

APPENDIX C

QUESTIONS USED FOR AIRPORT ARTS PROGRAM MANAGER CASE EXAMPLE INTERVIEWS

AIRPORT ARTS PROGRAM CASE EXAMPLE INTERVIEW QUESTIONS

1. HISTORY/GOALS OF AIRPORT ARTS PROGRAM

- A. What is the name of your arts program?
- B. When did your airport start its arts program?
- C. Why did your airport develop an arts program?
 - a. What was the primary motivation/purpose for developing an arts program?
 - i. Connect airport and community
 - ii. Showcase local arts culture
 - iii. Support/promote local artists
 - iv. Enhance traveler experience
 - v. Special interest of airport administrator/local officials/board, etc.
 - vi. Other
 - b. Did the airport program begin as part of a larger airport sponsor/city/county/state program?
- D. Who was the intended audience for the arts program?
 - a. Has the focus audience changed? If so, why? How?
- E. Who established the program (city/board)?
 - a. Was a resolution, regulation, law, or policy required? (If so, provide a citation/link to the formal authorization.)
- F. Who was responsible for developing the program after it was authorized?
- G. What do you see as the benefits and challenges of your airport arts program?
 - i. Have these benefits and challenges changed over time?
 - ii. How does the arts program benefit the community?
 - iii. How does the arts program benefit airport partners/businesses?
 - iv. Are there other benefits?
- H. What are the benefits to travelers?
 - i. Why are the arts important to people/travelers?
 1. Culturally rich experience/enjoyment
 2. Meaningful aesthetic experience
 3. Interesting/memorable subject matter unique to area
 4. Educational experience
 5. Improving the travel experience
 6. Exposure to regional cultural and regional treasures
 7. Generating community goodwill and partnerships
 8. Supporting tourism opportunities
 9. Fostering local business and economic development
 10. Encourages travelers to arrive at airport earlier

11. Fills time for travelers before flights

- I. Who do you consider the stakeholders of your airport arts program?
 - i. Other airports
 - ii. Arts providers
 - iii. Travelers
 - iv. Government/other transportation agencies
 - v. Artists
 - vi. Airlines
 - vii. Airport employees/operations personnel
 - viii. Community/civic organizations
 - ix. Local arts and culture organizations/institutions
 - x. Concessionaires
 - xi. Airport users
 - xii. Others?

2. ARTS PROGRAM STAFFING/ADMINISTRATION

- A. Describe the staffing of your arts program.
 - a. How many staff are there in the program? FT/PT/volunteer?
 - b. What is each person's title? Is there an ORG chart?
 - c. What are the primary responsibilities of each staff member?
 - d. Do they have other responsibilities in other areas of airport operations besides the arts program (signage/wayfinding; interior decoration and design/public relations/customer service/marketing)?
 - e. Do any of the staff have professional qualifications? What kinds of qualifications?
 - f. How long have they worked in the program?
- B. What is the minimum number of staff required to start up and run an arts program?
- C. What level of expertise is necessary to put on art exhibits at an airport?
 - a. Is a curator necessary? Why?
 - b. Must an arts administrator/manager have arts training, experience, or education? If so, what kind and how much?
- D. Do you have or adhere to ethical guidelines that are related to the arts program? If so, what are those ethical guidelines? Have you ever experienced arts program-related ethical issues at your airport?

3. ARTS PROGRAM DESCRIPTION

- A. Describe your airport's arts program.

- B. Has the arts program changed over time?
- C. What kinds of media does the arts program include (visual arts/performing arts)?
 - a. How many exhibits are put on each quarter/year?
 - b. Do exhibits rotate within the airport from one area to another?
 - c. Is an exhibit that rotates from one airport location to another treated or programmed any differently than an exhibit that is displayed in only one airport location?
 - d. Do both temporary and permanent exhibits rotate at your airport?
 - e. Is a temporary exhibit treated any differently than an exhibit based on a permanent collection? If so, how?
 - f. How many permanent pieces are in your arts program/collection?
 - g. Do you have an arts maintenance program?
 - i. Describe.
 - ii. Does your maintenance program capture maintenance procedures that are required by artist agreements/contracts or other legal obligations?
 - iii. Does your maintenance program include procedures specified by an arts professional? Explain.
 - h. Do you see a time when airport arts exhibits may travel among several airports either in the same region or nationally?
 - i. What issues do you see arising with such traveling exhibits?
 - i. What airports or other entities have you looked to for examples of successful arts programs?
 - i. Why?
 - ii. What about those airports/programs do you admire/regard/model?
- D. Do you combine various forms of media or expression in a single exhibit? (Painting/photography/digital media?)
 - a. Is there a value in limiting exhibits to a single form of media? A single artist?
 - b. Is an “immersive” art exhibit any different than what you customarily program? If so, how?

