

NATIONAL
ACADEMIES

Sciences
Engineering
Medicine

TRB TRANSPORTATION RESEARCH BOARD

TRB Webinar:

Art Programs in Public Transit

May 28, 2026

11:00 AM – 12:30 PM (eastern)

AICP Credit Information

1.5 American Institute of Certified Planners (AICP) Certification Maintenance (CM) Credits

You must attend the entire webinar

Log into the American Planning Association website (<https://www.planning.org/>) to claim your credits

Contact AICP (AICPCM@planning.org), not TRB, with questions

Purpose Statement

This webinar will explore how public transportation agencies across the United States and Canada incorporate art—including permanent installations, rotating exhibits, and visual and performing arts—into systems such as commuter rail, bus, and paratransit. Presenters will examine the types of programs in place, how they are organized and funded, and the motivations behind integrating art into transit environments.

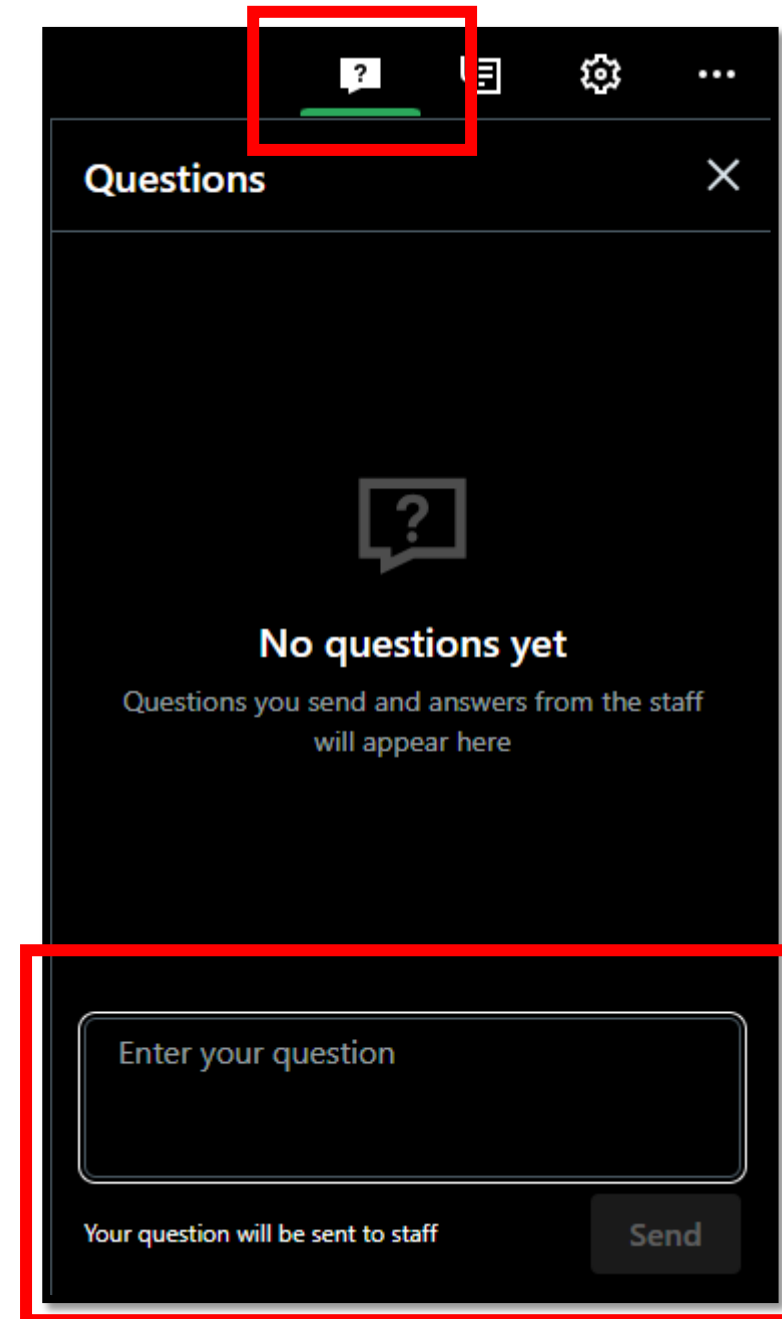
Learning Objectives

At the end of this webinar, participants will be able to:

- Describe how transit agencies manage and fund art,
- Explain how art in transit programs select (site, artist, medium), install, maintain, curate and deaccession artworks, and
- Assess how art in transit is valued.

