

# **APPENDIX A**

## **AIRPORT ARTS PROGRAM CASE EXAMPLES**

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## **1. ALB CASE EXAMPLE**

Albany International Airport (ALB)

Population (City/MSA/CSA): 97,856/870,716/1.16 million

Enplanements/Total Passengers/International: 1.44 million/2.8 million/N/A

2018 Arts Program Budget: \$50,000

Staff: 1.5

Gates: 17

Number of Art Exhibit Spaces: 17

Airport Governing Authority: Albany County Airport Authority

Albany International Airport (ALB) is located 6 miles northwest of the state capital in Albany County, New York. The airport serves the New York Capital Region, northeastern New York, and western New England. ALB is owned and operated by the Albany County Airport Authority and has 17 gates on three concourses. ALB's dominant carrier is Southwest Airlines (34%), followed distantly by Delta (11%), United (7%), American (6%), and JetBlue (6%). Several other carriers offer the remaining 34% of flights from the airport. In 2018, the airport reported 2.8 million passengers. The population of Albany is 97,856. The population of the six-county Albany–Schenectady Metropolitan Statistical Area (MSA) is 870,716, and the population of the Albany–Schenectady Combined Statistical Area (CSA) is 1.16 million. The airport, however, is located in a densely populated region and serves a population of 5.6 million within 100 miles and 45 million within 200 miles.



Views of Portia Munson, *Cosmos* (below), and Susie Brandt, *After Polly Collins*. ALB Concourse B. Photograph by Arthur Evans, courtesy of Albany International Airport.

## 1 HISTORY OF THE ARTS PROGRAM

The ALB arts program was initiated in 1998 by an informal airport board policy and put into effect by the airport's chief executive officer (CEO) shortly thereafter. The beginning of the program coincided with the construction of a new main terminal building. The CEO at the time developed the program with the newly appointed director of art and cultural programming. Kathy Greenwood is the second program director and has served in that capacity for 3 years; she reports directly to the airport CEO.

The ALB arts program was originally intended to improve airport aesthetics; create a relaxing and pleasant environment for passengers; add a level of cultural sophistication and

interest to the terminal; and support the reputation of the airport as a cultural ambassador to the region and to airport stakeholders, investors, and businesses. In addition, because the region lacked any other significant public arts program,<sup>1</sup> Greenwood says ALB came to view itself as a “cornerstone for showcasing the breadth and quality of the arts throughout the Region as well as a resource for learning about local culture.” As the program established itself and attracted national recognition for excellence, its mission grew. The program sought to provide its visitors the experience of “pure enjoyment of the arts, as well as critical thinking, within a fast-paced public [airport] environment.”<sup>2</sup>

## **2 STAFF**

The ALB arts program is staffed by a program manager, a part-time curatorial assistant, and an outside exhibit preparator who installs exhibits. The airport maintenance department provides equipment when necessary (e.g., ladders, lifts, and art transportation). The manager regularly consults with and advises other departments on issues of airport aesthetics such as décor, carpeting, and signage.

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<sup>1</sup> The City of Albany does not operate an arts commission or public arts program. Consequently, the airport arts program has become the primary public art exhibitor in the area.

<sup>2</sup> Other program goals include (a) supporting and promoting historic sites, museums, and contemporary art galleries in the region; (b) providing an unexpected experience that challenges passengers as they move through the airport; and (c) elevating the visitor experience in a meaningful way by exhibiting visually compelling objects.



*Robert Hite: Above the Fray*, exhibition detail. ALB Concourse A. Photograph courtesy of Albany International Airport.

### 3 ART EXHIBIT SPACES

The ALB arts program presents temporary exhibitions in 17 areas: a large terminal gallery, six satellite exhibit cases placed throughout the passenger concourses, a concourse gallery, and spaces throughout the airport for the display of sculptural works. The program's primary exhibit space is the 2,500-square-foot Albany International Airport Gallery, located before the security checkpoint on the third floor of the main terminal building. The Airport Gallery is regarded as one of the premier art exhibition galleries in the region and hosts more than 100,000 visitors each year. Gallery exhibits rotate every 6 months and have received significant recognition for their curation.

Curated contemporary art exhibitions are also presented in an exhibition space in Concourse A and rotate at 6-month intervals. Satellite museum case exhibits are presented at six post-security locations. These exhibits are organized with regional museums and cultural institutions to showcase their collections, programs, and services.<sup>3</sup> The arts program has also designated several locations throughout the airport for site-specific sculptural installations that remain in place for 3 to 5 years. From 1999 to 2019, ALB operated *Departure: The Shop of*

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<sup>3</sup> Smaller exhibits can be turned over in 3 to 5 days; larger exhibits generally require 4 weeks.

Capital Region Museums, in a pre-security location in the main terminal. The shop displayed and sold handcrafted gifts, artwork, and products consigned from up to 65 museums and cultural institutions located in the Capital Region. The shop served as an additional showcase for the region’s artists and culture—as well as their supporting institutions and organizations—and provided a source of revenue for individual artists, cultural organizations, and the airport itself.<sup>4</sup> The store was also intended to serve as a cultural ambassador to the regional arts community and to encourage visitors to attend exhibits and performances at the represented museums and historic sites.

The arts program recently participated in its own variation of an “artist-in-residence” program. An exhibit in the Albany International Airport Gallery, *Patterns of Engagement*,<sup>5</sup> invited artists to use the airport as the subject matter for new works.<sup>6</sup> The program has also commissioned longer-duration art installations and sculptural pieces for display at 10 sites inside the main terminal. The ALB arts program does not currently offer performing arts and offers only very little video art, but it has a continuing interest in those media and follows such programs at other airports.

#### **4 ARTS PROGRAM BENEFITS**

Airport administrators believe that art exhibits are visually attractive and create an aesthetically pleasing environment for passengers. They also believe that the cultural amenities provided by an arts program present the airport in the most favorable light to the public. Ancillary beneficiaries of the arts program include airport stakeholders generally (who reap the benefit of an attractive and relaxing terminal environment), local artists (who are provided significant exposure for their artwork), and museums and cultural institutions (whose collection pieces are often displayed at the airport).

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<sup>4</sup> After 20 years of operation, Departure closed in November 2019.

<sup>5</sup> The news release for the exhibit explains that the curatorial intent of the *Patterns of Engagement* exhibit is to “reflect the people and character of Albany International Airport . . . [with an interest in] taking stock of the airport community and those who work and travel within it.” In all, eight regional artists were invited to participate in the exhibition’s exploration of the airport environment.

<sup>6</sup> Variations of the artist-in-residence program have appeared at several airports, including Pittsburgh International Airport, Philadelphia International Airport, and LaGuardia Airport.

Airports also subscribe to the view that arts programs provide a general economic benefit to a region by increasing interest in the region's art and arts activities; such economic activity stems from the airport's support for the arts and ultimately benefits all artists in a given region. Finally, airport employers and their employees have been vocal about their enjoyment of arts program exhibits and their appreciation for the resulting aesthetic improvements to the airport environment. One airport employer—TSA—even expressed the view that the arts program enhances the airport work environment to such an extent that the employer describes the program as an employment benefit. Further, the airport CEO attributes Southwest Airlines' decision, at least in part, to begin service at ALB to the airport's successful and vibrant arts program.

## **5 AUDIENCE AND STAKEHOLDERS**

ALB considers its primary audience to be airport passengers and visitors within a 100-mile radius of the airport, including the City of Albany; the Hudson River Valley; and western Vermont, Massachusetts, and Connecticut. It also considers airport employees to be among its audience, as well as those who participate in organized tours of its galleries. ALB considers its stakeholders to include airport administrators; the airport board; the arts advisory committee; the regional arts community of artists, galleries, and museums; and the passengers and residents of its service area.

## **6 MARKETING AND PROMOTION**

The ALB arts program promotes its exhibits through in-house public relations efforts and uses an outside communications firm for select marketing campaigns and special events.



Kate Hamilton, *I Dream I am You*. ALB Concourse B. Photograph by Arthur Evans, courtesy of Albany International Airport.

## 7 ARTS PROGRAMMING PROCESS

The arts program manager at ALB has found it relatively easy to obtain art for airport exhibits.<sup>7</sup> She travels to arts events within a 2-hour drive of the airport at least once a week, mostly to areas in and around Albany, the Hudson River Valley, and western Massachusetts. Consequently, the arts program manager has established relationships with most of the gallery and museum operators in the region. Although she does not maintain statistics, her attendance at these regional events and her relationships with the regional arts community have resulted in the

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<sup>7</sup> The program manager has considered but rejected traveling exhibits at the airport because their use is not consistent with the airport's policy of featuring and promoting local and regional art. There are also concerns with both the quality and the cost of such exhibits: the program aspires to provide museum-type quality for its exhibits and does not believe that traveling exhibits meet that standard. Also, the rental rate for traveling exhibits (generally from \$9,000 to \$15,000 dollars) is not cost-effective for the program.



majority of exhibit ideas and art objects displayed at the airport.<sup>8</sup> Consequently, the arts program rarely has to use a request for proposal or call for artists. The arts program manager has found that attending regional events is an effective way to maintain connections with the regional arts community, to obtain new exhibit ideas, and to build popular support for the airport and its arts program.

Occasionally, artists or gallerists who wish to exhibit at the airport have approached the arts program manager. Those contacts may eventually translate into exhibits. For example, an unusual opportunity to display objects from private collections resulted from conversations with local galleries and a request made in radio and television announcements to, as the arts program manager says, “tell the airport about your private collection.” The airport received so many interesting responses from area collectors that it had to display the privately held objects in two separate exhibits: *Private Eye I* and *Private Eye II*.

The arts program manager has significant curatorial autonomy, and no administrative approval is necessary for the content of arts program exhibits. The airport CEO, however, must approve program costs, and an art exhibition committee advises on large-scale commissions that will remain in place for 3 to 5 years and that will cost between \$3,500 and \$5,000.

The art exhibition committee is made up of individuals who “represent a range of area museums and galleries and whose experience in the design and presentation of exhibitions within their institutions is well-established.” The purpose of the committee is to provide a “community response to proposals for large-scale exhibitions and individual installations that is democratic and backed by decades of professional experience.” ALB also relies on the committee to provide “valuable insight and guidance into possible courses of action when conflicts arise with artists, members of the public, or media” and to serve as a “forum for discussion about innovations in curatorial and exhibition practices, and opportunities for broadening the scope and reach” of the arts program. The committee meets when necessary throughout the year, is often provided with information regarding the status of exhibitions, and votes digitally.

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<sup>8</sup> At ALB, 20% of the art displayed comes from museum collections, while 80% comes from galleries and artists’ collections.

The arts program does not use a formal checklist when organizing and planning its exhibits, but it does use a scheduling document that serves a similar purpose. Exhibits are planned 1 year in advance. The arts program does not sponsor contests or competitions, nor is it affiliated with any college or university, despite its close informal relationships with several museums in the area.

## **8 BUDGET**

The 2018 ALB arts program operating budget was \$50,000, excluding salaries. Typical average budget items and amounts are as follows: printed materials and design costs (e.g., cards and invitations): \$6,000; art transportation: \$2,500; public receptions, including catering, for 200 to 300 invitees: \$2,000; painting, fabrication, and exhibit space preparation: \$5,000; and artist payments and stipends: \$500–\$5,000.

## **9 RISK MANAGEMENT**

The arts program does not have a formal maintenance program, but it will perform necessary maintenance for objects temporarily in its custody. The arts staff goes to great lengths to analyze and anticipate the likely risks to exhibited objects and carefully analyzes how to protect artwork in its possession. As a result, the arts program has seen very few claims for damage or loss and no art thefts. Nevertheless, the airport's risk management department has added a fine arts endorsement to the airport's insurance policy. The risk manager generally accepts an artist's declaration of value for an exhibited piece if that value is considered reasonable. To date, no significant disagreement about the value of a piece of art has occurred.

## **10 ETHICS**

The arts program manager is an employee of Albany County and is subject to the provisions of the county ethics code.

## **11 MEASURING PROGRAM SUCCESS**

The arts program has not developed formal metrics to measure the success of or visitor engagement with its exhibits. Instead, the program has relied on a number of sources for anecdotal evidence of the success of its exhibits, such as the spontaneous comments of passengers, airport employees (e.g., TSA personnel, concessionaires, airline personnel, and so on), and airport administrators; email comments and telephone messages left for program staff; and posts and tags on social media. The arts program staff also monitors print and television reviews and features about exhibitions, as well as online reviews and ratings.<sup>9</sup>

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<sup>9</sup> The program manager also relies on several metrics as an indicator of visitor volume. These include the number of group tours presented during the quarter, attendance at public events such as programs and lectures, the number and substance of gallery guestbook entries, the number and comments of social media followers, sales figures from the museum store, the quality and frequency of gallery visitor questions, and museum reports of increased visitor numbers coincident with airport exhibits.

## **2. AUS CASE EXAMPLE**

Austin–Bergstrom International Airport (AUS)  
Population (City/MSA/CSA): 964,000/2.2 million/N/A  
Enplanements/Total Passengers (PX): 7.7 million/15.8 million  
2018 Arts Program Budget: \$40,000<sup>10</sup>  
Staff: 3  
Gates: 34  
Number of Art Exhibit Spaces: 13; expanding to 20 in 2020  
Airport Governing Authority: City of Austin

Austin–Bergstrom International Airport (AUS) is located 5 miles southeast of the city center of Austin, Texas. The City of Austin has a population of 964,000; its MSA has a population of 2.2 million and includes five Texas counties. AUS had 7.7 million enplanements in 2018 and 15.8 million total passengers served by its 34 gates. The population of its passenger catchment area, however, may be larger.<sup>11</sup> The largest carriers at AUS are Southwest Airlines (35.3%), American (17.9%), United (14.8%), and Delta (13.3%). AUS has flights to seven international destinations. The airport is owned and operated by the City of Austin.

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<sup>10</sup> Concessionaires paid an additional \$150,000 in 2018 for musician fees for approximately 1,500 musical performances.

<sup>11</sup> An airport's catchment area is defined as the geographic region from which the airport can reasonably expect to attract passengers. Analysis of the appropriate catchment area involves the consideration of several factors, including geography, traffic patterns and congestion, and proximity to alternative suitable airports. The population contained within a catchment area is an important data point for many airport-planning issues.



Photograph courtesy of Austin–Bergstrom International Airport.

## 1 HISTORY OF THE ARTS PROGRAM

AUS began its arts program in 1999 after an airport advisory board recommended that airport administrators consider displaying the visual and musical art that conveys the “Austin experience.”<sup>12</sup> At that time, the arts program was seen as a vehicle to promote the airport as an unconventional and unique venue for musical entertainment and exhibits of regional contemporary art. The events of September 11, 2001, however, changed the airport’s conception of its arts program to a more restrictive, post-security-only offering. Programming of the visual arts was presented only in post-security areas and began gradually to fall off. The music program, which began as a partnership with concessionaires, fared somewhat better than the visual arts and continued to operate at the same approximate level in post-security spaces leased by concessionaires. Both programs were revived when a new arts program manager with

<sup>12</sup> The City of Austin aggressively markets itself as the “live music capital of the world.” See <https://www.austintexas.org/austin-insider-blog/post/live-music-capital-of-the-world/>.

professional qualifications was hired in 2015. At present, the program once again presents visual art in both the main terminal and the post-security areas.

## **2 STAFF**

The AUS temporary arts program has three staff members: the program's manager, a music coordinator, and an arts assistant/intern. The manager, who has professional arts training,<sup>13</sup> is responsible for supervising the arts program (both visual and musical), recruiting artists and curating all visual art exhibits, organizing and installing all visual art exhibits, designing graphics for fine art installations, and coordinating all visual aspects of the airport's website. The manager is also responsible for coordinating services provided by other airport departments, such as maintenance and operations, and for supervising program staff. In addition to these responsibilities, the manager dedicates a significant amount of time to fulfilling the airport's graphic design and visual content needs for its website, intranet, and overall internet presence.

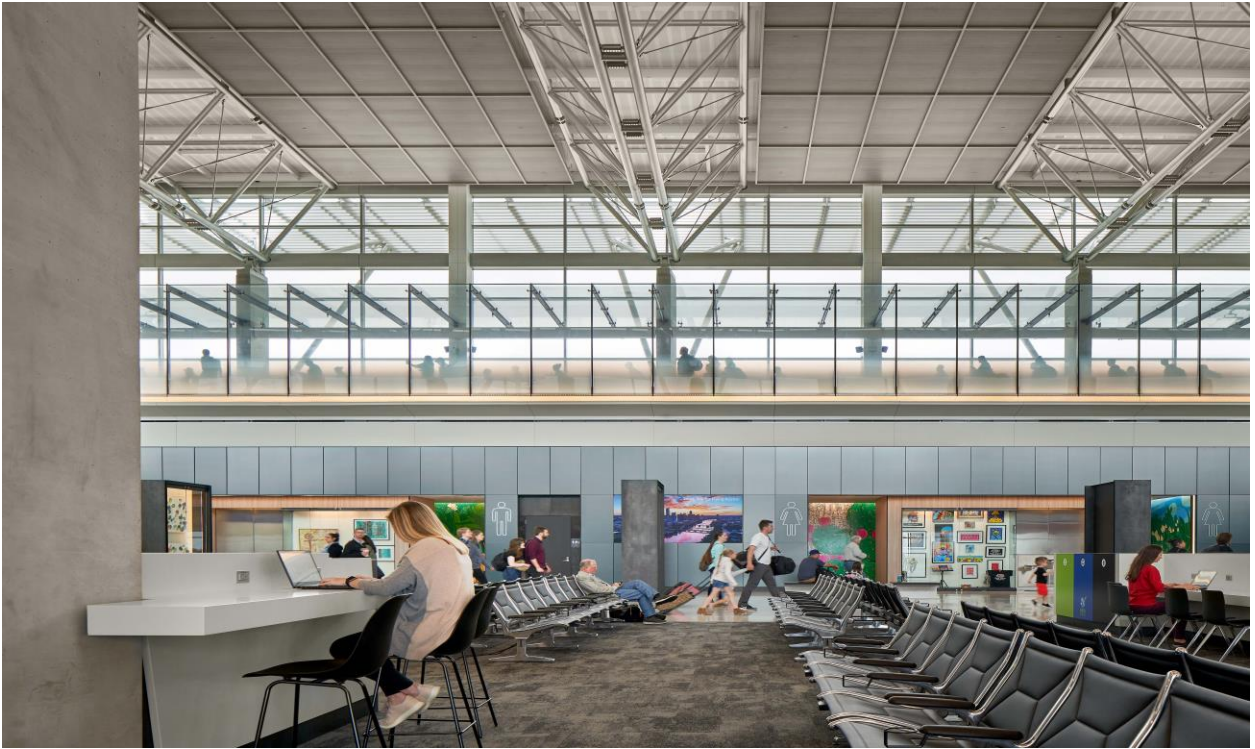
The music coordinator<sup>14</sup> reports to the manager and is responsible for hiring talent for, coordinating, and supervising approximately 1,300 music performances per year at five locations throughout the airport. The assistant/intern<sup>15</sup> is responsible for various duties but primarily assists the manager in the installation and removal of fine art exhibits from 13 locations throughout the airport.

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<sup>13</sup> The arts program manager possesses a master's degree with an emphasis in museum management and art history. She has previously trained and worked as a curator.

<sup>14</sup> The music coordinator is a professional musician.

<sup>15</sup> The assistant/intern possesses a Bachelor of Arts degree in general arts.



Photograph by Dror Baldinger, courtesy of Austin–Bergstrom International Airport.

### **3 ART EXHIBIT SPACES**

The airport exhibits art in five wall galleries and eight display cases in various locations throughout the terminal and its concourses. Twenty additional display cases will be added to the program in 2020 when terminal construction and remodeling are complete. The music program operates a large stage in a “food truck” concession court, as well as four other stages located within the leasehold areas of various food and beverage concessions.

### **4 ARTS PROGRAM BENEFITS**

AUS and the City of Austin’s public arts agency, Art in Public Places (AIPP), retained a consultant to produce a public arts master plan for the airport. In March 2018, the consultant delivered a document, Art in Public Places Public Art Master Plan Austin–Bergstrom International Airport (the MP), that addressed, among other things, the placement opportunities

for public art at the airport (Gail M. Goldman Associates and Patty A. Ortiz, 2018, pp. 3–4).<sup>16</sup> The MP is a general document and does not directly address the airport’s rotating art exhibit and musical performance programs; for that reason, the document is considered a Phase I Arts MP. Thus, the Phase I MP identifies a number of items for completion in a report that could be produced at a later date. Nevertheless, the Phase I MP contains some global observations about the AUS arts program that are of interest here, including results from a benchmarking study and a public art survey.

The MP consultants interviewed stakeholders of airport public art, including the airport director and other airport administrators, the arts program manager and staff, and AIPP administrators. Informed by the stakeholder interviews, the consultants reached several conclusions about the mission and purpose of the AUS arts program. First, art at the airport should support a “sense of arrival in an environment that is uniquely Austin” and reflect the region the airport serves (Gail M. Goldman Associates and Patty A. Ortiz, 2018, p. 3). Second, in an effort to enhance the customer experience at AUS and to attract additional passengers, the airport should follow a number of recommendations. These recommendations include (a) offering art of only the highest quality; (b) engaging as many airport users as possible; (c) making the creative energy and cultural legacy of Austin palpable to airport visitors; (d) making AUS the airport of choice for the traveling public of central Texas; and (e) showcasing local, regional, national, and international artists.