4. LOCATION OF ART EXHIBITS

- A. Describe the areas/locations in your airport dedicated to the display of art.
 - a. How many distinct areas are there? Is there a map?
 - b. How are arts display areas selected? By whom?
 - i. Do these areas change?
 - ii. Who changes the designation for arts displays?
 - iii. Why are arts display areas changed/moved?
 - c. How much space is dedicated to art exhibits?
 - 1. Temporary exhibits?

2. Permanent exhibits?
 - d. How is arts space measured?
 - i. In square footage/wall space?
- B. Do you provide brochures/pamphlets or other materials to guide visitors on a tour of the airport arts displays?
- C. What are the best/most effective areas for displaying art at your airport? Please rank each area from most preferred to least preferred:
- a. Pre-security
 - i. Ticketing
 - ii. Bag claim
 - iii. Concession areas
 - iv. Curbside at arrivals/departures
 - v. Parking garage/rental car facility
 - b. Other areas
 - c. Post-security
 - i. Concourses
 - ii. Concession areas
 - iii. Restroom areas
 - iv. Gate areas
 - v. Jetways
 - vi. Moving sidewalks and passageways
 - d. Other areas
- D. What are your reasons for ranking each area?
- E. What are the challenges of dedicating space for arts in competition with space for other airport needs?
- a. Advertising
 - b. Concessions
 - c. Other Revenue-Producing Operations
 - d. Are there any other reasons that require/justify limitations on where art may be displayed?
 - e. Are you able to display temporary works in undesignated spaces throughout the airport?
 - i. Does the permission/process that is required for temporary displays differ from other displays?
 - f. What happens if a specific work is particularly well suited to a specific airport location (such as an alcove configuration or an area with a particular kind of light)?
 - g. Do you make use of pop-up galleries? If so, what rules do you follow for their use?
 - i. How often are pop-up galleries used?
 - ii. Why are they used?
 - iii. How effective are they?

5. CURATING/DISPLAYING ARTWORK

- A. What are the minimum qualifications/attributes of an airport arts programming specialist?
- a. Do you use or have you ever used an outside or guest curator or arts subject matter expert?
 - i. If so, who have you used?
 - ii. What minimum qualifications did you require and why?
 - iii. How did you select this professional?
 - b. If you have not used a professional to organize exhibits, why not?
 - c. If you have not used a professional, are there areas of the arts that the airport was not able to organize for an exhibit?
 - i. If so, what are those areas and how did you address the issue?
 - ii. Have you ever turned down or decided not to put on an exhibit because you felt that the airport was not able to organize the exhibit? Why?
 - d. Do you decide on a theme or “interpretive goal” before you program an exhibit?
 - i. If so, how do you select a theme or goal for a program?
 - ii. Is there a policy that you follow to select exhibit themes?
 - iii. Do you consult with outside arts organizations?
 - e. Do you solicit ideas/concepts from specific sources or constituencies?
 - i. If so, identify the sources or constituencies.
 - f. Do you use airport exhibits to expose viewers to a sponsor’s or concessionaire’s existing or planned events?
 - i. If so, how did such an exhibit originate?
 - ii. How are such exhibits coordinated and with whom?
 - g. Do you sponsor, exchange, or loan artwork to or with other entities?
 - i. Are exhibits generated or proposed by outside arts organizations?
 - ii. What are the advantages and disadvantages of collaborating with outside arts organizations?
 - h. Do you coordinate airport exhibits with current exhibits at local arts organizations?
 - i. Have such exhibits been successful?
 - ii. How do you measure the success of coordinating such exhibits?
 - iii. Is the public response to coordinated exhibits any different than any other exhibits?
- B. Do you display art from local schools, youth groups, or other educational organizations?
- C. Are there arts program questions/issues that can be decided by airport administrators, rather than an arts professional?