Questions and Answers

- Please type your questions into your webinar control panel
- We will read your questions out loud, and answer as many as time allows



Today's Presenters



Naomi Stein
naomi.stein@ebp-us.com



Katherine Dirga
kdirga@itsmarta.com



Daniel Mascoop
daniel.mascoop@ebp-us.com



Mark Granlund
Mark.Granlund@metrotransit.org



TRB Webinar: Art Programs in Public Transit

May 28, 2026

EBP 

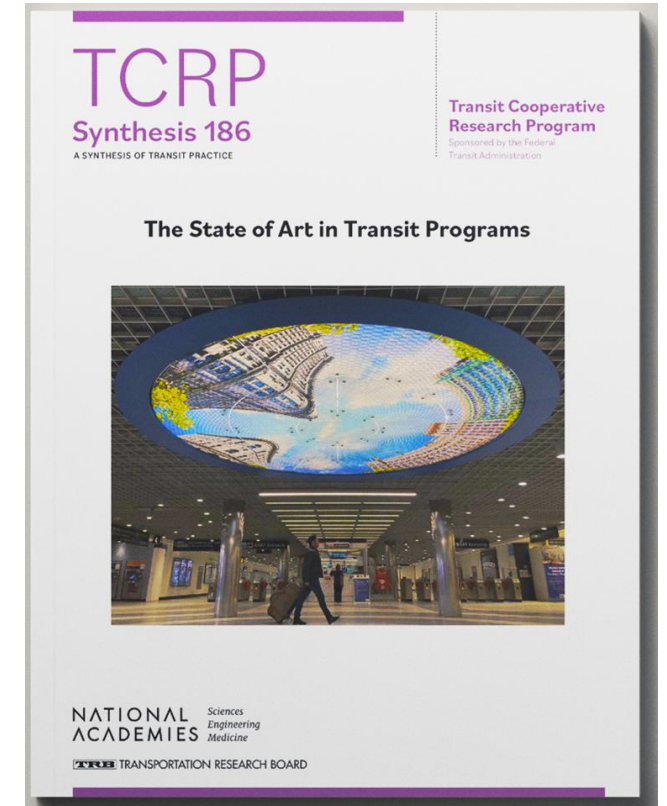
AGENDA AND LEARNING OBJECTIVES

Learning objectives:

1. Describe how transit agencies manage and fund art
2. Explain how art in transit programs select (site, artist, medium), install, maintain, curate and deaccession artworks
3. Assess how art in transit is valued

This presentation:

- Defining art in transit
- Benefits and impacts
- Funding, stakeholders, and management
- Challenges
- Knowledge gaps, final notes, and information and documents



DEFINING ART IN TRANSIT

- UMTA (1978):

Sculpture, patterned sidewalks, plantings, street furniture, and art and poetry posters

- FTA Circular 9400.1A “Design and Art in Transit Projects” (1995):

“interpreted broadly [...] from free-standing sculpture to wall pieces to functional elements such as seating, lighting, or railings to artists being part of an interdisciplinary team in which the artists contribute to the overall design and specific art pieces may or may not be created.”

- FTA (2025), interpreting 2015 FAST Act:

“most decorative murals, sculptures, statues, musical installations, or similar objects or elements included for *primarily aesthetic* purposes” that “do not have a meaningfully functional, structural or transit-related purpose”

