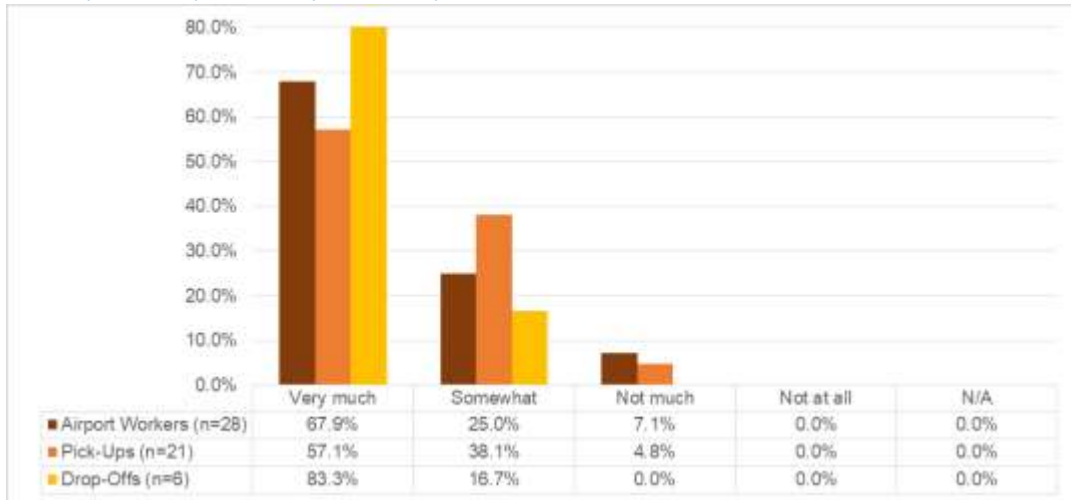
Arts Improves Experience by Local/Non-Local Respondents



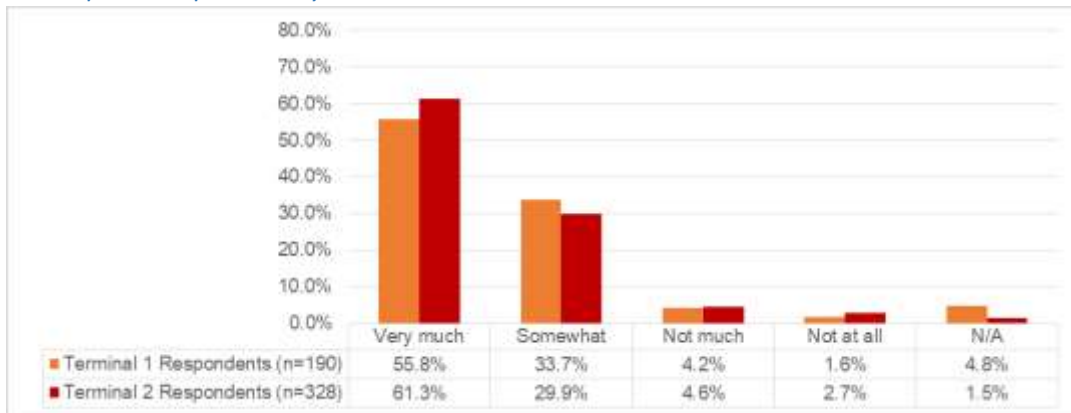
Arts Improves Experience by Traveler Type



Arts Improves Experience by Other Airport Users

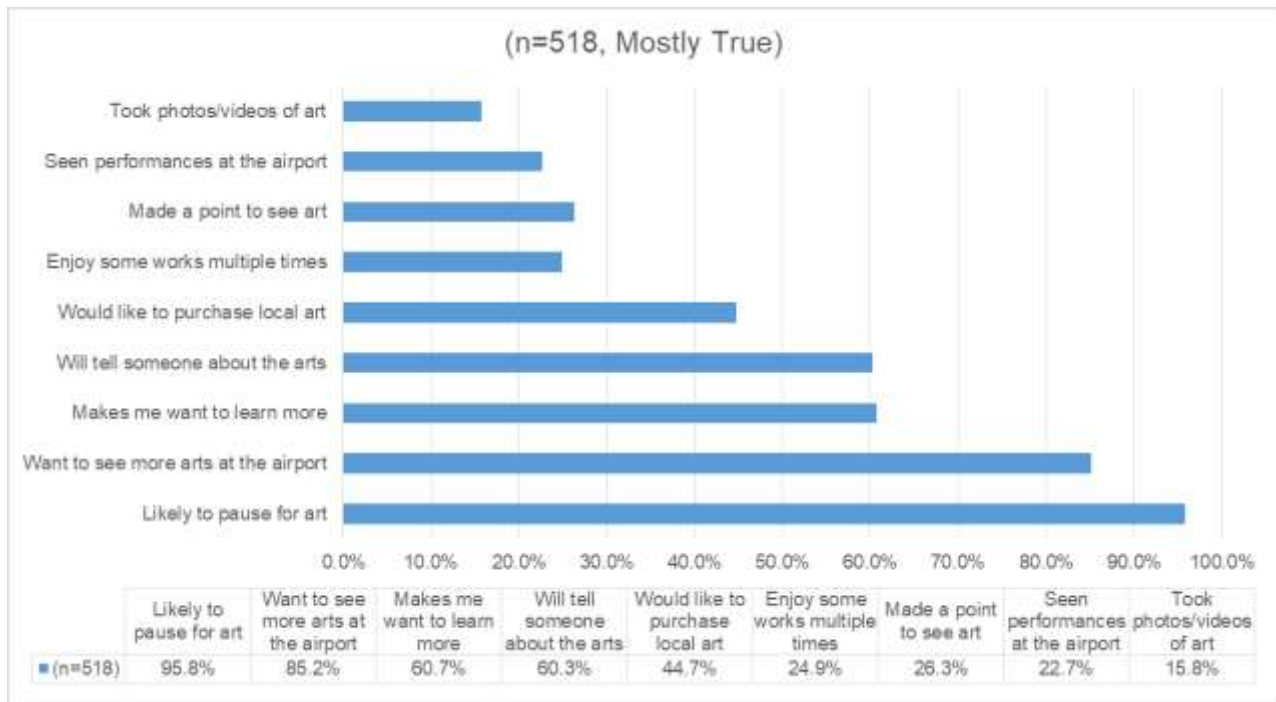


Arts Improves Experience by Terminal

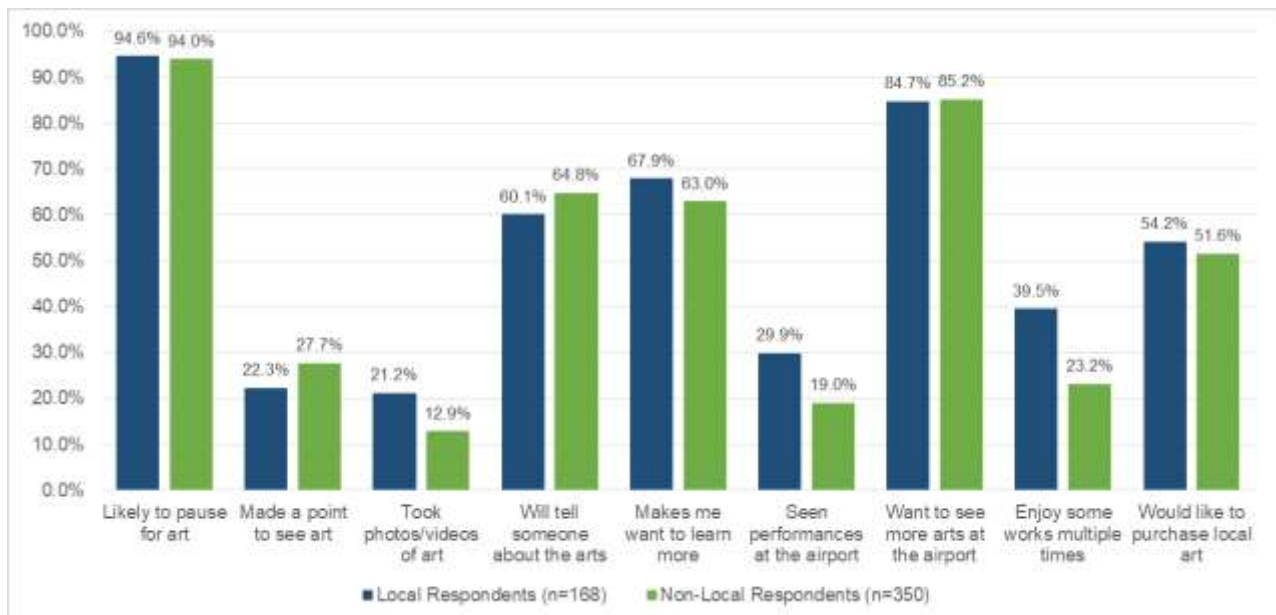


Respondent Beliefs Related to the Arts Program

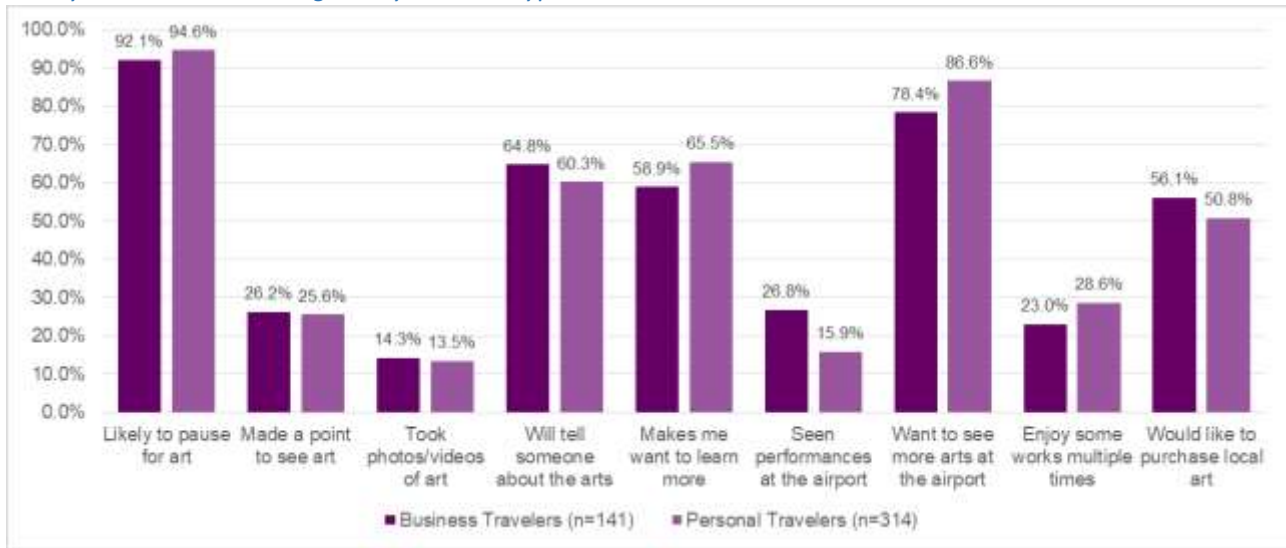
Q. Please tell me if the following statements are mostly true or mostly false. (Mostly true are reported.)



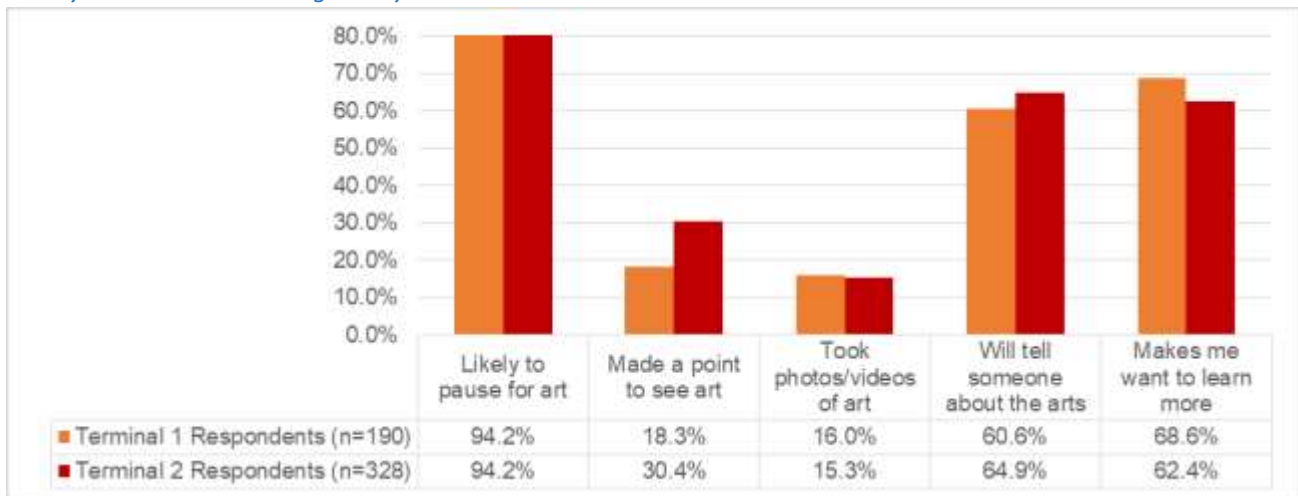
Mostly True About Arts Program by Local/Non-Local Respondents



Mostly True About Arts Program by Traveler Type

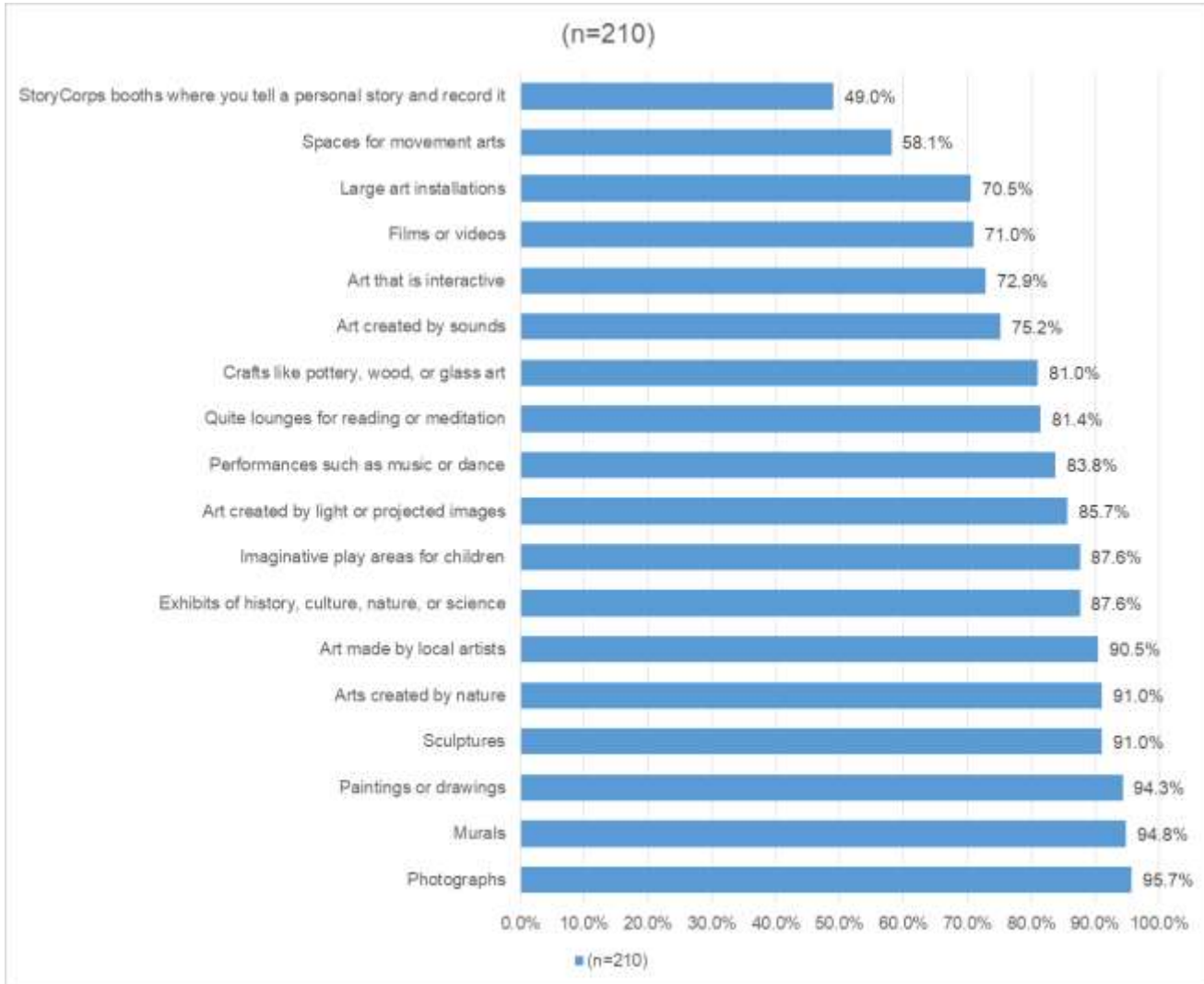


Mostly True About Arts Program by Terminal



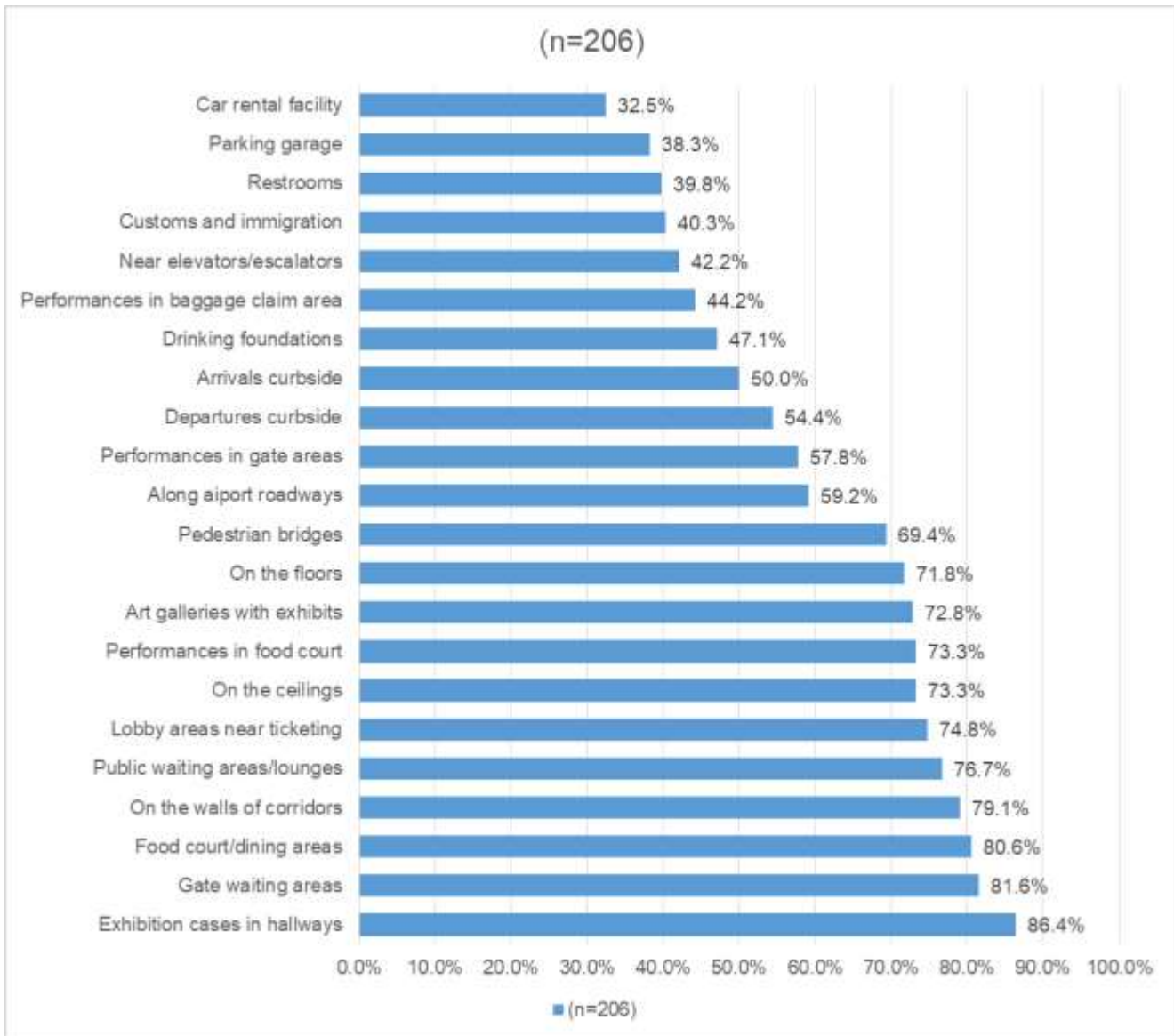
Types of Arts and Creative Experiences that Respondents Would Like to See at the Airport

Q. Now I'm going to read you a list of types of art and experiences that relate to the Arts Program here. Please tell me which you would like to see, assuming that you have the time. A "yes" means you would probably check it out and a "no" means that you probably wouldn't. The chart below reports "yes" answers.