Also of interest is a benchmarking study that, although it focuses on percent for art programs at other airports, highlights certain “notable characteristics” of the AUS arts program that are consistent with the aspirations of other airport arts programs: the use of professional program staff, the development of film and video presentations in a stand-alone theatre, the goal of making the arts program a destination “regardless of intent to travel,” the development of partnerships with other cultural organizations and institutions, and the adoption of an arts advisory committee (Gail M. Goldman Associates and Patty A. Ortiz, 2018, pp. 8–9). Finally, the MP consultants identified what they consider the “quality and value” of an arts program in an

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<sup>16</sup> The MP states that it was created to “guide the integration of future public art opportunities at [AUS] specifically to enhance the site visitor’s experience, reinforce a positive travel experience, complement the architecture and site, and add to the breadth and depth of the City of Austin’s public art collection” (p. 3).



airport setting (p. 7). Citing “numerous publications ranking the best airports throughout the world,” the consultants observed that the arts have become an established “criterion used by travelers when ranking the quality and comfort of their airport experience” (p. 7). Art in airports can also generate goodwill for the airport and provide certain emotional benefits by serving as a source of civic pride and by calming pre-flight anxiety.<sup>17</sup>

## **5 AUDIENCE AND STAKEHOLDERS**

The airport initially identified its arts program audience as passengers and the entire City of Austin, back when the arts advisory panel saw the potential to develop the airport into an arts destination—particularly for the performance of live music. Later, however, the post-security terminal design required after the events of September 11, 2001, limited the airport’s view of its audience to travelers and the occasional off-airport visitor. The program’s stakeholders are similarly localized: the airport community (its aviation department, passengers, and business partners); the surrounding community (on which the program focuses significant outreach efforts); the arts community and organizations (particularly those that exhibit art at the airport); and the City of Austin’s AIPP program.

## **6 MARKETING AND PROMOTION**

The arts program does not perform marketing on its own behalf. Instead, the program relies on the airport’s public information division to conduct requested marketing efforts. Although the marketing division does not appear to be focused on a particular audience or outcome for the arts program, the MP contains detailed recommendations for an aggressive marketing campaign that includes the printing of brochures and production of videos, the development of program “gifts” such as bookmarks and postcards, the development of dedicated website and social media accounts, a smartphone application, cultivation of traditional press coverage, educational presentations, and program advocacy (Gail M. Goldman Associates and Patty A. Ortiz, 2018, pp.

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<sup>17</sup> Specifically, the MP mentions as one of its key finding that airport art can provide “respites and visual cues that help travelers navigate through [airport facilities]” (p. 7).

24–25). The MP consultants also recommend following up on such marketing efforts with studies to measure visitor engagement (p. 27).



Exhibit display. Photograph courtesy of Austin–Bergstrom International Airport.

## **7 ARTS PROGRAMMING PROCESS**

The programming process at AUS begins with the arts program manager’s attendance at local and regional art events, gallery shows, museum tours, and artist studio tours. The manager also conducts online research on local artists and keeps in touch with nonprofit arts programs in the Austin area. When she becomes aware of promising artists, the manager will often recruit them and encourage them to make a proposal for an airport exhibit. Though the program does

not use calls for artists or requests for proposals, it nevertheless receives a fair number of unsolicited proposals by email.

After selecting an artist, the arts program manager will choose particular works to curate the exhibit. The airport's standard artist contract requires the artist or lender to deliver the work to the airport. When the work is delivered and assembled, the program manager will design the exhibit, and she and her assistant will install the artwork. The AUS arts program does not have written program guidelines, nor does the airport use an advisory board or committee. The manager is responsible for selecting artists and curating exhibits.

The arts program stages 34 visual art exhibits each year. The exhibits in the wall galleries rotate every 6 months, and those in the display cases rotate every 4 months. Ideally, the manager would like to schedule exhibits 18 months in advance, but the workload is such that most exhibits are scheduled 12 months out. Although exhibits spaces are cleaned regularly, the exhibits rotate often enough that no official maintenance program is necessary.

Though the program has considered traveling exhibits, it has ultimately rejected them because they are costly<sup>18</sup> and because the potential liabilities associated with such exhibits are inconsistent with the airport's risk management program. Nevertheless, the program was able to stage an exhibit of Mexican artifacts—many with values of tens of thousands of U.S. dollars—that traveled among several regional museums. The exhibit was staged in partnership with the government of Mexico, which paid all expenses related to the exhibit.

The arts program has never before exhibited a private collection; the manager, however, was recently offered a proposal to display Sri Lankan art and will likely stage an exhibit with the objects. Although the program engages in significant outreach activities with educational institutions in the school district in which the airport is located, it does not sponsor art contests or display the winners of such competitions held by other organizations.

## **8 BUDGET**

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<sup>18</sup> The program, for example, was offered an exhibit featuring the art of South Korea for \$10,000 in rentals and fees in 2010.

The AUS arts program budget for 2018 was \$40,000, which was divided equally between the visual arts and the performing arts programs. Concessionaires pay approximately \$150,000 per year for musical performers.<sup>19</sup> Though the arts program does not pay artist fees, costs, or honoraria, it does allow artists to arrange for the private sale of their exhibited work without paying a fee to the airport. On average, several pieces of artwork are sold from each exhibit. The budgeted amount for the visual arts program includes art installations, which are performed by the manager and her assistant; lighting; signage; didactics; and updates to the website for each exhibit. Although the salary of the music coordinator is paid by airport operating funds,<sup>20</sup> the concessions operators sponsor the AUS music program by paying the performers' fees and by building the stages located in the concessions' leasehold areas. The music program is so popular among the airport's concessionaires that, in their responses to a recent request for proposals, several concessionaires proposed to increase their contributions to the music program in an effort to offer more performances. The musical performance program is similarly popular among the airlines, particularly when music is made a part of airport events such as the launch of new airline routes.

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<sup>19</sup> Performers are paid \$125 for each performance. There are currently 25 performances each week across five locations, for a total of 1,300 performances per year. In 2020, the number of performances is expected to increase to 40 performances per week across eight locations, for a total of more than 2,000 performances for the year.

<sup>20</sup> The musical and electrical equipment was also purchased with airport funds.



Exhibit preparation. Photograph courtesy of Austin–Bergstrom International Airport.

## **9 RISK MANAGEMENT**

Artwork exhibited at AUS is covered by the airport’s standard artist agreement, under which the artist accepts responsibility for the condition of the work and any damage that may befall it. Although the airport has coverage under its fine arts policy, the program has not experienced a loss attributable to damage or vandalism during the manager’s tenure. Program staff are not expected to perform art appraisals.

## **10 ETHICS**

AUS does not have an ethics code specifically applicable to arts program staff. All airport employees, however, are subject to the City of Austin’s general code of ethics.

## **11 MEASURING PROGRAM SUCCESS**

The 2018 MP conducted a public art engagement survey in an effort to determine the level of visitor engagement with the AUS arts program. Even though the survey does not have a

particularly robust sample<sup>21</sup> and does not explicitly focus on temporary art exhibits at the airport, the results are interesting and tend to support the results of other more robust and more focused engagement surveys. For example, the consultants wondered what role an arts program should play at AUS. The respondents thought an airport arts program should (a) promote pride in Austin; (b) welcome visitors to Austin; (c) create a sense of whimsy or tranquility in an effort to ease the stresses of travel; (d) reinforce Austin’s identity; (e) support the growth of the local arts community; (f) promote Austin as an arts destination; (g) support tourism; (h) feature information about Austin’s history, natural environment, and culture; and (i) engage travelers while they are waiting (Gail M. Goldman Associates and Patty A. Ortiz, 2018, pp. 37–38). The arts program manager has an interest in pursuing a follow-up analysis of passenger engagement with the arts program’s exhibits that asks more relevant questions of a larger sample of participants.

### **3. IND CASE EXAMPLE**

Indianapolis International Airport (IND)  
Population (City/MSA/CSA): 867,125/2.2 million/2.4 million  
Enplanements/Total PX: 4.6 million/7 million  
2018 Arts Program Budget: N/A  
Staff: 1  
Gates: 40  
Number of Art Exhibit Spaces: 6  
Airport Governing Authority: Indianapolis Airport Authority

Indianapolis International Airport (IND) is located 7 miles southwest of the City of Indianapolis. The City of Indianapolis has a population of 867,125. The Indianapolis MSA comprises 11 Indiana counties and has a population of 2.2 million. The Indianapolis CSA is slightly larger than

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<sup>21</sup> The survey was conducted online and in person, much like the SAN engagement survey. But the survey is heavily weighted toward those who self-identify as “involved with the arts” (70%) (pp. 33, 39). The 13-question survey remained open for four fall and winter months, but only 76 individuals responded (p. 33).



the MSA and has a population of 2.4 million. In 2018, the airport had 4.6 million enplanements and 7 million total passengers. IND averages 145 daily departures. Southwest (29%), Delta (25%), and American Airlines (21%) are the leading carriers, followed distantly by United, Allegiant, and others. The airport has flights to three primary international destinations: Paris; Toronto; and Cancun, Mexico. The airport is owned and operated by the Indianapolis Airport Authority.



Heather Ward Miles, *Mass Ave.*, temporary vinyl installation. IND Concourse Connector. Photograph by Katie Norman, courtesy of Indianapolis International Airport.

## 1 HISTORY OF THE ARTS PROGRAM

The airport authority constructed a \$1.1 billion midfield passenger terminal in 2008. The new terminal includes two concourses and 40 gates. The authority's temporary arts program began with the opening of the newly constructed terminal, at which point the airport entered into an agreement with the Indianapolis Arts Council to provide temporary rotating art exhibits for the new airport arts program. The agreement allowed the airport to take advantage of the council's strong ties to regional artists, galleries, and cultural institutions, with the goal of producing exhibits that highlight the work of the Indianapolis arts community.<sup>22</sup> The arts program expanded in 2012 to include commissioned video exhibits displayed on a large monitor in the main

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<sup>22</sup> Although both the airport and the arts council have benefited under this arrangement, the airport is now considering the addition of an arts committee to supplement the development of exhibits for the arts program.

terminal,<sup>23</sup> and again in 2019 to include the display of large vinyl works on the walls of two terminal connectors.<sup>24</sup>

## **2 STAFF**

The arts program is currently staffed by one person, the arts program and marketing specialist (the manager). She is responsible for the overall supervision of the arts program, administering its contracts, obtaining the approval of airport administrators for exhibits, scheduling exhibits, and supervising their installation. The manager is also responsible for the continuing development of the airport's arts master plan.<sup>25</sup> In addition to those duties, the manager is expected to provide expertise for some public affairs matters, such as supervising the airport website, providing digital content for airport video screens,<sup>26</sup> and performing internal marketing activities. The arts program obtains any number of services from other airport departments, such as cleaning and repair from the maintenance department, and advertising and marketing for new exhibits from the marketing department. The current staffing level is considered adequate as long as the agreement with the arts council remains in effect. Should the

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<sup>23</sup> The monitor is also used by the airport's advertising concession.

<sup>24</sup> The vinyl displays are exhibited behind glass walls and create an imaginative color and texture passage between the post-security atrium and the airport concourses. The visual impact of the vinyl displays is quite significant, though the cost of reproduction and display is relatively low (between \$3,000 and \$5,000 dollars). The vinyl displays are scheduled to rotate every 2 years.

<sup>25</sup> The manager has an arts degree and believes that qualification has benefited her management of the arts program by (a) helping her understand how artists approach the problem of exhibiting in an airport; (b) allowing her to understand what the airport audience likes, wants, and is interested in seeing on exhibit; and (c) providing her with a significant degree of credibility in responding to arts issues raised by airport administrators. In advocating the merits of a new arts space, for example, the manager can explain how the space will be used, what maintenance factors will be involved, and why a particular artist or work is suitable for the space. Prior art experience also provides the manager with the experience to understand how to structure and draft a call for artists, how to use different kinds of calls, and how to run a call or request for proposals. Still, the manager does not believe that professional curatorial training is necessary for all airport arts program managers; rather, she believes that a basic arts administration background would suffice for most arts program managers. The manager feels that a curatorial committee composed of an airport administrator, the program manager, and four outside members with professional arts qualifications would provide a workable committee model. Though larger airports with significant arts program budgets may benefit from retaining professional curators, the manager thinks that medium-sized airports such as IND would benefit from the efficiencies offered by the curatorial committee model, with no lead curator.

<sup>26</sup> In addition to the advertising screen located in the pre-security area of the terminal atrium, the airport operates two tall display screens for video art in the post-security atrium. These screens display commissioned art but not advertisements.



arts council agreement be discontinued, the staffing level for the program would likely be reconsidered.

### **3 ART EXHIBIT SPACES**

The arts program exhibits in three art cases located in the terminal before the security checkpoint. Commissioned videos are shown on a large screen above the main escalators in the terminal, which lead from the ticketing area to the security checkpoint. The airport's advertising contract requires that the contractor provide time on the display for the arts program (typically 1 minute for every 5 minutes of advertising, but more often if fewer advertisements are displayed). Objects exhibited in the cases rotate quarterly, and commissioned videos rotate every 6 months. Two additional large exhibit spaces are located in the airport's two concourse connectors. IND does not participate in traveling exhibits, but it has accepted various cultural and historical exhibits from local museums. Most recently, the program accepted an exhibit from the Indiana Historical Society that commemorated the life of Martin Luther King Jr.

### **4 ARTS PROGRAM BENEFITS**

Airport passengers are the primary audience of the IND arts program. Because art and design are thought to enhance both the terminal aesthetics and the passenger experience, the arts program at IND seeks to benefit passengers by reducing the stressors associated with 21st-century air travel. IND's arts program seeks to demonstrate to travelers that there are enjoyable aspects to their airport encounter beyond the stressors of flight schedules and security checkpoints. The Indianapolis arts community is also viewed as a beneficiary of the airport arts program. Indeed, the regional arts culture is growing, and the airport arts program is seen as an effective vehicle for exposing artists and the collections of regional arts organizations to a much wider audience.

Through stipends and by allowing the sale of exhibited artwork, the program creates an opportunity to provide direct financial support to artists. The program also offers aspiring public artists a springboard from which to explore the prospect of creating art for the airport and other public places. As the manager explained, works *curated* for exhibit at the airport are different

than works *created* for exhibit at the airport; the latter convey a sense of the airport as a unique public place and reflect the similarly unique activities that take place there.<sup>27</sup>

The arts program benefits concessionaires, regional businesses, and the state in several ways. As the program's promotional materials explain, a city and region make their first impression through their airport. The design of the IND terminal and its arts program, therefore, are intended to convey the culture and vitality of the state and its capital.

Although the program does not generally offer tie-ins with other marketing or advertising programs, it did stage a French-themed exhibit for an airline's inaugural flight to France. Further, because the airport is located in an area famous for auto racing, the Indianapolis Motor Speedway Museum is allowed to display racing cars in the terminal atrium.<sup>28</sup>

## **5 AUDIENCE AND STAKEHOLDERS**

The arts program considers as its primary audience and stakeholders all travelers who use the airport, as well as the airport's employees, businesses, and contractors. The program considers as its stakeholders the local arts community, the airport authority and its administrators, and area residents.

## **6 MARKETING AND PROMOTION**

The arts program receives marketing assistance for new exhibits and for promotion of specific art and artists from the airport's marketing department. The program does not conduct its own marketing activities.

## **7 ARTS PROGRAMMING PROCESS**

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<sup>27</sup> The program manager used a recent commissioned exhibit, *Happiness*, as an example. See <https://www.ind.com/community/arts-program/temporary/happiness>. The exhibit uses and reflects on the various kinds of airport signage that suggest meanings beyond their literal messages. The works take on additional interest and meaning because they are inspired by and were developed for display at an airport. The same artist who designed *Happiness* went on to create artwork for exhibition throughout another public transportation environment, the local IndyGo bus line. See <https://www.indygo.net/indygo-launches-art-in-transit-program/>.

<sup>28</sup> Indianapolis markets itself as a destination for large conventions, and the airport's arts program occasionally provides tie-ins with events and conventions. The Indianapolis 500 auto race is one such event. The program has also featured exhibits related to tourism sponsored by the city and state tourism offices.

Ideas for the arts program come from the manager or are proposed by the Indianapolis Arts Council. The manager makes a point of attending as many local and regional art events as possible in an effort to conduct networking activities with artists, galleries, and museums. She has developed ideas for exhibits, found objects for display, and recruited artists for the program from those sources. On occasion, museum contacts will propose an exhibit. After the subject matter for an exhibit is selected, the artwork is proposed by the arts council and forwarded to the manager for review. Once the arts council and the manager have agreed on the composition of the exhibit, the manager obtains the necessary approvals from airport administrators. Exhibits for the three temporary exhibit cases are scheduled 1 year in advance. The airport does not run art competitions, but it does exhibit the winning entries from contests run by other organizations such as the Indianapolis Arts Council (painting) or a regional chapter of the Nature Conservancy (photography).

In all cases, the approved exhibits result in a contract between the airport and the displaying artist. The manager is responsible for drafting artist contracts, including the appropriate artist payment, and for forwarding the contracts to obtain the necessary administrative signatures. The airport pays up to \$2,500 for commissioned artwork, \$1,000 to \$2,000 for commissioned video works, and \$500 for exhibits in each display case. For special projects, such as the upcoming Indianapolis Bicentennial, the airport will pay up to \$1,000 for commissioned exhibits in each case.

## **8 BUDGET**

Budget figures for the 2018 IND arts program were not available for review.

## **9 RISK MANAGEMENT**

There are few risk management issues associated with the administration of the IND arts program. Artworks are exhibited for only 3 months at a time, and artist contracts shift several risks to artists. The IND artist contract contains the following provisions that are significant to the airport, particularly in terms of risk management: (a) reservation of the airport's right to reject any artwork that it deems inappropriate for display at an airport; (b) responsibility of artists

to maintain and repair their artwork; and (c) responsibility of artists to transport, supervise installation of, and remove their work. Because there are few opportunities for airport employees or the public to come into contact with art objects, the risk of damage is very low.



Petronio Bendito, *Global Citizen*. IND ticketing hall. Photograph by Katie Norman, courtesy of Indianapolis International Airport.

## 10 ETHICS

IND does not have an ethics code specifically applicable to arts program staff. All airport employees, however, are subject to a general code of ethics.

## 11 MEASURING PROGRAM SUCCESS

The arts program does not measure the level of public engagement with its art exhibits. At some point, however, the manager may seek to add questions about the arts program to the marketing department's customer surveys. The manager is responsible for monitoring the airport's social media contacts, so it is relatively easy to receive data about social media responses to the arts program. The manager makes a conscious effort to increase exposure for artists on exhibit by tagging them on the airport's social media accounts, and images of exhibited

art objects are regularly posted on Instagram. IND is interested in investigating ways to monitor passenger engagement with its arts program.

#### **4. LAX CASE EXAMPLE**

Los Angeles International Airport (LAX)

Population (City/MSA/CSA): 3.8 million/13.2 million/18.7 million

Enplanements/Total Passengers/International: 42.6 million/87.5 million/26 million

2018 Arts Program Budget: \$615,000

Staff: 4<sup>29</sup>

Gates: 132

Number of Art Exhibit Spaces: 9<sup>30</sup>

Airport Governing Authority: Los Angeles World Airports/City of Los Angeles

Los Angeles International Airport (LAX) is located 18 miles from the downtown area of the City of Los Angeles, California. The City of Los Angeles has a population of 3.8 million. The Los Angeles–Long Beach–Anaheim MSA has a population of 13.2 million. As the second-largest MSA in the United States, it contains approximately one-half of the state of California’s population. The Los Angeles–Anaheim CSA is slightly larger, with a population of 18.7 million people. LAX had 42.6 million enplanements (87.5 million total passengers) in 2018, served by nine passenger terminals and 132 gates. The largest airlines at LAX include American (20%), Delta (18%), Southwest (16%), United (15%), and Alaska (9%). LAX has been designated a hub and focus city by more airlines than any other airport in the United States and has the second-largest volume of international air traffic in the United States. The airport is owned and operated by Los Angeles World Airports (LAWA), an agency of the City of Los Angeles.

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<sup>29</sup> The arts program has entered into a partnership with an outside public agency, the City of Los Angeles’s Department of Cultural Affairs (DCA). As a contractor, DCA provides visual arts program administrative and curatorial services and performs exhibition installation work. LAX also uses an outside performing arts producer for its music program.

<sup>30</sup> In addition to its art exhibitions, the arts program offers between 24 and 38 concerts and performances each year in several locations throughout the airport.



Karen Kinney, *Points of Departure* (2017), vintage book covers on wood panels, 376 x 40 inches. Photo by Panic Studio LA, courtesy of Los Angeles World Airports and the City of Los Angeles Department of Cultural Affairs.

## 1 HISTORY OF THE ARTS PROGRAM

LAX began its temporary art exhibition program in 1990. The program initially outsourced many services, but as it grew, issues of cost, quality of services, and efficiency caused it to examine other alternatives. In 2002, the airport entered into a memorandum of understanding with the Los Angeles Department of Cultural Affairs (DCA), which would provide many of the services previously performed by private contractors. The quality of services increased, while the cost decreased significantly. The arts program has expanded to keep pace with airport renovation and construction. In 2008, it retained its first full-time, credentialed arts program manager.

## 2 STAFF

The arts program has three full-time staff members and one part-time contractor; all members of the program staff hold arts degrees.<sup>31</sup> The manager (designated Arts Manager III) is

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<sup>31</sup> The manager believes that arts degrees and experience working in the arts are invaluable in performing the responsibilities associated with the management of an airport arts program. Exhibiting art in a nontraditional forum requires discipline, sufficient knowledge, and insight into the arts. Program staff must be able to address the issues that arise, often unexpectedly. In addition, a depth of knowledge in the arts conveys a certain characteristic

responsible for the overall development, administration, and management of the program, including rotating exhibitions, public art commissions, performing arts, collections management, and the artist selection process. The manager is also responsible for all planning and improvements related to the program, including the identification, negotiation, and development of all new arts program spaces in areas constructed and renovated by the airport. Further, the manager is responsible for developing and managing the arts program's annual budget and for coordinating with DCA on the airport's public art fee obligations. The manager coordinates with the airport's public relations division to develop marketing and public relations strategies to elevate the visibility of the arts program. The Arts Manager II position is responsible for the technical aspects of the arts program, including infrastructure development and preparation (such as art display case preparation and lighting), as well as interaction with architects, construction personnel, and operations staff. The Arts Manager II is also the primary art exhibition manager and interacts with artists, curators, and DCA staff on exhibition proposals and scheduling; coordinates and prepares exhibition areas for installation and interfaces with preparatory staff; coordinates and facilitates artwork maintenance and conservation with DCA staff and conservators; and oversees other aspects of day-to-day program operations. The Arts Associate is responsible for the day-to-day operations of the performing arts program; coordinates exhibition graphics, press releases, and photography; coordinates website development with LAWA IT staff; and provides general project management support. The consultant provides additional technical exhibition, project management, website development, and public relations support.