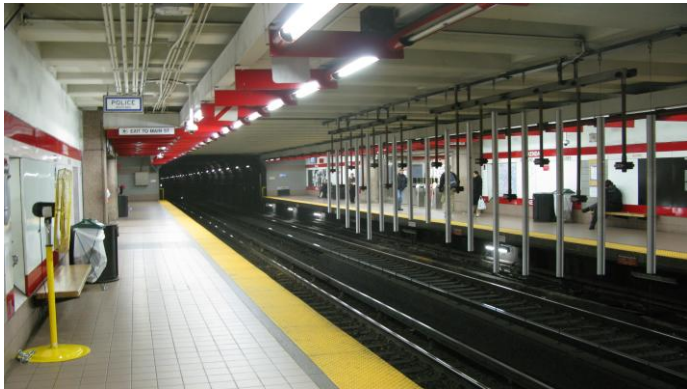
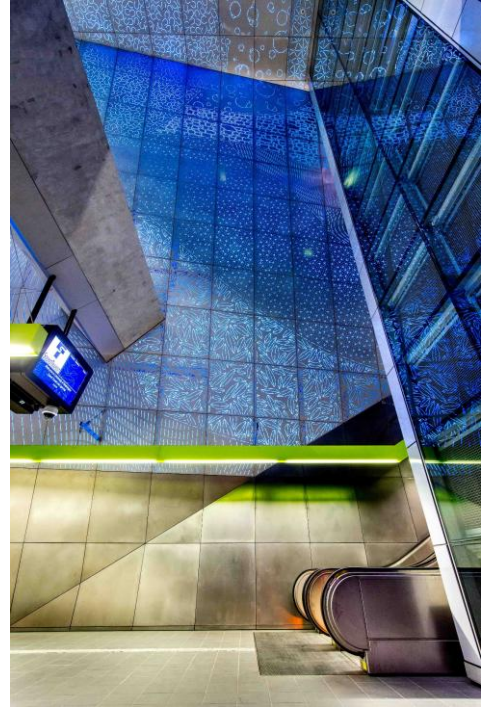


EXISTING ART IN TRANSIT



- Locations: rail stations, park-and-rides, bus stops, transportation centers, maintenance facilities, offices, vehicles
- Longevity: Permanent/integrated, temporary, rotating
 - Temporary: community art activities, live music, bus pass design, posters
- Kinds: 2-D, 3-D, Digital/Media/Electronic, Kinetic, Audio, Performance, Literary, Interactive
 - Visual media: mosaic, ceramic tile, bronze, steel, glass, and mixed media
- Public Engagement: online maps and descriptions, smartphone apps

EXISTING ART IN TRANSIT



BENEFITS AND IMPACTS

- APTA “Best Practices for Integrating Art into Capital Projects”:
 - Encourages ridership
 - Conveys customer care
 - Enhances community livability
 - Improves customer experience
 - Improves organizational identity and perception of transit
 - Deters vandalism
 - Increases safety and security
- USDOT/NEA (1983):
 - Commercial revitalization, private investment, economic development
 - Community image-building, marketing
 - Improved pedestrian circulation to adjacent businesses
- TransLink aims to “surprise and delight”.



SOCIAL IMPACTS AND CREATIVE PLACEMAKING

- Historic encouragement to incorporate artists' perspectives into the design and development processes
- Creative placemaking: value of incorporating artists' creative perspectives, roles as community representatives
- Art as a process and method of community engagement



EVALUATING IMPACTS



- Knowledge and practice gap, including in broader field of public art
- “Potential paradox of using traditional methods and values from the industrial world of worth to evaluate the success of programs based in the inspired world” (Cidell, Kayzar and Rivera, 2024)
- Maintaining engagement and relational aesthetics
 - LA Metro artist-led tour program
- Tools: structured interviews, focus groups, polls and surveys, and digital media impact numbers
 - TransLink: public and panel-based surveys, webpage and social media engagement, attendance and interaction at public events and at community engagement events for capital projects, feedback through the customer involvement department

FUNDING

- FAST Act restrictions on FTA grants and matching funds
- Percent-for-art from capital costs for design, fabrication, and installation of artwork
 - Require minimum allocation (vs. maximum goal) or upfront funding for stability
 - Restricted to sites of capital projects or flexible systemwide
- Allocations from operational budget for temporary work (e.g., performances)
- Grants and partnerships with local governments, BIDs and community improvement districts, arts councils, the NEA
 - Also provides sites, programming support, connections with artists
 - As of 2025, state of funding for public art in the U.S. in flux and realigning NEA grantmaking criteria with priorities of President Trump



STAKEHOLDERS



Site Selection: Maintenance, Operations, Security and Safety, Executive Leadership, Local Government