Places Respondents Would Like to See Art at the Airport

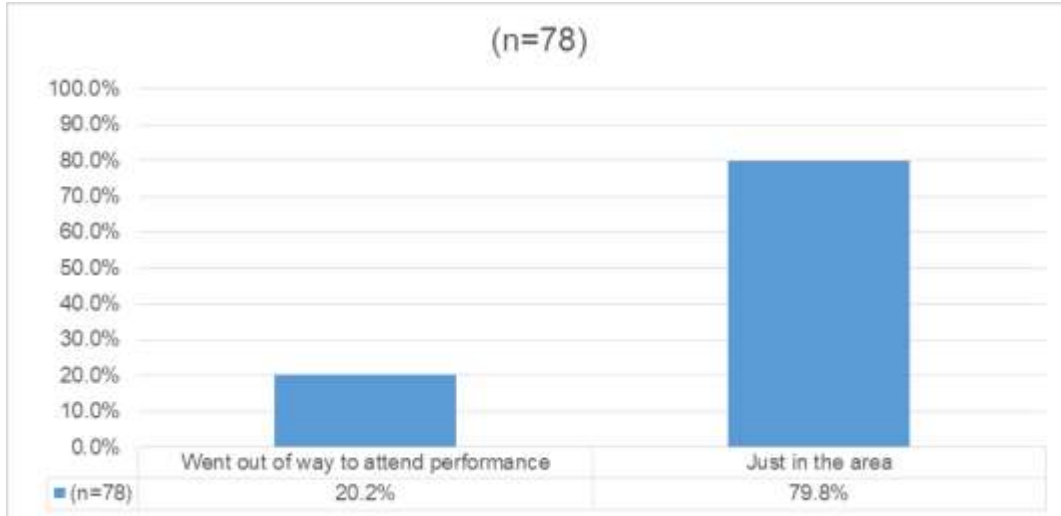
Q. Now, same as before, tell me “yes” or “no” for places in the airport where you would appreciate encountering art, which may include performing arts as well as visual arts. The chart below reports “yes” answers.



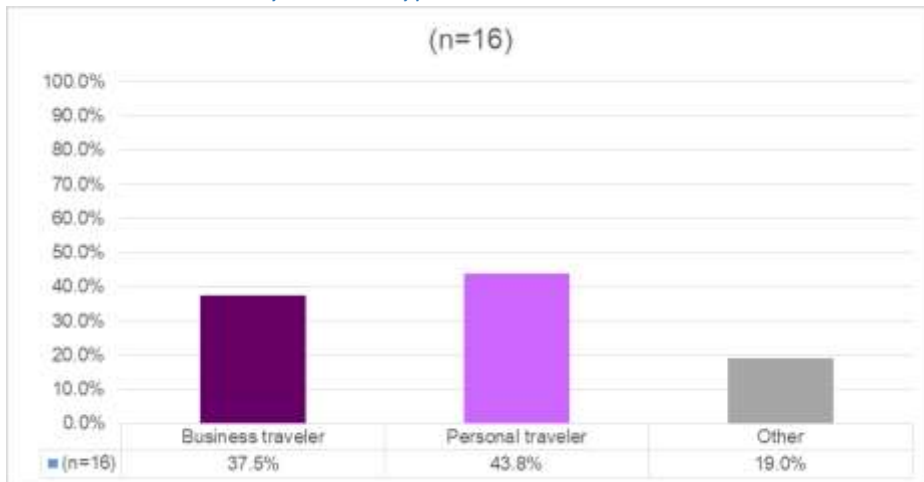
Performance Questions

Q. Did you go out of your way to come to this performance, or were you just in the area?

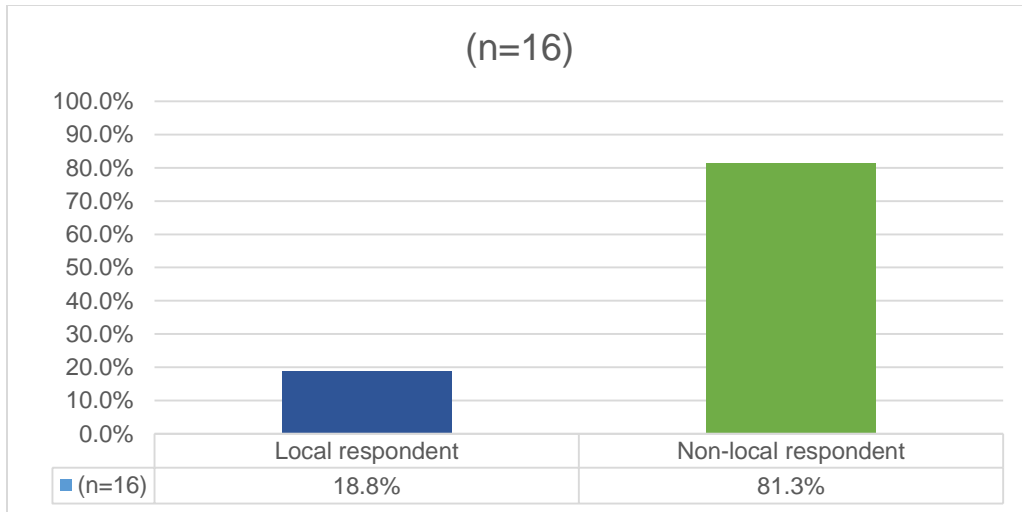
All Respondents



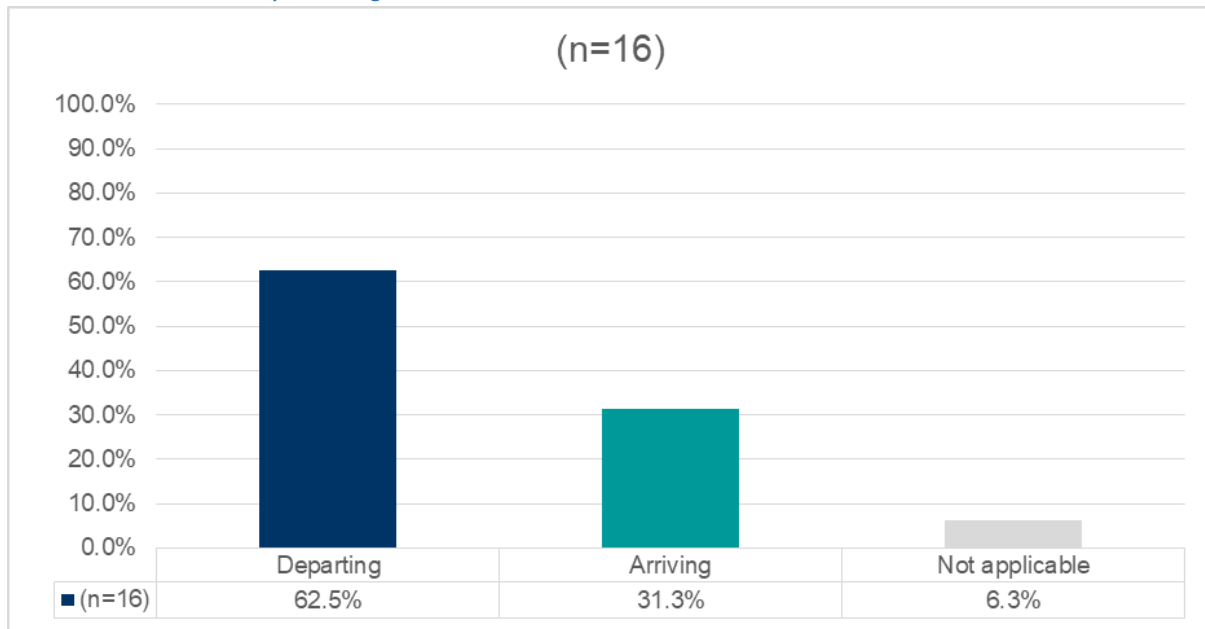
Intentional Attendees by Traveler Type



Intentional Attendees by Local/Non-Local Respondents



*Intentional Attendees by Passenger Status**



* No connecting passengers were found among intentional attendees.

Q. How did you learn about this performance?

By hearing the music

e-mail

Food

Getting food

Heard

Heard

Heard about it on the shuttle bus.

Heard it

Heard it

Heard it and came over

Heard it walking by

Heard it.

Heard music

Heard the music

Heard when in the bathroom

Hearing it.

Here

Just being here

Just by heard decided to stop

just hear

Just heard while picking up baggage

just here

just here and saw it

Just sitting here

Just was in here

On the shuttle bus

Passing through

Saw it

Saw the sign, need better branding and didn't register that it was an arts program of the airport.

Saw them from security

Sitting here

Stopped to eat.

Waiting for baggage

Walked in on it. Nice Surprise.

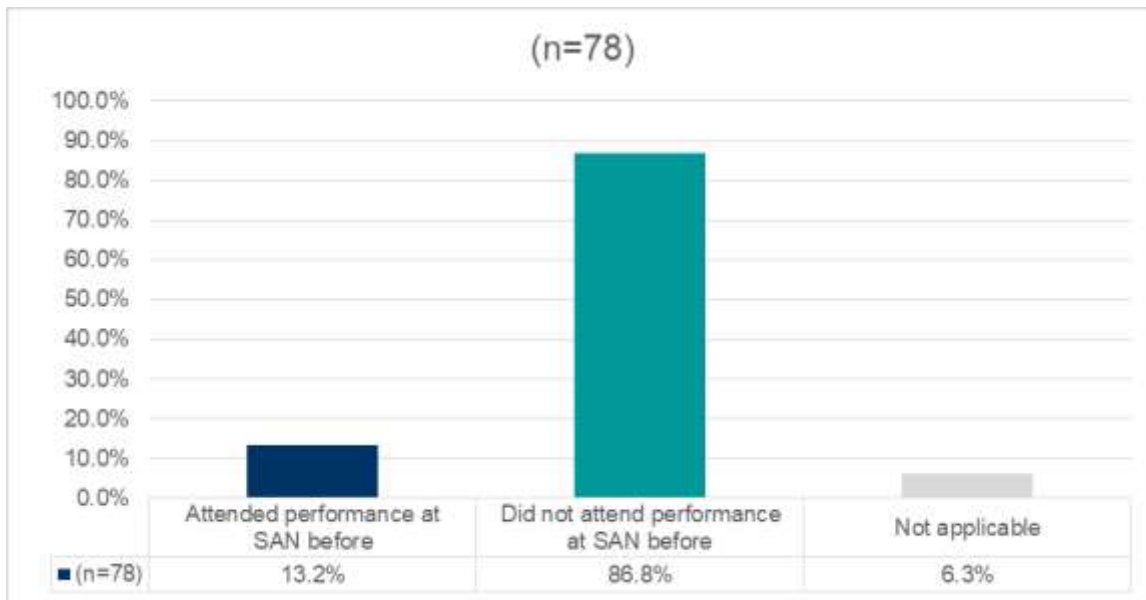
Walking by

Q. Why did you decide to check out this performance?

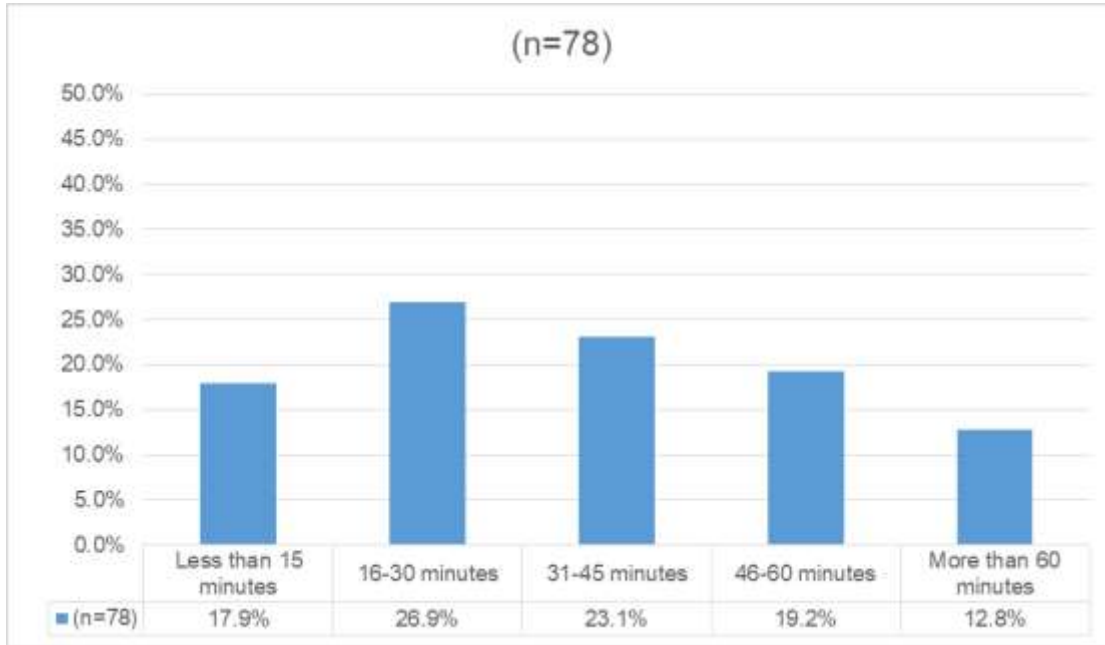
Because I like art and it was soothing.
Because it sounded so nice and I love music.
Bought food @ Saffron - restaurant in the area
Close / food
Close by food
Close to the Thai food
Didn't know about it needed to eat
Drew us in to space
Eating lunch
Eating.
Enjoy good classical music and they are good
Enjoy music
Family and it's in the baggage area.
Gate 49 is close
Getting food here.
Getting food here. Took a minute to read and listen to the music.
Going to the bar.
Good music
Good music, waiting more pleasurable
Good performance
Had some time to spare
Heard music and decided to stay. Know one of the artists performing from where she live in SD in the park.
Heard music from TSA and it sounded good. Super enthusiastic about how great the music as space was Changed by the music.
Hungry
I heard it and wanted to hear more.
it drew me in
It was nice and calming.
Jazz society president
Just here
just here and it sounded
Just here.
Liked the music. (Guest asked if they sold CDs of the music being played and asked for information about the artist.)
Love music
Lunch
Music attracted. Sounded like a cool place to hangout.
Music calms down
Near baggage
Near the gate & bar
Need to eat
Need to eat

Needed food
 Needed lunch
 Needed to it
 Nice music
 Nice sport
 Nice to listen to
 Peaceful less stressful
 Pleasant
 Sounded good.
 Sounds good
 Sunlight and we had time
 Thought it would be nice to hear while getting a bite to eat.
 Time to kill
 To eat and relax.
 To eat, find someplace nice to sit.
 Waiting
 Waiting for baggage
 Waiting for food
 Waiting for passenger pick up.
 Waiting for pick-up
 Waiting for ride
 Waiting location
 We're musicians

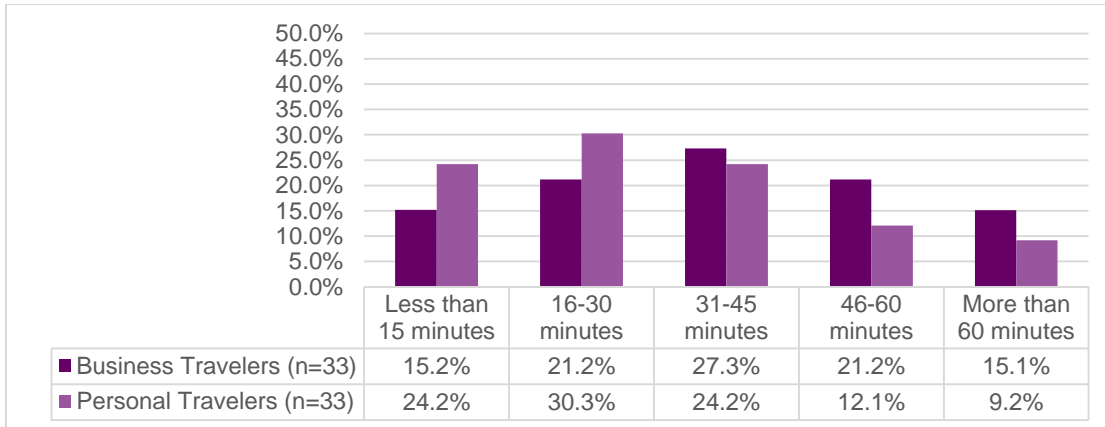
Q. Have you attended a performance at this airport before?



Q. How much time do you expect to spend at this performance?



Time Spent at Performance by Traveler Type



Q. How much did your party spend while seeing this performance? (Calculated per person based on number of people in travel party.)

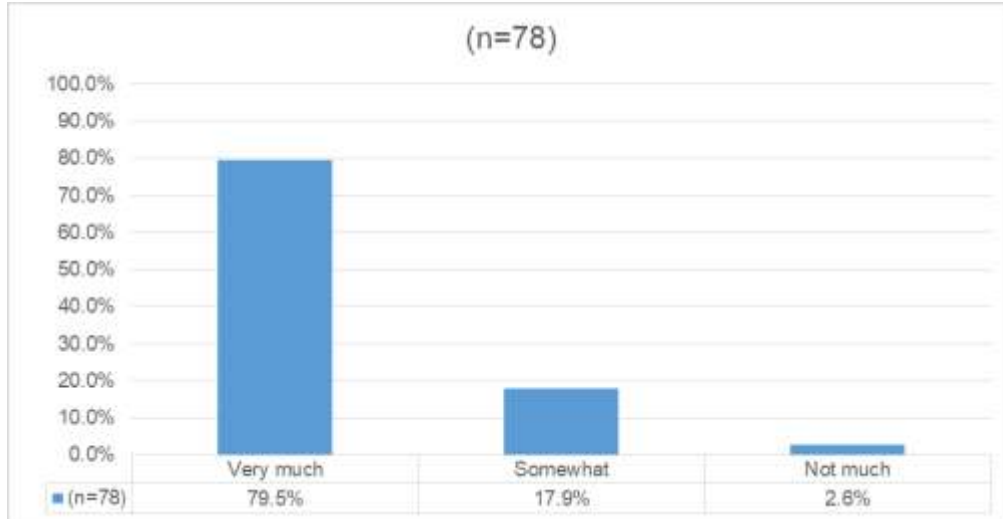
	n	Average Per Person Spending at Performances (Includes \$0 spending)	n	Average Per Person Spending at Performances (Excludes \$0 spending)	Sum Per Person Spending at Performances
All respondents	73	\$ 13.58	54	\$ 18.36	\$ 991.33
Intentional attendees	15	\$ 11.25	9	\$ 18.76	\$ 168.83
Passive attendees	58	\$ 14.18	45	\$ 18.28	\$ 822.50
Business travelers	33	\$ 20.21	31	\$ 21.52	\$ 667.25
Personal travelers	33	\$ 8.05	20	\$ 13.29	\$ 265.75
Local respondents	19	\$ 8.69	12	\$ 13.77	\$ 165.25
Non-local respondents	54	\$ 15.29	42	\$ 19.67	\$ 826.08
Departing passengers	56	\$ 17.22	52	\$ 18.55	\$ 964.33
Connecting passengers	1	\$ 7.00	1	\$ 7.00	\$ 7.00
Arriving passengers	12	\$ 1.66	1	\$ 20.00	\$ 20.00

N= number of people in data set

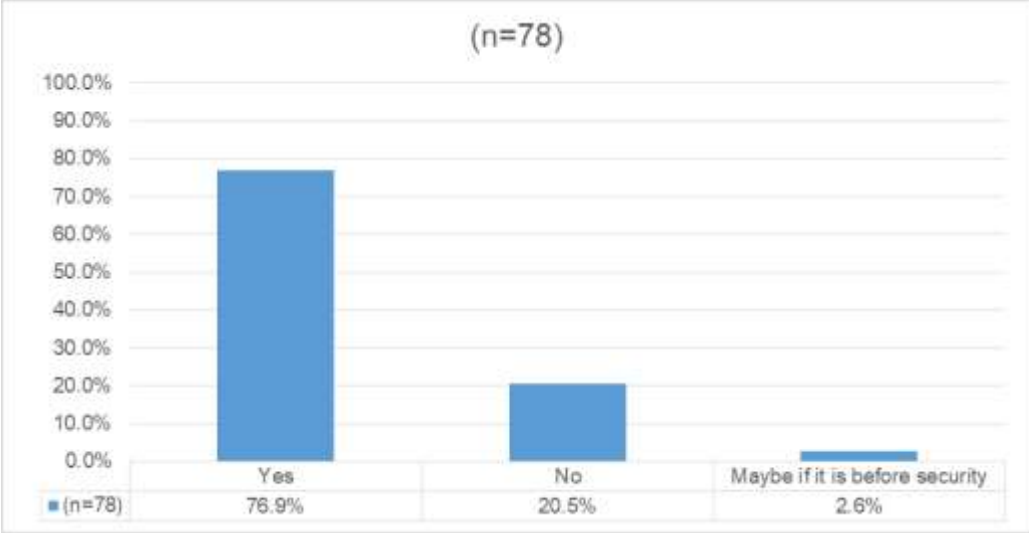
“includes \$0 spending” averages include all in data set regardless of whether or not they spent money

“excludes \$0 spending” averages only include figures for those who spent money

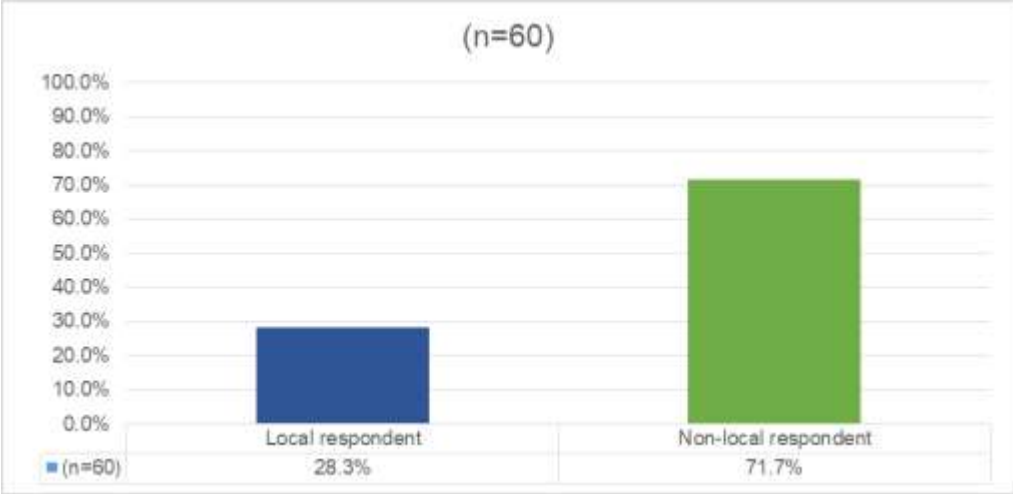
Q. Does having performances in the airport improve your experience of being here?