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credibility that is necessary to converse with administrators about art, art placement, or justifications for arts expenditures. It is also important for staff to have extensive knowledge of and contacts within the arts community.





Martin Durazo, *Points of Entry* (2018), acrylic on canvas, installation view, dimensions variable. Photo by Panic Studio LA, courtesy of Los Angeles World Airports and the City of Los Angeles Department of Cultural Affairs.

### 3 ART EXHIBIT SPACES

The arts program currently stages exhibits in nine spaces that are divided among pre- and post-security areas of the airport. As at all airports, though, art exhibit spaces at LAX can change with construction activity. Under special circumstances and when a specific work requires accommodation, the LAX arts program is willing to consider the placement of art in other areas of the terminal and concourses. The exhibit space includes large exhibit walls, hung exhibit cases, and a gallery. Exhibitors are allowed to propose site-specific installations. In the summer of 2020, an expanded Tom Bradley International Terminal was scheduled to open and will feature five exhibition spaces, including a gallery, three performances sites, and a sound installation.

### 4 ARTS PROGRAM BENEFITS

The mission of the LAX arts program is to “present diverse and memorable art experiences to enhance and humanize the travel experience” (Los Angeles World Airports, n.d.). Airport administrators recognize that the airport is the first and last place that visitors see and interact with on their visit to the City of Los Angeles. Through its presentation of the city’s

contemporary arts scene, the arts program reflects the city's diverse population, shows the city's level of vitality and creativity, demonstrates the issues that the city is thinking about, and lends a sophisticated and welcoming atmosphere to the terminal. The manager explained, as have other arts program managers, that passengers, after having had a negative travel experience, have had that experience relieved by their interaction with the arts program—either through the visual arts or the performing arts. Such customer comments support the manager's view that the arts program creates a positive customer experience for a diverse group of airport users; thus, the program helps to generate goodwill for the airport, which improves its relationships with stakeholders, business partners, and the governing authority.

## **5 AUDIENCE AND STAKEHOLDERS**

The program considers as its primary audience the millions of passengers who use the airport each year, the visitors who accompany those passengers to and from the airport, and the more than 59,000 people who work for the airport and its businesses. Program stakeholders include passengers and airport employees, as well as the airport's administrators, airline personnel, maintenance workers, construction contractors, concessionaires, and TSA and Customs agents.

## **6 MARKETING AND PROMOTION**

The arts program staff drafts press releases on art exhibits and performances that are reviewed, approved, and disseminated by LAWA's public relations division. The airport's public relations and marketing departments are responsible for marketing and social media promotions, and for coordinating with the arts program for content and photographs. The arts program staff is responsible for directing a graphic designer to create an annual performing arts calendar for the performance program.



In display case: Pat Warner, *Floragalore* (2019), mixed media installation, dimensions variable. On wall: Marianne Sadowski, *Rhizomatic Variations* (2019), polymer plate lithographs with Tengucho, Kozo, and ink on Stonehenge paper, 22 x 30 inches each. Photo by Panic Studio LA, courtesy of Los Angeles World Airports and the City of Los Angeles Department of Cultural Affairs.

## 7 ARTS PROGRAMMING PROCESS

The LAX arts program is interested in exhibiting the diversity of the Los Angeles contemporary fine arts scene—including its trademark experimentation and singular diverse points of view. The program’s use of a selection panel rather than a single curator reflects the diversity of the perspectives found in the city, rather than presenting any one person’s view about art. The manager also believes that the program should exhibit as many deserving artists as possible. Such views are consistent with the program’s stated mission of functioning as a “cultural laboratory for creating distinctive and memorable art experiences for [airport] visitors” and providing “access to diverse, contemporary artworks that reflect and celebrate the region’s creative caliber, while enhancing and humanizing [the] overall travel experience” (LAX Form Request for Proposal (RFP), p. 3).

In collaboration with its partner, DCA, the LAX arts program periodically issues a request for proposals (RFP) to artists, curators, and teams of individuals<sup>32</sup> residing in the Los

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<sup>32</sup> The Los Angeles DCA maintains a mailing list with more than 7,000 addresses of artists, curators, and arts providers. The arts program does not seek out, nor does it have relationships with, significant cultural institutions

Angeles area<sup>33</sup> for art installations for the program's nine arts spaces.<sup>34</sup> The criteria for selection are brief and general: Proposers must show that they have (a) strong organizational and aesthetic design skills, (b) excellent written communication skills, (c) demonstrable experience in curating art exhibitions (including planning and design), and (d) availability for meetings with program staff (LAX Form RFP, p. 4).

Once the period for proposals has closed, a selection panel is convened. The panel is made up of arts professionals and airport representatives.<sup>35</sup> DCA oversees the selection process. The RFP specifies that up to 35 proposals will be accepted; this number allows the program to schedule exhibits approximately 24 months in advance. After the panel has made its selections, DCA staff notifies the artists that their proposals have been accepted for the next 3-year exhibition cycle. Approximately 6 to 12 months before an exhibition, LAX and DCA program staff members contact the artists, determine the location of the art space for the exhibit, draft an exhibition schedule and exhibition management checklist, and set up an initial meeting for curators to visit the site and inspect the exhibition space. DCA is responsible for entering into a contract with the selected artists and curators. In the months leading up to exhibitions, exhibitors are required to satisfy exhibition deliverables, including a refined proposal, an exhibition layout or mock-up, final artwork images, an artwork checklist, curatorial or artist statements, and text for exhibition labels or related didactics for arts program staff review and approval. LAX and DCA program staff members also coordinate (a) installation and de-installation plans and supplies with the exhibitors, (b) artwork delivery and transportation, (c) condition reports, (d) loan forms, and (e) insurance. Artists and guest curators are responsible for transporting the work to the DCA's Municipal Art Gallery, and DCA's art preparators deliver the artwork to LAX for installation. If an outside art-handling firm is used to install the exhibition, the artwork delivery

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such as museums or large galleries. Instead, the program focuses on independent artists, curators, nonprofit galleries, and arts centers that produce art of sufficient quality to deserve a showing in a prominent display area.

<sup>33</sup> The arts program is intended to reflect the cultural vitality of the Los Angeles region through its contemporary art. Thus, the RFP contains geographic eligibility requirements. Proposers may be residents of five counties along the Pacific Coast bounded, approximately, by San Diego to the south, Ventura to the north, and San Bernardino to the east.

<sup>34</sup> Proposals may be artistic, cultural, historical, or popular in nature.

<sup>35</sup> The composition of a typical selection panel might be two arts program staff members, one DCA curator, one or two independent curators, and one working artist.

arrangements may differ from the process described. Typically one or two studio visits will take place during the exhibition planning and development process; LAX and DCA program staff members will meet and discuss the curatorial approach and installation logistics for the exhibition and will verify that the production of the artwork is proceeding according to schedule. Exhibitions are typically on view for 6 to 9 months.

Successful proposers are offered a curatorial budget award of \$7,000 to \$14,000. Budget awards include all costs associated with the planning and organization of the exhibition. The arts program provides professional graphic design services, professional photographic documentation, art preparatory services, and general project oversight. Art preparatory crews consist of DCA art preparators or outside art-handling firms.

Los Angeles has such an active and vibrant contemporary fine arts scene that the program has no difficulty obtaining proposals of sufficient quality for its exhibitions. Consequently, the program does not sponsor contests, display works from third-party competitions, or exhibit art by children or that is related to tourism. Similarly, the program does not consider traveling exhibits because those exhibits may not reflect the contemporary arts scene of Southern California or may entail extensive packing, shipping, and insurance expenses. Since partnering with DCA in 2002, the LAX arts program has presented more than 150 art exhibitions.

The LAX arts program is financially self-sustaining through fees generated by the City of Los Angeles's two public art programs. LAWA manages the LAX arts program and coordinates with DCA to ensure that it is in compliance with the city's public art programs—one of which applies to city capital improvement projects and the other to private developer projects. The airport's music and performance program operates differently. It has entered into a 3-year agreement with an outside local performing arts producer who locates and hires local artists to perform at the airport. After receiving approval from the program's manager for the roster of performers and for proposed dates and terminal locations, the promoter is responsible for entering into a contract with performers according to the performance schedule set by the arts program manager. The performing arts producer is then responsible for contacting the artist and making the necessary arrangements for the performer's appearance at the designated location. The performing arts producer and arts associate coordinate on performance and technical

logistics, marketing information, artist escorting, and photography and videography, and also coordinate performance details with airport operations and airport police. The manager, arts associate and contractor coordinate press releases and social media content about the performances with LAWA public relations staff.

## **8 BUDGET**

The arts program's 2018 budget was \$615,000, of which approximately \$500,000 was allocated to the visual arts program and approximately \$115,000 to the music and performance program.

## **9 RISK MANAGEMENT**

The airport has inserted DCA as the borrower of the artworks that it displays on its premises. As a result, the agreement with DCA effectively shifts the liability for damage to artwork to DCA. Nevertheless, the arts program staff inspects exhibits weekly, and the arts program also ensures that adequate security measures are taken to protect the artwork and prevent damage. Damage to artwork in the arts program's possession is rare.

## **10 ETHICS**

LAX does not have an ethics code specifically applicable to arts program staff. All airport employees, however, are subject to the airport's general code of ethics.

## **11 MEASURING PROGRAM SUCCESS**

The arts program does not itself conduct surveys of passenger engagement. Instead, the program relies on questions submitted by the airport's customer experience personnel to gauge passenger interest and engagement in art exhibits. Those questions, however, are often few and general. The arts program does collect passenger comment cards at its performances, which it shares with the airport's customer service personnel. The program is interested in more precise measurements of passenger interest.





## 5. MIA CASE EXAMPLE

Miami International Airport (MIA)

Population (City/MSA/CSA): 470,914/6.2 million/6.7 million

Enplanements/Total Passengers/International: 21 million/45 million/N/A

2018 Arts Program Budget: \$266,000

Staff: 2

Gates: 129

Number of Exhibit Spaces: 5

Governing Authority: Miami-Dade County

Miami International Airport (MIA) is located 8 miles northwest of the downtown area of the City of Miami, Florida. The population of the City of Miami is 470,914. The population of the Miami MSA, which includes three counties, is 6.2 million, and the population of the Miami CSA, which includes seven counties, is 6.7 million. MIA had 21 million enplanements in 2018 and 45 million total passengers. The airport operates more than 1,000 flights each day from 129 gates in six concourses and three terminals. American (70% of flights) operates a hub at MIA. Other significant carriers are Delta (12%) and United (6%), and many other carriers make up an additional 10% of flights. MIA is the third-busiest international airport in the United States. The airport is owned and operated by Miami-Dade County.



John William Bailly, *10,000 Years of Miami* (2018), installation view. MIA Central Terminal Gallery. Photograph by Daniel Portnoy.

## 1 HISTORY OF THE ARTS PROGRAM



The MIA arts program, specifically the exhibiting arts program, also known as MIA Galleries, was founded in 1996 and was managed and directed by its first arts program manager until 2017. The current arts program manager is the second person to hold the position. The first gallery, developed in 1999, was devoted to art by children in the local school system. The founding manager served as the liaison for the countywide percent for art program, also referred to as Miami-Dade Art in Public Places (APP). That program was established in 1973 by an ordinance that allocated 1.5% of county and public-building construction costs for artwork. At the time, the airport was undergoing a large expansion; the arts program manager assisted in identifying art opportunities at MIA, collaborating with architectural and design teams on the airport's expansion projects. She also assisted with the selection of artists and in the implementation of APP artworks.

During that time, the arts program manager encouraged the then airport director to create an airport program that would be responsible for the development and management of temporary art exhibitions. The new program would commission special arts projects separately from the percent for art program, and it would have separate funding for both rotating art exhibitions and special arts projects. The rationale for the new temporary arts program was that it would ensure the airport's art remained fresh and always changing. As a result, a 2,800-square-foot area was retrofitted into a formal art gallery in MIA's central terminal. Through the years, subsequent spaces were identified for the temporary arts program.

## **2 STAFF**

MIA's Fine Arts & Cultural Affairs Division has two staff members. The division director (the manager), has overall responsibility for developing, overseeing, and curating exhibitions, and for writing didactics and text for exhibitions and printed material. The manager is also responsible for preparing cost and materials estimates for new installations, managing the overall direction of the arts program, supervising program staff, coordinating program operations with other airport staff and divisions, and coordinating with artists and various public and private organizations. Finally, the manager serves as the liaison to the county's APP program and stages

a majority of the cultural events held at MIA. The current manager, who assumed her position in 2017, has a degree in art history as well as curatorial experience at another public institution.<sup>36</sup>

The program's fine arts coordinator supervises contracted workers (such as art handlers); participates in the creation and development of exhibitions, collaborations, and publications; and assists the manager in carrying out her duties. The fine arts coordinator also fills in for the program manager in her absence. Several other airport departments are involved in the implementation of the art exhibitions program.



John Chen, *OO-SIANG ART* (2017), installation view. MIA Central Terminal Gallery. Photograph by Daniel Portnoy, courtesy of Miami International Airport.

### 3 ART EXHIBIT SPACES

MIA has five dedicated art exhibition spaces: (a) the Children's Gallery (wall space in the connector between concourses D and E); (b) the Hall of Aviation Gallery (on the mezzanine level between concourses H and J); (c) MIA Moving Images (film and video works at gate J7); (d) the CameraWorks Gallery (wall space at gate D22 and gate D25); and (e) the Eye Has to Travel Gallery (wall cases near gate D29). Currently, MIA also has two complementary wall

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<sup>36</sup> Both positions in the arts program must meet county-required minimum qualifications, which include a bachelor's degree in fine arts, art history, museum studies, or a related field, as well as experience assisting in the operation of a museum, gallery, or related cultural facility. These qualifications ensure that the arts program is well managed. In addition, the manager believes that arts organizations (particularly museums and private art collectors) are more likely to lend objects from their collections to an airport with a team of arts professionals.

spaces to exhibit temporary shows. A true—and long-standing—gallery space located in the central terminal was lost to concessions expansion in early 2019.<sup>37</sup> Exhibitions are rotated approximately every 3 to 4 months, except for those displayed in the Hall of Aviation Gallery, which are staged in partnership with the HistoryMiami Museum and, for cost and logistical reasons, remain in place for approximately 18 months.

#### **4 ARTS PROGRAM BENEFITS**

The mission of the MIA arts program as established by the program’s first arts program manager was to “enhance the passenger experience by creating a visually engaging, contemporary environment that is elegant, exciting and entertaining, and reflective of [the] South Florida community.” The current articulation of MIA’s arts program mission, found on its website is somewhat broader but still consistent with its original vision:

The primary mission of the Division of Fine Arts & Cultural Affairs is to humanize and enrich the airport environment through the commission of contemporary artwork and the presentation of exhibitions that communicate culture, environment and art resources of an international scope with special emphasis on those areas served by Miami International Airport. The Division of Fine Arts & Cultural Affairs seeks to enhance the passenger experience by creating a visually engaging environment that is contemporary, thought-provoking and reflective of [the] South Florida community. (Miami International Airport, n.d.)

The benefits of the program were recognized early on. The program, for example, was observed to add to the airport a memorable aesthetic experience of Miami. The program also provided passengers with a noticeable distraction and relief from the stress of travel; became a source of civic pride for area residents; provided the character of the city and a sense of place; and introduced passengers to the community’s arts, artists, and cultural assets, thus generating an

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<sup>37</sup> Arts managers must accept the fact that airports have an obligation to be self-sustaining and that they must, therefore, oftentimes yield non-revenue-producing exhibit space to revenue-producing concession or advertising activities. Nevertheless, including arts program managers in the decision-making process when program space is affected allows arts managers to express their views as part of the important path toward restoring lost space to or locating replacement space for the arts program.

economic impact. Further, concessionaires and other airport businesses openly appreciated the program. According to the comments she has received from administrators, passengers, businesses, and county officials, the manager believes that those benefits have only increased with the growth of the program, which has occurred alongside the growth of the city's cultural community and burgeoning arts scene.<sup>38</sup>

## **5 AUDIENCE AND STAKEHOLDERS**

Passengers and the 37,000 employees who work at the airport compose the arts program's primary audience. Members of the regional community are also considered to be a significant audience, whether they travel to the airport to view the program's art or they are simply made aware through media exposure of the exhibitions that are held there. Similarly, stakeholders of the arts program include the airport, its administrators, airport users, airport employees, county and city political and government leaders, airport business partners, artists, cultural organizations and their employees, and the region's arts community.

## **6 MARKETING AND PROMOTION**

The program's loan agreement with artists and exhibitors requires the program to engage in several marketing activities for each exhibition. Accordingly, the airport's communications team issues press releases, and the airport's creative services team co-designs and develops printed materials for each exhibition, which are then distributed throughout the airport and to its mailing list members. The arts program does not subscribe to social media accounts; instead it relies on the airport's communications, public relations, and customer relations divisions to promote its program activities through press releases, social media, print materials, and the airport website.

## **7 ARTS PROGRAMMING PROCESS**

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<sup>38</sup> Artists in the region, for example, appreciate the exposure to an international audience offered by airport exhibits, especially because the cultural events that take place in the City of Miami—such as Art Basel and Miami Art Week—have developed into international events and have become even more popular and well attended.

The primary focus of arts program exhibitions at MIA is MIA's passengers, visitors, and workers and enhancing their experience at the airport. As many airport arts managers understand, airport passengers may have little time, and their attention may be on matters other than art exhibitions. Consequently, MIA attempts to curate its exhibitions<sup>39</sup> in a way that does not require lengthy interpretive texts. All exhibitions have an introductory statement to provide context; the brevity of such statements allows for meaningful yet easy-to-understand texts on the go.

The exhibition process usually begins with a proposal, which may come from any number of sources—curators, artists, organizations, or museums or other county departments.<sup>40</sup> The arts program manager also reaches out to individual artists and encourages them to submit a proposal. The overwhelming majority of proposals come from South Florida. The program does not experience difficulty in receiving proposals. As a consequence, the program does not regularly issue calls for artists. Proposals are assembled by staff members of the division and reviewed by an exhibitions proposal panel. The panel comprises 11 arts professionals and airport staff members who meet approximately every 12 to 18 months to review and approve art exhibition proposals. Typically, the panel will take an entire day to review all of the proposals at one time. After the panel has made its selections, the division will assemble an exhibition schedule. The exhibition schedule usually extends for 2 to 3 years. Once the schedule is approved, the manager will make a determination regarding a suitable location and timeframe for the exhibit. Exhibits generally require from 6 to 8 months to assemble and are staged according to the sequence set out in a written checklist.<sup>41</sup>

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<sup>39</sup> The MIA arts program develops yearly goals consisting of exhibitions, special arts projects, and events; has written guidelines on how to submit a proposal; and has a timeline for exhibits.

<sup>40</sup> The manager also seeks out individual artists or cultural organizations, especially when they complement or support an airportwide initiative or goal. For example, during the 2016 Summer Olympics, airport administrators requested an exhibition related in some way to the Olympics to coincide with the airport's overall Olympic festivities. The arts program partnered with a local university to develop an exhibition that consisted of a collaborative site-specific art installation created by visual art students at the university. Other requests arise from county officials in an effort to address community needs or to help support countywide initiatives. Other exhibitions, such as the Hall of Aviation, are co-organized and curated in partnership with HistoryMiami Museum, a Smithsonian affiliate that has an extensive archive and rich source materials related to the history of aviation in South Florida. See <http://www.historymiami.org/>.

<sup>41</sup> Though the manager does not require any specific approvals from airport administrators before an exhibition is assembled or installed, the manager has found it is essential to provide the airport director's chief of staff with information regarding upcoming exhibitions.

## **10 BUDGET**

The arts program operates on a fairly consistent yearly budget of \$270,000. The budgeted amount includes program expenses but does not include salaries. Also included in the budget are exhibition loan fees, moving and shipping expenses, materials and supplies, commissioned artwork, traveling expenses, printing expenses, and outside contractual work. The MIA program pays artists for commissioned work, such as for special arts projects that are permanently on display at the airport and not part of a temporary exhibition, or that are part of the APP program. MIA may also pay artists, on a case-by-case basis, for art exhibited in its rotating art exhibit program. Beginning with the current fiscal year, the MIA arts program will pay artists who participate in the exhibitions program. The justification of MIA's current position, which is similar to that of other airports that follow the same practice, is that artists receive a substantial benefit from the exposure provided by exhibiting at an international airport. The airport will, however, reimburse artists for expenses associated with exhibited artwork. For example, artists are required to transport their work for delivery to the airport on a case-by-case basis. Such transportation expenses will be reimbursed, as will those for framing, matting, and other reasonable exhibition-related costs.

## **11 RISK MANAGEMENT**

The MIA arts program loan agreement provides that each artwork is insured to its "maximum insured value" upon receipt and until return of the work. The loan agreement further limits the airport's liability to "pay[ing] the Artist/Lender the proceeds of insurance received, if any." Moreover, the airport is not required to replace or purchase the artwork. There have been very few incidents of loss of or damage to loaned artworks. Although program staff members do not perform artwork appraisals, the loan agreement requires staff members to fill out condition reports upon receipt and return of the artwork.

## **12 ETHICS**

MIA's Division of Fine Arts & Cultural Affairs does not have a formal code of ethics specifically applicable to arts program staff. All county employees who work at the airport,

however, are subject to the airport's general code of ethics, including the county's conflict of interest and code of ethics ordinance.

## **11 MEASURING PROGRAM SUCCESS**

The program does not use any specific metrics or processes to measure passenger engagement with art exhibitions. Nor does the program distribute printed evaluation questionnaires. The program does, however, consider input from airport staff and from exhibiting artists who have received feedback from passengers who have encountered their work. Awards, recognitions, television news segments, and printed articles or mentions are valued and measured. The program gathers metrics via social media outlets and monitors its hashtag (#artsatmia). It also considers emails and phone calls. The manager is interested in measurement devices or studies that more accurately reflect visitor engagement with exhibitions or that measure passenger response to artwork.