- a. Are there arts program questions/issues that can or should only be decided by an arts professional, rather than airport administrators?
- D. How does the number of PX passing through the airport affect how you curate/compose/put on an exhibit?
- a. Does the volume of PX traffic influence the exhibit themes that you have or are willing to pursue?
 - i. If so, describe how and what.
 - ii. Is your response affected by the number of originating/connecting PX?
 - b. How do you measure the success of an art exhibit? (Visitor count per day? Per hour? Social media?)
 - c. Describe your airport's best/most successful exhibits.
 - d. Describe your airport's best-attended exhibits.
 - i. Are you able to count the number of visitors who see your exhibits?
 - ii. If so, how do you make such counts?
 - iii. Do you keep visitor counts for prior exhibits?
- E. Are any exhibition spaces at or near a security checkpoint?
- a. If so, how does an exhibit affect the atmosphere or use of the checkpoint?
 - b. Are these exhibit spaces used or attended any differently than locations away from security checkpoints?
 - c. Has TSA raised any issues regarding exhibits located near checkpoints?
 - d. Are exhibits in specific airport locations (near checkpoints, adjacent to concession areas, near chapels or other contemplation areas, near entrance ways, near stairs or elevators) used/attended any more or less frequently than other locations?

6. MANAGEMENT/ADMINISTRATION

- A. Is your arts program governed or managed by an arts commission, board, or volunteer panel?
- a. Describe the governing or managing organization.
 - b. How are the members appointed/elected?
- B. How do you locate/find art for your exhibits?
- i. What has been the most effective process for obtaining quality art for exhibit at your airport?
 - ii. Do you use a "Call For Artists" or an RFP process in order to obtain artworks for exhibits?
 - iii. What has been the most successful way for your to obtain art?
 - iv. Provide copies of "Call for Artist" and RFP documents.
 - b. Have you ever displayed private collections as permanent or temporary exhibits? How did this come about?

- c. Describe the process and timeline for preparing and putting on an exhibit at your airport.
 - i. Do you follow the same process each time?
 - ii. What is that process?
 - iii. Do you use or have a checklist? Provide copies.
 - iv. How long does the process take from start to finish?
 - v. Are prior approvals necessary? If so, by whom and how long do those approvals take?
 - vi. What are the most time-consuming and least time-consuming parts of the process?

- C. What are the common issues that come up time after time with each new art exhibit?
 - a. Provide examples of uncommon or extraordinary issues.
 - i. Locating art and artists
 - ii. Selection of art and artists
 - iii. Staffing
 - iv. Exhibit size and space
 - v. Workspace and infrastructure requirements
 - vi. Art placement
 - vii. Security
 - viii. Approval processes (what generally requires approval?)
 - ix. Insurance/risk management
 - x. Legal documents/agreements
 - xi. Advisory committee participation

- D. What are the common costs associated with each exhibit?
 - a. Provide examples of uncommon or extraordinary costs.
 - b. Do you find it difficult to arrive at an accurate budget for an exhibit or different exhibits? If so, why?
 - c. Is it important to have an accurate budget for each exhibit? If so, why?
 - d. How do you create your budget for your arts program?
 - e. How do you create a budget for an individual exhibit?
 - f. Does the airport dedicate a specific amount to your budget for your entire arts program?
 - g. Does the airport dedicate specific amounts for particular exhibits?
 - h. Is your budget dependent on your airport's percent for art program? If so, how much of your budget comes from the percent for art program?
 - i. Does your percent for art program/legislation/policy allow for the use of such funds to pay for temporary arts exhibits?
 - i. If so, are there limitations on such expenditures?
 - ii. Are such funds designated for specific uses such as staff, purchase, curation, conservation, planning?
 - j. Do you or are you allowed to expend funds for the conservation and maintenance of art?
 - i. Are these funds restricted for use on only art owned by the airport?

- ii. Are you allowed to spend such funds for the maintenance or repair of art not owned by the airport?
 - iii. Do you spend such funds for art used in temporary exhibits?
 - iv. What if the displayed work is not owned by the airport?
- k. Do you pay for artwork displayed at the airport?
 - i. Under what circumstances and how?
 - ii. What is the source of these funds?
 - iii. Do you reimburse artist costs/expenses? If so, under what circumstances?
- l. Do you support contests or competitions that result in artwork displayed at the airport? If so, are airport funds used to pay for such art?
 - i. Are schools/youth groups a focus of these contests?
- m. How do art exhibits coexist with advertising displays at your airport? Are specific areas designated for each kind of visual display?
 - i. What process decides if an arts space will be preempted for commercial use?