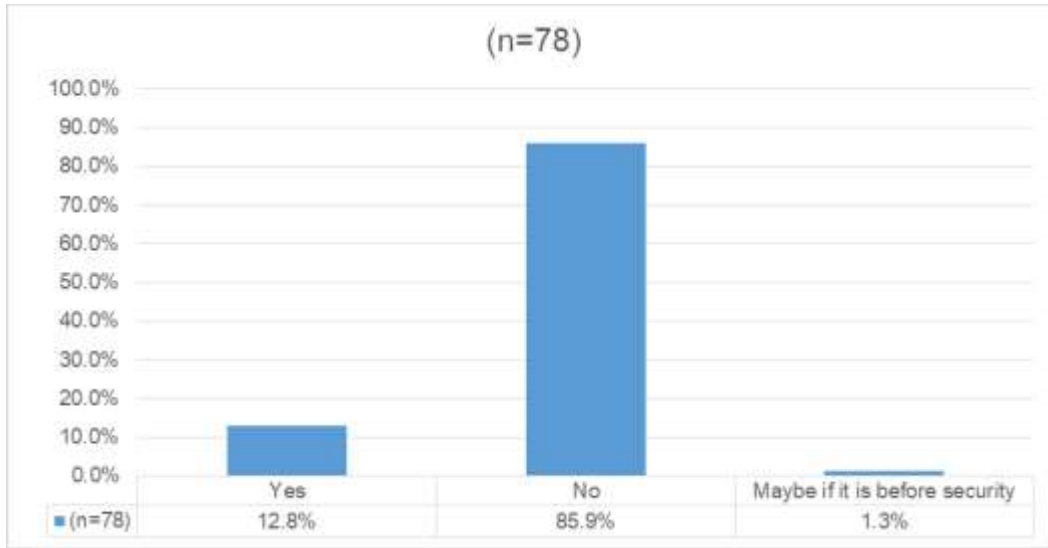
Q. The next time you're here, would you try to find out if there was a performance going on?



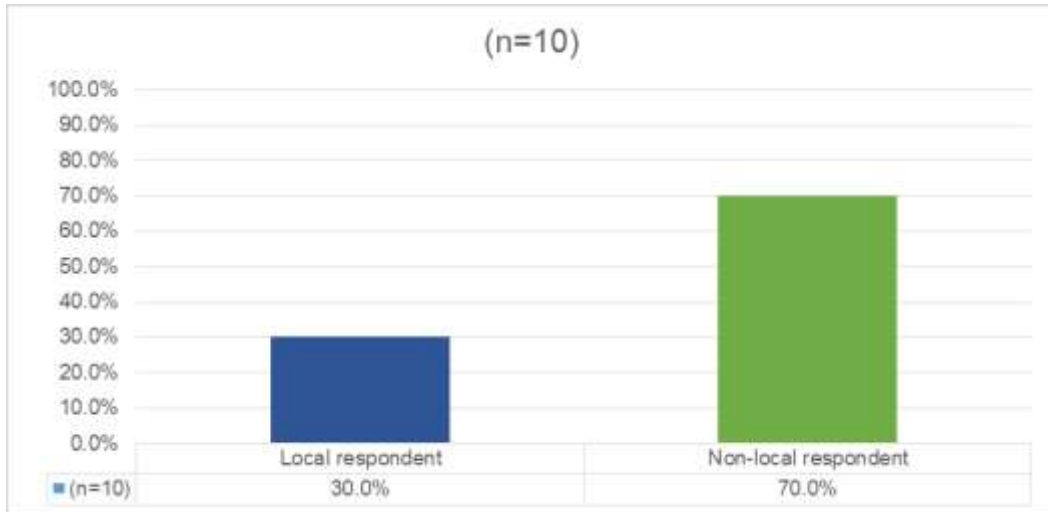
Respondents who would seek out performances on next airport visit by local/non-local respondents



Q. Would you come to the airport specifically to see a performance?



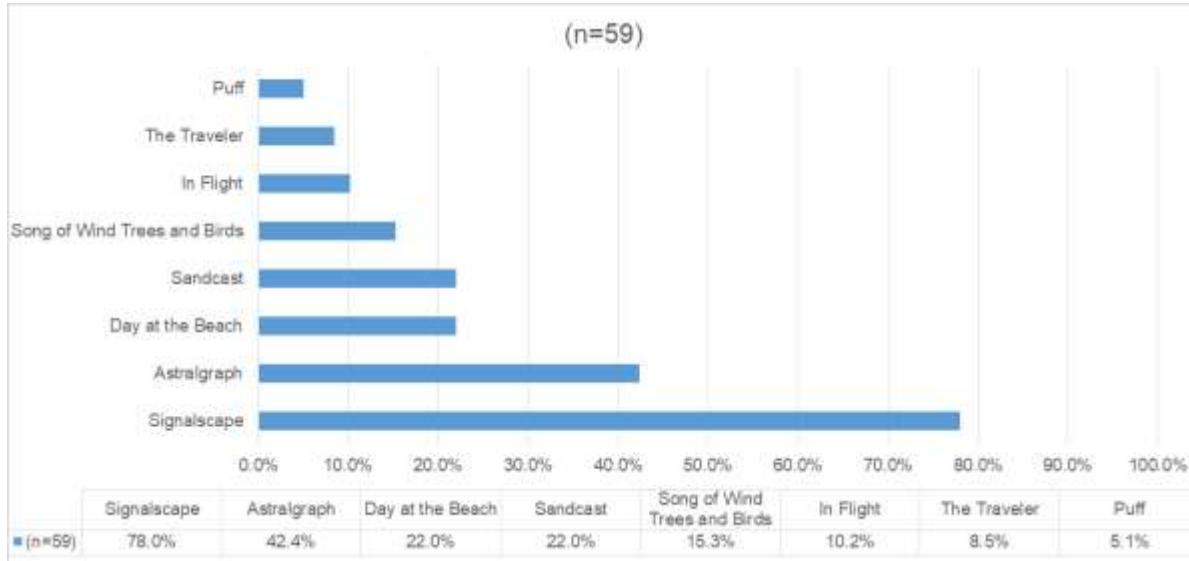
Respondents who would come to the airport for performances



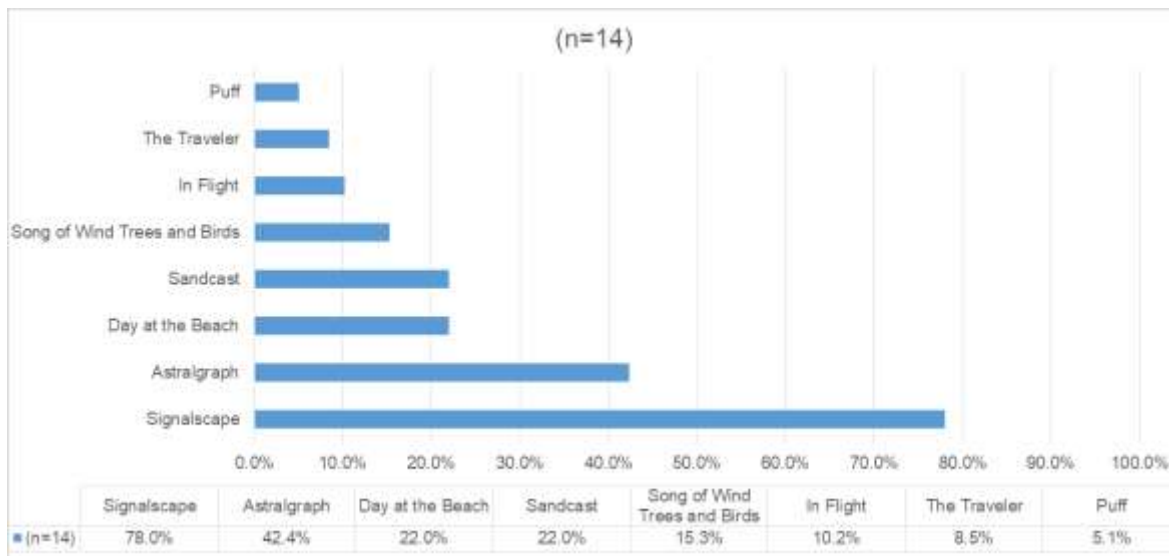
Art Image Recognition

Q. Please look at these images of artworks that are in this airport and put a check mark on the ones that you recall seeing. That could be today or any other day. Please note which are your favorites if you have any.

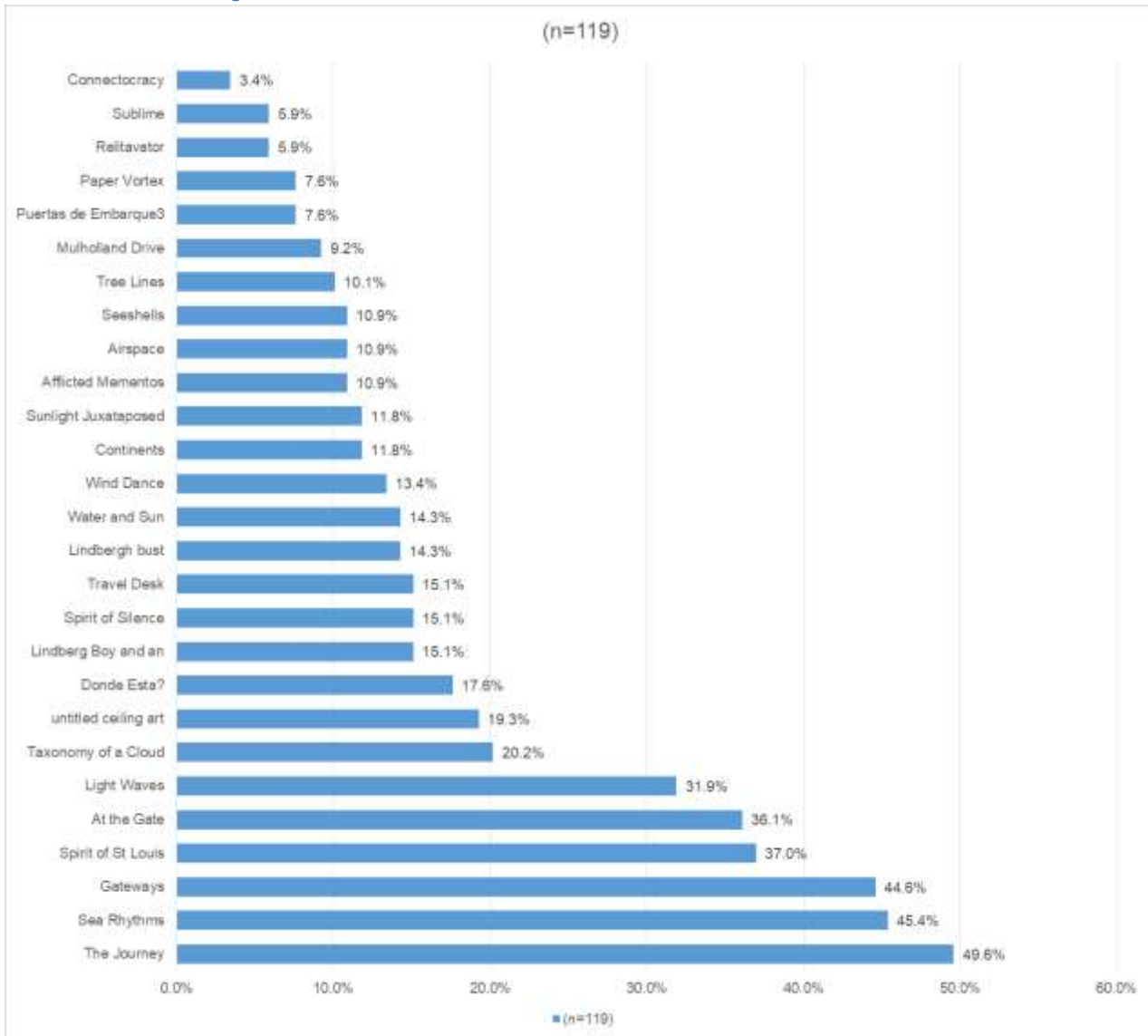
Terminal 1 - Recognition



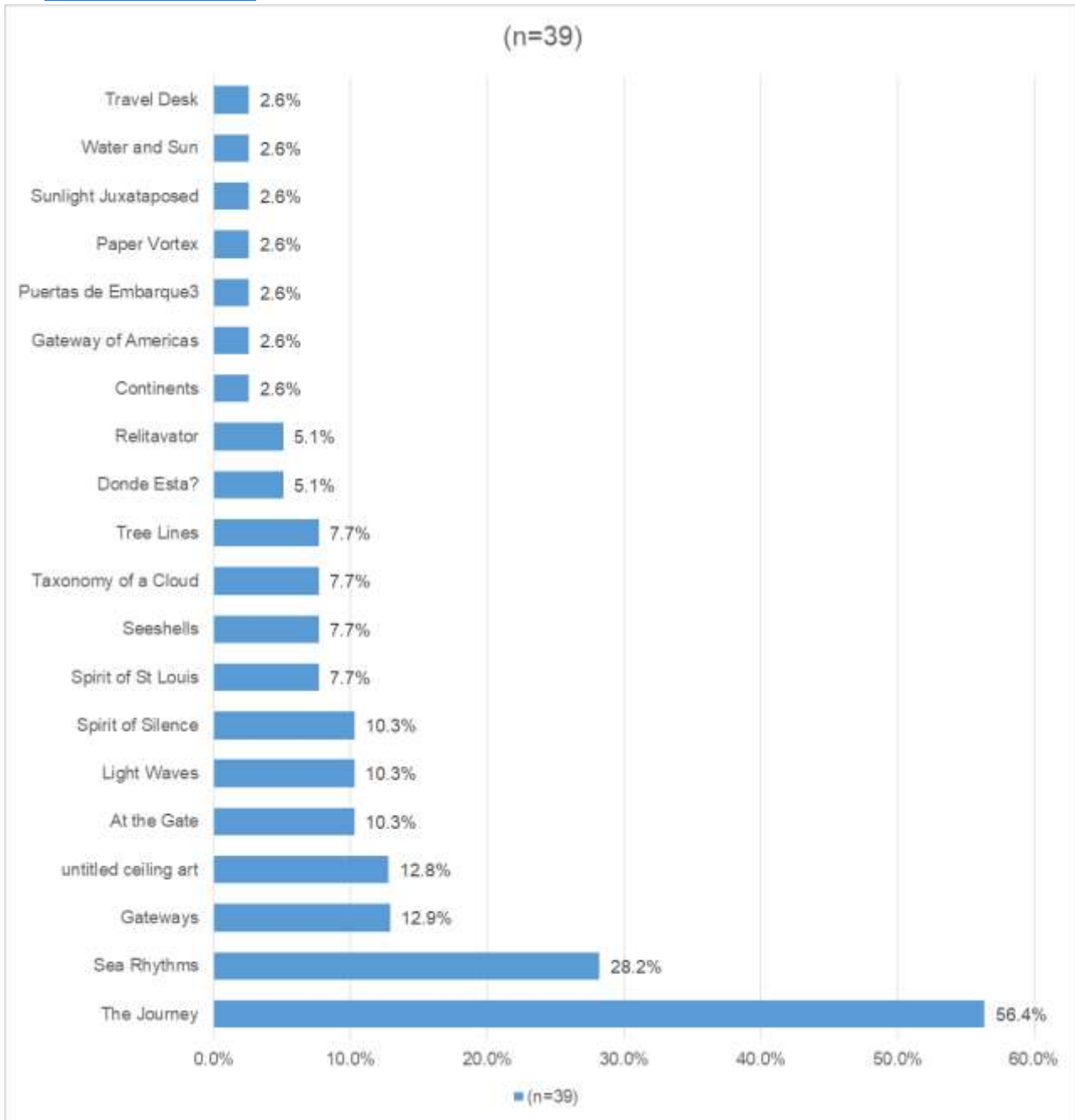
Terminal 1 -Favorites



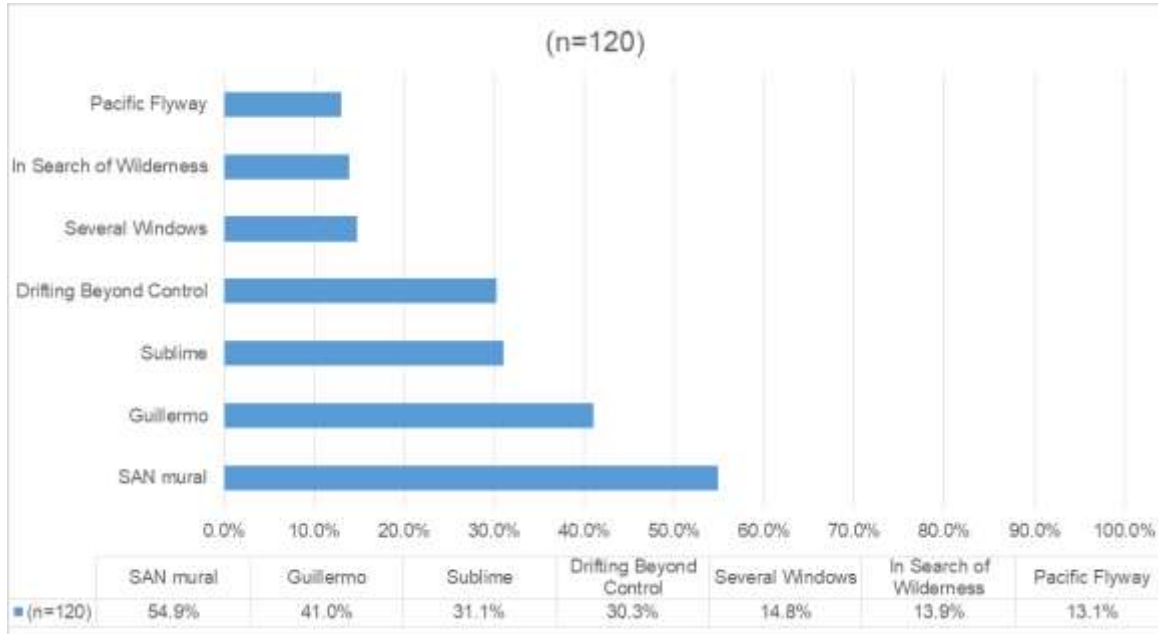
Terminal 2 – Recognition



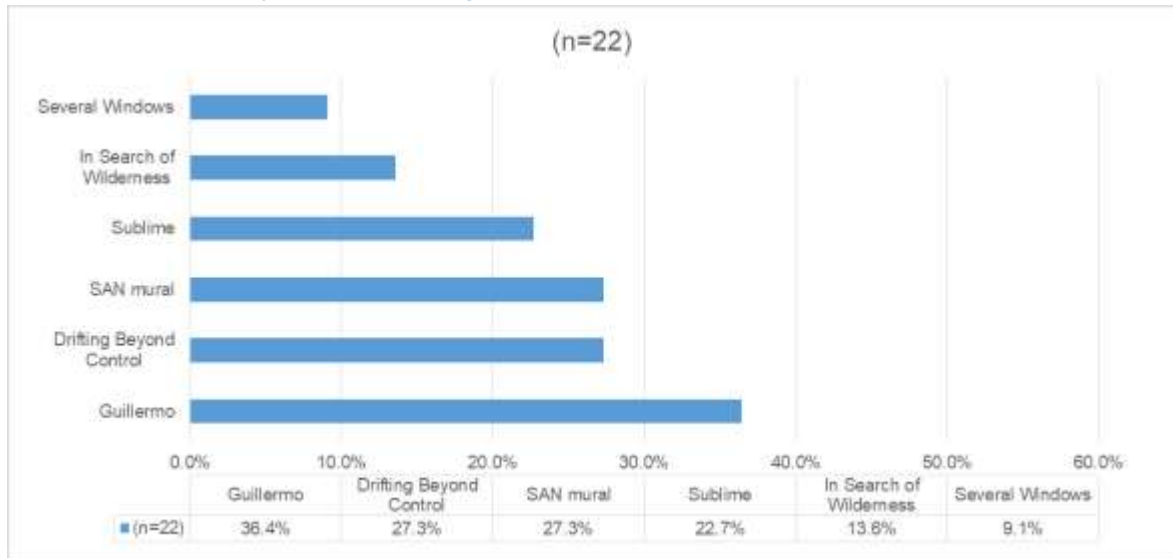
Terminal 2 – Favorites



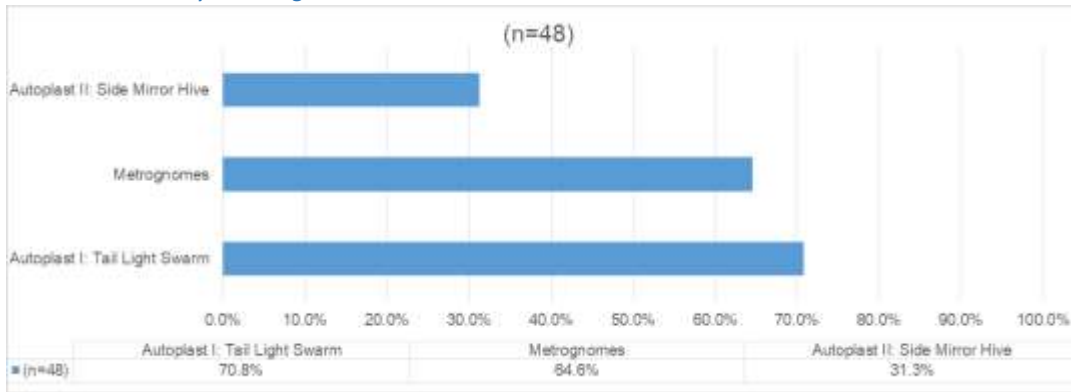
External Art (Outside of Terminal Buildings) - Recognition



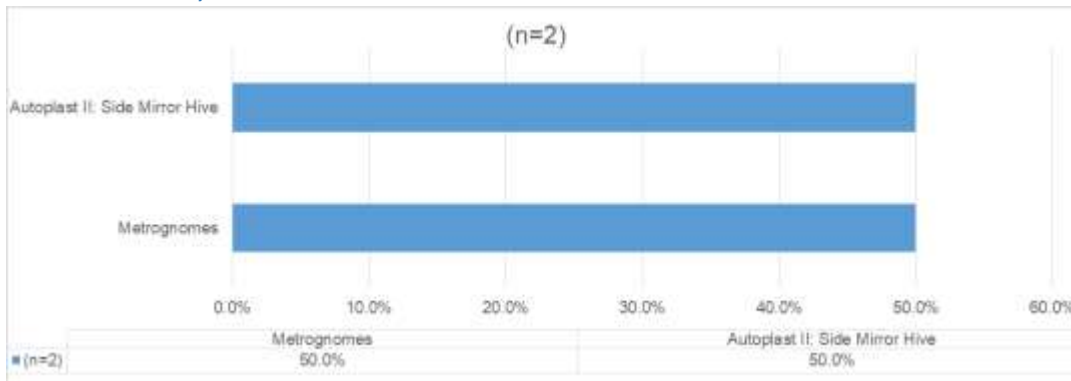
External Art (Outside of Terminal Buildings) - Favorites



Car Rental Facility – Recognition



Car Rental Facility – Favorites



San Diego International Airport Arts Master Plan

Online Survey Findings

Submitted by:

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April 09, 2018

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Introduction

The consulting team conducted an online survey to assess awareness of and interest in the Arts Program at San Diego International Airport. The purpose of the survey was to allow people in the region to provide input into the master planning process if they did not have the opportunity to do so in an intercept interview while at the airport.