## **6. BNA CASE EXAMPLE**

Nashville International Airport (BNA)

Population (City/MSA/CSA): 692,587/1.9 million/2.1 million

Enplanements/Total Passengers/International: 8 million/16 million/N/A

2018 Arts Program Budget: \$325,000

Staff: 4

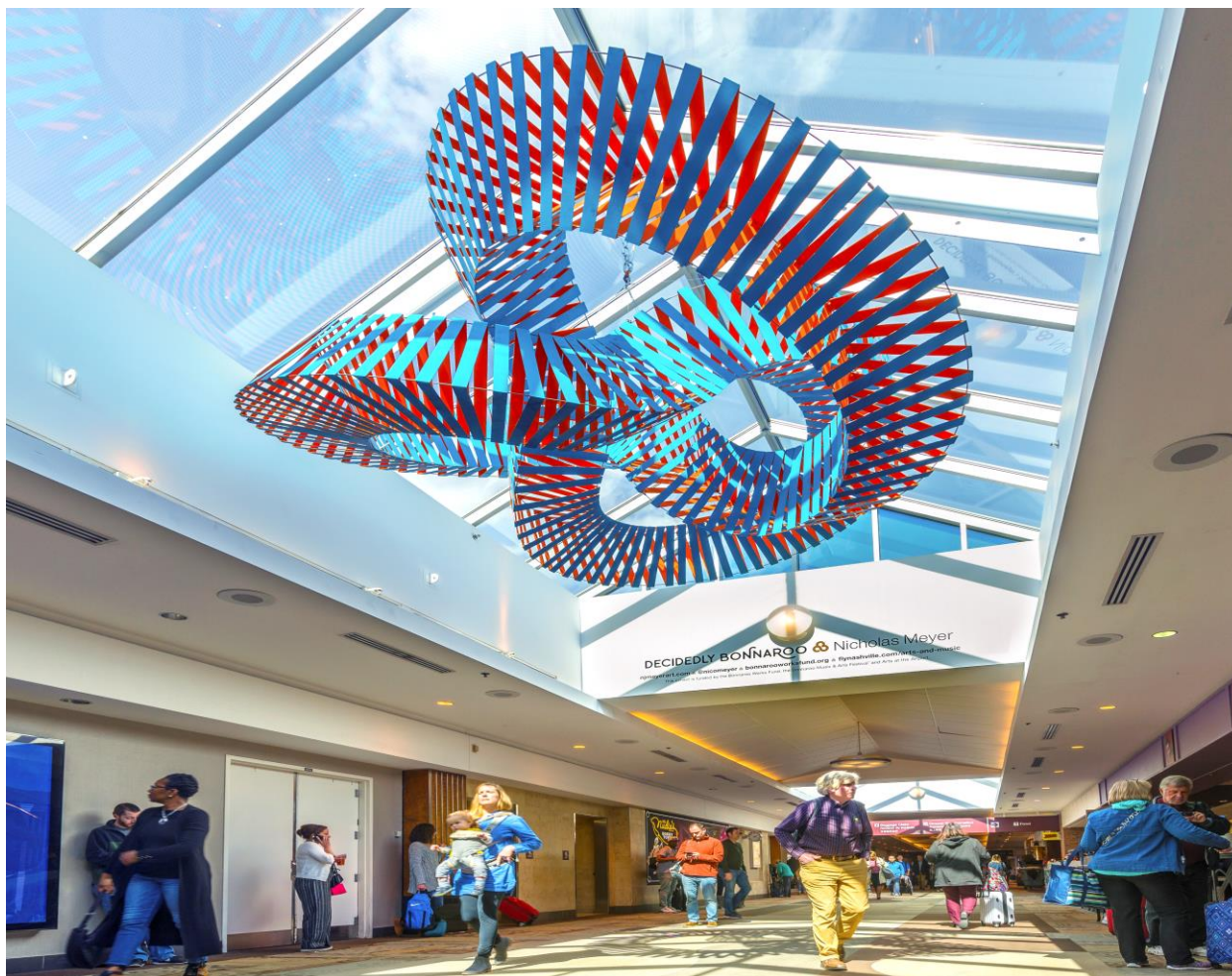
Gates: 42

Number of Art Exhibit Spaces: 12 (6 visual arts/6 musical stages)

Governing Authority: Metropolitan Nashville Airport Authority

Nashville International Airport (BNA) is operated by the Metropolitan Nashville Airport Authority. The airport is located approximately 9 miles southeast of the City of Nashville, Tennessee. The population of the City of Nashville is 692,587. The Nashville MSA includes 14 counties and has a population of 1.9 million, while the CSA contains three additional counties and has a population of 2.1 million. The airport has 42 gates on three concourses (A, B, and C), with a fourth concourse (D) scheduled to open in 2020. Southwest Airlines (54%) is the majority carrier at BNA, with additional flights by Delta (11%), American (10%), and other carriers with enplanements under 10% of total passengers. In 2018, the airport reported 16 million total passengers.





Nicholas Meyer, *Decidedly Bonnaroo*, 2019 Bonnaroo skylights. Photograph by Bruce Cain of Elevated Lens, courtesy of Nashville International Airport.

## 1 HISTORY OF THE ARTS PROGRAM

BNA began its arts program in 1987 and focused primarily on the visual arts. The airport began hosting live musical performances in 1988 and expanded that programming to six stages in 2001; another expansion of the music program is planned for 2020.<sup>42</sup> The airport authority initiated articles of incorporation for a 501(c)(3) nonprofit art foundation in November 1988; the foundation is funded by the airport and other public agencies.<sup>43</sup> The arts program is part of

<sup>42</sup> Still another expansion of the music program is planned for 2023.

<sup>43</sup> Since its founding, the BNA arts program has developed relationships and received funds from several local cultural organizations and institutions: the Metro Nashville Arts Commission (see

BNA's Community Affairs, Arts and Events Department. Since 2000, the arts program has been managed by the airport's Director of Community Affairs, Arts and Events, Cathy Holland (the manager). A 15-member foundation board governs the arts program.

In 2004, the BNA arts program underwent a period of self-examination during which its manager surveyed the arts programs at several other airports; the object of this exercise was to develop a set of best practices for the management of the BNA arts program. The BNA program also analyzed the model of what it considered to be a successful sister agency—the Nashville Arts Commission—and borrowed aspects of that organization's operating procedures.<sup>44</sup> Nevertheless, in its current form, the BNA arts program regards as its mission to (a) showcase the cultural diversity and talent of artists in Tennessee, and (b) select and present the works of local, regional, and national artists for the enjoyment and enrichment of BNA passengers and visitors.

## **2 STAFF**

The four-member arts program staff consists of the manager, an entertainment coordinator for live music performances, a graphic designer dedicated to the arts program, and a part-time independent contractor who performs the duties of a curator. The manager is responsible for the overall supervision of the program, the program staff, and the outside curator.<sup>45</sup> The manager is also responsible for creating the arts program budget. The musical entertainment coordinator is responsible for drafting artist contracts, managing the artists and their equipment, scheduling acts in specific stage areas, and otherwise monitoring the day-to-day operation of the music program. The graphic designer is responsible for producing didactics and

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<https://www.metroartnashville.com/>), the National Endowment for the Arts, Now Playing Nashville, and Bonnaroo Works. None of these organizations plays an active role in the operation of the arts program.

<sup>44</sup> BNA found that a majority of the airports it surveyed allowed for some form of direct public participation in the operation of their arts programs. BNA did not consider such participation consistent with its program goals and therefore limited public participation. Nevertheless, the BNA arts program has historically sought the participation of nonairport arts professionals and community leaders as members of its art foundation board.

<sup>45</sup> The BNA arts program manager does not believe that professional curatorial qualifications are required to stage airport art exhibits. The manager believes that the goal for airport art exhibits is to attract viewers for the short time that they may be able to pay attention to the exhibits and to entertain and occupy that attention. The independent contractor who currently performs curatorial duties at BNA was formerly an educational coordinator at an area museum.

other exhibit materials specified by the manager and curator. (The graphic designer occasionally performs work for other airport departments.) The part-time contractor performs curatorial duties and assists with exhibit layout.



Jake Elliot and Eric Mobe Bass, *On Air*, mural. Photograph by Bruce Cain of Elevated Lens, courtesy of Nashville International Airport.

### 3 ART EXHIBIT SPACES

BNA presents temporary art exhibits in six locations throughout its terminal and concourses.<sup>46</sup> The main terminal contains two exhibit cases that rotate exhibits every 6 months. Concourse A presents community-based exhibits that also rotate after 6 months. Concourses B and C offer art exhibits in ceiling skylights that rotate each year (the Bonnaroo skylight exhibits). A new art space in Concourse D is currently under construction and plans to offer, at least initially, exhibits curated in partnership with Vanderbilt University that will feature the university's collection of Tennessee artists' work.

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<sup>46</sup> See <https://www.flynashville.com/art-and-music/exhibits/Pages/default.aspx>.



The Concourse A community display cases are in three sections, each of which is 16 feet and highlights community art organizations that benefit the lives of others. Representative exhibits in these cases include *The Art of the Lost Boys of the Sudan*, which references the work of a local refugee shelter (<https://stuckattheairport.com/tag/lost-boys-of-sudan/>); an exhibit on breast cancer awareness, *The Real Wonder Women* (<https://nashvilleart.com/2017/10/beyond-the-c-word/>); and an exhibit running concurrently with a mosaics conference held in Nashville (<https://www.flynashville.com/art-and-music/exhibits/Pages/Pieced-Together---Mosaic-Stories-from-Middle-Tennessee.aspx>). The exhibits featured in the community display cases are the product of outreach activities conducted by the airport's outside curator, as well as ideas and suggestions from the manager, the curator, and art board members.

Because music is an integral part of the Nashville experience,<sup>47</sup> BNA programs six live performance stages within the airport. Performers of country, rhythm and blues, jazz, pop, gospel, and bluegrass music are recruited through outreach efforts conducted by the airport's entertainment coordinator and arts program manager. The coordinator and manager also review demonstration tapes submitted directly to the airport by aspiring performers.

#### **4 ARTS PROGRAM BENEFITS**

BNA developed its arts program for two related reasons. First, the airport sought a form of community engagement in an effort to strengthen its ties with the larger community of which the airport is a part. Second, the airport sought to expand and develop the “customer experience” of its users.<sup>48</sup> Initially, the program focused on the art of children, as well as art classes for their benefit. Ultimately, however, the airport sought broader ways to reflect the artistic identity of its regional community and cultural institutions. Because of these efforts, BNA was able to develop

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<sup>47</sup> The City of Nashville markets itself to tourists as “Music City” and highlights the attraction of its performing arts. See <https://www.visitmusiccity.com/>.

<sup>48</sup> “Customer experience” is generally defined as any aspect of a customer’s interaction with a service provider. See [https://en.wikipedia.org/wiki/Customer\\_experience](https://en.wikipedia.org/wiki/Customer_experience). More precisely and more completely, it is defined as the sum of all of the touch points between a customer and a service provider along the customer’s journey with a provider’s product or service. See <https://hbr.org/2013/09/the-truth-about-customer-experience>.

continuing relationships with several public and private cultural organizations both locally and within the larger geographical region.<sup>49</sup>

BNA views its arts program as benefiting several important airport stakeholders: the local and regional arts community, exhibiting artists and performers, the geographical community surrounding the airport, the airport's commercial partners, and the airport community and its employees. The arts program is seen as strengthening the already significant bonds between the airport and its community through increased communication and successful temporary art exhibits and performances. The arts program encourages community members to take pride in the exhibits and performances they experience while at the airport. BNA also believes that it derives an additional goodwill benefit when community members are made aware of the airport's exhibits and performances through social and traditional media.

When the arts program produces an exhibit or program that resonates in the wider community, reactions online and in traditional media result in an observable expression of pride and ownership. Community residents become part of the airport "family" and are invested in its art-related activities. Programs that have this effect are, surprisingly, not always predictable. Thus it was of great interest and surprise when a local artist scheduled to perform popular music during the winter holidays and billed as the "Human Snow Globe" (<https://www.youtube.com/watch?v=cPR818iOysU>) registered the most significant social and mainstream media reactions in the history of the airport arts program, which is more than 20 years. The snow globe performance received a significant number of views online, and the artist went on to perform in other local venues as well.

The airport's more than 6,000 employees are also part of the airport "family." Because they view the airport's art exhibits every workday, employees are understandably regarded as a fair barometer of the success of the exhibits. Further, because employees have observed so many

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<sup>49</sup> One of the benefits of these continuing relationships is the consistent referral of exhibitors and performers, as well as the successful application by BNA for state and private funding for its temporary exhibits. One such example is the Bonnaroo Music and Arts Festival (<https://www.bonnaroo.com/>), which has commissioned works for installation in the wells of three skylights in Concourses B and C. (See <https://www.flynashville.com/news-and-media/press-releases/Pages/bonnaroo-2019.aspx>.) The skylight art will remain in place for 2 years and is paid for, substantially, by state and sponsor funds. The airport reports that the reaction of the public to the Bonnaroo skylight exhibits both on social and in traditional media has been very favorable.

of the airport's art exhibits, their comments are often particularly sophisticated and sensitive to developments in the local art community, particularly musical performances.

The local arts community benefits from the exposure of artists to the large number of viewers and travelers who visit the airport each year. The airport's community arts partners—galleries, museums, and clubs—have expressed the view that the exposure of the artists who display or perform at the airport, combined with the high quality of the art offerings at the airport, benefits all local artists by presenting Nashville's local art culture to so many viewers. There are, also, legendary events when deplaning celebrity musicians take the time to sit in with local artists performing at the airport. The promotional opportunity of such serendipity is regarded as priceless. But there is a direct financial benefit for the artists as well: BNA provides payment for musical performances, gives a \$500 honorarium to each exhibiting visual artist, and acts as a de facto gallerist by allowing artists to sell music CDs and artwork directly to the public.<sup>50</sup>

Concessionaires support the arts program, but they particularly favor the performing arts. Concessionaires report that music performers encourage concessions customers to linger and, notably, to increase their spending, particularly at food and beverage concessions. Consequently, concessionaires have requested that the airport spend additional funds to increase the number and frequency of music performances. Airlines, however, have been generally noncommittal about the arts program; they have neither objected to its cost, nor made specific requests or suggestions.

## **5 AUDIENCE AND STAKEHOLDERS**

BNA considers among its audience any visitor to the airport, despite its primary focus on passengers. Specific programming at the airport (e.g., exhibits that feature a specific theme with particular resonance, such as Black History Month, or a specific musical performer with a significant local following) and special events (e.g., exhibit openings and receptions) draw nonpassengers, and the airport makes accommodations, including parking and badging, for those

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<sup>50</sup> The airport accepts a 25% commission on the sale of artwork but takes nothing for the sale of music CDs.

nonpassenger visitors. BNA understands the makeup of its catchment area and that it must program for urban sophisticates from the Nashville area as well as for rural travelers who do not regularly visit art museums.

## **6      MARKETING AND PROMOTION**

The BNA communications department promotes the airport's arts program in consultation with the arts program manager. These promotional efforts focus primarily on such social media outlets as Facebook and Instagram. Efforts are also made to generate interest among the local media.



Joshua Dent. Nashville International Airport, C Waiting Lounge stage. Photograph by Karen Edgin, courtesy of Nashville International Airport.

## **7      ARTS PROGRAMMING PROCESS**

The BNA arts program obtains art for exhibits at its six visual arts spaces through both formal and informal processes. Larger, more sophisticated exhibits are the subject of a call for artists or a request for proposals advertised on the airport's website or on art websites such as Café.com. <https://www.flynashville.com/art-and-music/Pages/art-and-music-opportunities.aspx> Additional outreach for larger exhibits is conducted by contacts developed over the years by the arts program manager and the curator, members of the airport's art foundation board, and local art dealers and galleries. An example of this larger, more formal process is the Bonnaroo Music and Arts Festival-themed skylights exhibit ([https://www.youtube.com/watch?v=hinS9n\\_n2rk](https://www.youtube.com/watch?v=hinS9n_n2rk)); the exhibit is now in its sixth year, and the opportunity was initially advertised on Café.com and the airport's website.

Smaller exhibits are advertised through electronic and print media, as well as art community contacts and communications with individual artists. In both cases, submissions by artists are collected and presented to the art board, the manager and the curator, and an airport architect for a juried selection process.<sup>51</sup> The first round of this juried selection process takes place online (at Café.com) and typically reduces the field of submittals by 65% to 75%. In the second round for larger exhibits, the jury reviews approximately 15 submissions for a single large exhibit and reduces that number to three finalists. The finalists are invited to an in-person meeting after which the final selection is made. For smaller exhibits, after the first round, the jury simply votes to accept or reject each of the remaining proposals.

The program does not use a written checklist for the creation and installation of artwork, but its Arts at the Airport policies contain a detailed description of arts program processes, procedures, and program information. After selecting an artist, the curator works with the artist to select works and to schedule a date for their delivery to the airport. The curator monitors the assembly of the works and responds to questions about shipping, which is at the artist's expense. When delivery of the work is confirmed, the exhibit is placed on the program schedule; exhibits are typically scheduled 18 months in advance. An outside professional preparator is scheduled

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<sup>51</sup> The art board comprises 16 members from the local community who have some connection to or experience in the arts. They are typically leaders in political or civic life who are also art enthusiasts (collectors, dealers, curators, or simply art lovers). Membership on the board is by invitation of existing members, and turnover is low.



for the date when the artwork is to arrive at the airport. After de-installation by the outside preparator, the artwork is returned to the possession of the artist or owner.

The BNA arts program does not support arts contests or competitions but has considered doing so if it obtains additional staffing. Although the program provides a small honorarium of \$500 to exhibiting artists, it does not directly reimburse artist expenses. Similarly, the arts program does not participate in traveling art exhibits such as the Tuskegee Airmen<sup>52</sup> or the CAF Women in Aviation exhibits because of the additional costs, the perceived legal issues, and the staff time that would be involved in processing such exhibits. The airport also believes that such exhibits would likely cause scheduling conflicts with those exhibits already planned.

## **8 BUDGET**

The 2018 budget for the BNA arts program was \$325,000; this amount does not include services provided by other airport departments such as maintenance, operations, and marketing. Nor does it include the salaries and benefits of program staff. Of the \$325,000 budgeted for the 2018 program, \$125,000 was dedicated to the music program and the remainder to the visual arts program. The amount budgeted for the visual arts program included maintenance expenses for display cases, installations and de-installations by professional art preparators, art receptions for each exhibit opening (including printed exhibit materials), painting and cleaning, and the production of exhibit graphics and printed materials. The manager considers it a challenge to operate the arts program at the current staffing level. An additional entertainment coordinator and second events planner would be helpful in handling the increasing demand for live musical entertainment and special events. Also, there is sufficient demand for an additional part-time graphic designer.

## **9 RISK MANAGEMENT**

The airport's risk manager is responsible for arts program risk management issues, including claims and insurance. Arts program staff members are not significantly involved in risk

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<sup>52</sup> See the exhibit announcements for Waukesha Airport in Wisconsin at <https://fox6now.com/2019/08/29/waukesha-co-airport-hosting-rise-above-traveling-exhibit-to-honor-wisconsins-only-tuskegee-airman/> and LAX at <https://www.lawa.org/en/News%20Releases/2003/News%20Release%2086>.

management responsibilities beyond appraising objects placed on exhibit at the airport—a task that is performed by the independent contractor who provides curatorial services. Nor does the arts program have responsibility for the maintenance or repair of artwork placed on exhibit. Although the airport owns some artwork, including painting and sculpture, that is displayed in its executive offices, BNA does not have a formal art maintenance program.

## **10 ETHICS**

The BNA arts program does not have specific written ethics guidelines for application to arts program staff, and none are planned. Arts program employees adhere to the general ethics principles contained in the ethics code applicable to all airport employees.

## **11 MEASURING PROGRAM SUCCESS**

BNA does not have precise metrics for measuring the success of its art exhibits. Instead, the program relies on a combination of social media and direct observation. For example, arts program staff observe and monitor viewer interaction with exhibits at random times. As the manager stated, “We rely on finger- and noseprints on the glass”—and a sense based on experience of what works—to assess the popularity of exhibits.

## **7. PHL CASE EXAMPLE**

Philadelphia International Airport (PHL)

Population (City/MSA/CSA): 1.6 million/6 million/7.1 million

Enplanements/Total Passengers /International: 15.3 million/31.7 million/4.2 million

2018 Arts Program Budget: \$439,000

Staff: 5

Number of Gates: 126

Number of Art Exhibit Spaces: 20

Governing Authority: City of Philadelphia

Philadelphia International Airport (PHL) is located 7 miles from the city center of Philadelphia, Pennsylvania. The City of Philadelphia has a population of 1.6 million. Its MSA, which includes five counties in the state of Pennsylvania and six counties in the states of Delaware, New Jersey, and Maryland, has a population of 6 million. The population of the CSA is larger—7.1 million people. PHL had 15.3 million enplanements in 2018 and 31.7 million total passengers. The five airlines with the largest market share at PHL are American, which operates a hub at the airport (70%); Southwest (6.4%); Delta (6.2%); Frontier (5.8%); and United (3.8%). PHL has more than 500 daily departures and offers flights to more than 10 international destinations from seven terminal buildings, six concourses, and 126 gates. The airport is owned and operated by the City of Philadelphia.



*American Hats*, PHL exhibit. Photograph courtesy of Philadelphia International Airport.

## 1 HISTORY OF THE ARTS PROGRAM

The airport created an arts program in 1998 without a legislative initiative from the City of Philadelphia. Inspired by his awareness of the trend toward arts programs at other airports,<sup>53</sup> the then airport director wanted to create an arts program at PHL that reflected the cultural mix of the three-state region from which PHL's passengers are drawn. The airport director allocated funds for the arts program budget and retained the airport's first arts program manager (the manager). After visiting SFO and several other airports, the manager decided on a program style and direction that would best represent the City of Philadelphia and the Greater Philadelphia Region. Over the past two decades, the PHL arts program has not changed so much as distilled its original vision and style; it remains the vision of a singular curatorial point of view but has become more visually stimulating.<sup>54</sup> Exhibit programming is intended to reflect the arts and

<sup>53</sup> The airport director worked previously at SFO and there became familiar with SFO's arts program, its museum, and the benefits of both additions to the airport.