7. AUDIENCE

- A. Who is the audience for an airport art exhibit?
 - a. Is there a particular demographic that you are targeting?
 - b. Does the demographic target change with each exhibit?
 - c. Do you keep a record of the demographics of the visitors to your art exhibits?
 - d. Do you select a theme/curator/kind of art or media to appeal to a particular demographic?
 - e. Do music, video, painting, photography, live performances each appeal to different demographics (or to the same demographics equally)? What is the basis for judgment/knowledge/opinion?
 - i. Which media are the most popular? How do you know?
 - f. Do you allow non-PX/meeters and greeters to view airport art exhibits?
 - i. If so, why and how?
 - ii. What has been the response?
 - g. How many non-PX arts visitors do you receive?
 - h. Is access by non-PX a form of community outreach for the airport?
 - i. How has this activity benefited the airport and the community?

8. SUCCESS MEASUREMENT

- A. How do you or can you measure the success of an airport arts program/exhibit?
- B. Are you able to measure the number of PX visiting a particular exhibit at a particular location?
 - a. At a particular time of day?
 - b. Do you use social media to monitor PX attendance? How?
- C. Is attendance different for a temporary exhibit vs. a permanent display?

- a. Are there any other factors that affect attendance at your arts program generally?
- b. Do exhibit/art themes or media affect attendance?
- D. Do you seek/obtain/solicit PX feedback?
 - a. If so, how?
 - b. Do you use social media to monitor PX feedback? How?
- E. What have PX said about your arts program?
 - a. Do you collect data on PX responses?
 - b. Complaints/enjoyment/comments/engagement?
- F. Have you noticed any effects that you attribute to the success of your arts program?
 - a. Positive engagement by PX
 - b. Fewer complaints by PX
 - c. Fewer interventions by security/law enforcement/less vandalism/lower maintenance costs
 - d. PX expenditure on concessions (nearby or throughout the airport)
 - e. Appearance/comments on social media
 - f. World peace

9. CULTURAL/HISTORICAL ASPECTS OF ARTS PROGRAM

- A. Do you use your arts program to express:
 - a. A sense of place of your airport's location or region?
 - b. Your city's/region's culture and arts?
 - c. Does your airport use its arts program to project a particular national or regional image? Explain.
 - d. Can art exhibits present a visual story about your airport's region? If so, how?

10. COSTS AND EXPENSES

- A. What are the costs of operating an airport arts program?
 - i. Staff
 - ii. Administrative costs
 - iii. Operations/maintenance
 - iv. Insurance/risk management
 - v. Legal expenses (contracts/negotiations)
 - vi. Underwriting/sponsoring art work development
 - vii. Arts competitions
 - viii. Display costs/transportation
- B. Do you use the services of a risk manager for arts exhibits?
 - a. What are the risk management issues related to putting on art exhibits?
 - b. Have you experienced any losses/liabilities as a result of putting on an exhibit? Explain the details/costs.

11. FUNDING

- A. Do you receive funding for exhibits from outside sources such as
 - i. Airlines
 - ii. Concessionaires
 - iii. Vendors
 - iv. Tenants
 - v. Local museums, arts organizations
 - vi. Cultural institutions, civic groups
 - vii. Your sponsor's arts or cultural office
 - viii. Social outreach programs
 - ix. Grants (public or private donors)
- b. How did the airport's relationship with any such organization/person/entity begin?
- c. How successful have such relationships been? How much funding have you received?
- d. How do you measure the success of these relationships? (Funds contributed, sponsorship recognition, advertising?)

12. LITERATURE/GUIDES/INFORMATION/ORGANIZATIONS

- A. Where do you go for information about airport arts programs?
 - a. Do you ever consult materials/sources about arts programs in other settings/transportation facilities?
 - i. What kinds of transportation facilities?
 - ii. What kinds of settings do you regard as similar to airports? Most analogous?
- B. Can you identify any materials that you have used or that you feel are particularly helpful in guiding a successful arts program at an airport?
 - a. Textbooks
 - b. Articles
 - c. Organizations or networks
 - d. Online resources/websites
- C. Do you share information and experiences with other airports? If so, how?

13. PARTNERSHIP/OUTREACH/COMMUNITY INVOLVEMENT

- A. Do you coordinate exhibits with outside organizations such as local museums, arts organizations, cultural institutions, your sponsor's arts or cultural office, or social outreach programs? How did any such relationships begin?
 - a. How successful have such relationships been?
 - b. How do you measure success of the relationships?

B. Do you have a formal or informal art exchange program with any organizations or institutions? If so, how does the program work? How did it begin?