The survey instrument was created by the consulting team under the guidance of the Program staff. The goals were to collect data about people's experience of the airport's ambiance in general and of the offerings of the Airport Arts Program specifically, as well as to learn about people's preferences for future arts and culture experiences at the airport.

The survey was made available in both English and Spanish via links to the Arts Program's website from October 2 through November 20, 2017. It was promoted in the following ways:

- An announcement was distributed to the Arts Program e-mail list, consisting of more than 800 subscribers.
- The survey was announced on a main banner on the SAN website home page.
- A link was posted on arts.SAN.com, the Arts Program's website.
- An announcement was included in the general airport newsletter sent out by consulting marketing firm Porter-Novelli to more than 3,000 subscribers.
- A link was sent to all SAN employees, more than 500 people.
- The Arts Program created a Facebook post that was re-posted by consulting team members and Arts Program staff.
- Members of the Airport's Arts Advisory Committee received it for redistribution.
- A link was included in a newsletter distributed by the San Diego Regional Arts and Culture Coalition.
- A link was sent to local arts agencies in Carlsbad, Chula Vista, Coronado, Encinitas, Oceanside and San Diego for distribution through their email lists.
- A link was included in a newsletter distributed by the Balboa Park Cultural Partnership.
- An announcement was published in the San Diego Youth Symphony and Conservatory newsletter, distributed to more than 4,000 subscribers.

Altogether, 166 responses were received, all in English.

The survey was not designed or distributed with the intention of providing statistically significant findings, as such surveys are expensive relative to the budget and the needs of the Airport Arts Master Plan process. Rather its intent was to provide an opportunity for broader public feedback in addition to intercept surveys, which focused specifically on traveling passengers or others onsite at the airport.

General Profile of Respondents

Key Characteristics

- Majority local (79% San Diego locals, based on ZIP Code).
- Largest representation in the 55+ age cohort (43%), though 23% did not indicate their age.
- More identified as female (48%) than other choices, though 23% did not indicate their gender identity.

Respondents' Use of San Diego International Airport

- Most respondents (68%) travel a few times a year; more specifically, 12% travel about once a month, 2% travel about once a week, 13% travel once a year or less.
- Of all respondents, 46% travel using SAN for leisure, 8% percent for business, 35% for business and pleasure equally, and 11% were non-travelers (including airport employees).
- Additionally, 3% of respondents work at the airport, and 2% percent of respondents never used the airport.

Key Findings

Looking across the answers to all survey questions, the following key findings can be identified:

- Respondents expressed a consistently strong desire for airport arts experiences across the board.
- Of the various types of arts experiences, respondents expressed more interested in passive experiences (painting, sculpture, exhibits) than interactive or dynamic experiences (performance, interactive, film / video).
- Similarly, respondents expressed more interest in passive amenities (recomposeure area, art gallery, green wall, observation deck, reading lounge) than active amenities (performance space, yoga space, family play area, screening / video room).
- Respondents expressed greater interest in encountering art in dwell areas such as holding rooms, food courts, ticketing lobbies, public waiting areas, and baggage claim as well as on structural elements such as airport entrances and roadways, ceilings, and corridor walls, rather than near functional amenities such as escalators, drinking fountains or restrooms.
- Respondents would like to see art by local artists.

Summary of Findings

Descriptions of SAN Ambiance

In an open-ended question, respondents were asked how they would describe the ambiance at SAN to someone who has never been there.

The method of analysis was to review all written responses, distill the key words and organize them into one list. Altogether there were about 270 keywords; some respondents offered more than one keyword, and others offered none. The consulting team then sorted the list by topic, grouping words that were the same, similar or had similar meanings in the context of the written answer. For several of the topics, the groupings had both positive and negative keywords. A full list of the respondents' key words is included in Attachment 1.

Positive descriptions outweighed negative descriptions 2:1. Many respondents provided more than one answer because their impressions of Terminal 1 and Terminal 2 were very different.

Overall, the most frequent response was that the airport is bright, light, open, airy and sunny (40 responses). A small number of keywords (five) expressed the sense that the airport is cramped, most of which they identified with T1. While the respondents were not required to identify how they responded to each terminal separately, because of the respondents who did identify a terminal with their response, our hypothesis is that the positive results are more reflective of respondents' experience of the design of Terminal 2 and the negative responses more reflective of respondents' experience of the design of Terminal 1. Further, we presume that consciously or subconsciously the idea of openness and brightness in general resonates with people's overall impression of San Diego as a bright, open, airy place.

About as many respondents (21) thought the airport was "calm," "chill" and "comfortable" as thought the airport is "busy," "frenetic," "crowded" and "cluttered" (22). We cannot fully distinguish what part of the airport respondents were referring to in these comments.

Approximately ten comments were made specifically about the artworks, they included "terrific art abundant art and culture" as well as "silly" and "whimsical". Other less positive comments about the art included "art is sparse" and "less art".

Eight (8) comments describe the ambiance as having a local feel ("beachy," "reflection of the SD region," "nautical," "Southern California vibe.")

Preferred Activities During Waiting Time

When respondents were asked to select from a list of eight options for what they preferred to do while waiting at the airport, the most frequently selected options were:

- Explore the artwork and exhibits (44%)
- Visit a food court or restaurant (42%)
- Wait at a gate or meeting area (39%)

Less than one-fifth of the respondents (16%) indicated that they would prefer to take in a music, dance or theater performance, with seven writing in specific comments about their interest in seeing a performance.

In response to other questions, 25% said they had seen a performance at the airport, while 47% said they would like more performances in the terminals.

The responses included, “If there was a place to engage in something other than sitting in a bar in the terminals that would be awesome. Live music for weekend flights would be spectacular!” and “I have a young son so having things to engage him is very important. I’ve never had the opportunity to actually see a performance at the airport but would certainly consider it a treat! Families with kids come early and are always looking for things to keep them happy before sitting in a seat for hours.”

Amenities Respondents Would Like to See as a Way of Improving the Airport Experience

When respondents were asked to select from a list of 12 amenities they would like to see at the airport, the most frequently selected options were: calm area with seats to gather things after security (47%), dedicated art gallery space (45%), green wall/garden (40%), and a reading lounge/library (34%).

The least frequently selected were a video gaming room (3%), fitness room (12%), video and film screening room (15%), an outdoor performance space (18%) and a family play area (19%).

Respondents’ Awareness of the Arts Program

Respondents were asked if they were aware that the airport has an Arts Program, and whether they had seen artworks, exhibitions or performances.

- Overall awareness of the Arts Program by the online survey respondents is high. Nearly 75% of respondents were aware of the Airport Arts Program.
- More than 67% said they had seen permanent artwork throughout the facilities. More than 50% had seen special art and cultural exhibits, but only 25% had seen performances.

Respondents’ Experience with Art as Part of the Airport Experience

Respondents were offered 12 statements about their experience with art at the airport and asked to rank them as “mostly true” or “mostly false.”

- 75% of respondents selected “mostly true” for the statement that art makes using the airport less stressful and more enjoyable.
- 74% selected “mostly true” for the statement that they are likely to pause to view art or listen to a performance at the airport if they are not short on time.
- 54% of respondents selected “mostly true” for the statement that performances at the airport make using the airport less stressful.
- Slightly more than half of respondents selected “mostly true” for the statements that the art reflects San Diego culture (51%) and that there are some works of art in the airport that they enjoy seeing over and over again (53%).

- 47% of respondents selected “mostly true” for the statement that they would like the airport to offer more performances.
- Slightly more than one third of respondents selected “mostly true” for the statement that they made a point to see art or performances at the airport at one time or another (36%).
- Slightly more than one third of respondents selected “mostly true” for the statement that they would like to be able to purchase art made by local artists at the airport (34%).
- Fewer than 30% of respondents selected “mostly true” for the statements that they looked for online information about the Arts Program (28%), had seen performances at the airport (28%), or had taken photographs/videos of the art (29%).

Respondents’ Interest in Future Arts and Creative Experiences at the Airport

Respondents were asked to select, from a list of 14 options, arts and creative experiences they would like to have at the airport in the future.

- Overall, respondents were very interested in different types of arts and creative experiences at the airport.
- Respondents are most interested in art made by local artists (65%), exhibits of history, culture, nature or science (61%), paintings or drawings (57%), murals (56%), sculptures (56%), crafts (54%), light arts (52%), large installations (52%) and performances (47%).
- Fewer than half of respondents indicated interest in art that is interactive (46%), performances (45%), and photographs (41%).
- One third or fewer of respondents indicated interest in art created by sound (33%), films/videos (27%) and StoryCorps-style booths (24%).

Places in the Airport Respondents Would Like to See Visual Art

Respondents were asked to select, from a list of 18 options, up to five places at the airport where they would like to see visual art.

- Places where respondents would most appreciate encountering visual art in the airport include gate waiting areas (57%), corridor walls (55%) and public waiting areas (50%).
- Respondents also indicated they would appreciate encountering visual art in the airport at food courts (30%), galleries (30%), on ceilings (26%), along airport entrances/roadways (25%) and in pre-security lobby areas (24%).
- Places where 20% or fewer respondents were least interested in encountering visual art at the airport included: pedestrian bridges (20%), floors (17%), curbside arrivals (9%), parking garage (7%), customs/immigration (7%), drinking fountains or restrooms (6%), curbside departures (5%), near elevators/escalators (4%) or the car rental facility (4%).

Places in the Airport Respondents Would Like to See Performances

Respondents were asked to select, from a list of eight options, up to five places at the airport where they would like to encounter performing arts.

- Public waiting areas (54%), food courts (50%), gate areas (39%) and baggage claim areas (34%) are the areas where respondents said they were most interested in seeing performances.

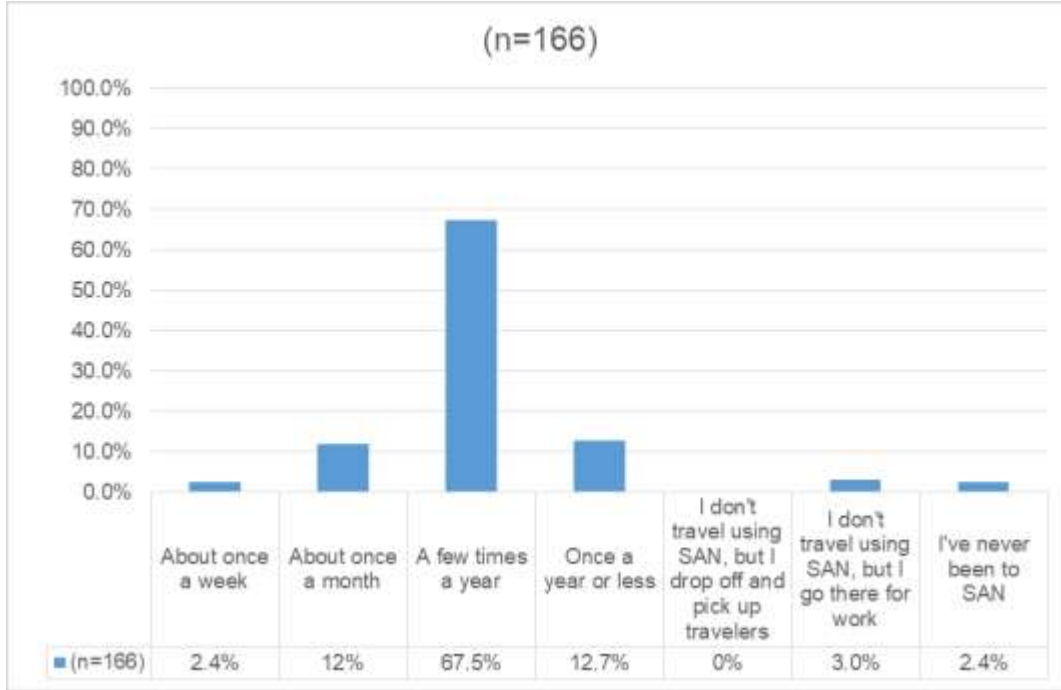
Favorite Artwork

Respondents were asked if they have a favorite piece of art at the airport and, if so, to identify or describe it and/or its location and to share why it is their favorite. Seventy-nine respondents answered this question; some provided more than one answer, others (five) answered by saying they had no favorite artworks and one answer was incomplete. Fewer than 10 respondents provided reasons why the work is their favorite.

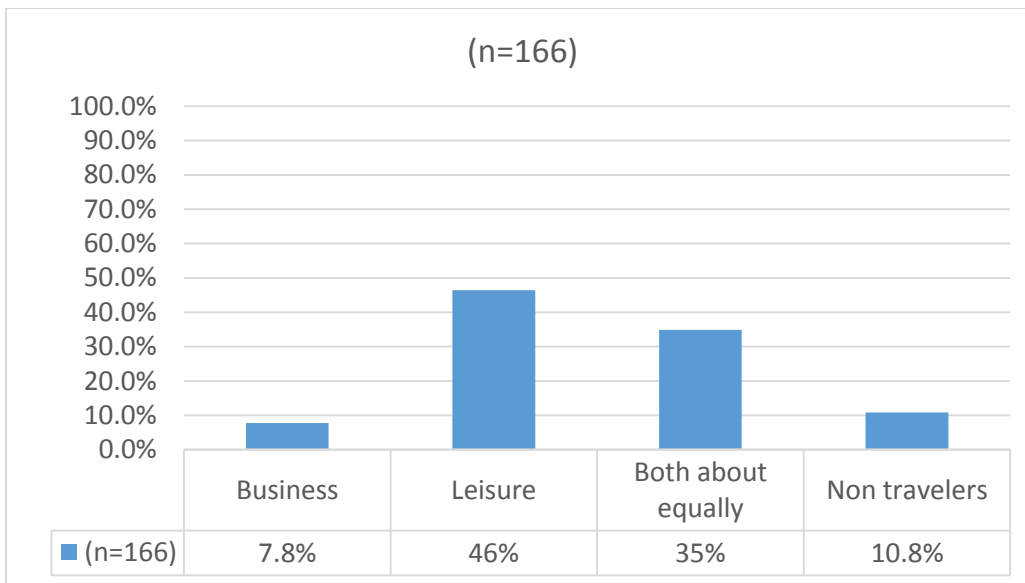
- The most frequently cited favorite artwork was *Journey*, by Jim Campbell (28%).
- A large number of responses (38%) were for artworks that were landside.
- A significant number (16%) mentioned exhibitions in general or a specific exhibition.

Supporting Data

Q1. How often do you travel using San Diego International Airport (SAN)?



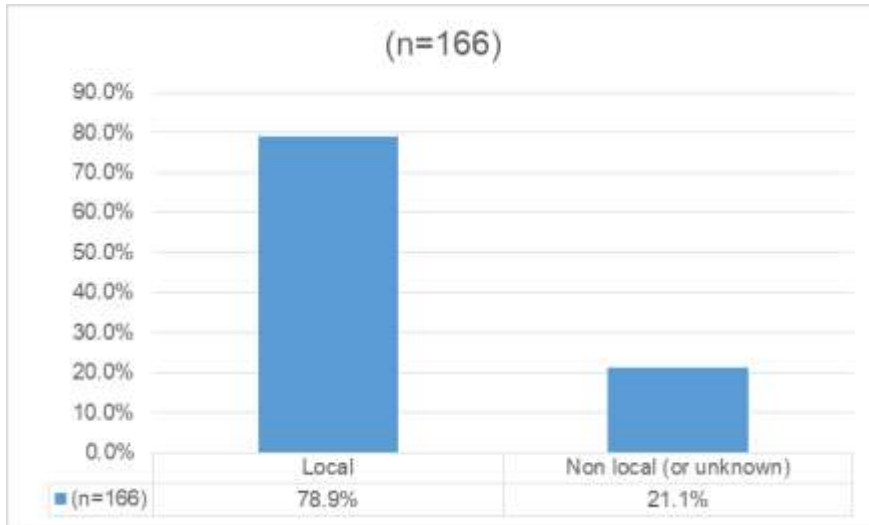
Q2. Do you generally travel using San Diego International Airport for business or leisure?



ZIP Code	Count	Zip Code	Count
92103	15	11205	1
92009	12	63108	1
92116	9	90069	1
92104	8	91902	1
92037	4	91913	1
92111	4	91932	1
92115	4	91941	1
92118	4	91942	1
92120	4	91950	1
91910	3	92007	1
92008	3	92014	1
92011	3	92054	1
92024	3	92069	1
92105	3	92071	1
92106	3	92075	1
92173	3	92078	1
91914	2	92102	1
92010	2	92109	1
92019	2	92122	1
92056	2	92126	1
92057	2	92127	1
92058	2	92129	1
92101	2	92130	1
92107	2	92139	1
92110	2	92166	1
92113	2	92705	1
92117	2	95010	1
92131	2	Missing	30

Q3. What is your primary home ZIP Code?

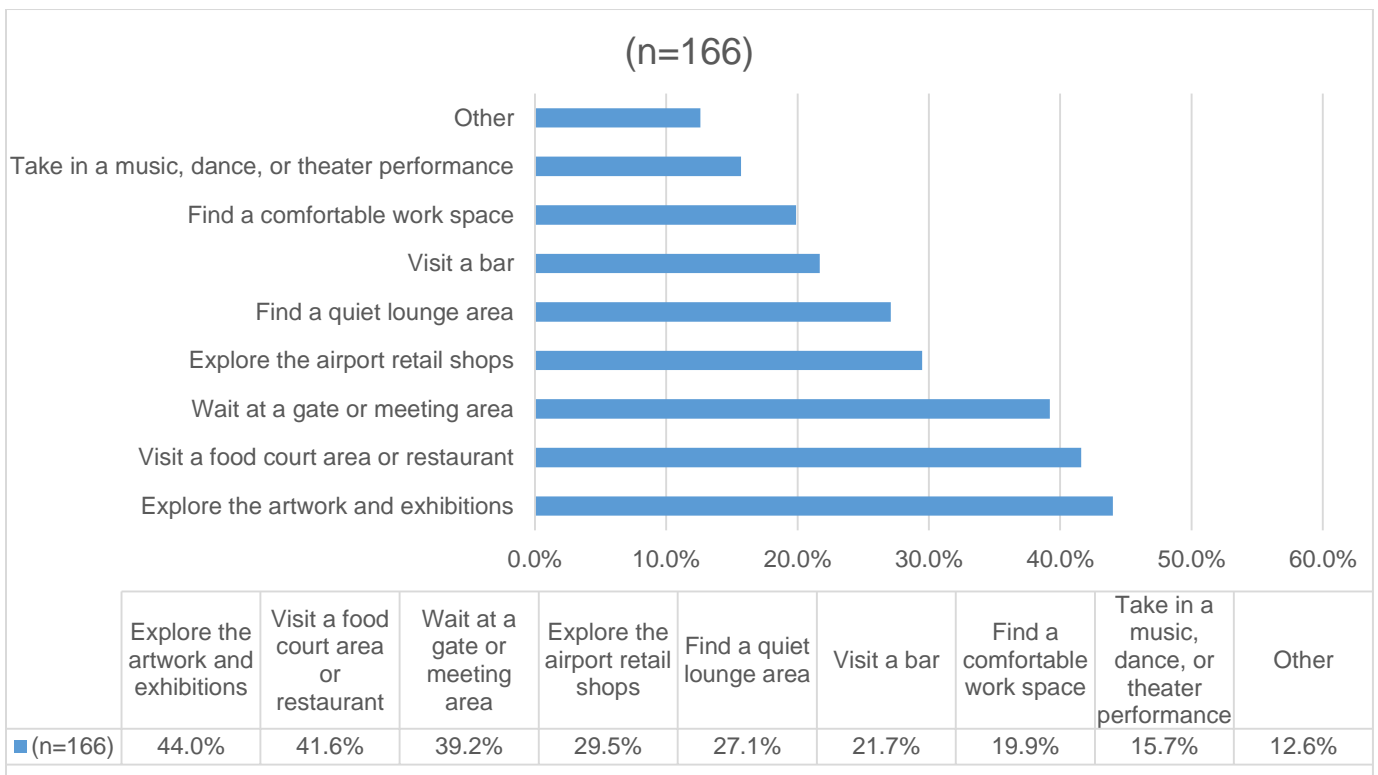
*Many respondents did not want to provide their ZIP codes.