<sup>54</sup> As the manager explained, to attract the attention of passengers as they make their way through the airport, she employs striking background colors for display cases, bright light, and hues that set off exhibits from the beige and gray walls of the airport. Vibrant colors also are consistent with the newly developed theme that includes street art to reflect Philadelphia's vibrant contemporary arts culture.

culture of the three-state and five-county Greater Philadelphia Region in an effort to (a) create a sense of place for passengers and (b) provide an introduction to the area's arts and cultural offerings for its origin and destination and connecting passengers. (American Airlines has a large international hub at PHL that accounts for roughly 30% of its total passengers.) Unlike at some airports, exhibits at PHL are not directed at any particular passenger profile; rather, the program aspires to convey the same local and regional flavor in all of its exhibit spaces.

## **2 STAFF**

PHL's rotating arts program has five staff members: the program's manager, an assistant director of exhibitions, a chief preparator, a preparator, and a public relations specialist.<sup>55</sup> The manager is responsible for the overall supervision of the arts program and its staff. She identifies and negotiates new exhibit spaces with airport administrators; generates ideas for exhibits and the general design direction for the program; and curates exhibits, including locating and selecting artists, selecting works, and writing descriptive text and labels for exhibits.<sup>56</sup> The assistant director is responsible for creating accurate digital renderings of the exhibition design; overseeing logistical matters, including exhibition scheduling, shipping and receiving of art objects and supplies, and digital archiving of all exhibitions; and interacting with artists. The chief preparator mounts art and displays the work in cases according to the manager's plan and design. The preparator prepares, cleans, maintains, and repairs exhibit cases and gallery walls. The public relations specialist updates the program website, addresses most administrative matters, and escorts artists as necessary.

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<sup>55</sup> The manager believes that all arts program staff members should have professional experience working in museums or galleries. Such qualifications provide value to the program, even for the preparator and administrative assistant positions, because they are a sign of professionalism. If art is damaged while it is in the airport's possession, artists will be reluctant to lend their objects to the arts program. It is helpful, therefore, for the preparator to understand how to handle professionally a wide variety of art forms and how to display them properly for the safety of the art. It is also helpful for the administrative assistant to be knowledgeable about how artwork will be transported, stored, and cared for. A qualified program staff decreases the likelihood of damage to works in the airport's possession.

<sup>56</sup> The manager has recently been charged with starting a new airport department. As director of guest experience, she will oversee and direct the airport's improvement of all aspects of its interaction with airport users in an effort to produce a seamless and favorable customer airport experience.



Conrad Benner, *About Philadelphia: A City of Firsts*. PHL Concourse D. Photograph courtesy of Philadelphia International Airport.

### 3 ART EXHIBIT SPACES

The airport exhibits art in 20 locations, and each exhibit space is considered unique in terms of its placement and configuration. Thus, each space requires individual consideration both for the kind of art exhibited and for its staging.

### 4 ARTS PROGRAM BENEFITS

The mission of the arts program at PHL is “to humanize the Airport environment, [to] provide visibility for Philadelphia’s unique cultural life, and to enrich the experience of the traveling public” (Philadelphia International Airport, n.d.). The arts program manager believes that the program yields several identifiable benefits, which are as follows: (a) the arts program provides an aesthetic improvement to the airport environment beyond its architecture and interior design; (b) an established arts program—especially one as distinctive as PHL’s—becomes part of the culture of an airport;<sup>57</sup> (c) a successful arts program can lure connecting passengers to use

<sup>57</sup> Similarly, SFO and its arts program are associated with a particular curatorial flavor and with its museum’s accreditation by the American Alliance of Museums. The PHL arts program manager believes that anecdotal evidence supports the view that passengers seek out exhibits or particular exhibit spaces along their travel route through the airport when (a) they have been *made* aware of an airport’s arts program, or (b) they have *become* aware of an airport’s particular art identity. Passengers at PHL, for example, have written in emails and on social media

a particular airport or convince tourists to visit the airport city's cultural attractions; (d) a program as distinctive as PHL's can create an image of "Philly art" and thus create a sense of place that "conveys what Philly is about"; (e) the program provides a significant service to the regional arts community by exposing its artwork to millions of travelers, and also contributes financially through honoraria, fees, and sales of artwork; and (f) the arts program contributes to the overall "customer experience" of airport users by providing arts programming as an amenity, an educational experience, and, when necessary, a distraction. Finally, because airports are in competition for passengers and for the airlines that provide flights to those passengers, whether to have an arts program and whether to fund it adequately come down to a business decision: Will the added amenity of an arts program add to the buzz that attracts more passengers and airlines?

## **5 AUDIENCE AND STAKEHOLDERS**

PHL views as its primary audience and stakeholders the more than 21,000 people who work at the airport; the regional arts community of artists, museums, and galleries; its passengers; and its airlines. Additional stakeholders include the City and the City Council of Philadelphia, as well as airport administrators.

## **6 MARKETING**

The arts program maintains its own Instagram account: @PHLAirportArt. The airport's communications department is responsible for creating press releases for new exhibitions and media advisories for any exhibition-related events.

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that the art exhibits at the airport have convinced them to plan a future visit to Philadelphia. The manager is also convinced that the arts program, in conjunction with the overall effort to create a customer "experience" at PHL, will encourage travelers to select PHL as their connecting airport when they book their next flight. The theory is that, other things being equal, flight connections are somewhat fungible, so why would a passenger not select a pleasant, well-maintained airport with good customer service and an engaging arts program rather than one that has none of those amenities?





Conrad Benner. PHL Terminal D. Photograph courtesy of Philadelphia International Airport.

## 7 ARTS PROGRAMMING PROCESS

The arts program has not yet developed a written master plan. An experienced program staff follows a familiar process, from the initial development of an exhibit theme to the installation of an exhibit.

The process begins with the manager's search for art and artists. Typically, she will focus on a particular artist, a theme, or a particular work and then design an exhibit for one of the 20 exhibit spaces in the terminal and concourses. The manager recruits artists of whom she has become aware on her visits to local galleries and university arts programs, or through an internet search, or from a referral by one of her contacts in the regional arts community. PHL is located in such a fertile arts region—which includes numerous college art schools and multiple universities with dedicated art departments—that the program has not had difficulty locating talented artists and has not yet exhibited the same artist more than once.<sup>58</sup>

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<sup>58</sup> Although the manager has relationships with many major cultural institutions in the region, she does not regularly borrow from their collections and will do so only if the museum finds acceptable the existing exhibit conditions at the airport.



After selecting an artist,<sup>59</sup> the manager contacts the artist and visits his or her studio to review the artist's body of work. If the artist and the work are of the quality required for an exhibit at PHL, the manager will invite the artist to the airport for a site visit to inspect the particular area planned for the exhibit.

At this point, a determination will be made whether the exhibit is to contain existing work by the artist or whether the artist will create site-specific work. When given the choice, about 75% of artists request to create site-specific work, the general concept of which is agreed upon with the program manager. Most often, the artist's request and art plan are approved. The program then schedules an installation of the artwork from 12 to 18 months in advance; an artist will be given a delivery date for the work and is requested to provide regular updates on the progress. The program's experience is that it is rare for an artist to be uncooperative or unreliable.<sup>60</sup>

Approximately 6 weeks before installation of the exhibit, the artist is required to furnish a list of the works that will be loaned to the airport. This list provides the basis for the loan document used by the airport, which is prepared and tendered to the artist for signature. Program staff members then decide on a method for shipping the artworks and, once they are delivered, prepare the works for exhibition. When the exhibit case is prepared, art objects are installed by the preparator team. Depending on the kind of work, the artist may be asked to participate in the installation. Though artists may comment on the installation and their comments are considered, final exhibit decisions rest with the manager. Exhibits remain on display for 6 months. The program typically stages 30 to 40 exhibits each year. The preparator will clean exhibit cases and, when necessary, art objects. Although it does not exhibit or sponsor art competitions or contests, the program's Youth Art Gallery will display winners of various youth art competitions.

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<sup>59</sup> The arts program exhibits only visual art. There is an outlet for video presentations, but it is in the program's Youth Art Gallery. There are also performance presentations, but they are under the supervision of another airport department.

<sup>60</sup> Over the course of her experience managing the arts program, the manager has found that artists typically undergo a period of growth when creating art for exhibit at the airport. Creating work for a public place such as an airport is an experience that is difficult to come by for artists and one that, with appropriate mentorship and guidance, artists tend to respond to by producing excellent work.

## **8 BUDGET**

The PHL arts program budget for 2018 was \$439,000. This figure does not include salaries and benefits for the program staff members, and it does not include insurance, which is provided by the city's risk management department. Program expenses include artist fees; shipping of exhibited artworks; tools, supplies, and materials used to create the exhibit; graphic design services; and the repair, maintenance, and construction of art display cases. The program does not rely on a significant amount of services from other airport departments.

Artists are paid an average fee of \$1,000 for each exhibit, even if the exhibit involves multiple works. The program also offers assistance with the cost of materials if a site-specific work is created for the airport. The program will also cover such expenses as wrapping, shipping, and framing. No fees are paid for objects provided by private collectors, museums, or other organizations.

## **9 RISK MANAGEMENT**

An art loan form is completed for each artist whose work is exhibited at the airport. Program staff does not perform art valuation; the program accepts the valuation provided by an artist or a lending organization. Artwork exhibited at PHL is covered by the City of Philadelphia's standard insurance policy. The program has experienced very little damage to artworks and no damage that could not be repaired in-house or by an outside contractor. The manager cannot recall a claim for damage ever having been filed with the city's insurance carrier. Cleaning needs are addressed by trained program staff.

## **10 ETHICS**

PHL does not have an ethics code applicable specifically to arts program staff. All airport employees, however, are subject to the City of Philadelphia's general code of ethics.



*Movies Made in Philadelphia. PHL Terminals A/B East Connector. Photograph courtesy of Philadelphia International Airport.*

## 11 MEASURING PROGRAM SUCCESS

The arts program distributes audience surveys at its exhibit spaces. The response rate to the surveys is low, but the returned surveys are typically very positive. The program also assembles a database of visitor comments that can be exported to a spreadsheet. Instagram is relatively new to the arts program, but it is monitored with regularity and comments are retained. The program emphasizes that it has its own Instagram handle separate from that of the airport. The program sees limited participation on Facebook, although all Instagram posts are linked to Facebook. Beyond those measures, the program does not measure the success of its exhibits, nor does it measure passenger engagement with exhibited works. The arts program also sends surveys by mail to all participating arts organizations and exhibitors after an exhibit has been de-installed. That survey is a way to gather feedback that will assist the arts program in making program improvements and in ensuring its continued success. The survey contains five open-ended questions, such as the following : How was your experience working with exhibitions program staff? Did the installation of the exhibition meet your expectations? Did you sell any work? If so, how many pieces? Did any other opportunities arise from your exhibition at the airport? The survey concludes with a request that the exhibitor share any comments about the exhibition provided by airport passengers. Nevertheless, in addition to her current survey materials, the manager is also interested in surveys that measure in a more direct way visitor engagement with the arts program and opinions about its exhibitions.

## **8. PDX CASE EXAMPLE**

Portland International Airport (PDX)  
Population (City/MSA/CSA):<sup>61</sup> 653,000/2.75 million/2.9 million  
Enplanements/Total PX: 9.8 million/19.8 million  
2018 Arts Program Budget: \$70,000  
Staff: 1<sup>62</sup>  
Gates: 60  
Number of Art Exhibit Spaces: 9  
Governing Authority: Port of Portland

Portland International Airport (PDX) is located 12 miles from the city center of Portland, Oregon. The City of Portland has a population of 653,000. Its MSA includes five counties in the state of Oregon and two in the state of Washington and has a population of 2.75 million. The CSA adds two Oregon counties and one Washington county for a population of 2.9 million. PDX had 9.8 million enplanements in 2018 and 19.8 million total passengers. Alaska Airlines operates a hub at the airport (25.4%), with significant operations by Southwest (18.4%), Horizon (13.3%), Delta (12%), and United (11.3%) from two terminals, five concourses, and 60 gates. PDX has flights to seven international destinations, including Canada, Japan, Mexico, and the Netherlands. The airport is owned and operated by the Port of Portland.

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<sup>61</sup> The airport may draw its passengers from a larger area than its MSA or CSA. An airport's "catchment area" is defined as the geographic region from which the airport can reasonably expect to attract passengers. Analysis of the appropriate catchment area involves the consideration of several factors, including geography, traffic patterns and congestion, available modes of transport to the airport and travel times, and proximity to alternative suitable airports. The population contained in a catchment area is an important data point for many airport-planning issues.

<sup>62</sup> The program retains a professional exhibit preparator for the installation and de-installation of its exhibits.



*Samantha Wall, In the Wake. PDX Concourse D. Photograph courtesy of Portland International Airport.*

## 1 HISTORY OF THE ARTS PROGRAM

- 2 The Port Commission created an arts program for all Port facilities in 2005 and later enacted an arts policy as part of its Arts Master Plan (2013, revised 2016). The arts program is intended to be consistent with the Port’s mission to reflect the “rich culture of the Northwest region and its people.” The arts program, as originally envisioned, was to be managed in consultation with the regional arts community and to use, according to Port of Portland Commission Policy No. 6.1.12, “local and regional artisans whenever possible to illustrate regional themes in Port facilities” (Port of Portland, 1999). The Port’s 2016 Master Plan continues to reflect those policies in its mission statement, which is to “provide a portal into the dynamic cultural life of our region . . . [as] a showcase for work that reflects the values of the Port and the region we serve” (Art Master Plan, p. 3). Consequently, the airport’s temporary arts program began operating in 2005 when it entered into an agreement with Portland’s Regional Arts and Culture Council (RACC) to



stage art exhibits in three airport terminal locations. As the program grew in size, however, it was brought in-house in 2009 and is currently supervised by an arts coordinator (for the purposes of this paper, the manager) who coordinates exhibits in nine terminal and concourse spaces.

## 2 STAFF

The PDX rotating arts program has one staff member, the program's manager. The manager is responsible for supervising the arts program and the several contractors who perform program work—graphic designers, fine art installers, and employees of a graphics production company. The manager is also responsible for coordinating services provided by other airport departments, such as maintenance and operations. The program manager reports to the airport customer relations manager, who is also responsible for approving proposals for temporary art exhibits.



*Woven: The Art of Contemporary Native Basketry*, by 12 artists: Joe Feddersen (Colville Confederated Tribes), Gail Tremblay (Onondaga, Mi'kmaq), Ka'ila Farrell-Smith (Klamath, Modoc), Lisa Telford (Haida), Carol Emarthle-Douglas (Northern Arapaho, Seminole), Pat Courtney Gold (Wasco), Dan Friday (Lummi), Joey Lavadour (Walla, Walla), Bud Lane (Confederated Tribes of Siletz), Patti Puhn (Squaxin Island), Preston Singletary (Tlingit), Loa Bilham'neex Ryan (Tsimshian). Photograph courtesy of Portland International Airport.

### **3 ART EXHIBIT SPACES**

The airport exhibits art in nine locations, three of which will be lost to construction and remodeling activity within the next few years. New rotating art exhibition locations will be added upon the completion of concourse remodeling and construction, though this will not be until 2025. The program presents film and video in a post-security theatre dedicated to that purpose. Music is offered in \*\*\* locations throughout the airport.

### **4 ARTS PROGRAM BENEFITS**

The Port's Arts Master Plan identifies three goals for the program: (a) to develop the arts program into a "highly regarded venue for artists and community arts organizations seeking exposure for their works and collections"; (b) to achieve a larger and more diverse collection of creative exhibits, "focusing on approaches that are [of] low cost to the Port"; and (c) to strengthen community ties and partnerships. More generally, the mission of the rotating exhibits program is to (a) "refresh the airport environment," (b) foster a greater understanding of local communities, and (c) "stimulate critical thinking" (Master Plan, p. 7.) Consistent with those policies, the arts program at PDX offers passengers, visitors, employees, and workers a cultural experience that the manager describes as often surprising and always enriching. Finally, administrators at PDX (as at other airports), realized that, in addition to meeting the Port's policies, airport arts programs were quickly becoming an amenity that passengers expect to find in an airport<sup>63</sup>—and that offering such a program at PDX helped the airport meet that new industry standard.

### **5 AUDIENCE AND STAKEHOLDERS**

As the Port's policies suggest, the airport arts program's audience and stakeholders are, to a large extent, co-extensive. The airport therefore considers passengers, visitors, the arts community, its business partners and their employees, security personnel from TSA and Customs, and the airlines and their employees to be both stakeholders and audience members.

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<sup>63</sup> The manager observed that once passengers discover art in the airport setting, they become "hooked" and tend to search out exhibits if they have the time to do so.

Additional stakeholders include the Port administrators and Commission members, as well as airport administrators.

## 6 MARKETING AND PROMOTION

The arts program does not perform marketing for its art exhibits. It does, however, operate a blog on the airport's website. Otherwise, the program relies on the airport marketing department to conduct requested marketing activities.



Rachel Denny, *Migration*. PDX Concourse A. Photograph courtesy of Portland International Airport.

## 7 ARTS PROGRAMMING PROCESS

The programming process at the airport begins with a call for artists (call). The vast majority of proposals for art exhibits at PDX arrive by email in response to a rolling call. Typically, a call will result in 250 to 300 proposals over the course of a year.<sup>64</sup> A small but growing number of

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<sup>64</sup> Perhaps 20% to 25% of these proposals are of sufficient quality to be considered for exhibit by the arts program. Nevertheless, review and response of the proposals take a considerable amount of administrative time.



proposals result from the manager's recruitment and outreach efforts when she attends arts events and openings put on by artists, museums, and galleries. The manager will typically inform artists during those recruitments of the outstanding call and urge them to submit a proposal online.

Following the call, the manager makes selections from the artist proposals she has received and plans an exhibit for each of the airport's nine exhibit spaces. The Arts Master Plan provides certain criteria that guide the selection of art for the airport's temporary art exhibits:

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 material and technique.

Artists chosen for rotating and temporary exhibits are representative of the regional fine art community, producing innovative concepts for public considerations.

Exhibits must be physically suited to the space, allowing uninterrupted traffic flow.

Exhibitors must be willing to sign the exhibitor's agreement, hold harmless agreements, and provide insurance as required. (Master Plan, p. 5)

After making the initial selections, the manager then consults with the artist, clarifies the details of the artist's proposal, selects an exhibit location for the work, and writes a selection memorandum for review by the airport's customer relations manager. The selection memorandum explains the reasons for the arts manager's proposal selections and also contains a discussion of the artist's background, samples of the artist's work, and an estimate of the proposed artist honorarium. After the customer relations manager approves the selections, contract documents are executed, and a meeting with the artist is held to discuss the installation of the work, the timeline for delivery, and the execution of the artist contract. The process is straightforward, operates according to a detailed checklist, and takes from 6 to 12 months to complete.

The program also operates a 17-seat "micro-cinema" in partnership with Portland's Hollywood Theatre. The micro-cinema goes by the same name, complete with a replica of the marquee found on its namesake theatre. The films shown consist of hour-long programming made up of 5- to 10-minute short films by Oregon filmmakers, and the films are refreshed quarterly. The micro-cinema content is compiled through open calls to Oregon filmmakers through the Hollywood Theatre's website. The executive director of the Hollywood Theatre and

the PDX art coordinator curate the films from the open call's quarterly entries. The Hollywood Theatre at PDX is intended to present the same local and regional flavor as the airport's visual arts program.<sup>65</sup>

PDX has considered traveling exhibits but has found them difficult to fit into its schedule and expensive to obtain. There is also the Port's policy to contend with, with its emphasis on regional arts and culture, as well as the manager's sense that there are far too few satisfactory exhibition venues in the region to satisfy Portland's booming arts culture. Although PDX does not make use of traveling exhibits, and does not exhibit work from or participate in art competitions or contests, it does occasionally accept objects from private collections for exhibit.<sup>66</sup>

## **8 BUDGET**

The arts program submits a budget and is assigned a specific amount for program operating expenses. The arts program budget for 2018 was \$70,000. The program budgeted \$17,250 for honoraria, \$30,000 for expenses associated with art installations<sup>67</sup>, \$5,200 for graphic design<sup>68</sup>, \$10,000 for graphic production, and \$5,000 for framing.

The PDX arts program offers an honorarium to exhibiting artists ranging from \$500 to \$3,500. Honoraria average \$1,500 but can vary depending on the location of the exhibit, the size of the space, and whether the work was completed specifically for the airport. Also, depending on the work and its location, the program may offer framing services at no cost to the artist. Although the program at one time furnished art cards for exhibits, it no longer does so and expects artists to cover that cost.

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<sup>65</sup> See [https://pamplinmedia.com/pt/11-features/298582-175689-oak-grove-resident-michael-hoeyes-angels-passing-draws-attention-in-portland-international-airport-?wallit\\_nosession=1](https://pamplinmedia.com/pt/11-features/298582-175689-oak-grove-resident-michael-hoeyes-angels-passing-draws-attention-in-portland-international-airport-?wallit_nosession=1).

<sup>66</sup> For example, upon the death of a locally renowned painter, Carola Penn, her family offered for exhibit some of the painter's works. The airport arts program was able to fit the exhibit into its schedule. Similarly, when the Oregon Historical Society offered an exhibit featuring photographs of the Oregon coast and airport exhibit space was available, the arts program accepted the exhibit.

<sup>67</sup> Art installation services are provided by a professional outside contractor and include installation and removal. Art space painting, renovations, and maintenance are performed by the airport's maintenance department and are cross-charged to the arts program; those costs are estimated to be \$10,000 to \$15,000 per year.

<sup>68</sup> Graphic design includes exhibit didactics, an introductory placard, and wall graphics.

## **9 RISK MANAGEMENT**

Artwork exhibited at PDX is covered by the airport's standard artist agreement, under which artists accept responsibility for certain risks and the valuation of art objects is capped. Art is insured up to the capped amount—a standard value of \$19,999. A certified appraiser must appraise objects in excess of the standard capped amount. The airport has an art maintenance program for its permanent collection, but it does not have such a program for the temporary arts program. For those exhibits, the manager addresses cleaning needs as they arise, either through the airport maintenance department or personally. The program has not experienced a loss attributable to damage or vandalism during the manager's tenure. Program staff members are not expected to perform art appraisals.

## **10 ETHICS**

PDX does not have an ethics code specifically applicable to arts program staff. All airport employees, however, are subject to the Port's general code of ethics.