Art Media Selection: Maintenance, Selected Artist



Artist Selection: Executive Leadership, Local Government, NGO, Selected Artist, Neighboring Residents, External Experts, Accounting, Customer Service/Engagement



Installation: Maintenance, Selected Artist, Security and Safety



Maintenance: Maintenance, External Experts



Curation/Decommissioning: Selected Artist, External Experts

MANAGEMENT

- Support from agency executive leadership essential for establishing and maintaining programs
- Internal expertise both in arts and in transit operations and contracting and employ full-time staff with this expertise
- Appropriate department within agency
 - Customer-related
 - Facilities, capital delivery
- Engagement with other internal departments



ART AND ARTIST SELECTION

- Competitive process overseen by a selection panel or selected in a public competition
 - Multiple rounds
 - Advisory panel
- Search methods
 - Open calls
 - Nominations
 - Artist-in-residence
 - Artist roster
- Criteria: quality of artwork, site-specificity, and durability



ARTIST INVOLVEMENT



- Reducing time, challenge and cost of participating
 - Establishing roster of artists or soliciting nominations from expert arts professionals to augment open calls
 - Paying artists for project-specific work beyond submitting a portfolio and a preliminary proposal
 - Using design-only contracts that leave fabrication and installation responsibilities and contracts to the project's general contractor or an independent fabricator
 - Providing low-intensity opportunities that do not require complex contracting or fabrication
- Value of artist perspective may come from the agency's arts administrator

SITING AND INSTALLATION



- Integrated or permanent artwork as part of the capital projects
- Collaboration with external stakeholders, including local governments and community members
 - Determine possibility of placing on non-agency property
 - Bus shelters may be owned by municipalities or advertising companies.
- Site may govern medium and size of artwork.

MAINTENANCE AND DECOMMISSIONING/DEACCESSIONING

- Artwork subjected to damaging environmental and physical conditions and difficult to access
- Kinetic, interactive, digital, audio, and light artworks not durable and avoided
- Funding frequently not dedicated
- Cleaning inconsistent (e.g., general maintenance team upon request, annual by station cleaning contractors and overseen by art conservator)
- Legacy collections from previous major capital expansions
- Decommissioning/deaccessioning
 - When damaged beyond salvageability or threat to public safety
 - U.S. Visual Artists Rights Act
 - Few policies and limited guidance



CHALLENGES

- Funding (FTA restrictions, maintenance)
- Evaluation of impacts
- Maintenance and Decommissioning/Deaccessioning
- Stakeholders and Stakeholder Engagement
- Community engagement

Factor	Challenge Level (out of 5)
Funding	3.6
Selecting a Site	3.3
Determining a process and criteria for decommissioning art	3.3
Support of agency staff	3.3
Support of neighbors in immediate vicinity	2.8
Selecting an artist	2.7
Support of public	2.5
Private sector support	2.4
Explaining selection criteria and outcomes	2.3
Selecting an art medium	2.2
Determining a process for selecting art (competition, etc.)	2.1
NGO support	1.6

KNOWLEDGE GAPS



- Art in smaller and rural transit systems
- Best practices and strategies for funding while adhering to U.S. federal regulations
- Methods for evaluating art in transit programs
- Best practices and policies for decommissioning/deaccessioning

FINAL NOTES

- Progression where art is commissioned for capital projects and then an art in transit program is established only if major capital projects continue to be funded and commission artwork or if there is concerted support from agency leadership to continue funding the program
- New creative programming: Swap artists among programs for projects of similar sizes and budgets