Q4. How would you describe the ambiance at San Diego International Airport to someone who has never been there?

See Attachment 1.

Q5. When you have waiting time at San Diego International Airport, what do you generally like to do? (Check all that apply.)



Respondents wrote in the following:

Look for filtered water refill station

Comfortable area near gate with outlets for recharging electronics

Converse with other travelers, sleep...would sleep more often if there were some areas or lounge chair things to relax in.

Delta sky club (2)

*Depend if I'm alone on a bus[iness] trip (work space) or w/family - art & food court

I have a young son so having things to engage him is very important. I've never had the opportunity to actually see a performance at the airport but would certainly consider it a treat! Families with kids come early and are always looking for things to keep them happy before sitting in a seat for hours.

*I have never seen an opportunity for music/dance/theater or an opportunity to explore artwork and exhibitions.

*I would look at art but most of these are outside security. There is also no way of knowing where they are. In a lot of airports with good art, the artwork is along the way from the gates to baggage claim. This is the best way to encounter the exhibits.

*If there is a performance, I do like to see that. I have only heard one jazz group in all the time I've been coming to the airport.

*If there was a place to engage in something other than sitting in a bar in the terminals, that would be awesome. Live music for weekend flights would be spectacular!

Meditation

Seek a massage or spa experience

Talk to other travelers

There are all good ideas, they just need improvement to make changes.

Walk around, use the restroom (You forgot about the restrooms, I can guarantee almost everybody tries to use the ones on land rather than the tiny dirty ones on the airplanes!)

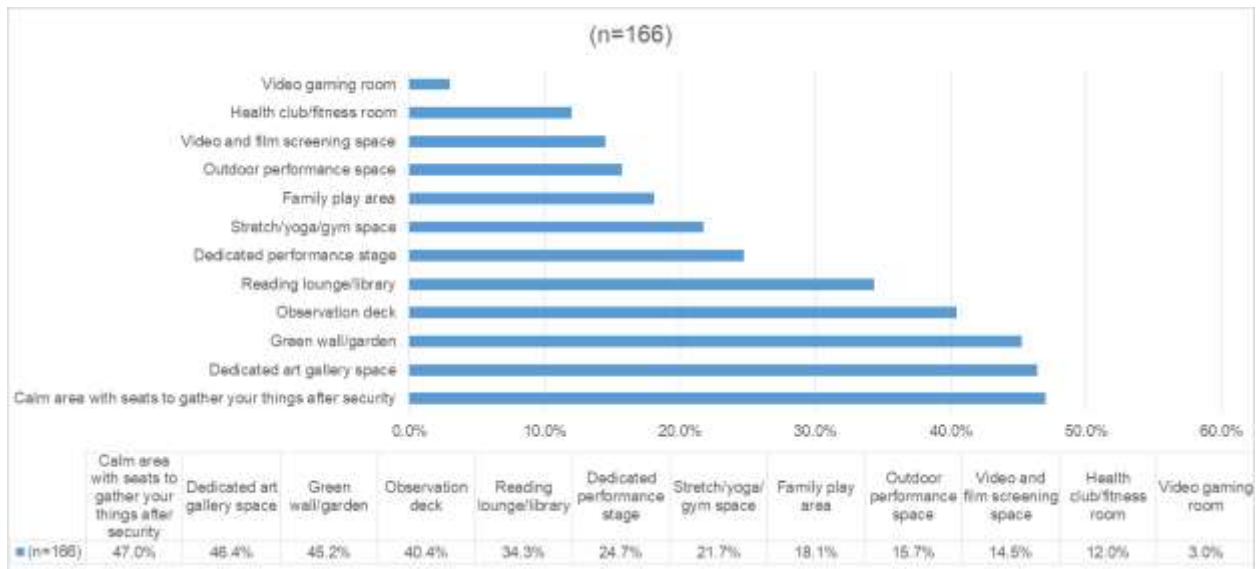
Walk, exercise

Watch a movie on my Mac

*Would love to take in a music, dance or theater performance - but haven't seen one yet.

*=arts reference

Q6. Which of these airport amenities would you like to see at San Diego International Airport as a way of improving your experience at the airport? (Check all that apply.)



Respondents wrote in the following to Q6 as well:

All good ideas...I live in San Diego so I really only go there to travel away, or to fly home...not so much for staying around

Better food & drink options, WAY LESS news and sports blasting at me from every corner

Chairs that can turn into places to sleep

*Christmas Carolers were awesome!! Would like to see it continue through the Christmas Season. Also, a grand piano on stage being played as people pass by or stop and sit for a song.

Computer charging and private work stations

Decent work stations

Enhanced pet exercise/comfort areas

Filtered water refill stations. Very important to have filtered water. Not just a water fountain

*Art installations and spaces for mini performances around baggage claim.

I just went to an airport with a play space. I will try to route future trips through that airport because of the space! It significantly impacted our travel experience with our son.

*I might like visiting the art but find that it is all really of one attitude. Perhaps diversity could be better

Massage business, they have one in Seattle and I use it every time I'm there.

Massage opportunities

*Much as I like film, I think film and video screening spaces would be too distracting and unsafe for people to keep wits of their belongings and whereabouts

Nail salon

None of this appeal to me. Spend the money on airport efficiency in getting people from place to place such as moving walkways, etc.

Not set agenda. What else is out there...outside our travel culture society agenda

Observation deck is great idea as long as somewhat soundproofed

*Offers (discounts) to local art galleries and performances showing all across the greater San Diego Area. And/Or how about an outside sculpture garden at the terminal. The Observation deck should be toward the downtown skyline and harbor.

*Really like the current enclosed gallery w/ art

Relaxing seating space close to gate

Since I live in San Diego I don't need any of the above however if I was stuck in an airport for hours I would appreciate the stretching area,

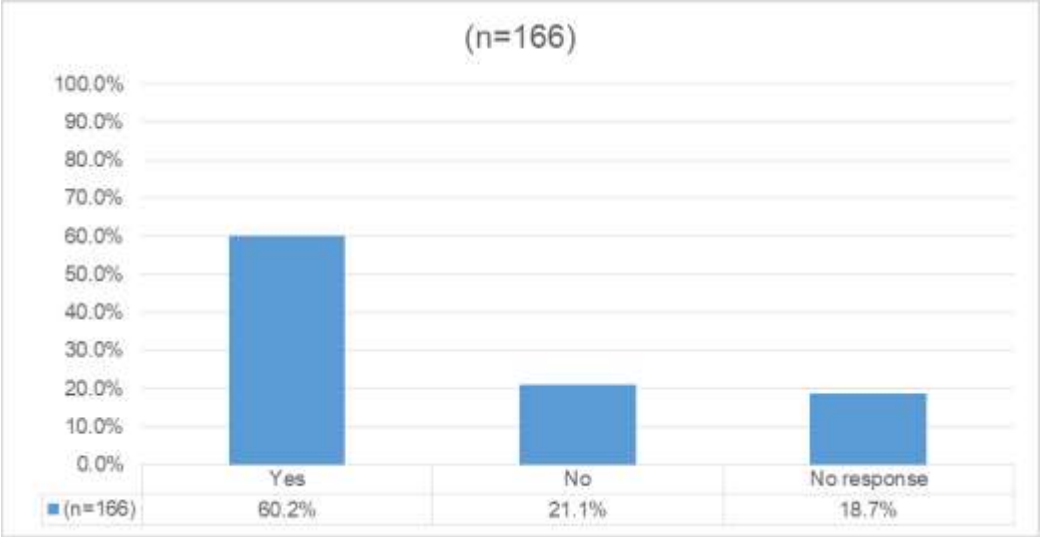
Sleeping/rest area for connecting flights. Better food choices, what there is unhealthy garbage.

SMOKING AREA!!!!!!

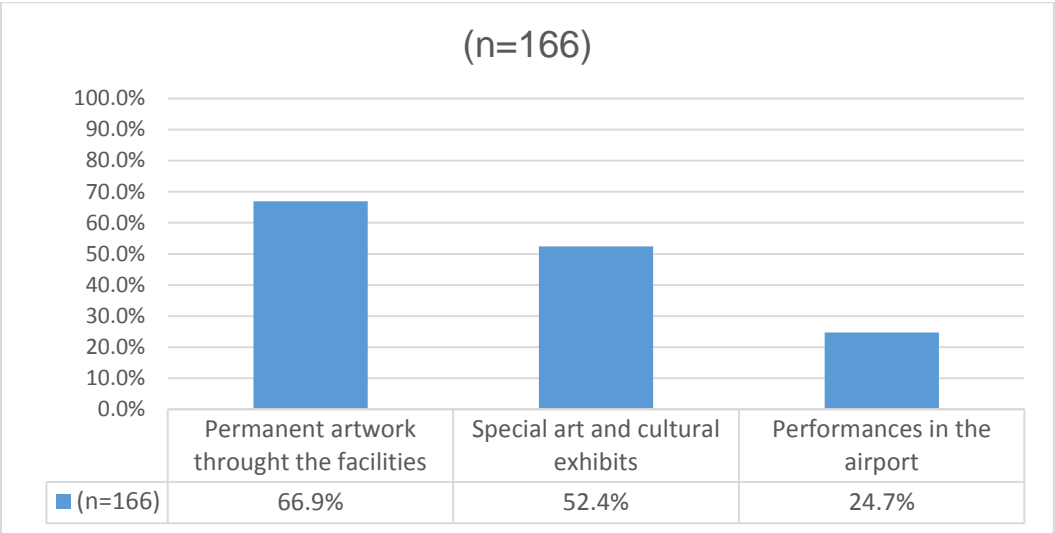
Travel is a congested experience. With safety concerns we all must submit to the screening process. That takes time out of one's day and adds to the overall time it takes to travel. Amenities that are overpriced are insults to injury. Does the airport not make enough money off of our collected travel fees? You have to gouge the traveler for 5 dollar waters.....we as travelers are subsidizing this airport. Why do we have to the shaft?

*=arts reference

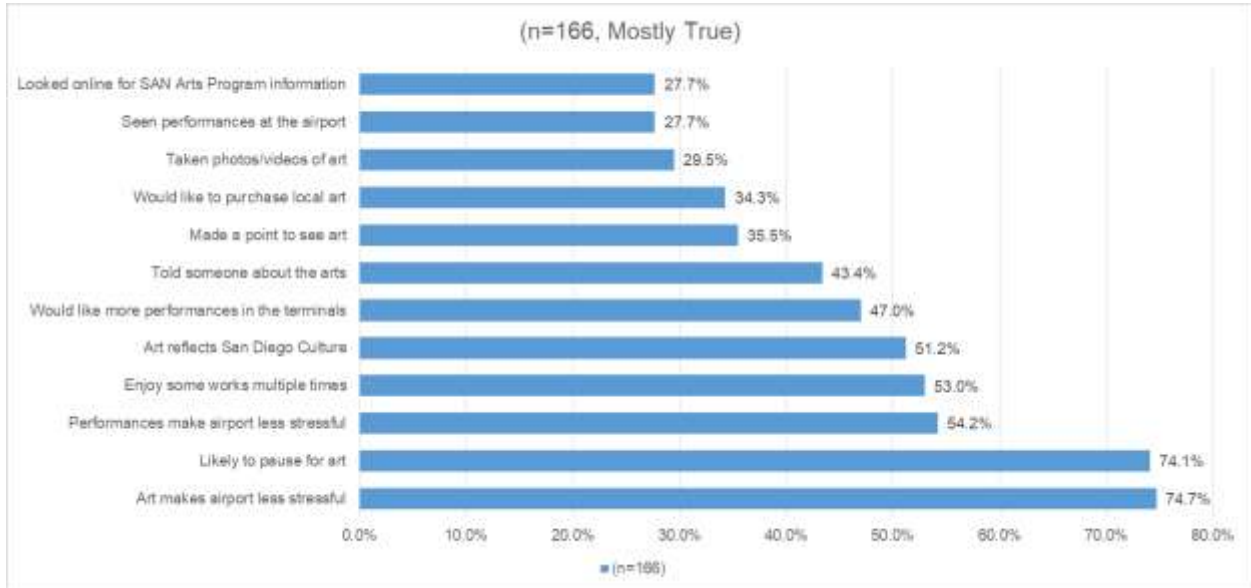
Q7. Do you know that the San Diego International Airport has an Arts Program that has both visual and performing arts?



Q8. Have you seen art or performance at San Diego International Airport? (Check all that apply.)

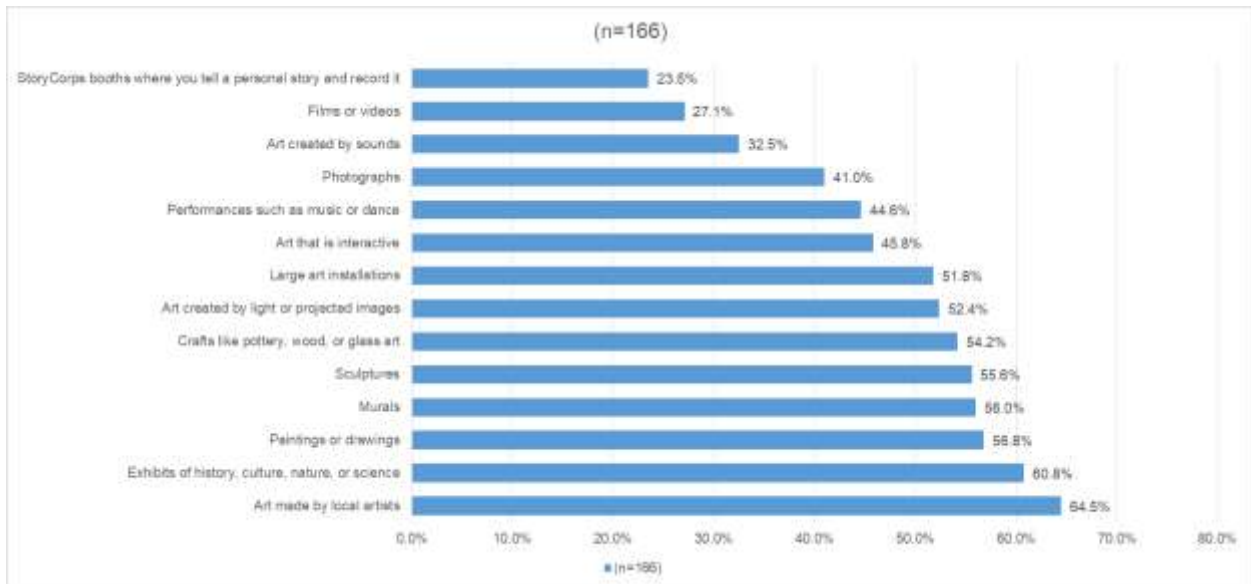


Q9. Please mark the following statements about the Arts Program at San Diego International Airport as either mostly true or mostly false in your opinion. *

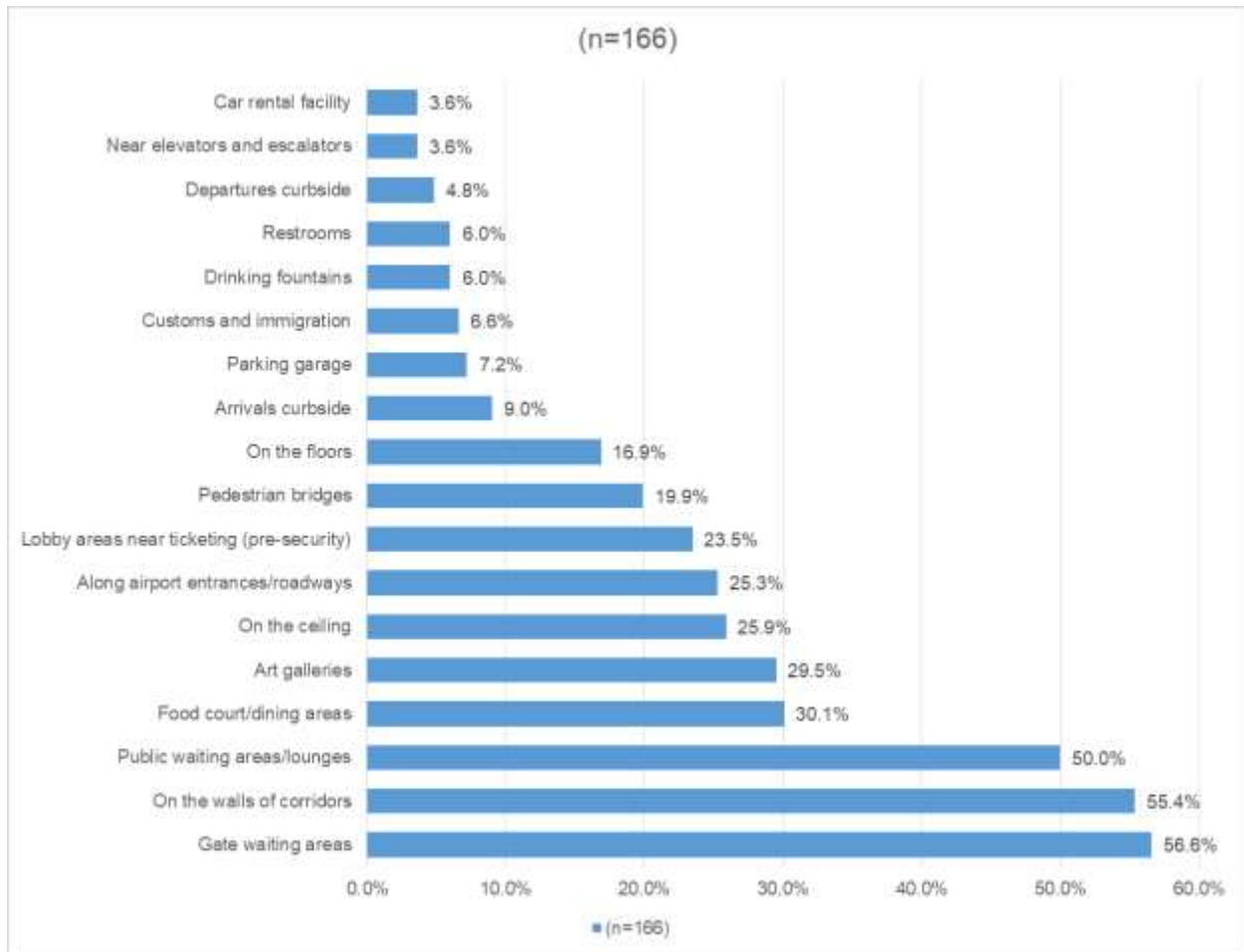


*These statements have been truncated to fit inside the chart.

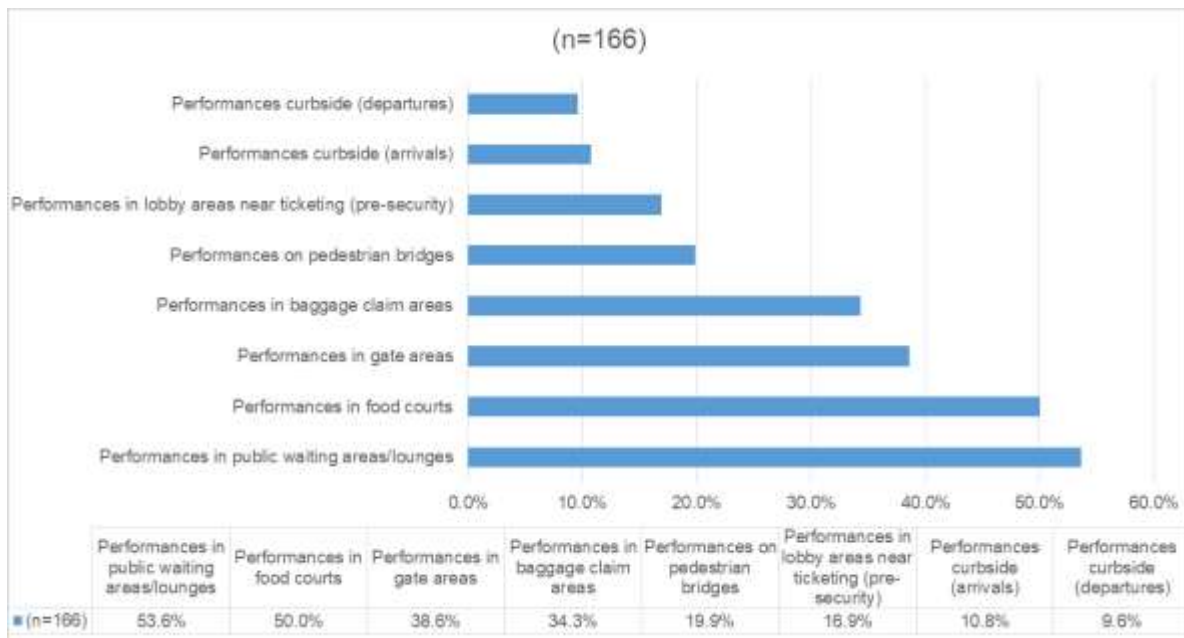
Q10. Please help us plan the Arts Program by checking the types of arts experiences that you would be interested in seeing at San Diego International Airport. (Check all that apply.)



Q11. Where would you most appreciate encountering visual art at the airport? (Check up to five.)