## **11 MEASURING PROGRAM SUCCESS**

The arts program does not measure the success of its exhibits, nor does it measure passenger engagement with exhibited works. Nevertheless, the program receives regular commentary from passengers about the quality of the program, their surprise and delight at finding exhibits, and their expectation of seeking out future exhibits when they next travel. The manager also monitors the number of art cards taken by passengers and compares the numbers for each exhibit as a measure of exhibit popularity.

## 9. SAN CASE EXAMPLE

San Diego International Airport (SAN)

Population (City/MSA/CSA): 1.4 million/3.1 million/N/A

Enplanements/Total Passengers/International: 12.1 million/24.2 million/N/A

2018 Arts Program Budget: \$320,000<sup>69</sup>

Staff: 4

Gates: 41

Number of Art Exhibit Spaces: 21 (16 visual arts/5 performance areas)

Governing Authority: City of San Diego

San Diego International Airport (SAN) is located 3 miles northwest of downtown San Diego in the southwestern part of the state of California. San Diego has a population of 1.4 million and is in the San Diego–Chula Vista MSA. The MSA has a population of 3.1 million.<sup>70</sup> SAN had 12.1 million enplanements in 2018 and 24.2 million total passengers. The airport operates 500 daily flights from 41 gates and two terminals. It has five principal airlines: Southwest (34.7%), American (12.6%), United (11.9%), Delta (10.3%), and Alaska (8.7%). SAN offers international service to Canada, Germany, Japan, Mexico, Switzerland, and the United Kingdom. The airport is owned and operated by the San Diego County Regional Airport Authority.

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<sup>69</sup> The 2018 budget amount is approximated.

<sup>70</sup> San Diego is not part of a larger CSA.



Mark Reigelman, *Formation*. Photograph by Pablo Mason, courtesy of San Diego International Airport.

## 1 HISTORY OF THE ARTS PROGRAM

The SAN arts program began in 2003 when the airport separated from the Port of San Diego and became a freestanding airport authority. The program completed its first master

planning document in 2006 and undertook a program assessment in 2011.<sup>71</sup> The program offered visual and performing arts in substantially the same form and the same exhibit spaces until it added residency opportunities for visual and performing artists in 2015. In 2017, the airport retained a group of consultants to engage in a second master planning process. That process resulted in an extraordinarily comprehensive 182-page Master Plan, which was adopted by the Airport Authority Board in March 2019.<sup>72</sup>

## 2 STAFF

The arts program has four staff members: the senior manager, the manager, the curator, and the coordinator. The senior manager has overall responsibility for the arts program and its staff; he also is responsible for developing the program and conducting outreach with artists and community arts organizations to develop partnerships for the program. The senior manager reports to the airport's Director of Customer Experience and Innovation. The manager and the curator are both degreed art professionals and had experience at art museums prior to their work at SAN. The manager is responsible for public art. The curator is responsible for curating visual art exhibits and coordinating and curating the performing arts aspect of the program. The

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<sup>71</sup> The program assessment is said to have resulted in modifications to the arts policy and program operations and procedures (Bressi et al., p. 11). The precise "modifications," however, are unclear. Nevertheless, the new policy requires that the program be "consistent with design and financial considerations" (MP, p. 11).

<sup>72</sup> The Master Plan states its purpose as follows:

The broad purpose of this Master Plan is to provide a framework for how the Arts Program will operate over the next decade and beyond, following the guidance of the Airport's Strategic Plan, a forward-looking policy document that sets the vision for SAN from 2017–2022. It explores how the Program can evolve to further support the Airport's broader thinking about how it manages customer experience. It considers how the Arts Program can engage with a culturally and economically vibrant region that has an increasingly diversified and interconnected arts and culture sector. And it anticipates that day when, with no major capital projects on the horizon, the Arts Program will focus more on programming. The immediate purpose of this Master Plan is to outline how the Arts Program can develop public art projects, arts infrastructure and arts programming related to the Airport Development Plan (ADP). The ADP, which includes the redevelopment of Terminal One and related facilities and transportation improvements, will result in millions of dollars of public art investments and significant opportunities for expanding ongoing programming. (Bressi et al., pp. 3–4)



coordinator is responsible for exhibit installations and conservation, and also serves as an administrative program liaison to other airport departments.



*Figure of Speech*, temporary exhibit at SAN. Photograph by Pablo Mason.

### **3 ART EXHIBIT SPACES**

The arts program stages visual art exhibits in 16 spaces throughout the terminal and its concourses. Performance art is scheduled in five locations per week, including a single location in a food court and other locations throughout the airport.

### **4 ARTS PROGRAM BENEFITS**

SAN's Policy for the Airport Authority Art Program broadly states the vision behind the arts program:

The Authority is committed to the presentation and advancement of a wide variety of high quality arts and culture programming that has artistic merit, cultural interest, and educational value; that positions the Airport as a creative industry driver; and that

promotes regional prosperity and quality of life. (San Diego County Regional Airport Authority, Section No. 8.50[1])

Other similar statements define the mission of the program as enriching the travel experience and airport environment for its customers and supporting the Airport's role as a "respected community partner and regional resource" (Id).

The Master Plan translates the vision and mission into concrete goals: (a) creating a superior customer experience for travelers; (b) tapping into its customers' emotions, feelings, and "experiential connections" to the airport (place making); (c) connecting with the broader community of which SAN is a part; and (d) achieving a high level of innovation and excellence in the program (Bressi et al., p. 7). Citing the airport's 5-year strategic plan, the Master Plan goes further and identifies for the arts program a significant role in "defin[ing] and deliver[ing] a seamless, unique, consistent airport and product experience"<sup>73</sup> (Bressi et al., p. 12).

SAN is one of the only airports among the case examples to have conducted an assessment of the actual benefits of its arts program and the engagement of its passengers and other visitors with the program. As part of its master planning process, SAN retained several consultants to conduct 650 online and "intercept" interviews with passengers and visitors (Bressi et al., p. 14). Overall, the responses were positive; most respondents had a positive view of the arts program and thought it improved their airport experience,<sup>74</sup> although respondents had more interest in "passive" amenities rather than "active" ones.<sup>75</sup> (p. 17). The authors of the Master Plan

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<sup>73</sup> The Master Plan contains an extensive discussion of the arts program's role in furthering the customer experience. That role contains five strategic elements: (a) shifting the airport mindset from customer service to customer experience; (b) providing passengers with immediate answers to their questions; (c) exceeding customer expectations by "improving simple things"; (d) using technology to enhance the travel experience; and (e) creating an airportwide "brand" (p. 13). Indeed, the consultants believe that audience engagement will be driven by two main strategies: (a) flexibility and programming rather than presenting permanent art and (b) the "use of personal devices to provide immediate interface between airport users and the Arts Program's resources" (p. 28). The use of personal technology is thought to allow passengers to control their experience with the exhibited art and the ability to interact (and share their experience) with others.

<sup>74</sup> Of respondents, 91% reported that art improved their experience, 85% would like to see more art at the airport, 80% said that attending a performance improved their airport experience, and 75% said that seeing art made using the airport less stressful and more enjoyable.

<sup>75</sup> Despite these findings, the consultants also identified several long-term trends common to arts and culture organizations that provide their audiences with a "more participatory experience with the arts" (p. 21). Other trends suggest additional focus on diverse audiences ("access for all"), related efforts to increase partnerships that extend the program "across disciplines" to reach underserved communities, and specific outreach to youth (p. 22). Further,



concluded that the engagement surveys support the view that the SAN arts program (a) “brings value to SAN in terms of fulfilling customer experience and community engagement goals” and (b) “can achieve stronger outcomes if it had more flexibility in sources and uses of funding, and in its operations, particularly related to artist selection, contracting, programming, and marketing”<sup>76</sup> (p. 14).

Other perceived program benefits include creating a strong overall visual identity for the airport; enhancing the airport’s appearance; creating visual cues that serve a way-finding function; elevating the customer experience and mitigating the stress of travel; creating a sense of arrival or homecoming; and creating experiences that are fresh, new, memorable, and “unforgettable” (Bressi et al., p. 35). The consultants also conclude that there are additional benefits unique to temporary art exhibits. These include “allow[ing] for a more in-depth experience than other artworks might [provide]”; “breaking up generic spaces and continually providing something new and exciting to see”; “creating a ‘gateway’ to the region’s creative and cultural scene”; “strengthening partnerships and relationships with community stakeholders”; gaining recognition for the airport from its peer airports and the public; and fostering artists in their effort to create and develop fresh, challenging artwork (pp. 13, 55–56).

## **5 AUDIENCE AND STAKEHOLDERS**

SAN recognizes that an airport is “not a place where people as a whole specifically come to experience the arts” and that most travelers encounter art as an incident to their passage through the airport (Bressi et al., p. 65). Within this context, the Master Plan posits that the

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the consultants think a likely long-term trend in airport public arts programs over the next decade will be the shifting of emphasis from “permanent artworks to programming” (p. 25). From this, the consultants pose a novel theory that public art is entering a “third generation.” The first generation was one characterized by works placed in public places with some relationship to the space, the second was the placement of site-specific works, and the third is defined by the trend of providing “diverse types of art-making that are focused on people’s experience of place” (p. 26).

<sup>76</sup> The master planning team of consultants also undertook an assessment of the economic effect of the arts program on the regional economy. They concluded that for the 4-year period from 2012 to 2016, the arts program (a) supported 173 full-time jobs in the region; (b) generated more than \$8 million in fees, salaries, and benefits to the local workforce; (c) contributed nearly \$13 million to the county’s gross regional product; and (d) generated \$22.7 million in “estimated economic output.” All of this resulted in an additional \$1.4 million in local, state, and federal taxes and fees (p. 16). The consultants attempted but apparently were unable to determine the effect of the arts program on passenger numbers.

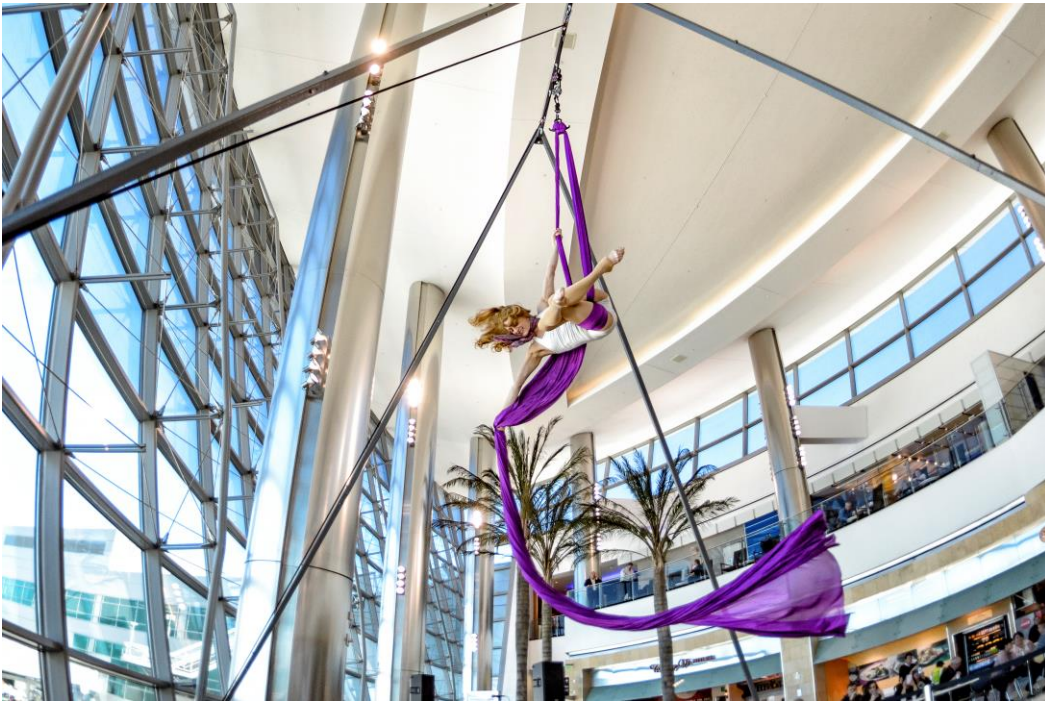
program has a primary and secondary audience. The primary audience includes airport customers (passengers, meeters, and greeters) and airport employees (all badged personnel). The secondary audience includes arts, civic, educational, and community organizations; all current and future program partners; internal arts program stakeholders (airport staff, contractors, and volunteers); all potential airport customers; and peer organizations and airports throughout the country (p. 66). A sense of competition among other programs and airports for recognition and ranking is a consistent theme throughout the research.

## **6 MARKETING AND PROMOTION**

The program provides the content for all promotional materials related to art but relies on other departments, such as marketing and social media, to distribute the content to the public. A social media specialist, for example, will distribute posts written by the arts program on various social media platforms. The program does not have its own dedicated social media accounts, but it does control its own hashtag, #SANarts.

The program's Master Plan recommends a "robust communications and engagement program that ensures every airport customer is aware of the Arts Program, can access information about the resources it offers, and can experience the wide range of [the program's] arts offerings" (Bressi et al., p. 66). Thus, the Master Plan recommends that the program develop a strong, consistent program identity both to make future customers aware of the program and to create a persuasive recruitment tool for future artists and exhibitors. Second, it is recommended that the program develop a communications plan for each new initiative in an effort to ensure that messaging is presented in the most effective and consistent manner. Third, it is recommended that the program use print, the internet, airport signage, and social media to provide the widest possible access to the information it wishes to present to potential users. Fourth, it is recommended that the program provide the broadest possible content on its offerings, such as "behind-the-scenes" stories about artists and their work, a readily accessible calendar of events and offerings, and educational and informational materials that address particular interests (e.g., takeaway didactics or artist biographies) or audiences (e.g., children). Finally, it is recommended that the program encourage interaction with its program resources

because such interaction creates individualized experiences, apart from the artwork, that are unique to each user (MP, pp. 67–72). The consultants observed that those marketing efforts directed at the program’s internal audience, regional arts and culture peers, and the traveling public at-large will have the further benefit of advancing the airport’s community engagement goals by enhancing the community’s understanding of the airport as an economic engine and a positive force in the region’s quality of life (Bressi et al., pp. 6, 79).



*Astraeus Aerial Dance*, performing arts residency at SAN. Photograph by Alan Hess, courtesy of San Diego International Airport.

## 7 ARTS PROGRAMMING PROCESS

The SAN arts program features both visual and performing arts, as well as an artist residency—a program aspect used by relatively few airports.<sup>77</sup> The arts program organizes one visual art exhibition each year for its 16 exhibit spaces; that exhibit is focused on a central, unifying theme. Themes can be issues of regional interest (e.g., the current *Forces of Nature* exhibit), celebrations of San Diego (e.g., the recent *Point of Entry* exhibit), or conceptual art

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<sup>77</sup> Research for this synthesis discovered only one other airport with a residency program—Pittsburgh International Airport. Other airports, however, have shown an interest in the concept, particularly the aspect of the concept that encourages artists-in-residence to use the airport as the subject matter of their art or to comment on the airport and the airport experience.

(e.g., *Intergalactic Dreaming*). Program staff members discuss various themes and, after deciding on a few intriguing concepts, compose a short list for consideration and review by the program's Art Advisory Committee.<sup>78</sup> Program staff members will present their top choice of theme to the committee, which typically engages in a discussion before approving or requesting a different theme.<sup>79</sup> The committee then will approve a three- to five-member exhibit selection panel, recommended by staff, that will eventually review artist proposals (San Diego County Regional Airport Authority, Section No. 8.50[2,3]).

Once the committee has approved a theme, program staff will craft a call for artists. The call is advertised in generally the same way each year, with the intent of reaching the network of arts community organizations that the staff has assembled through years of outreach activities.<sup>80</sup> The call includes a description of available exhibit spaces. The program will also hold an information session to respond to artist questions.

Once the call closes, staff will review the artist proposals (usually 50 to 60 proposals are received) and make several recommendations to the selection panel. The panel is composed of professionals who work in the regional arts community (San Diego County Regional Airport Authority, Section No. 8.50[3]). The panel makes its recommendations to the committee, which makes its recommendations to the airport CEO, who is responsible for confirming the selections (San Diego County Regional Airport Authority, Section No. 8.50[2e]). Program staff is responsible for various administrative tasks—including notifying the proposers, issuing contracts, and scheduling deliveries and installations—and for organizing the selected works into a coherent exhibit in the most appropriate available spaces. That process generally takes from 2

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<sup>78</sup> The committee was created as part of the Policy for the Airport Authority Art Program adopted by the airport in March 2019. The committee is advisory in nature and may make recommendations to the board and the airport's CEO regarding the operation, policies, and procedures of the arts program. The composition of the committee is prescribed to include practicing artists, performing artists, and an architect or designer (San Diego County Regional Airport Authority, Section No. 8.50[2a]).

<sup>79</sup> Themes occasionally are rejected, most often because the committee believes a theme would be more appropriate for an exhibit by another entity or arts organization. Thus, for example, a proposed exhibit celebrating the 250th anniversary of the City of San Diego was thought more appropriate for the city or some civic organization to stage.

<sup>80</sup> The manager explained that he holds some degree of confidence in his method of advertising calls because the number of responses continues to increase and the feedback from arts organizations continues to be favorable.

to 3 months. The program is currently developing a set of written guidelines that reflect the exhibits process it follows each year.<sup>81</sup>

After all of the artwork is installed, the program will hold an exhibit opening, at which all of the exhibiting artists and several of their guests are invited to speak about their work. A reception is held for the artists, their guests, the airport's executive leadership team, the committee and panel members, and program staff. Themed exhibits generally begin in January or February and are displayed for 1 year. The program does not use a written checklist but generally follows the same exhibits process.

The performing arts aspect of the SAN program schedules music, theatre, acrobatics, and dance in a concession area and other areas (Bressi et al., p. 45). Musical acts are initially proposed by a contractor from a production firm (the production specialist). The production specialist will provide a list of prospective performers along with relevant materials for review by the arts program's curator. The curator will review the proposed performers and their materials and assemble a performance schedule for five weekly performances at the program's performance areas. The production specialist is responsible for contacting performers and shepherding them through the airport security process. Musical acts are paid \$100 per hour for each performer, with a maximum of \$1,600 for each performance.

SAN also has an artist residency program that "embeds" an artist in the airport environment for 5 months with the expectation that the artist will create artwork during that time. The theory underlying the residency concept is that the artist will engage in research and development during their time at the airport and "will be more self-directed about how they will approach the project." Also, the work is likely to reflect an artist's interactions with the airport, its passengers and staff, and the experience of air travel (Bressi et al., p. 39).

The arts program begins the residency process by issuing a call. Organizations and individuals are provided 30 days in which to respond to the call. After the call closes, an information session is held to provide an overview of the program, explain the financial aspects

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<sup>81</sup> The airport completed a Master Plan in March 2019. The Master Plan is a 182-page document that took 2 years for a team of several consultants to complete at a cost of roughly \$135,000. In many ways, not the least of which is its length, the document is a remarkable. The plan is a repository for many themes and trends in the operation and management of airport arts programs, including that such programs can contribute significantly to the creation of an overall airport customer experience.

of the arrangement, and respond to questions. A selection panel is appointed by the Art Advisory Committee, and two artists or groups are selected for residencies each year. Each residency is for a period of 5 months with a maximum stipend of \$15,000.

## **8 BUDGET**

The arts program budget for 2018 was approximately \$320,000. That amount does not include salaries and benefits or services such as marketing and maintenance, which are performed by other airport departments. A total of \$130,000 of the 2018 budget was allocated to musical performances. Exhibition artists are typically awarded a stipend of \$600. Musical acts are paid \$100 per hour, per artist, up to a maximum of \$1,600 per performance. The artist-in-residence program extends for a 5-month period and pays installments of \$2,120 per month with additional phased payments for a maximum of \$15,000 per residency.

## **9 RISK MANAGEMENT**

Airport arts contracts require artists to obtain insurance coverage. Most performers are required to obtain \$1 million in liability coverage. The airport maintains insurance coverage for artworks in its possession. Damage to artwork is a rare occurrence. Program staff members are not required to perform appraisals; instead, artists are allowed to perform a valuation of their work, which is accepted if reasonable. The airport's risk department reviews each artist agreement before execution.

## **10 ETHICS**

SAN does not have an ethics code specifically applicable to arts program staff. All airport employees, however, are subject to the Airport Authority's general code of ethics. The airport policy applicable to the arts program establishes ethical guidelines for the Art Advisory Committee regarding certain conflicts of interest (San Diego County Regional Airport Authority, Section No. 8.50[2f]). The ethical prohibitions extend, arguably, to the committee's selection panels as well.

## **11 MEASURING PROGRAM SUCCESS**

As previously discussed, SAN is one of the few airports that has performed a passenger engagement study. The SAN Master Plan survey found that a significant number of passengers have a positive view of the arts program and feel that the program improved their airport experience. The Master Plan goes further to recommend that the airport conduct regular customer engagement surveys using a consistent methodology in an effort to assess whether specific projects are meeting their desired goals and to provide sufficient information for making future program decisions that may improve its operation and management (Bressi et al., p. 85). The object of these exercises is to (a) determine with some degree of precision how passengers interact with the artwork and performances offered by the program, (b) understand stakeholder perceptions about the value and operation of the program, (c) understand the effectiveness of the program's marketing and communications, and (d) understand the economic impact of the program. These follow-up customer engagement surveys are in the planning process and will likely be part of the survey work performed by other airport departments such as marketing or air service development.



## **10. SAT CASE EXAMPLE**

San Antonio International Airport (SAT)

Population (City/MSA/CSA): 1.3 million/2.5 million/2.55 million

Enplanements/Total Passengers/International: 4.8 million/10 million/415,000

2018 Arts Program Budget: \$100,000<sup>82</sup>

Staff: 1

Number of Gates: 25

Number of Art Exhibit Spaces: 6

Governing Authority: City of San Antonio

San Antonio International Airport (SAT) is located 8 miles from downtown San Antonio in south-central Texas. SAT is in the San Antonio–New Braunfels MSA, the 24th-largest MSA in the United States. The San Antonio–New Braunfels MSA has a population of 2.5 million and includes eight Texas counties. SAT had 4.8 million enplanements in 2018 and 10 million total passengers. The airport has five principal airlines: Southwest (40.4%), American (22%), United (11%), Delta (10.3%), and Frontier (5%). SAT had 415,000 international passengers in 2018 and offers service to several destinations in Mexico (Cancun, Guadalajara, Mexico City, and Monterrey) from two terminals and 25 gates. The airport is owned and operated by the City of San Antonio.