ADDITIONAL INFORMATION AND DOCUMENTS

1. *The State of Art in Transit Programs*, National Academies (2026)
2. *Best Practices for Integrating Art into Capital Projects, Revision 1*, APTA (2024)
3. “Art and Non-Functional Landscaping in Federally Funded Public Transit Projects Frequently Asked Questions,” FTA (webpage)
4. *Art in Transit... Making It Happen*, W. Feuer, USDOT (1996)
5. *The Way to Go: The Benefits of Quality Design in Transportation*, C. Rifkind, S.L. Beck, C.I. Roberts, D. Greenstein, D. Dietsch, S. Hooper, et al., USDOT (1983)
6. *Formulating an Arts Policy for BART: Findings and Recommendations*, R. Almaguer and J. Przyblyski (2015)
7. *BART Arts Master Plan*, B. Goldstein, A. Rawson, M. Tamari, and T. Wega (2019)
8. *Arts, Culture and Transportation: A Creative Placemaking Field Scan*, B. Stone and M. Nezam, T4A (2017)
9. *Utilizing Arts and Culture to Mitigate the Negative Impacts of Transportation Infrastructure on Communities*, J. Cidell, B. Kayzar, and A.P. Rivera, Minnesota DOT (2024)
10. *Creative Placemaking in Rail Transit Corridors: APA Regional and Intergovernmental Planning Division Handbook*, M. VanderSchaaf and B. Kayzar, American Planning Association (2021)

PHOTOS

- Slide 3: “Gift of Wind” by Susumu Shingu (1985); Creative Commons
- Slide 4: Metro Art Presents KJAZZ Tracks at Union Station (2024); LA Metro
- Slide 5 (clockwise from top left)
 - Gold Line Bridge piece, Andrew Leicester; LA Metro
 - Bus wrap celebrating National Indigenous Peoples Day, Rose Tashoots (2025); TransLink
 - Cripple Creek transit stop art (T. Schweitzer, 2022); National RTAP Photo Contest
 - “Subterranium”, Leo Saul Berk (2016); Sound Transit
 - “The Unbroken Stone, Project 1-6”, Johab Silva (2024); WMATA
 - lightbox series “Caricias”, Arlene Mejorado (2023); LA Metro
 - “The Kendall Band”, Paul Matisse (1980s); Creative Commons
- Slide 6 (from top to bottom)
 - “Penguin Rush-Hour”, Sally Callmer (1988); WMATA
 - “Crossed Pinkies”, Ellen Forney (2016); Sound Transit
- Slide 7: “Johnny Leggz”, Ken Gonzales-Day (2023); Sound Transit
- Slide 8: “Hooray”, Hou de Sousa (2022); WMATA
- Slide 9: “A Subtle Trip”, Rob Ley (2023); WMATA
- Slide 10: “The Watch Seller”, Trevor Mahovsky and Rhonda Wepler (2017); TransLink
- Slide 11: Anti-graffiti wallpaper design, NickyWorks (2024); Metro Transit
- Slide 12: Ketchikan Transit bus wrap (M. Davis, 2023); National RTAP Photo Contest
- Slide 13: “The Breath Below”, Howie Tsui (2024); TransLink
- Slide 14: “Archival Routes”, Heather Kai Smith (2020); TransLink
- Slide 15: “Hi-Five”, Miles Pepper (2006); Sound Transit
- Slide 17: “High Prismatic”, Pearl C. Hsiung (2023); LA Metro
- Slide 18: “Elysium”, Stephen Galloway (2022); BART



Thank you!

EBP 



marta Artbound



MISSION

Artbound integrates art and culture into MARTA's transit network to strategically support station safety and vitality, delight our customers, and strengthen civic relationships.

Program Components

- ◀ **Visual Arts, Permanent and Temporary**
- ◀ **Performing Arts: Live Music + Theater**
- ◀ **Conservation of Legacy Artwork**



Naming the Challenges

- Procurement and Internal Coordination
- Clearing a Path for Artist Participation
- Earning Buy-In
- Funding – Art is the First Cut

How Do We Work With That?

- Collaboration across Departments - Get It In Writing
- Internal PR – Highlight Support Role
- Community Improvement Districts
- Municipal Partnerships and Grants
- Future TOD Developer Contributions
- Identify Opportunities to Streamline



Case Study: Making a Way

Artbound Live: Challenges

Contracting and Payment

- Existing processes didn't allow for artist-centered procurement
- Enterprise payment system transition caused delays
- Artist payment delays caused friction, both internal and external

Program Management

- Administrative troubleshooting reduced time available for program growth
- Artist participation required manual onsite verification across multiple Stations