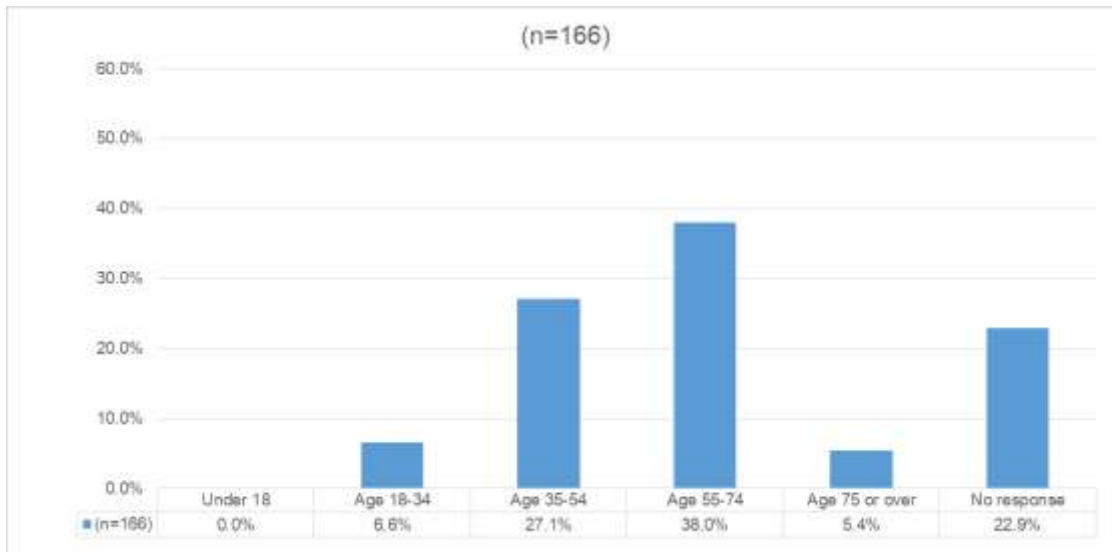
Q12. Where would you most appreciate encountering performing arts at the airport? (Check up to five.)



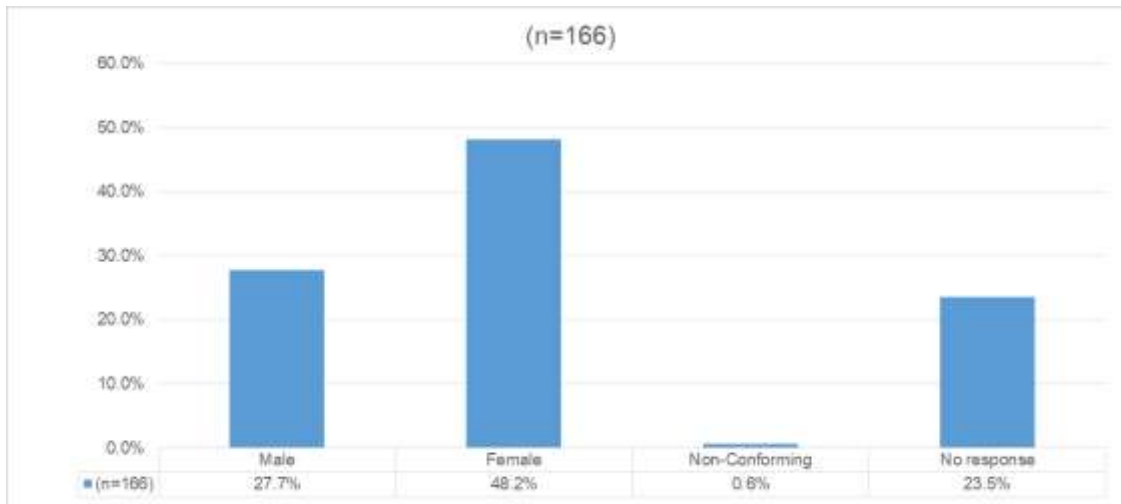
Q13. Do you have a favorite piece of art at San Diego International Airport? If so, what is it and why is it your favorite? (If you're not sure of the name of the artwork, provide a description of the artwork and/or indicate where it is located.)

See Attachment 2.

Q14. What is your age?



Q15. What is your gender identity?



Attachment 1

Q4. How would you describe the ambiance at San Diego International Airport to someone who has never been there?

Positive responses	6	8	26	40	21	15	24	19	18	12	8	5
Critical responses			14	5	22		3	13	8	1	1	
Responses	activated	beach	beautiful	bright	calm	clean	Fabulous	easy	modern	Friendly	small	mall-like
	active	beach	beautiful	bright	calm	clean	fine	easy to get to gates	modern	Friendly	small	futuristic cathedral airport
	Energetic	beachy	beautiful	Bright	Calm (T2)	clean	Excellent	Easy to maneuver	modern	friendly	small (T1)	Airporty
	engaging	reflection of SD region	beautiful (T2)	Bright	calming	clean	excellent (t2)	Easy to navigate	modern	friendly	Small (T2)	Airporty
	Engaging	San Diego Vibe (t2)	pretty	Bright	relaxed	clean	Exciting (T2)	Easy to navigate	modern	friendly	small town	upscale
	Interactive	san diegoish		Bright	relaxed	clean	amazing	easy to navigate	modern	friendly	Small town	
		southern california vibe	Interesting	Bright	relaxed (T2)	clean	enjoyable (T2)	efficient	modern	friendly	smaller	
		Nautical (T2)	Interesting	Light	relaxed (T2)	Clean	fun (T2)	efficient	modern	friendly	smaller airport	
			Interesting	Light	Chill	clean	Lovely experience (T2)	user-friendly	modern	welcome		
			interesting	Light	chill, super	clean	Wonderful (T2)	practical	modern	welcoming		
			intriguing	Light	Laid back	clean	outstanding	nice size	Modern	welcoming		
			inviting	Light	low-key	clean	Phenomenal (T2)	well organized	Modern	Warm		
			Inviting	natural light	not stressful	clean	top of the line	orderly	modern (T2)			
			inviting	Open light		clean		organized	contemporary			
				sunshine	casual	neat	pleasant	manageable				
			creative	sunshine	casual		pleasant	Convenient				
			whimsical		casual		pleasant	less stressful				
			silly	Open	comfortable		positive area	informative				
			crafty	Open	comfortable			short waits	fresh			

cool art	Open	comfortable	nice					fresh
terrific art	Open	comfortable	nice					Fresh (T2)
abundant art and culture	Open		nice					new
decorative art-filled	Open	not as crazy as LAX SFO	nice					
Colorful (T2)	Open		cool					
full of art	Open		cool					
	Open		Cool					
unique artworks	Open							
	Open							
	Open (T2)							
	open (T2)							
	open space							
Plain		bustling	could be better evolving	Inefficient (T1)	dated	unwelcoming		massive
sterile	Airy	busy		Functional (T1)	old (T1)			
unsophisticated	Airy	busy	Improving	Complicated	old (T1)			
eclectic	Airy	busy		Confusing	old and primitive			
Stark	Airy	busy		Huge	outdated (T1)			
typical	Airy	busy		Impersonal	Outdated (T1)			
typical	Airy	hectic		utilitarian	outdated (T1)			
	Airy (T2)	Hectic		utilitarian (T1)	substandard			
random	breezy	hectic		Long walk				
	breezy	Frenetic		long walks				
bland				needs help (T1)				
bland		crowded		distracting				

boring		crowded		traffic nightmare
not the most exciting place		Crowded		
art is sparse		crowded		
less art	crammed	crowded		
	cramped (T1)	crowded (T1)		
	cramped (T1)	crowded (T1)		
	cramped (T1)	crowded (T1)		
	cramped (T1)	noisy (T1)		
		bus terminal (A)		
		chaotic		
		cluttered		

Attachment 2

Q13. Do you have a favorite piece of art at San Diego International Airport? If so, what is it and why is it your favorite?

Do you have a favorite piece of art at San Diego International Airport? If so, what is it and why is it your favorite? (If you are not sure of the name of the artwork, provide a description of the artwork and/or indicate where it is located.)	Interpreted Answers	
Open-Ended Response		
I like the cool windows in the pedestrian cross bridge in Terminal 2	A Few Windows	
The only one I can remember is the frames in the pedestrian breezeway	A Few Windows	
The life size group of travelers. Love its whimsical quality.	At the Gate	
The unpainted group of travelers of all ages and sizes, waiting with their suitcases, etc.	At the Gate	
traveling people statues in white	At the Gate	
The traveling people sculpture, all white, was on ground floor after leaving bag claim, I also like the paintings of trees at different seasons.	At the Gate	Tree Lines
Astralgraph by Miki Iwasaki.	Astralgraph	
Autoplast	Autoplast	
Beehive - rental garage Interesting piece of art	Autoplast: Side Mirror Hive	
Car lights in the parking lot	Autoplast: Tail Light Swarm	
De la Torre brothers Italo Scanga	Continents	Dyslectic Memories?
the new dazzle installation on the rental car facility	Dazzle	
Solar Piece on the Parking Structure- movement	Dazzle	
I really enjoyed the art during the Centennial. There were period dresses and clothes on display.	Exhibition Balboa Park	
The current gallery - topical SD art installations	Exhibition Intergalactic Dreaming general	
Carolina Montejo's "Intergalactic Dreaming: Mission Ceres - Enkyklios Paideia"	Exhibition Intergalactic Dreaming Mission Ceres	
I love the NASA posters in front of the air space lounge. I also enjoyed the wall about 100 years celebration of Balboa Park, before they changed to this posters. I think the exhibits are very stylish and futuristic of air port (NASA posters) and really enjoyable to know SD history in nice illustration (100years Balboa park). Little sketches of landscapes of SD were also nice-near the international arrival area-.	Exhibition Intergalactic Dreaming NASA	
THE SCI-FI WRITERS EXHIBITS. HISTORICAL.	Exhibition Intergalactic	

There was an sci-fi book/comic book collection on display. The airplanes too.	Dreaming Exhibition Intergalactic Dreaming	
The music related artwork near the stone restaurant. Particularly the Pearl Jam set lists and lyrics.	Exhibition Switchfoot / Bro-Am	
The only place I can recall art is on the level before going down the escalator's to baggage claim....this is a terrible place because I am anxious to get bags and go home	Exhibition Cases	
I just like the variety of the art exhibitions.	Exhibitions in general	
I like the changing exhibitions	Exhibitions in general	
rotating temporary exhibits	Exhibitions in general	
Most of the art (sculpture outside) are garbage and poorly curated. The best art is in the airport. Gail Robert's paintings are wonderful, and the occasional exhibits put on by the Mingei Museum are especially compelling. I also love the large colorful "string drawings".	Exhibitions in general	Tree Lines
My favorite installation is titled Formation by Brooklyn based artist Mark Reigelman. It's awesome!	Formation	
Guillermo	Guillermo	
The one that I always remember is the one that my family refers to as "The Walking Man" outside of Southwest drop off point. We use it as a pick up location when people arrive in S.D.	Guillermo	
The walking man sculpture at the entrance to the southwest terminal, the window panes on the pedestrian walkway, pixelated murals, Huichol installations,	Guillermo	
The sculpture near Southwest Airline and also the sculpture at the west area of the terminal that looks like a family traveling. It is while I think. I had a solo show there in 2011-12 and it was a highlight of my career as an artist. someone saw my work and invited me to show at San Luis Obispo Museum of Art!	Guillermo	At the Gate
Huichol yarn art. My wife brought some back from Mexico, and it's bright and colorful, as well as indigenous and challenging.	Huichol	
In Terminal 2 there are intricate Mexican folk art designs displayed on the hallway walls - not sure if they are still there - but they are extraordinary.	Huichol	
Large Huichol yarn pieces in the upstairs hallway going towards gate area.	Huichol	
Xuchal yarn paintings In Flight mosaics, although the spot-lighting is distracting	Huichol	
I love the mosaics around the bathrooms in Terminal 1 - In Flight by Mike Mandel -- love the location as I often use the restroom in that area and have to wait so I can enjoy the artwork. Also loved the Charles A. Lindbergh: The Boy and the Man statue – by Granlund – but don't get to Terminal 2 as often.	in flight	
I love the LED lights with the swimmers.	Journey	

I love the overhead swimmer thing. The last time I visited the terminal, I stood in one spot for five minutes just watching that piece. It is so cool!	Journey	
James Campbell's LED swimming images	Journey	
Light installation on the ceiling of people swimming. It is visually stimulating and peaceful at the same time. It also captures one of the assets of San Diego.	Journey	Exhibition Balboa Park
Love the movement of Jim Campbell's ceiling installation.	Journey	
Swimmer on the ceiling of T2. Makes me experience internal peace.	Journey	
Swimmers on the ceiling.	Journey	
The blue lights on the ceiling that look like a beach wave.	Journey	
The ceiling with the birds that fly across (electronically)	Journey	
The Journey	Journey	
The Journey in Terminal 2 and the palm trees in Sunset Cove	Journey	
The long, suspended work with light that shows the swimmers and waves	Journey	
The one where you are walking under moving images	Journey	
The shiny waterline ceiling with the swimmer	Journey	
The Swimmer	Journey	
The swimmer in lights in T2	Journey	
The swimming light installation on the ceiling. There is something very calming to this piece that also feels very San Diego - innovative, technology and the OCEAN!	Journey	
the swimming people made with lights, the art on the wall before going down to the baggage claim, the mosaics and shells in the bathrooms. Pleasant, happy, forget I have to wait and be stuck on a plane for hours, or realizing I have arrived.	Journey	
The wavy light installation is gorgeous!	Journey	
Tiny ceiling lights in Terminal 2 that feature shadows of swimmers and birds.	Journey	
No favorite. There is a new one in Terminal two up in the ceiling which is cool. I also like the native American colorful wall pieces. Enjoy the boxed installations of historical nature as well. I appreciate any art that is there.	Journey	Huichol
Wave of circular balls	Journey	
Mural with Charles Lindbergh	Lindbergh mural	
Mosaics	Mosaics	
By local school children	Mulholland drive	
I regret I don't recall a specific piece of art there; I don't travel that often. However, a worthwhile book I have read about art, architecture, and "reading" spaces at airports is <i>The Textual Life of Airports</i> by Christopher Schaberg. https://www.amazon.com/Textual-Life-Airports-	None	

I think the airport should focus and invest in adding more international flights rather than art. Focus on your mission.	None		
Most airport art is generic and looks like an architect did it - not an artist. Public art is lost in the big business of making art and has become like going to Walmart. If the port could accept the insurance and liability requirements of public art it would open up a world of creativity and excitement.	None		
No favorite, but I think they should reflect San Diego culture, community, and weather. The pipe cleaner exhibit doesn't do any of those things for me.	None		
No favorites at this time. Artwork should depict more San Diego influences; (city skyline, beaches, sunsets, bridges, airplanes etc. ...)	None		
Christmas Carolers dressed in historical costume	Performance Christmas carolers		
I did not attend, but the idea of performing Brian Eno's Music for Airports at the airport was brilliant!	Performance Eno		
Military planes at baggage claim	Planes		
Puff, The Journey, Autoplast II: Hive	Puff	Journey	Autoplast: Side Mirror Hive
elephant mural at TSA Southwest terminal	Puff		
baggage claim	Signalscape		
that big one in the baggage claim	Signalscape		
Wood panel thing in SW terminal.	Signalscape		
sculpture and glass carvings of foliage on the building above the taxi line	Sublimare		
Can't think of one, just the Switchfoot exhibit.	Switchfoot		
I love sitting in the Terminal 2 Sky Lounge and looking at the art hanging from the ceiling.	Taxonomy of a cloud		
That sculpture of Lindbergh over by the new FIS under construction	The Boy and the Man		
The Lindbergh statue - now banished to the far south end of the arrival pick up area.	The Boy and the Man		
The little boy holding a toy airplane	The Boy and the Man		



ARRIVE, DEPART,
BE INSPIRED.

SAN DIEGO REGIONAL AIRPORT AUTHORITY AIRPORT ART PROGRAM

BACKGROUND MEMO

Date: April 16, 2018
To: Airport Art Advisory Committee
From: Joey Herring, Arts Program Coordinator II
Subject: 2019 Exhibition Description

BACKGROUND

The primary focus of the temporary exhibitions program is to present a survey of collections representing a wide range of diversity in visual art and culture. Museums, cultural institutions, educational groups, arts organizations as well as individual artists are invited to exhibit their collections of wares, artifacts and original artwork. All media is eligible for consideration.

ANALYSIS/JUSTIFICATION

From Charles Reiffel and the California plein air painters to mid-century Land Art and the sculptural structures of James Hubbell, artists have long been drawn to San Diego's unique natural environs in search of inspiration. San Diego County encompasses 4,500 square miles, larger than the states of Rhode Island and Delaware combined and encompasses four distinct geographical regions: the coast, valleys, mountains and desert.

The four unique geographies that make up our county can be aligned to the four classical elements: water, earth, air, and fire. The 70 miles of coastline and our vast beaches represent water, the inland valleys are rich with fertile earth, the mountains tower over our urban centers and provide us with clean, crisp air, and the dry, sweltering deserts whose wildflowers spark to life each spring. All four of these elements and their corresponding geographies can be conceptually linked to artistic processes, materials and techniques.



ARRIVE, DEPART,
BE INSPIRED.

San Diego International Airport's Arts Program seeks proposals from artists, curators, and cultural, community, or educational organizations working in all media, whose ideas, artwork and collections are inspired by or engaged with the complexity, history, and majesty of our environment.

In addition to offering a compelling theme for visual artists to respond to, this subject will enable the Arts Program to build collaborative partnerships with institutions committed to environmental sustainability, wildlife diversity, and the study of San Diego's unique ecosystems such as the San Diego Natural History Museum, The San Diego Zoo, Birch Aquarium, local universities and colleges, and community organizations to draw attention from new audiences to the Airport's Arts Program.



ARRIVE, DEPART,
BE INSPIRED.