## **1 HISTORY OF THE ARTS PROGRAM**

The SAT arts program was created by a policy mandate from the mayor of the City of San Antonio following the approval by a resolution of its city council in 2017. Shortly thereafter, the airport created an Arts and Culture Manager (the arts program manager) position. Before 2017, the airport had had a limited arts program administered by an agency of the city's Department of Arts and Culture—Public Art San Antonio (PASA). PASA is responsible for the management, placement, and exhibition of art in public places throughout the city and for working directly with city departments (including the airport) in support of the arts, particularly the acquisition of public art under the percent for art program (City of San Antonio Department of Arts and

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<sup>82</sup> This number represents an estimated 2018 budget.

Culture, n.d.). In addition to its permanent collection of art, the SAT arts program now provides visual art exhibit installations in six locations throughout the airport, as well as a performing arts program that offers more than 500 musical concerts a year.



*Maestro Sebastian 50-Year Retrospective.* SAT, terminal/parking garage tunnel walkway. Photograph by Midwest Airport Consultants.

## **2 STAFF**

The arts program has a single staff member, the arts manager, who reports to the airport's chief customer experience officer. The manager is responsible for supervising the arts program, selecting art objects for display, arranging and installing exhibits, organizing special events, scheduling and supervising the airport's musical performance program, and supervising volunteer docents who provide information about the airport and its art, the arts program, and musical performances. The manager is a degreed musician but does not have a visual arts background.<sup>83</sup>

## **3 ART EXHIBIT SPACES**

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<sup>83</sup> Although he is a trained professional musician, the manager does not believe that professional arts qualifications are necessary to manage an airport arts program. If necessary, the manager may consult a professional arts curator. Larger airports with a greater number of exhibition spaces may find a professional credential necessary, but for an airport the size of SAT, experience and outreach to other airports are sufficient.

The arts program exhibits visual art and sculpture in six locations throughout the terminal and its concourses. Some additional temporary sculpture is exhibited in the terminal and in an unusual location outside the terminal, along the payment plazas of the airport's main parking garage. The music program has two semipermanent locations on the concourses, but the performance stages are movable and can be relocated to various other locations (ticketing, for example) when necessary or desired.<sup>84</sup>

#### **4 ARTS PROGRAM BENEFITS**

PASA's mission is to foster public art and exhibits that "express the vibrancy and diversity of [San Antonio's] community through art and place-making." Airport leadership reflects this mission in its policy that the airport arts program create a sense of place, engage its passengers and enhance their experience at the airport, provide an aesthetic addition to the airport environment, and create a calming effect and a stress-free atmosphere. There is also a strong conviction that the program should convey a sense of the local culture and attempt to educate tourists and newcomers. Comments suggest that the arts program is popular among passengers, airport workers, and their employers,<sup>85</sup> and that it is fulfilling its mission. Comments by SAT concessionaires, particularly food and beverage outlets, suggest that passengers spend money more freely in areas where there are art spaces and live musical performances.

#### **5 AUDIENCE AND STAKEHOLDERS**

SAT views the audience for its arts program as its passengers, tourists to the region, airport employees, and airport businesses such as airlines and concessionaires. Airport stakeholders include airport concessionaires and businesses in the area, as well as airport tenants and their

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<sup>84</sup> During the winter holidays, when the airport is particularly busy with passengers (in this case, military personnel going on leave), the stages are moved to ticketing so that passengers can be entertained by musical performances. The logistics of moving the stages can be challenging, but no more so than staging visual art exhibits. The manager explained that the performances have a dramatic and noticeable effect on the passengers waiting in long lines; there is less volume, fewer outward signs of frustration, and a calmer atmosphere.

<sup>85</sup> SAT has, perhaps, the highest degree of airline involvement in its arts program of any of the airports interviewed for this synthesis. The airlines at SAT are particularly enthusiastic—in terms of the time dedicated by their employees and in terms of financial contributions—about the seasonal events staged by the arts program. For example, activities and parades are often offered as part of these events, which the airlines support by competing with one another.

workers. Finally, the program considers as stakeholders the PASA administrators it works with, residents in the area of the airport, and city managers and political leaders.

## **6        MARKETING AND PROMOTION**

The SAT arts program engages in limited marketing activities, most of which involve social media. The program is in the process of developing its own Instagram account separate from that of the airport's general account. A separate web presence for the arts program is also planned. Other marketing efforts for specific exhibits come from PASA and various news outlets; National Public Radio is particularly responsive to requests for coverage of airport art exhibit openings that coincide with seasonal events. The program does not measure passenger or viewer engagement, but it is interested in developing ways to obtain such data.

## **7        ARTS PROGRAMMING PROCESS**

The arts program stages exhibits in six locations throughout the airport. Two exhibit spaces accommodate a temporary sculpture exhibit program conducted in cooperation with PASA. The program also stages live musical performances in two locations, but the stages are portable and moved throughout the airport as necessary. Visual art exhibits are typically displayed for 3 months, while the sculpture exhibit remains in place for 12 months.

Art objects for exhibit at the airport are obtained from several sources and in different ways: community outreach, partnerships with local institutions and organizations, responses to RFPs, and competitions. The program has also issued an RFP for art exhibits. The manager will screen proposals received in response to an RFP for presentation to the Art Review Committee. The review committee is made up of airport stakeholders and members of the regional arts community. The committee discusses the proposals presented by the manager and then selects proposals for exhibit. For proposals approved by the committee, the manager contacts and interacts with the selected artists, schedules exhibit dates, curates the exhibits, and selects the exhibit locations.<sup>86</sup> The manager is also responsible for obtaining the artist's (or lender's)

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<sup>86</sup> The program has used traveling exhibits when the cost of such an exhibit is covered by another entity. For example, community funding paid for a traveling exhibit featuring the Women's Auxiliary Ferrying Squadron. Past

signature on the airport's art loan agreement. After the artist delivers the artwork, the manager will complete the installation (and de-installation), sometimes in cooperation with the artist.

The airport sponsors several art competitions throughout the year: a student art contest during Fiesta (in mid-April), an employee/stakeholder art contest, and a Fiesta medal contest.<sup>87</sup> Yearly exhibits are curated from these regularly held competitions.

The manager is responsible for conducting regular networking and outreach activities at local and regional art exhibits, museums, galleries, and other cultural events.<sup>88</sup> When art displayed at such events is identified as appropriate for exhibit at the airport, the manager will recruit the artist and encourage him or her to submit a proposal. If necessary, the manager will even work with the artist to create an exhibit proposal. The manager has also fostered partnerships with several local museums, galleries, and other cultural organizations to produce exhibits for airport spaces.

Because of SAT's compact layout, exhibit locations are chosen carefully. If an exhibit is too large for a single area and can be distributed among various locations without affecting its thematic development, it will be arranged so that passengers making their way to a gate can experience the progression or flow of the displayed artwork. Exhibits that require additional time for contemplation or require significant didactics are generally placed in bag claim, where passengers tend to spend longer periods of time with the art. Works that are more immediately engaging are displayed in passenger transition areas.

The program operates its music performances at two semipermanent spaces located in the concourses. The stages are movable because the performance locations change to reflect the arts program's emphasis on the season and various holidays. Airport administrators wanted an arts program that reflected not only the arts region, but also the particular cultural mix of the San

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traveling exhibits have received a favorable reaction, and the program is likely to feature more of them in the future. The program is also considering the addition of augmented reality screens.

<sup>87</sup> Fiesta San Antonio is a local cultural phenomenon. Commemorative medals are created for the occasion and given out by local political leaders and dignitaries. See [https://en.wikipedia.org/wiki/Fiesta\\_San\\_Antonio](https://en.wikipedia.org/wiki/Fiesta_San_Antonio). The airport distributes its own medal and sponsors a yearly competition for its design. The program conducts the competition and displays selected entries.

<sup>88</sup> The manager's appearance at off-airport cultural events demonstrates the airport's engagement with the community of which it is a part as well as its support for the local arts community.

Antonio area. The program, therefore, follows the seasons and celebrates holidays throughout the year. Accordingly, the program celebrates Cinco de Mayo and Oktoberfest, as well as Dia de los Muertos and Contemporary Art Month.<sup>89</sup> Musical performances are held to mark these celebrations of the seasons and to provide a distinctive sense of place.

Musicians for the program's musical performances are located through outreach efforts by the manager or through an open call for auditions. The manager conducts outreach efforts by attending local clubs and concerts to listen to musicians. He also receives recommendations from performers, from club owners, and online. A committee of music professionals who work in the regional music industry reviews open calls. The committee is particularly attuned to the requirements of musical performance in airport spaces and screens performers not only for the kinds of music they play, but for volume and size of the performing ensemble (the airport has yet to book anything larger than a trio). The committee's recommendations are referred to the manager, who then arranges a schedule and location for each performer and obtains signatures on the necessary contract documents.

. One important feature in the agreement is a 10-day cancellation provision under which either party may cancel with 10 days' notice. The manager explained that the majority of performers are cooperative and engaging. Nevertheless, he has used the 10-day clause several times to cancel performances by groups that consistently experienced difficulties passing through the TSA checkpoint, could not moderate the volume of their music to suitable levels, or were unable to engage with listeners.

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<sup>89</sup> The airport celebrated 11 such special events in 2018.



Entries of the Air Force branchwide art contest featuring the work of servicemen and women and their families. SAT, Terminal A/B Walkway, ticketing level. Photograph by Midwest Airport Consultants.

## 8 BUDGET

In 2018, the SAT arts program operated on a budget of approximately \$100,000. The budgeted amount covers payments of approximately \$20,000 for the visual art displayed by the program in eight exhibit spaces throughout the airport, as well as approximately \$80,000 for the 500 musical performances staged each year. Visual artists who create art for specific exhibit spaces in the airport are paid a negotiated stipend ranging from several hundred dollars to a maximum of \$3,000; average amounts are in the \$300 to \$1,500 range. Although no stipends are paid to organizations or institutions or for works that are not created specifically for the airport, expenses such as framing, matting, and transportation are reimbursed. Musical acts are paid \$50 per hour per performer for performances that generally last for 3 to 4 hours.

## 9 RISK MANAGEMENT



The artist agreement contains an insurance provision for artwork and certain exclusions from liability that run in the airport's favor. The airport agrees to insure works in its possession but excludes liability and coverage during transportation to, installation in, and removal from the airport "except insofar as the [airport] directs, controls, or manages such [actions]." There have been no claims or reports of damage to artwork during the time that the program has been in existence.

## **10 ETHICS**

SAT does not have an ethics code specifically applicable to arts program staff. All airport employees, however, are subject to the airport's general code of ethics.

## **11 MEASURING PROGRAM SUCCESS**

The manager is interested in passenger engagement with the arts program exhibits but does not employ any specific measurements or metrics. Instead, the manager relies on direct observation of passengers interacting with exhibits or performances to assess the success of the program. In addition, some passengers fill out comment cards that mention program exhibits, and the program monitors social media featuring the airport.

## 11. SFO CASE EXAMPLE

San Francisco International Airport (SFO)

Population (City/MSA/CSA): 883,305/4.75 million/9.6 million

Enplanements/Total PX: 29 million/57.7 million

2018 Airport Budget: \$1.2 billion

2018 Arts Program Budget: \$585,000

Arts Program as Percentage of Total Airport Budget: 0.48%

Staff: 38<sup>90</sup>

Gates: 115

Number of Art Exhibit Spaces: 30

Governing Authority: City of San Francisco Airport Commission, City of San Francisco

San Francisco International Airport (SFO) is located 12 miles from the city center of San Francisco, California. The City of San Francisco has a population of over 883,000. Its MSA includes five counties and has a population of 4.75 million; its CSA contains nine additional counties and has a population of 9.6 million. SFO had 29 million enplanements in 2018 and 57.7 million total passengers. The airport has 115 gates, seven concourses, and four terminals. United Airlines operates a hub at the airport (41.5%), with significant operations by Alaska Airlines (13.7%), Delta (10.4%), SkyWest (9.4%), and American (9.3%). SFO has one of the largest international terminals in the world, with flights to more than 20 international destinations carrying more than 14 million passengers per year. The airport is owned by the City of San Francisco and operated by its San Francisco Airport Commission.

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<sup>90</sup> This number does not include a maximum of three interns and 61 volunteers.



*Zuber: The Art of French Scenic Wallpaper*, temporary exhibit. SFO International Terminal, main hall. Photograph courtesy of San Francisco International Airport.

## 1 HISTORY OF THE ARTS PROGRAM

The SFO arts program began in 1980 as a partnership with the Fine Arts Museums of San Francisco to offer art exhibits at the airport. The program was successful enough that in 1981 the SFO Airport Commission created an airport department to continue the arts program. The program continued to grow, and in 1999, the SFO Museum received accreditation from the American Alliance of Museums. As a result, what had been an exclusively loan-based, noncollecting organization became a collecting museum. Using the network of art lenders created in its earlier days, the program has been able to offer exhibits of objects from its collection, as well as rotating exhibits with loan-based objects.

The arts program was originally intended “to provide a broad range of attractions for the traveling public to humanize the Airport and to create an atmosphere that reflects the sophistication and cultural diversity of the City of San Francisco and the entire Bay Area” (San

Francisco Airports Commission, 1981). The most recent airport arts mission statement reflects the program's evolution and is both more expansive and more ambitious:

The mission of SFOM is to delight, engage, and inspire a global audience with programming on a broad range of subjects; to collect, preserve, interpret, and share the history of commercial aviation; and to enrich the public experience at San Francisco International Airport. (San Francisco Airports Commission, 2019)

## **2 STAFF**

Underlying the SFO arts program staffing is the judgment that providing a “diverse audience with a meaningful and comprehensible experience in a nontraditional environment requires expertise, resources, and a dedicated effort” (Plan, p. 5).

Accordingly, the program has specific requirements for the qualifications of its 38 full-time staff members, (up to) 20 part-time staff, (no more than) three unpaid interns, and 61 volunteers. The director and chief curator has overall responsibility for the management of the program.<sup>91</sup> The chief curator appoints the members of the exhibition committee, which approves the scheduling and organization of exhibitions. A group of curators works on creating exhibits for the rotating arts program (Plan, p. 8).<sup>92</sup>

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<sup>91</sup> If the program feels the need (as it admits it frequently does), it does not hesitate to collaborate with subject matter experts at lending institutions.

<sup>92</sup> The SFO Museum Advisory Board serves as a resource for the chief curator. The SFO Museum is responsible, ultimately, to the airport director and to the SFO Airport Commission.



*California Studio Craft Featuring Works from the Forrest L. Merrill Collection*, temporary exhibit. SFO Terminal 2. Photograph courtesy of San Francisco International Airport.

### 3 ART EXHIBIT SPACES

More than any other airport arts program interviewed for this synthesis, the SFO arts program exhibits objects that are typically found in fine art museums—and in settings that are consistent with such institutions.<sup>93</sup> The airport exhibits art in 30 locations throughout the airport: seven galleries located in the Aviation Museum contain exhibits about the history of aviation; seven object galleries located throughout the terminals contain exhibitions on design, decorative arts, ethnography, science, technology, history, and popular culture; eight galleries are dedicated to photographic works and student art; and one gallery displays short-form videos.

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<sup>93</sup> The Interpretive Plan recognizes the impermanency of space in an airport setting and the need for flexibility in the program's exhibit schedule:

As it is the nature of an airport to be continually evolving, the Museum must maintain an adaptable attitude toward planning and use of space. The Interpretive Plan, therefore, should be seen as a living, changing document that supports the Museum's mission. (Interpretive Plan, p. 6).

## **4 ARTS PROGRAM BENEFITS**

The stated mission of the SFO arts program is to (a) “delight, engage, and inspire a global audience with programming on a broad range of subjects”; (b) “collect, preserve, interpret, and share the history of commercial aviation”; and (c) “enrich the public experience at San Francisco International Airport”<sup>94</sup> (Plan, p. 3). The program aspires to accomplish its mission by communicating “clear, concise, accurate, and interesting information on a variety of exhibition subjects and the objects that represent them” (Id). This effort to bring art to people in a nontraditional location where they gather to be transported elsewhere is, at least in part, for the purpose of providing an engaging and less stressful experience for SFO’s travelers and employees (NYT 3.31.11, p. 2, SFO Art 1). Throughout SFO’s planning and guidance document, there is also the somewhat competitive theme of maintaining SFO’s leadership in the airport industry and of maintaining the program’s unique position in the museum world (Master Plan, p. 3).

## **5 AUDIENCE AND STAKEHOLDERS**

SFO’s arts program has thought quite a lot about its audience.<sup>95</sup> As its Interpretive Plan and Management Policy state, SFO’s arts program views as its audience not only its airport, city, and regional population, but also its international community of passengers.<sup>96</sup> Thus, exhibitions are created with a global perspective in mind in an effort to reach a captive audience in transit, who did not volunteer to view its exhibitions, may not even find themselves attending such exhibits in traditional cultural settings, have limited time to engage, and are of all ages, cultures, races, and nationalities—in short, a diverse audience with various interests and motivations.

The program has also thought about where its audience is located. Whereas some arts managers have a feeling for who their audience may be and what they want in each art space, SFO has developed a written “audience analysis” for each its 30 exhibit areas. So Areas A01,

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<sup>94</sup> The program’s Master Plan amplifies the mission statement: 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” (p. 7).

<sup>95</sup> The program, for example, has thought to search out its passenger mix by terminal, nation of origin, and total passenger breakdown (Plan, p. 12).

<sup>96</sup> Of SFO’s passengers, 44 million are domestic and 14 million are international (Plan, p. 12).

G01, and A07 in the international terminal are “composed of travelers from all over the world, employees . . . and non-ticketed visitors who come to meet arriving passengers” (Plan, p. 16). The audience in area D12, a domestic terminal for American and Alaska Airlines, is mostly departing passengers who have passed through the security checkpoints and are waiting for departure (Plan, p. 23). The audience in area F02 has a similar domestic cast, but these customers are departing on United Airlines (Plan, p. 26).

## 6 MARKETING AND PROMOTION

The arts program works directly with the airport’s marketing department to increase its public profile but sees little benefit in engaging in wide-ranging direct marketing activities because its audience is essentially captive. There is value, however, in enhancing the knowledge of airport visitors about the program’s exhibits and programming *when they are on the way to or actually in the airport*. Thus, the program has a presence on airport signage, on the way-finding system, and in email blasts; has its website address included on didactics and brochures; advertises at rail and bus stations and on vehicles that serve the airport; uses reproductions of exhibit objects on construction barriers and screens; and is in the process of creating a new website to feature exhibit and collection objects (Plan, p. 14). The program also produces brochures for its large-scale exhibitions and chooses one exhibition each year for a 100- to 200-page printed catalogue. Other exhibits are the subjects of a series of web pages that reproduce didactic text and object images<sup>97</sup> (Plan, p. 10).

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<sup>97</sup> The SFO program adheres to a rigorous internal review protocol for all of its written materials: “All text is circulated to a panel of readers for clarity, consistency, accessibility, accuracy, and interest. All exhibition text is reviewed for length, levels of interest, and, especially, the relationship to the objects on display and the theme of the exhibition” (Plan, p. 10).





*Widebody: The Launch of the Jumbojets in the Early 1970s*, temporary exhibit. SFO Aviation Museum & Library, International Terminal, A side. Photograph courtesy of San Francisco International Airport.

## 7 ARTS PROGRAMMING PROCESS

Exhibits are developed by SFO’s staff of curators. On occasion, exhibits are suggested to the program, private collections are made available for exhibit, or guest curators are permitted to program a space. There are also rotating exhibits of student art<sup>98</sup> and videos<sup>99</sup> that are curated. Video selections often fit monthly programmatic themes determined by the curator, such as pride and Native American heritage.<sup>100</sup>

The SFO arts program maintains a 5-year advance schedule. In the first 3 years, exhibit titles may remain “modestly developed” but are confirmed within 2 years of the exhibit date (Plan, p. 8). During the evolution of an exhibit, curators may consult with subject matter experts, plot

<sup>98</sup> The exhibition of student art is ongoing and focuses on original artwork from schools, youth organizations, and adult education programs in the Bay Area. In all, eight exhibitions are created from submissions from teachers and school administrators through an online portal (Plan, p. 34).

<sup>99</sup> The video arts program exhibits 52 films and videos each year, with a daily program of four presentations (Plan, p. 38).

<sup>100</sup> The SFO music program, called *You Are Hear*, plays music throughout the terminal, from “alt-classical” to jazz, and is run by the airport’s external affairs department.

storylines, select objects,<sup>101</sup> and develop information in support of the exhibit (Plan, p. 8). The evolutionary process of an exhibit proceeds according to a general plan: discussions take place between the chief curator and the advisory board, then with the assistant director of exhibitions, the exhibit curator, and their colleagues; finally, exhibits are discussed at monthly staff meetings. During this time, selections are made about the particular exhibit space and audience mix appropriate for the exhibit. Eighteen weeks from the opening of an exhibit, a detailed written timeline and checklist are used (Interpretive Plan 8–11).

The Interpretive Plan requires the application of certain “Operational Parameters and Interpretive Techniques” during the initial phase of exhibit planning. These guidelines are based on certain assumptions and judgments about the airport audience: travelers generally do not pass through areas of the airport with the intention of seeing an art exhibit, they may be distracted and have limited time, and they may have stresses and concerns that prevent immersion in an exhibit. As a result, the “Museum’s first and most general goal is that travelers have a positive and pleasant experience, whether they linger and study the exhibit or rush through with a cursory glance” (Plan at 27). This goal is met in several prescribed steps. First, a “presence” is created for the exhibit using graphics that attract interest. Next, the text and information develop a theme, and a series of components are used to pique travelers’ curiosity and draw them into the exhibit. Finally, the exhibit is designed in “layers” so travelers can enter and exit the exhibit at any location and still comprehend its broader theme (Plan pp. 27–28).

## **8 BUDGET**

SFO’s 2018 arts program operating budget was \$5.8 million.<sup>102</sup> Eighty five percent, or \$4.9 million, of the budget was allocated to salaries and benefits for its 30 staff members; one-half of that amount went to the salaries of staff who worked directly on art exhibits. Sixty-five percent of the remaining nonsalary portion of the budget, or \$585,000, went toward exhibition-related purchases.<sup>103</sup> Expenses characterized as “non-programmatic needs,” such as utilities, facilities

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<sup>101</sup> The program has a written procedure for incoming objects on loan from an outside source (Policy, p. 19).