Solution : Embrace the Gig Economy

Outcomes

- Processing fees are less expensive than a part-time hire
- Higher Artist Accountability/Attendance
- Ability to showcase live music at triple the number of Stations
- Removes pressure on internal resources to process high volume of small invoices

Off-the-Shelf Customized App

Musicians self-assign gigs

GPS-located sign-in/sign-out function

Artists are paid within 48 hours by direct deposit





Good Partners

Our Civic Partners



Project
for Public
Spaces



SCAD



FULTON COUNTY
arts & culture



MAYOR'S OFFICE OF
Cultural Affairs



Atlanta Regional Commission



TransFormation
ALLIANCE



THE ARTHUR M. BLANK
FAMILY FOUNDATION



Our Collaborators

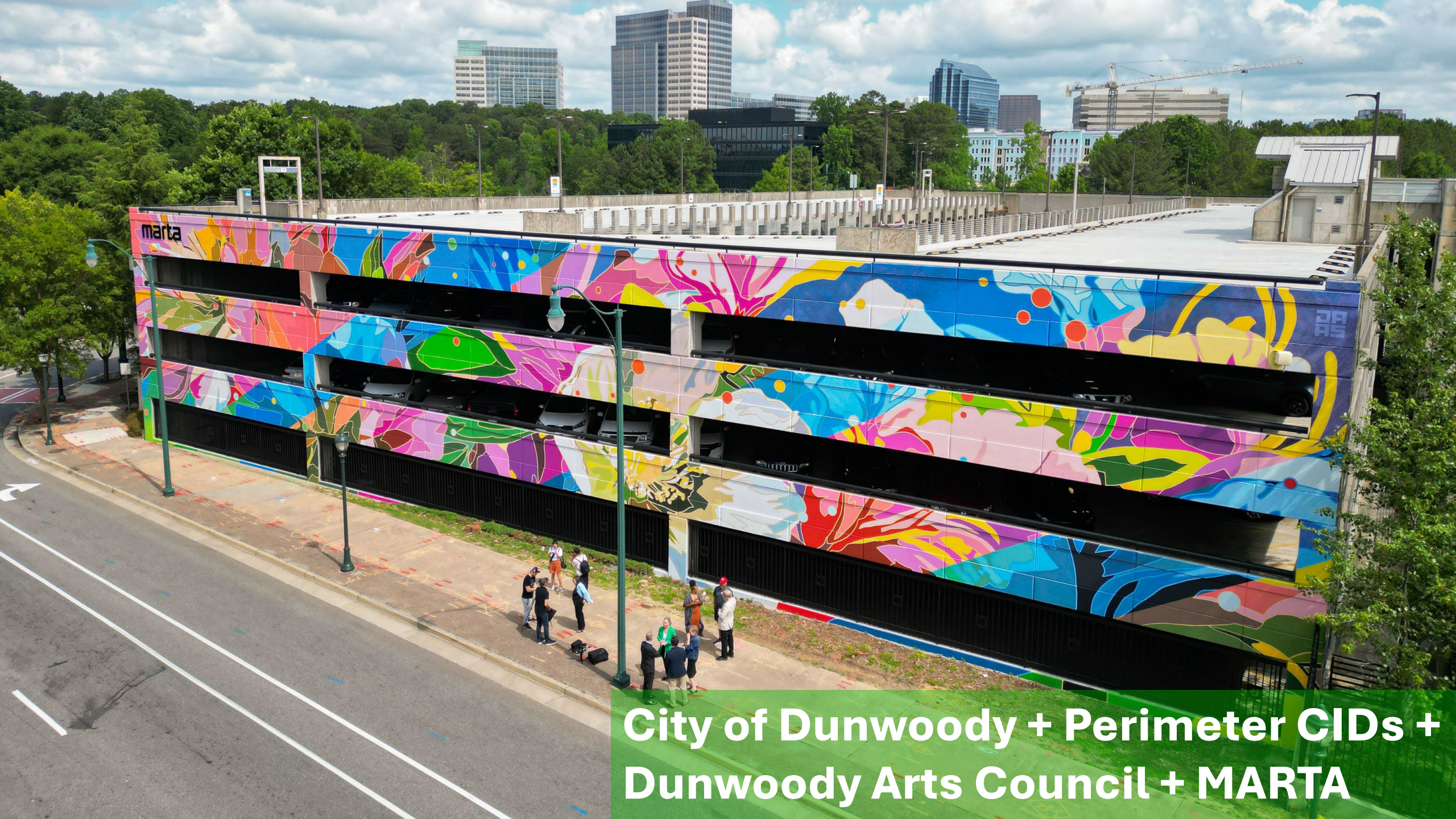
ATLANTA DESIGN

FESTIVAL





Dunwoody Station Parking Structure



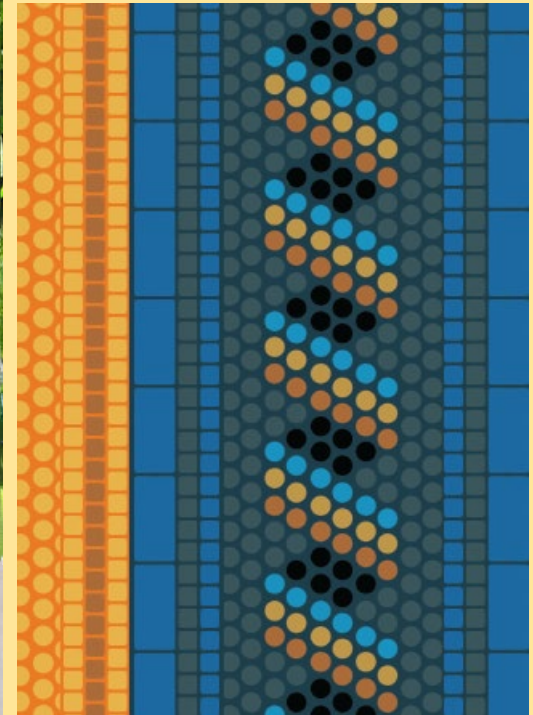
**City of Dunwoody + Perimeter CIDs +
Dunwoody Arts Council + MARTA**

Grant | Project for Public Spaces + Midtown Alliance CID + MARTA





Grant | Project for Public Spaces + Atlanta Downtown Improvement District + MARTA



How We Support

- ◀ **Civic Partnerships**
- ◀ **TOD and Capital Projects**
- ◀ **Customer Experience**
- ◀ **Station Appearance / Perception of Safety**

Safe Passage

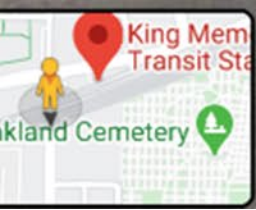


Edgewood – Candler Park | TOD



King Memorial | TOD









METACASTWOOD REFLECTIVE

Metacastwood Reflective is a public art installation that features a wall of colorful, reflective blocks. The blocks are made of a special material that reflects light in a way that creates a shimmering effect. The installation is located in a public space and is designed to be interactive and engaging for the community.