Item 5 – Staff Updates

Lauren Lockhart
Arts Program Manager

Joey Herring
Arts Program Coordinator

Chris Chalupsky
Sr. Manager, Arts & Community Partnerships

April 16, 2018

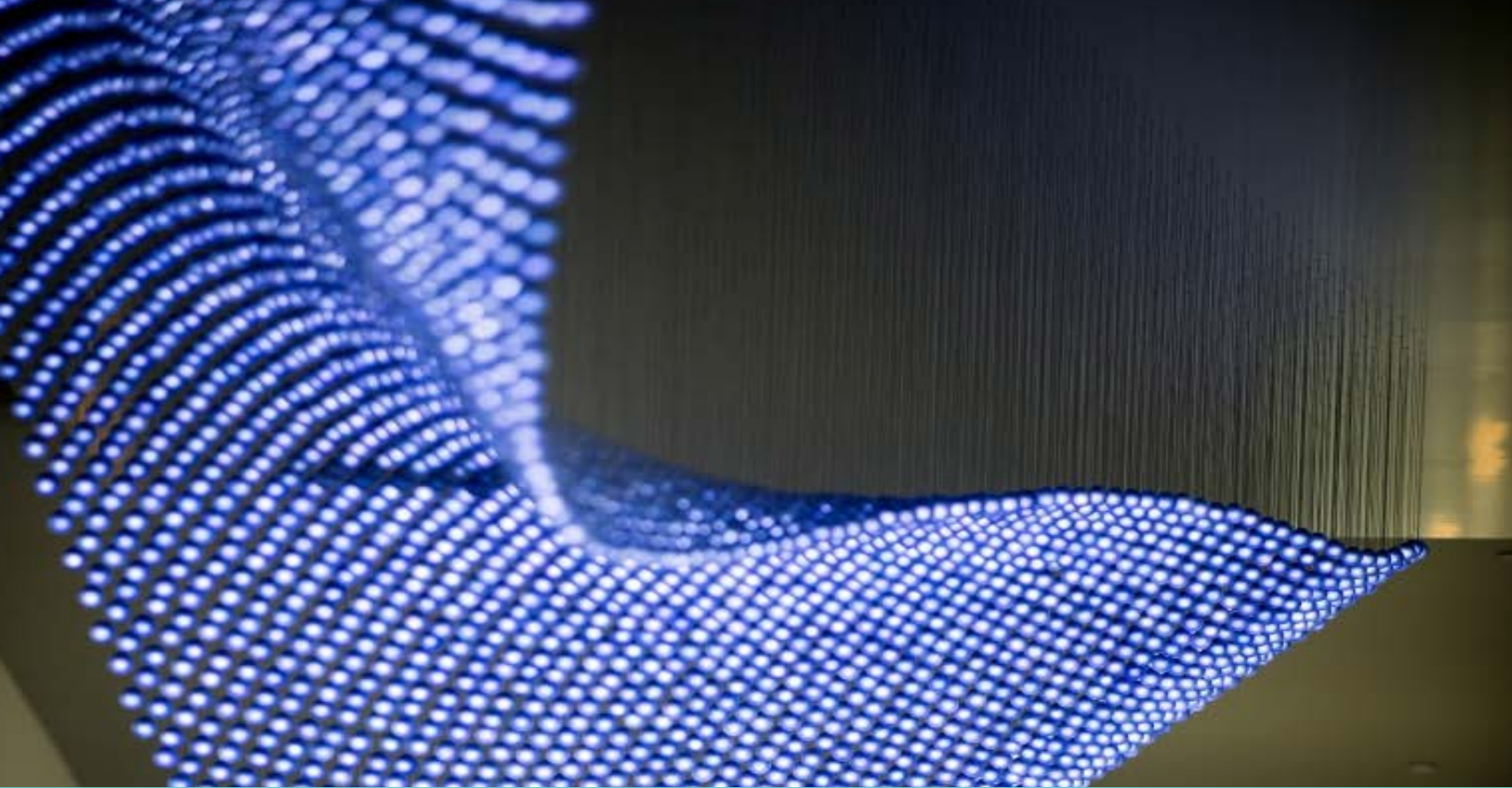
AGENDA

1. Public Art

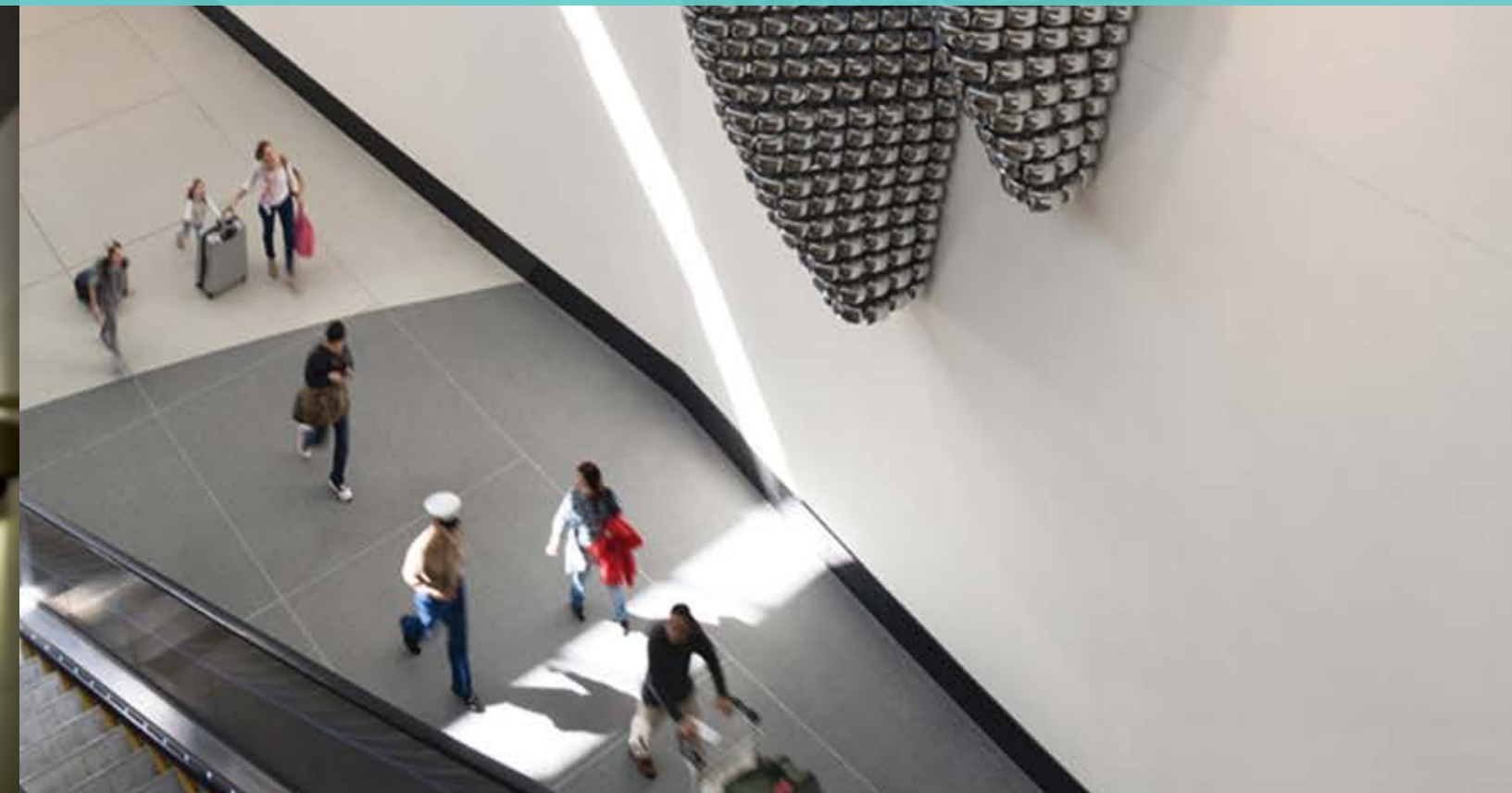
2. Temporary Exhibitions

3. Performing Arts

4. Community Engagement



PUBLIC ART



UEBERALL INTERNATIONAL, *DAZZLE*, 2017



EVA STRUBLE, *SOAR/SHIFT/SHELTER*, 2018



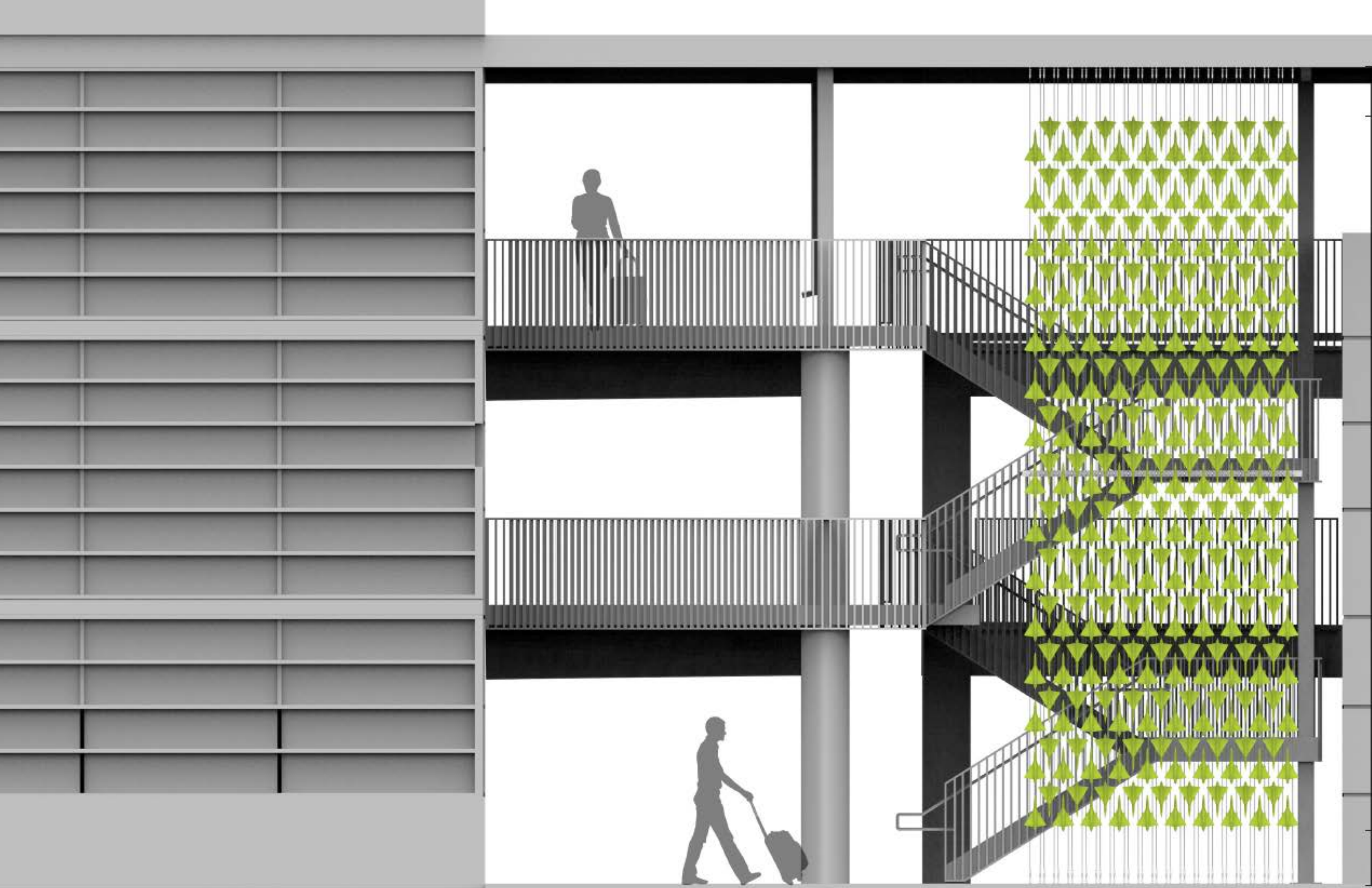
SITE: Admiral Boland Way
PHASE: Completed Feb 2018



MARK REIGELMAN, *FORMATION*, 2018



SITE: Parking Plaza
PHASE: Installation



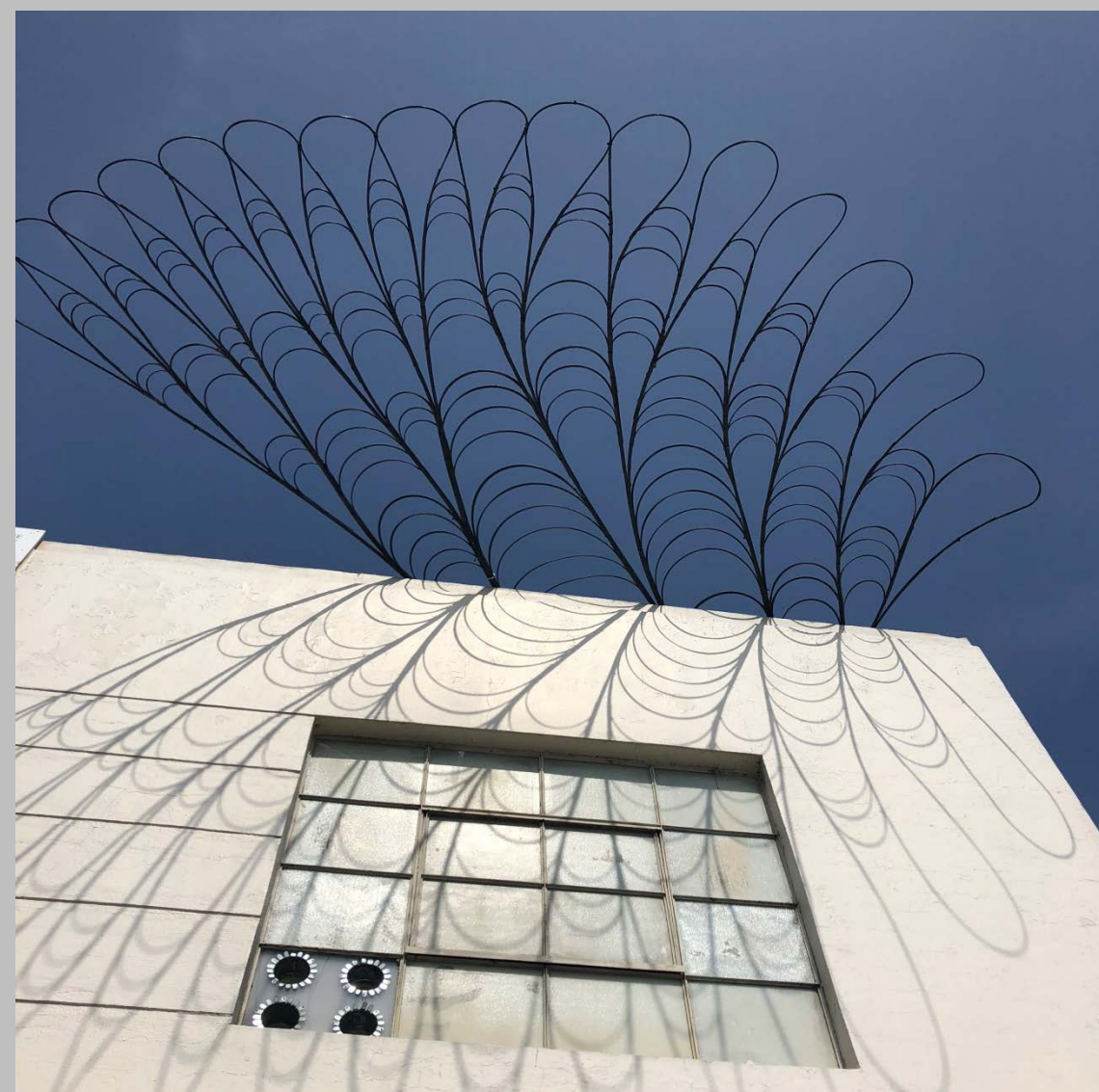


BALL-NOGUES STUDIO, *BOULEVARD*, 2018



SITE: Parking Plaza
PHASE: Fabrication

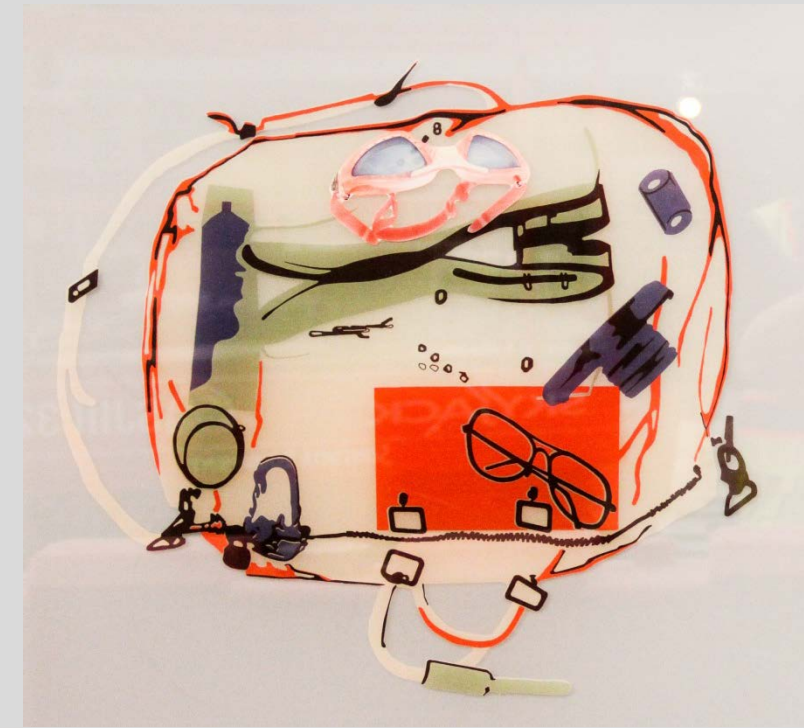




HOOD DESIGN STUDIO, *CARRY ON*, 2018



SITE: FIS
PHASE: Installation



AARON T. STEPHAN, *PATHS WOVEN*, 2018



SITE: FIS
PHASE: Installation







TEMPORARY EXHIBITIONS



figure

of

SPEECH

SUSAN O'MALLEY



SITE: T1 Curbside
PHASE: Installation

**BE
YOU**

**DO
THINGS
THAT MATTER
TO
YOUR HEART**

**THIS
IS
A GOOD MOMENT
DON'T FORGET
THIS
MOMENT**

SARAH MENDELSON



SITE: Terminal 1 Gate 17 &
Terminal 2 T2E
PHASE: Complete

NINA PREISENDORFER

Figure of SPEECH

featuring NINA PREISENDORFER

Ludwig Wittgenstein wrote that "Language is a part of our organism, and no less complicated than it." Embedded within one's language - spoken, written, or communicated through gesture or sign - are specific histories, experiences and a unique understanding of the world. San Diego is home to an ethnically and culturally diverse population, where more than 100 languages are spoken. As the point of convergence of so many languages, the airport is an ideal setting to offer original perspectives on language and its influence on culture and modern life. *Figure of Speech* features sixteen distinct exhibitors whose artwork and collections explore the complexity, history, and beauty of language. Selected by a jury of art professionals the participants were chosen based on their creativity, unique use of media and relevance to the exhibition theme.

Artist **Nina Preisendorfer** crowdsourced the traveling public to determine which words or phrases best captured the essence of San Diego. *Sun, Fun, and Life* were repeated by travelers as being quintessential descriptors of the San Diego region. She translated these words into knots, leveraging a form of knot language created in the 19th Century as a method of communication for the blind. Her project illuminates the history of knot tying as a centuries-old communication tool. The brightly colored forms sculpted by Preisendorfer create a physical representation of language that the artist encourages the visitor to experience tactilely as well as visually.



SITE: T2E FIS
PHASE: Installation

PALOMAR COLLEGE BOEHM GALLERY COLLECTION



SITE: T2E
PHASE: Construction

Japan Airlines
Virgin America
WestJet

Passenger Bridge
Ground Transportation
30A





MASTERING THE ART OF DRIFTING

We invite you to pause during your journey and enjoy **Throwing stars**
one cannot think or play around **DEACTIVATED PET RELIEF AREA**

FIRST KNOCK ON DOOR if you **SEE** something LET'S relax **SYSTEMS ARE IN USE**
THE SPIRIT OF Authority does not in any way sponsor SMOKING

Download free guided meditations **AND UNDER POSITIVE CONTROL** Measure your carry-on.
Once you pass this point you must continue to **breathe** and **relax**
This is not an Airport Information Booth.

Monday December 4, 2017 9:28 AM

THE ART OF DRIFT

and enjoy Throwing stars
DEACTIVATED PET RELIEF AREA

SYSTEMS ARE IN USE

SMOKING

Measure your carry-on.
breathe and relax

Monday December 4, 201



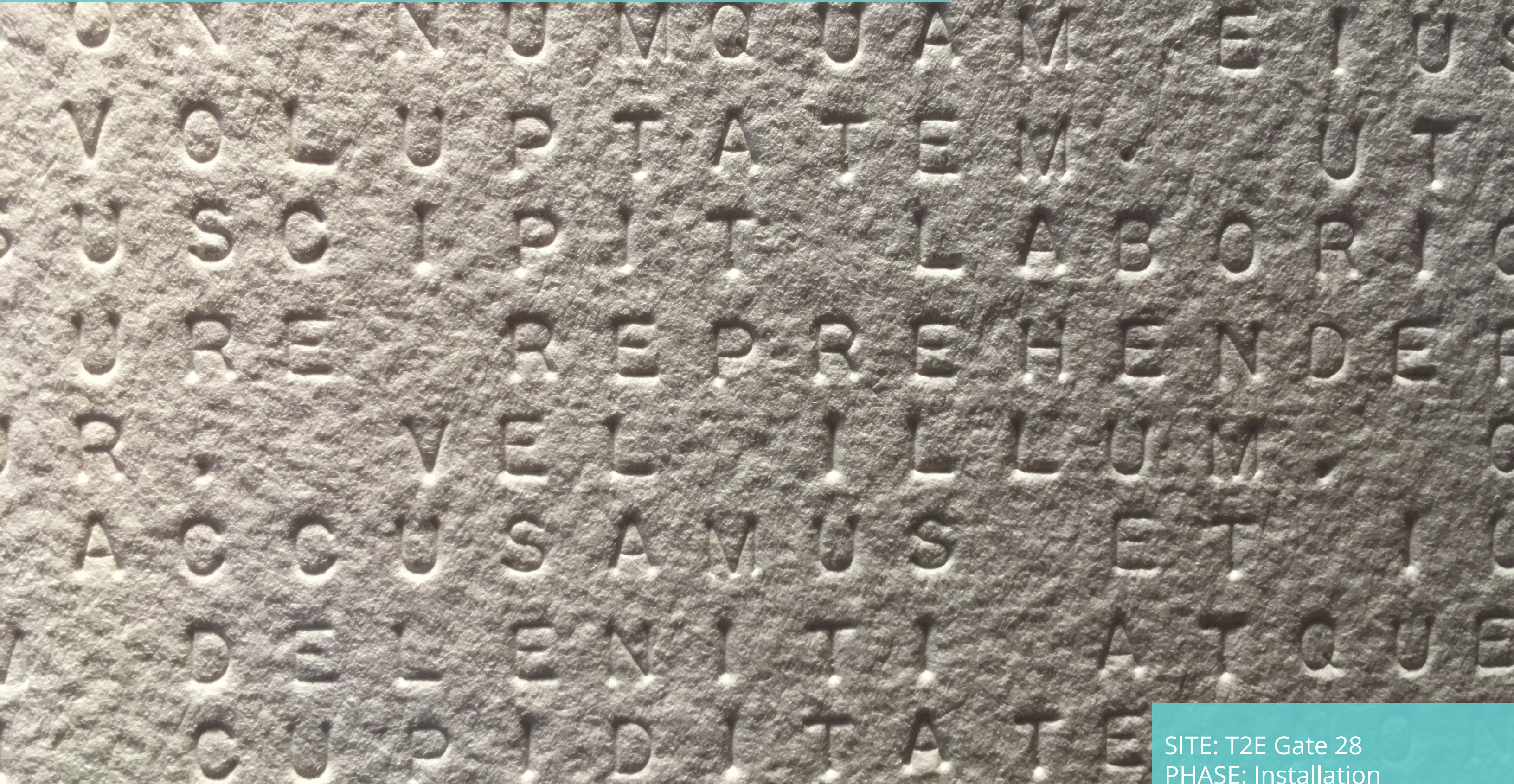
MICHELLE MONTJOY



SITE: T2E Food Court
PHASE: Complete



TML DUNN



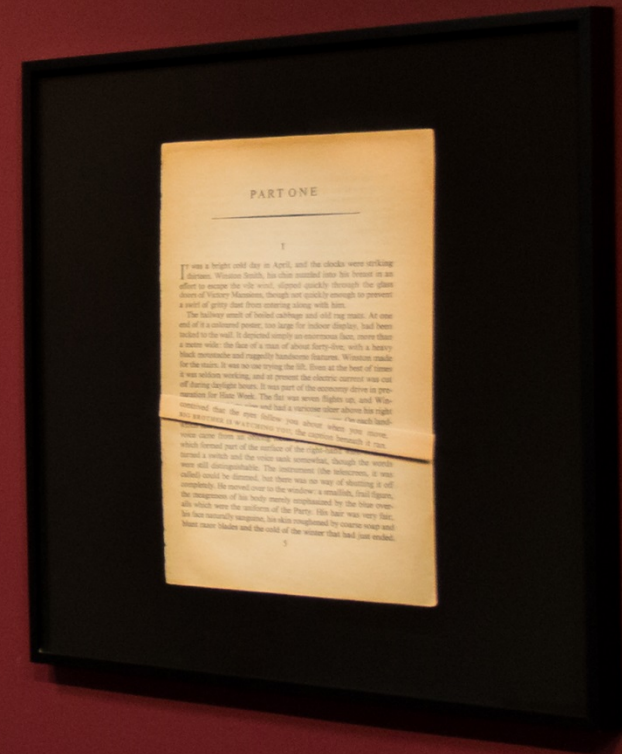
SITE: T2E Gate 28
PHASE: Installation

DAVID FOKOS

figure of SPEECH

Ludwig Wittgenstein wrote that "Language is a part of our organism, and no less complicated than it." Embedded within one's language - spoken, written, or communicated through gesture or sign - are specific histories, experiences and a unique understanding of the world. San Diego is home to an ethnically and culturally diverse population, where more than 100 languages are spoken. As the point of convergence of so many languages, the airport is an ideal setting to offer original perspectives on language and its influence on culture and modern life. *Figure of Speech* features sixteen distinct exhibits whose artwork and collections explore the complexity, history, and beauty of language.