<sup>102</sup> The program’s Interpretive Plan points out that the program’s budget is less than one-half of 1% of the airport’s total operating budget of \$1.2 billion.

<sup>103</sup> Shipping, for both incoming and outgoing loans, makes up the majority of this amount and, as the Plan notes, is the program’s most variable cost.

maintenance, IT, and marketing, are covered by other airport departments and, similar to other airport arts programs, are not reflected in the arts program's budget.

## **9 RISK MANAGEMENT**

SFO's credibility as a borrower of art objects (some with a value in excess of \$1 million) is largely dependent on its status as an accredited museum, meeting the standards that such an accreditation implies, and its ability to safeguard the works in its possession. Accordingly, the program has a fairly straightforward written policy. Exhibits are inspected daily for theft or damage, security cameras monitor all galleries, standards are in place to prevent damage to artwork, insurance coverage is in place for all artwork in the program's possession, and loss and damage to borrowed objects are to be reported quickly to the head registrar. Losses are handled by the program's head of registration and the airport's risk manager,<sup>104</sup> who serves as the liaison to the airport's insurance carrier. As a consequence of these written procedures and of staff training, losses and damage to artwork are rare.

## **10 ETHICS**

SFO has adopted an ethics code specifically applicable to arts program staff. All airport employees are subject to the airport's general code of ethics, but additional, supplemental provisions (primarily addressing conflicts of interest, self-dealing, the disclosure of confidential information, and anticompetition provisions) apply to program staff.

## **11 MEASURING PROGRAM SUCCESS**

The arts program monitors the results of the airport's customer service survey, email comments, social media activity, and online visitor survey responses (Plan, p. 13). Though these sources produce information of some general interest, and comments on particular exhibits may be helpful for an exhibit's curator, such information does not produce a satisfactory

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<sup>104</sup> Although program staff members are not required to perform appraisals of artwork in the program's possession, staff members are required to produce a report for the risk manager that contains a list of all objects on the premises, along with a value summary for each object.

representation of visitor engagement. Within the next 2 years, the program expects to conduct a large-scale visitor engagement study as part of its accreditation process.

## **11. SEA CASE EXAMPLE**

Seattle–Tacoma International Airport (SEA)

Population (City/MSA/CSA): 755,455/2.6 million/4.8 million

Enplanements/Total PX: 27.7 million/49.8 million

2018 Airport Budget: N/A

2018 Arts Program Budget: N/A

Arts Program Staff: 1

Gates: 80

Number of Art Exhibit Spaces: 27

Governing Authority: Port of Seattle

Seattle–Tacoma International Airport (SEA) is located 14 miles from the center of the City of Seattle and 16 miles from the center of the City of Tacoma in northwestern Washington State. The City of Seattle has a population of 755,455. The Seattle and Tacoma MSA has a population of 2.6 million; as the 14th-largest MSA in the United States, it contains approximately one-half of the state of Washington’s population. The larger CSA has a population of 4.8 million. SEA had 27.7 million enplanements in 2018 and 49.8 million total passengers served by 80 gates, four concourses, and two satellite buildings. The airport’s largest airline carriers by market share are Alaska (42%), Delta (19%), Horizon (10%), Southwest (7%), and United (7%). SEA has service to many international destinations, including Canada, China, Germany, Japan, Mexico, the Netherlands, South Korea, Taiwan, the United Arab Emirates, and the United Kingdom. The airport is owned and operated by the Port of Seattle.

### **1 HISTORY OF THE ARTS PROGRAM**

Using percent for art funds related to a significant construction program, SEA began to acquire a remarkable permanent art collection in the early 1990s.<sup>105</sup> Coincident with those acquisitions, the airport also began to operate a temporary rotating arts program. As explained later in this case example, the Port of Seattle enacted guidelines applicable to its art programs in the late 1990s; shortly thereafter, the airport enacted guidelines applicable to temporary art

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<sup>105</sup>. See <https://www.portseattle.org/blog/five-favorites-sea-tac-public-art-collection>.

exhibits at its facilities. The arts program continued to expand under the new guidelines until 2019, when SEA began reconsidering the program. This case example, therefore, describes the SEA rotating arts program as it was administered in 2019.



On: *Matter, Monkeys, and the King*. multimedia kinetic sculpture. SEA Concourse A. Photograph by Midwest Airport Consultants.

## 2 STAFF

The SEA rotating arts program currently has a single staff member—the arts manager. A temporary part-time intern assists the manager. Some of the services required to carry on the program (e.g., cleaning, maintenance, repair, and so on) are provided by other airport departments as needed and as available. The manager is a degreed arts professional and believes that arts program management staff members should possess an advanced degree in the arts. Though such a degree is desirable for staff members other than those in upper management

positions, other staff need not hold such a credential. Nonmanagement staff should, however, possess significant experience in a museum or gallery setting.

### **3 ART EXHIBIT SPACES**

The arts program stages exhibits in 27 areas in the main terminal and concourses. The airport does not have a permanent collection from which to display objects in temporary exhibits. Instead, all temporary exhibits are curated and prepared by local or regional museums and galleries. Because of the small size of the arts program staff, temporary exhibits can remain in place from 1 to 5 years, depending on the exhibit, the airport's relationship with the exhibitor, and the exhibit location. If additional staff members are added to the program, exhibits are likely to rotate much more frequently.<sup>106</sup> The airport does not have a formal art maintenance program.

The SEA arts program emphasizes the visual arts through exhibits in freestanding cases. The program does not display video or film, but if additional staff members are added to the program, those media are likely to be presented.<sup>107</sup> The program does not include a dedicated art gallery, but again, if additional staff are added to the program, a gallery is a likely addition. The airport provides live music performances, but those offerings are not under the jurisdiction of the arts program.<sup>108</sup>

### **4 ARTS PROGRAM BENEFITS**

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<sup>106</sup> The manager has not been offered access to traveling exhibits. Though he does not rule out the possibility, the manager thinks the potential costs and additional work involved in staging such exhibits make them an unattractive proposition.

<sup>107</sup> The arts program manager has observed that the competition for the best art in the burgeoning Pacific Northwest gallery market is significant. If the program is to continue to attract the best art in the region made by the best artists, the program may well have to change. The airport is examining these issues in an effort to determine whether changes to the 30-year old program are necessary for more efficient and productive operations that are on par with the already high standards set by the local arts community (at regional galleries and museums) and by other airport arts programs. Under consideration is the possibility of changing the program from its current model, where exhibit curation is outsourced to the regional art community, to an in-house curatorial model, where artists are selected by a committee and invited to provide artwork for exhibit at the airport or to create new work specifically for display at airport locations. This would effectively make the airport a gallery with multiple exhibit locations.

<sup>108</sup> The concessions program is responsible for selecting and managing performing artists at SEA. The number of locations for these performances ranges from nine to 13 depending on the season and the time of day. Performers are paid for their work, and airport concessionaires pay one-half of that cost.



The Port of Seattle’s Art Guidelines state the justification for its art program as the “improvement of the cultural, historic, aesthetic, and environmental aspects of the transportation infrastructure . . . as well as . . . the enjoyment of its customers, visitors, and local citizens.” These guidelines are expansive in that they wish visitors to encounter art in Port facilities that provide a strong visual presence and that reflect “high standards and artistic excellence.” More specifically, the policy emphasizes that artwork should be “contemporary work that engages and reflects the Northwest culture and environment as experienced by diverse cultures.” Finally, the policy lists as its aspirational goals the enrichment of (a) the lives of the citizens within its jurisdiction, (b) the touristic experience of visitors, and (c) the regional art community. The airport follows the Port’s guidelines and adopts the same program justifications.

## **5 AUDIENCE AND STAKEHOLDERS**

SEA directs its arts program at passengers and seeks to deliver art programming that will provide a culturally rich experience, create an environment that is aesthetically desirable, and reduce the tension and stress of the travel experience. Although the airport welcomes visitors who are not traveling, it has no formal tour program for those who are interested in viewing the airport’s post-security art.

The airport considers both passengers and residents of the region to be important stakeholders of the art program. The Port of Seattle’s art policies reflect this view as well. Other stakeholders include members of the regional arts community. The manager believes that a well-run and successful airport arts program should seek to benefit local artists and the arts community in general by making the arts scene more active, exposing local artists to the vast audience of airport visitors, and presenting to visitors a positive impression of the culture of the city and region. The airport’s business partners are also important stakeholders of its art program,<sup>109</sup> as are the employees of airport businesses and contractors—particularly those who

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<sup>109</sup> Airport businesses benefit from the effects of the arts program on passenger satisfaction. The study of visitor engagement with the arts and its effects is limited and will undoubtedly increase with time. Thus, evidence of increased sales at airport concessions related to passenger engagement with art exhibits is largely anecdotal. Concessionaires have, for example, commented to the SEA arts manager that sales are higher in areas near arts program exhibits and that their customers appear more relaxed. Those observations are consistent with research that finds museum visitors experience a sense of calm and relaxation when attending visual art exhibits. The manager

work in the terminal and are able to share daily in the aesthetic experience created by the program.



Seattle Museum of Pop Culture (MoPOP), *PUSH ME, PULL ME: Pearl Jam and the Art of the Screen Printed Poster*. SEA security checkpoint area, main terminal. Photograph by Midwest Airport Consultants.

## 6 MARKETING AND PROMOTION

The arts program does not conduct marketing activities. Instead, it relies on other airport departments for marketing activities.

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believes that an art exhibit can help improve a negative encounter such as a security screening, stress related to flight delays, or a conflict with a traveling companion. Whatever the data or the inferences drawn from them, concessionaires *believe* that art exhibits and performances have a positive effect on their sales and seem willing to financially support such programs.

## 7 ARTS PROGRAMMING PROCESS

The airport provides display space for temporary art exhibits curated by the local arts community, including museums, galleries, and artists. In 1999, the Port of Seattle—the owner of the airport—enacted its Art Program Policy and Guidelines. These guidelines address primarily issues related to permanent art objects, their acquisition, and their management. The guidelines, however, are a statement of the art policy (Section 2) applicable to all units of the Port of Seattle, of which the airport is a part. Thus, the Port’s guidelines create an art oversight committee (AOC) that provides overall “guidance, leadership, and support” to the art program but that has little direct interest in temporary or rotating exhibits at the airport (Section 4.2.5). Nevertheless, the guidelines establish criteria for rotating art exhibits:

### 9.2 CRITERIA FOR ROTATING EXHIBITS

9.2.1 The exhibit must be suitable for viewing in a public space.

9.2.2 The exhibit should be reflective of the history, culture, or trade of the Northwest region. Exhibits may also reflect the mission of the Port as an international or domestic gateway to trade, travel, and tourism.

9.2.3 Exhibitor must be willing to curate and install the exhibit, usually at its own cost.

9.2.4 Exhibitor must be willing to sign the exhibitor’s agreement and provide insurance as required.

9.2.5 In general, no commercial activity will be associated with the exhibit. Appropriately displayed sponsorship may be added to the exhibit upon approval by the Exhibit Review Committee.<sup>110</sup> (Port of Seattle Art Program Policy and Guidelines, Section 9.2)

The airport enacted its own Rotating Art Exhibits Guidelines in derivation of the Port’s guidelines; these identify the arts program manager and the Art\Exhibit Oversight Team as the relevant Exhibit Review Committee (Airport Guidelines, p. 3). The practical effect of these two sets of guidelines is the continuation of the long-standing practice of allowing the airport to

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<sup>110</sup> Though the port’s guidelines do not provide the AOC with a formal role in approving temporary art exhibits, the arts manager may request that the AOC review certain exhibits that may result in controversy, and has done so in the past. In addition, the AOC members are connected to the regional arts community and have occasionally suggested exhibits for display at airport exhibit spaces.

provide display areas for art exhibits while requiring art exhibitors to bear the expense of developing, curating, transporting, installing, and insuring exhibits.

## **8 BUDGET**

The arts program bears few of the actual costs associated with temporary exhibits, so it is unnecessary for the program to have its own budget. Accordingly, any costs incurred by the rotating arts program are shifted to artists, exhibitors, and other airport departments. Recently, however, the airport hired a professional curator; the program is now considering a different, expanded temporary arts program format and providing that program with its own dedicated budget.

## **9 RISK MANAGEMENT**

Exhibitors in the temporary arts program at SEA are required to transport their work, install it at their own expense, and maintain levels of insurance specified in the exhibitor agreement. The airport has not yet experienced a loss associated with a temporary art exhibit, nor have exhibitors complained about or protested the stringent requirements contained in the loan agreement.

## **10 ETHICS**

SEA does not have an ethics code specifically applicable to arts program staff. All airport employees, however, are subject to the Port of Seattle's general code of ethics.

## **11 MEASURING PROGRAM SUCCESS**

The arts program does not monitor levels of passenger engagement with the overall program or with individual exhibits. The arts manager, however, would like to gain access to social media data related to the program and specific exhibits and to any application or research that could measure passenger engagement with his programs.<sup>111</sup>

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<sup>111</sup> The airport uses an application, Story, that allows visitors to obtain information (didactics) about each exhibit and piece of art displayed at the airport. The application is of limited usefulness, however, because it is not robust, is supported by a third party (not the developer), and is difficult, slow, and costly to update. The manager estimates that few passengers actually use the app. Accordingly, the airport is interested in developing a new application that allows program staff to perform updates, is more useful and flexible for users, and is more economical to operate.



### 13. TRK CASE EXAMPLE

Truckee/Tahoe Airport (TRK)

Population (City/MSA/CSA): 16,331/N/A/N/A

Enplanements/Total Passengers/International: 85,000<sup>112</sup>/N/A/N/A

2018 Arts Program Budget: \$10,000

2018 Airport Budget: N/A

Staff: 1

Gates: 0

Number of Art Exhibit Spaces: 30

Governing Authority: Truckee/Tahoe Airport District, Airport District Board of Commissioners

The Truckee/Tahoe Airport (TRK) is located 2 miles from downtown Truckee in the eastern-central part of the Sierra Nevada Mountains in the state of California. The airport is 12 miles southeast of Lake Tahoe and 25 miles southeast of Reno, Nevada. Truckee has a reported population of 16,331 and is not located in an MSA or a CSA. The airport does not have commercial air service and does not have flights to international destinations. Nevertheless, TRK had 35,000 general aviation aircraft operations in 2018, with an estimated 85,000 enplanements. TRK is owned and operated by the Truckee/Tahoe Airport District, which is part of Nevada and Placer Counties; the airport is governed by an elected board of commissioners and managed by an airport manager.

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<sup>112</sup> TRK is a general aviation airport and multiuse facility; it has no security checkpoint and no scheduled air service. For 2018 enplanements and total passengers, figures are estimated on the basis of the number of airport operations and estimates of visitors using the other tenants and occupants at the multipurpose facility.



TRK interior art space. Photograph by MAC.

## 1 HISTORY OF THE ARTS PROGRAM

The TRK airport was started by neighboring Nevada and Placer Counties in an effort to provide general aviation services to their communities. The counties chose, instead of a single-use facility, to construct a multimodal and multiuse facility. The airport relies on aircraft, public and private buses, shared ride operators, and bicycle rentals, and its facilities include a community and civic center, a makerspace, and a concession that is generally regarded as one of the best restaurants in Truckee—the Red Truck.<sup>113</sup> The airport building also has conference rooms that are used for various functions, including public meetings. The airport does not have commercial air carriers, so there is no security checkpoint.

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<sup>113</sup> The TRK website features a short video of the facility: see <https://truckeetahoeairport.com/>.



The multipurpose airport building was already under construction in 2010 when a local public arts manager met with the airport manager to explain how airport users, local artists, and community members would benefit from an art exhibit program at the new airport. Having come from a larger airport with a long-standing arts program (i.e., Salt Lake City International Airport), the airport manager agreed that an arts program could be of benefit to the airport and its community of users. He requested that the public arts manager draft a proposal for the arts program, including a budget that he could present to the airport district commissioners. The proposal described a program with a \$10,000 budget and an independent contractor serving as a curator and arts manager. The airport manager recommended the proposal to the board of commissioners, and the proposal received the board's unanimous approval. The airport manager then appointed the public arts manager to become the first TRK airport arts program coordinator (manager). She accepted the position and has been serving in that capacity for 8 years.

## **2 STAFF**

The arts program has a single part-time staff member, the arts program manager. The manager is responsible for supervising the arts program, selecting art objects for display, arranging and installing exhibits, and occasionally organizing special events.<sup>114</sup> TRK will begin a musical performance program in 2020.

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<sup>114</sup> Ms. Sesko has been a practicing artist for more than 25 years. She graduated from the University of California with a degree in art and design. For most of her time in Truckee, Ms. Sesko has worked as an independent arts organizer, which is essentially the role she fills at the airport. Although she considers her contracted position at TRK to be part-time, she concedes that she works many times over the required hours out of her enthusiasm for the arts and the Truckee community, rather than as a pursuit of a commercial enterprise.



TRK interior art space and Red Truck Café. Photograph courtesy of Truckee/Tahoe Airport.

### **3 ART EXHIBIT SPACES**

The arts program exhibits visual art regularly and sculpture occasionally in 30 locations throughout the terminal and the facility's other public areas.

### **4 ARTS PROGRAM BENEFITS**

Although the stress and anxiety levels among TRK's airport users are already quite low—the airport has no scheduled air carriers and no security checkpoints—the arts manager nevertheless believes that the airport's arts program has a soothing effect on airport users, whether they are embarking on a journey, meeting a traveler, using another transportation mode, or taking part in some civic activity. The program also provides local and regional artists an alternative forum in which to exhibit their artwork.

The manager describes the Truckee area arts scene as quite active but with limited venues for exhibitions. Moreover, existing galleries and exhibit venues tend to be quite distant from one another, which makes it difficult to schedule events at multiple galleries. Thus, there is a great benefit in bringing art and artists to a single location where so many members of the community—as well as tourists and visitors—converge for transportation and civic purposes.

The manager also makes the time and effort to mentor emerging artists to help them gain exposure, build a portfolio, and perhaps sell their first piece of artwork.

The manager, who has been traveling for a long time, observes that before arts programs began to establish themselves, most airports looked anodyne and bland. Those airports with public arts programs now distinguish themselves; they look different and convey something about the identity of their location and even provide a glimpse into their contemporary arts scene. Visitors to the TRK arts program feel that its artwork conveys a strong sense of the local culture of the Central Sierra Nevada and Truckee regions for the 50,000 tourists who visit the area each year. And, the manager says, just the possibility that the airport arts program “says something about the region through its art” is a benefit in itself.

## **5 AUDIENCE AND STAKEHOLDERS**

TRK views the audience for its arts program as its airport pilots, passengers, and visitors; tourists to the region; airport employees; and airport businesses—such as the Red Truck restaurant—and their patrons. Airport stakeholders include, in the most literal sense, the entire Truckee and Tahoe communities because community members are frequently in the building for transportation and civic purposes. Airport employees are also considered important stakeholders because of their daily contact with the arts program.

## **6 MARKETING AND PROMOTION**

The TRK arts program engages in marketing activities through the airport’s communications director; notices of new exhibits are occasionally posted in a variety of media, including print, the airport website, and (irregularly) social media. The arts program measured viewer volume as part of the airport’s economic impact study; as the manager explained, staff members sat outside of the airport entrance several times in 2018 and counted the number of persons entering the building.



TRK exterior. Photography courtesy of Truckee/Tahoe Airport.

## **7 ARTS PROGRAMMING PROCESS**

The arts program stages exhibits in 30 locations throughout the airport and its public areas. Art exhibits are typically displayed for 3 months, which means that some 120 artworks will be exhibited over a 12-month period.

The program does not issue requests for proposals, but it occasionally issues calls for artists. The program relies primarily on its manager's curatorial judgment and her contacts in the arts community. The manager has worked in the arts in the region for 25 years and has a significant network of contacts in the arts community. Thus, finding new art is not difficult but nevertheless requires a fair bit of driving. The manager draws on her network to encourage established artists to make exhibit proposals and to find and mentor emerging artists.

The Truckee region's population swells from 17,000 in the winter to 50,000 in the summer months, drawing artists from the San Francisco Bay Area to Boston. Thus, some artists who are visiting the region have exhibited their works at the airport, as have artists from Reno, Carson City, and other nearby communities.

The manager contacts and interacts with artists. If an artist's work is of sufficient quality, the manager will request a studio visit. Thereafter, she discusses with an artist how they might work together on an exhibit, discusses the selection of works to include (or the creation of a site-specific work), and then schedules an exhibit date. The manager curates the exhibit and selects

the location for each work. She also installs the artwork herself, sometimes in cooperation with the artist.

## **8 BUDGET**

The TRK arts program operates on a budget of \$10,000 each year. The budget covers the manager's compensation and minimal operating costs. The program does not pay artists whose works are selected for exhibit. Instead, the airport allows artists to sell the exhibited works and actively advertises opportunities to purchase artwork on its website and in the terminal building:

**If you would like to purchase an artwork, please remove the artwork's identifying tag from the wall and bring it upstairs to Airport Operations. You may pay for the artwork there, and take the artwork with you. If you need special delivery or shipping, please provide your contact information to Airport Operations. The artist will then contact you directly to make arrangements. Thank you!**

The manager reports that works are sold with some frequency; on average, four artworks are sold each quarter. The manager says that the TRK arts program is evidence that any airport can obtain the benefits of an arts program on a minimal budget by following some simple precepts: keep the program streamlined, engage the local arts community, mentor emerging artists, and reuse and recycle exhibit hardware.

## **9 RISK MANAGEMENT**

The airport does not maintain insurance coverage on the artwork it exhibits, but artists are required to deliver and pick up their work and to sign a loan agreement indemnifying the airport against any theft or damage of the work. The program has yet to experience its first incident of loss, damage, or theft.

## **10 ETHICS**

TRK does not have a specific ethics code that applies specifically to the arts manager, but the airport does have an ethics code of general application.

## **11 MEASURING PROGRAM SUCCESS**

The manager believes she has sufficient data to understand the success of the arts program on the basis of (a) the comments she receives from viewers and (b) the number of airport visitors obtained through the airport's economic impact studies.