In photographer David Fokos' *The Book Pages Project*, yellowed and worn pages are set free from their binding and brought to life through playful manipulations of their form. Created through a high-resolution scanning process, the images reveal the rich textural quality of the pages and subtle variations in printing. Fokos sets each page against a stark backdrop and uses dramatic shadows to present them as objects of great rarity and value. In an era when writing is increasingly consumed digitally rather than in print, this series celebrates the physical form of the book and reflects the ability of literature to transport us to other worlds.



SITE: T2E
PHASE: Complete

WHITNEY LYNN



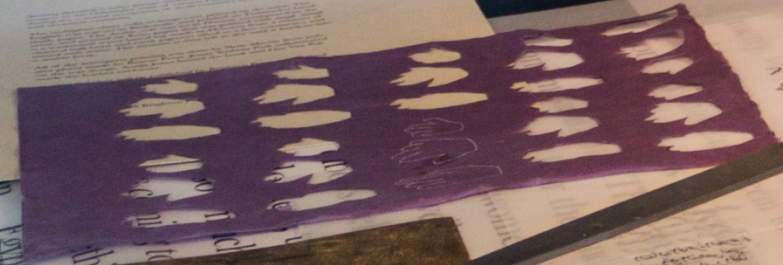
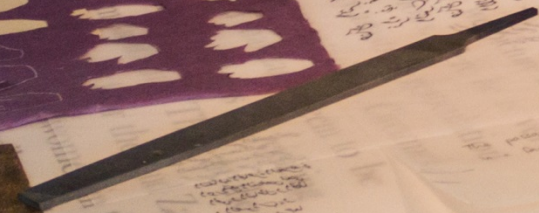
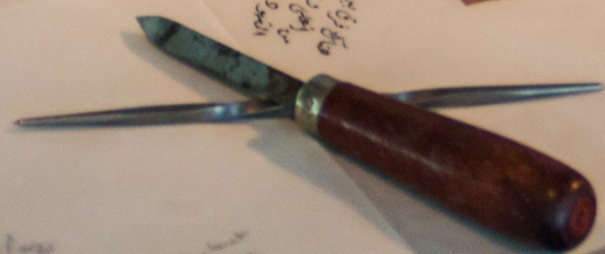
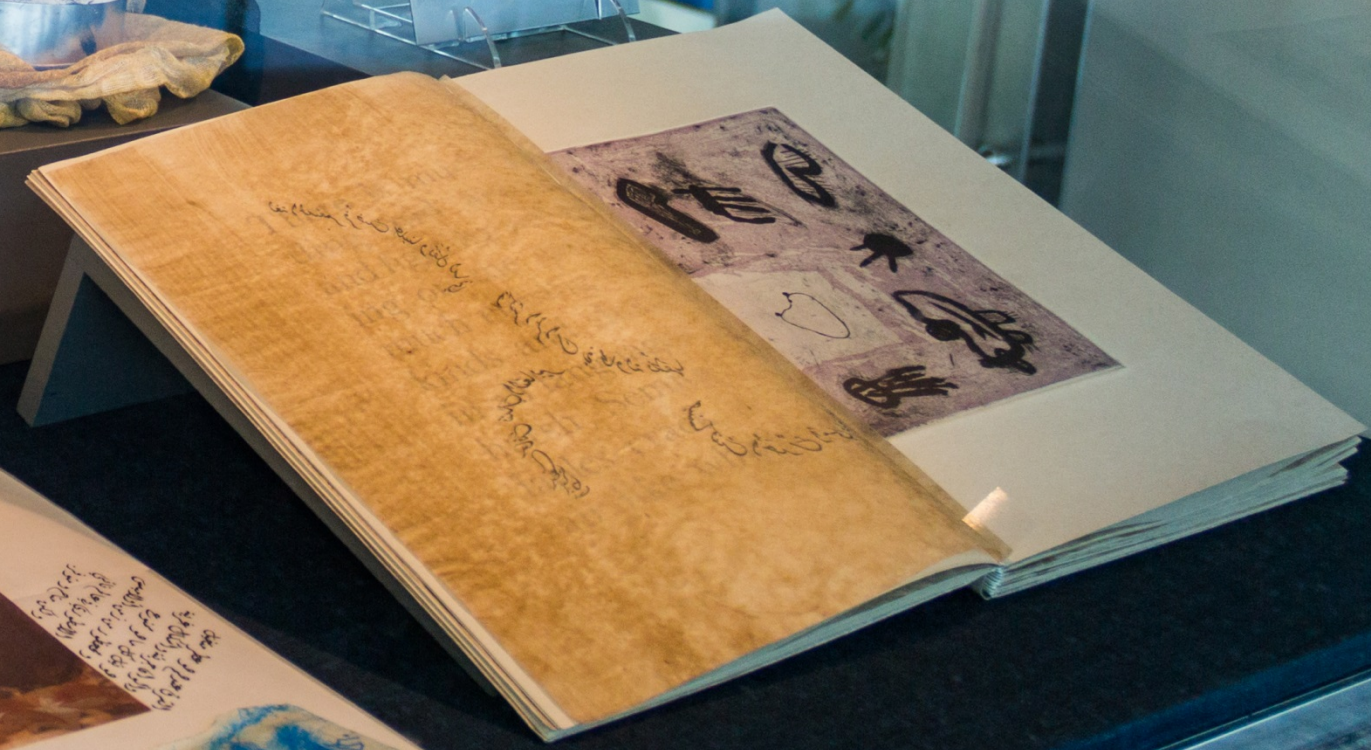
SITE: T2 Baggage Claim
PHASE: Complete



BRIGHTON PRESS



SITE: T2W Gate 33
PHASE: Complete



The sea between us is still cloudy
and still there, waiting for my
understanding of the world.

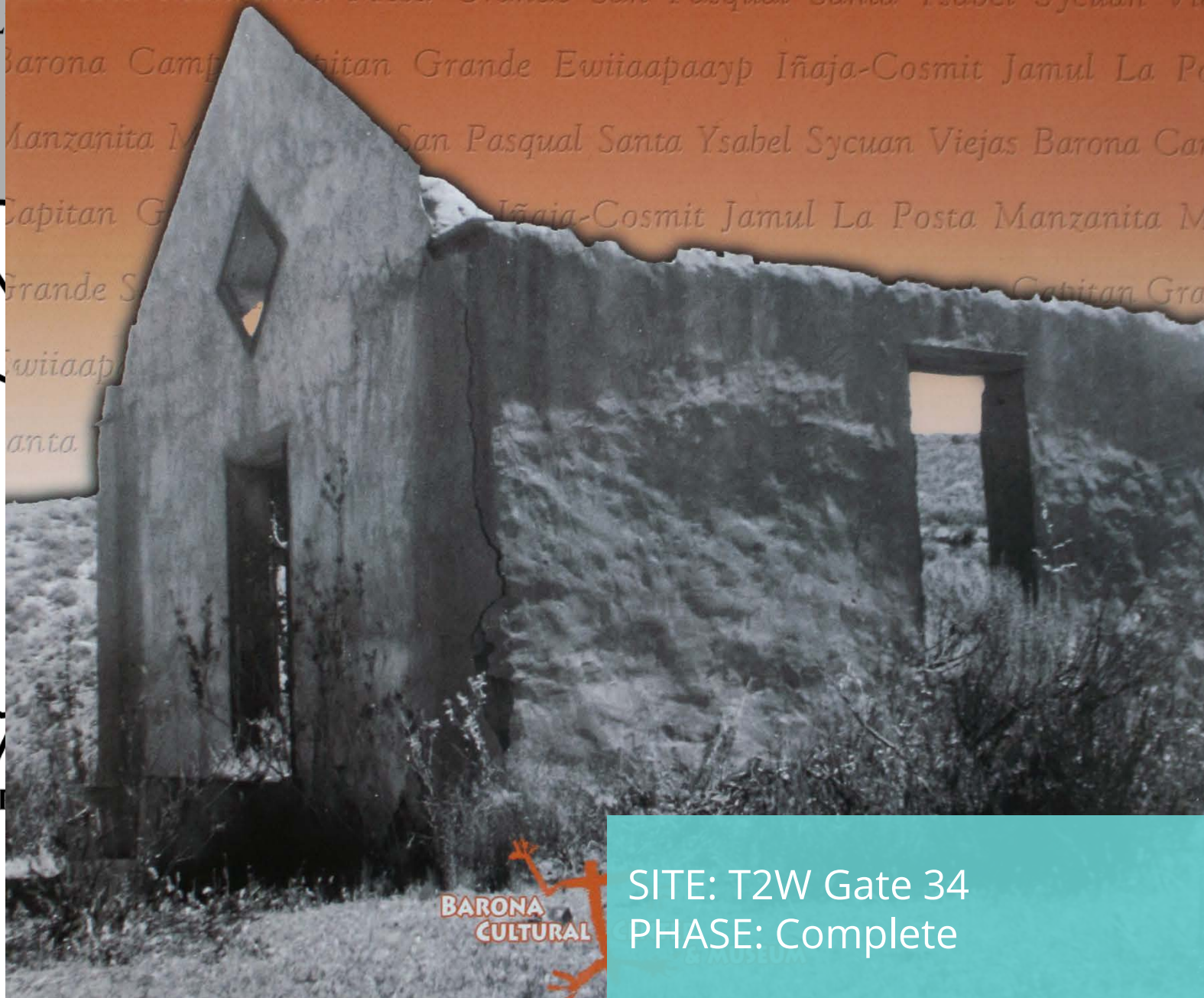
Handwritten notes in Arabic script.

Handwritten notes in Arabic script.

BARONA CULTURAL CENTER & MUSEUM



BARONA INTER-TRIBAL DICTIONARY 'IIPAY AA TIIPAY AA UUMALL



SITE: T2W Gate 34
PHASE: Complete

GILBERT NERI



figure of SPEECH

featuring GILBERT NERI

Ludwig Wittgenstein wrote that "Language is a part of our organism, and no less complicated than it." Embedded within one's language - spoken, written, or communicated through gesture or sign - are specific histories, experiences and a unique understanding of the world. San Diego is home to an ethnically and culturally diverse population, where more than 100 languages are spoken. As the point of convergence of so many languages, the airport is an ideal setting to offer original perspectives on language and its influence on culture and modern life. *Figure of Speech* features sixteen distinct exhibitors whose artwork and collections explore the complexity, history, and beauty of language. Selected by a jury of art professionals, the participants were chosen based on their creativity, unique use of media and relevance to the exhibition theme.

Gilbert Neri's handmade resin sculptures rise and fall across a wall's expanse, suggestive of a physical landscape or wave. Embedded within each form or speech glyph are excerpts of texts that have helped to shape Neri's own identity and relationship to language, such as a Spanish-English dictionary, Aztec codices, and maps.

The shape created by these hundreds of cast pieces is based on a visual representation of layered audio files of the phrase "I am home," in various languages indigenous to the San Diego region. Neri is interested in the many possible interpretations of this phrase, particularly for individuals who have migrated or for whom "home" is not defined by a single place.



SITE: T2W Stone Wall
PHASE: Complete



GABI SCHAFFZIN & ZACHARY KAISER



SITE: T2W Rotunda
PHASE: Complete

KEVIN LARSEN VETERANS ART PROJECT



SITE: T2W Rotunda
PHASE: Installation

ST. MADELEINE SOPHIE'S CENTER



SITE: T2W Gate 48
PHASE: Complete



PERFORMING ARTS



2018 PERFORMING ARTS RESIDENCY ASTRAEUS AERIAL DANCE THEATRE









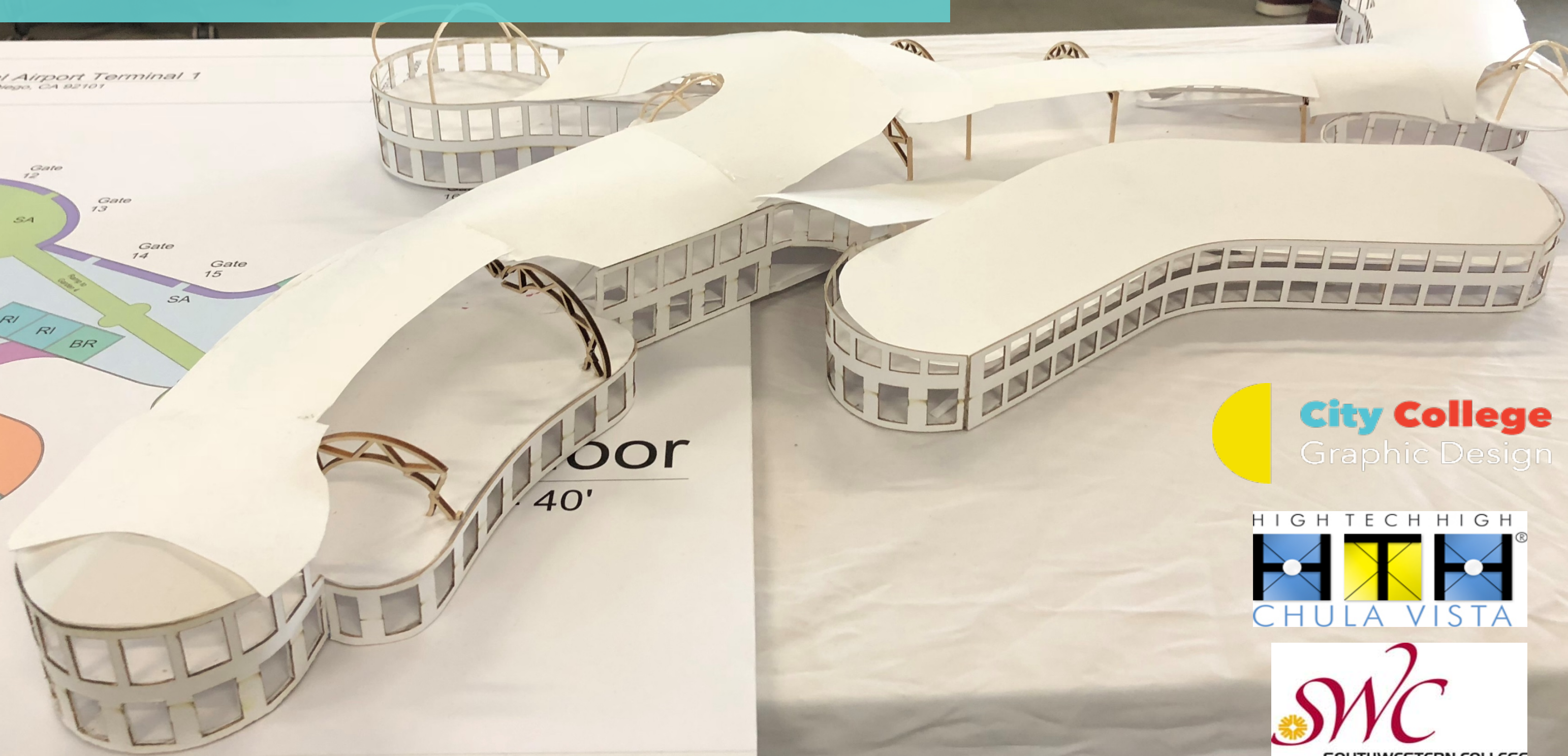
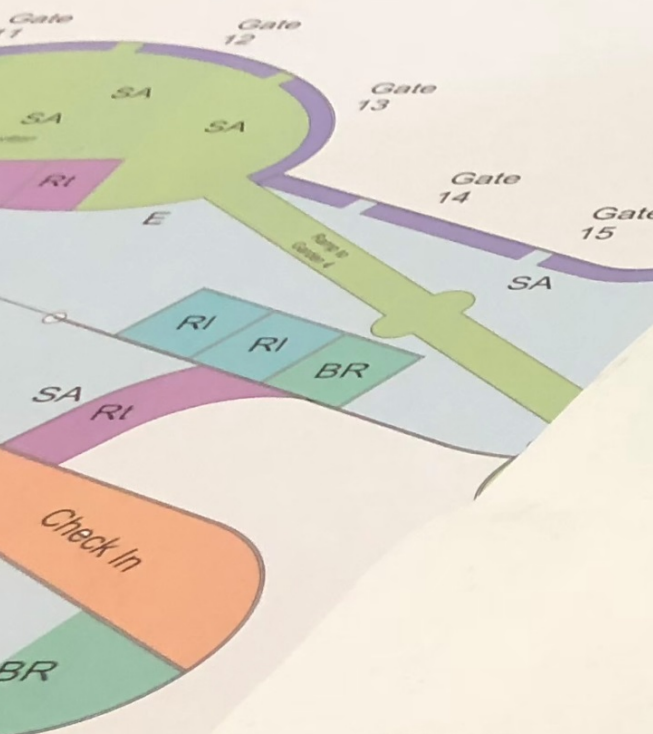
COMMUNITY ENGAGEMENT

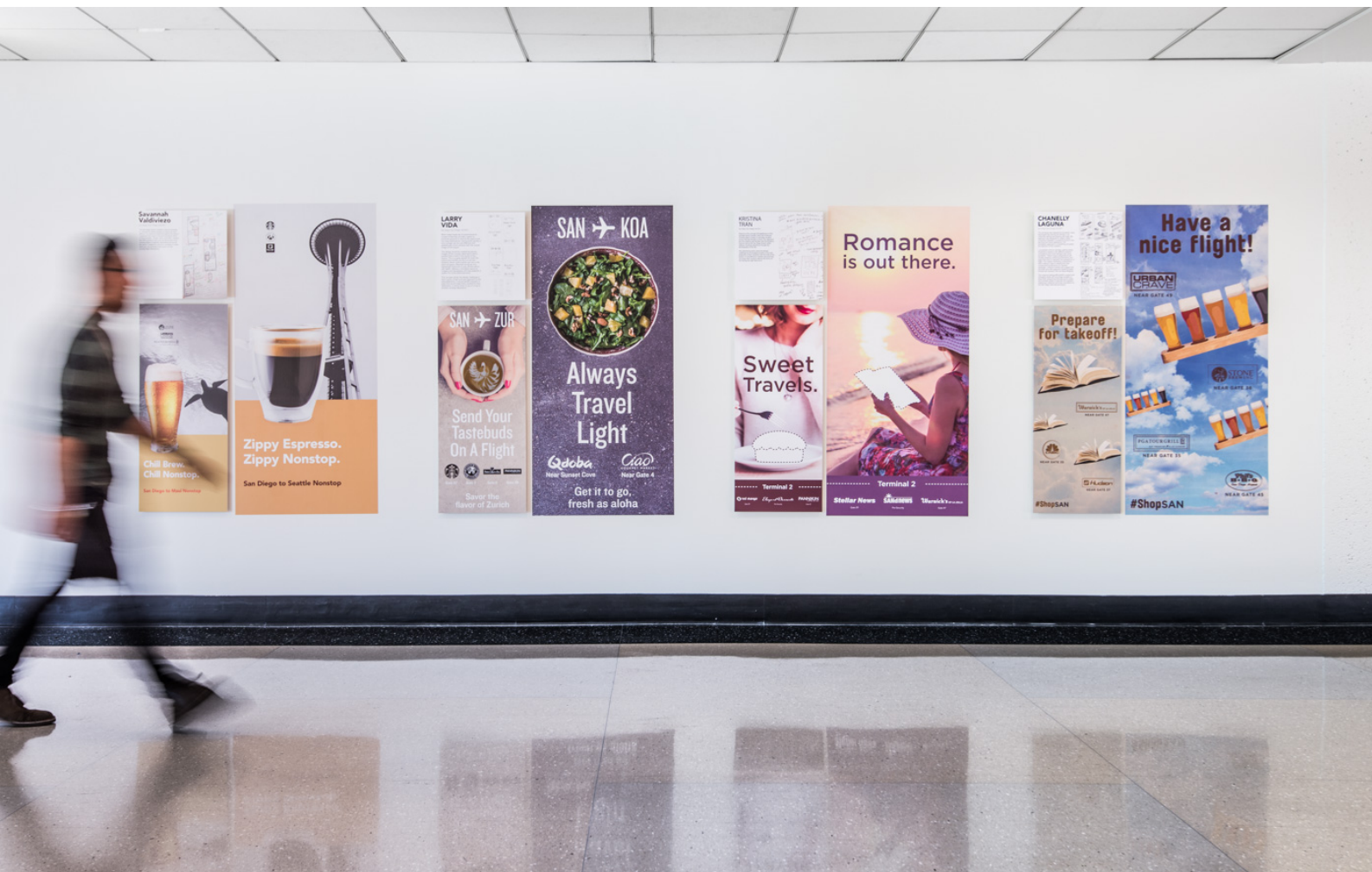


DesignAHEAD PROGRAM

75+ student designers, architects, and artists from throughout San Diego County

International Airport Terminal 1
San Diego, CA 92101







Questions?