Metacastwood Reflective is a public art installation that features a wall of colorful, reflective blocks. The blocks are made of a special material that reflects light in a way that creates a shimmering effect. The installation is located in a public space and is designed to be interactive and engaging for the community.

Metacastwood Reflective is a public art installation that features a wall of colorful, reflective blocks. The blocks are made of a special material that reflects light in a way that creates a shimmering effect. The installation is located in a public space and is designed to be interactive and engaging for the community.



Setting Up the Future

- ◀ **Platforms for Temporary Exhibitions**
- ◀ **Refined Curatorial Protocol for Agility**
- ◀ **Bus Stop Art Glass Program**



A woman with a yellow cap and glasses is painting a vibrant, abstract mural on a wooden wall. The mural features large, overlapping shapes in shades of yellow, orange, red, and purple. The woman is wearing a black t-shirt and a white apron, and she is holding a paintbrush to the wall. The scene is brightly lit, suggesting an outdoor setting.

Thank You



Art Programs in Public Transit

- Mark Granlund | Public Art Administrator



Metropolitan Council

Metro Transit is part of the Metropolitan Council, which is the regional policy-making body, planning agency, and provider of essential services in the seven-county Twin Cities metro area. Our mission is to foster efficient and economic growth for a prosperous region. The Met Council was created in 1967 as "a regional solution for regional problems."

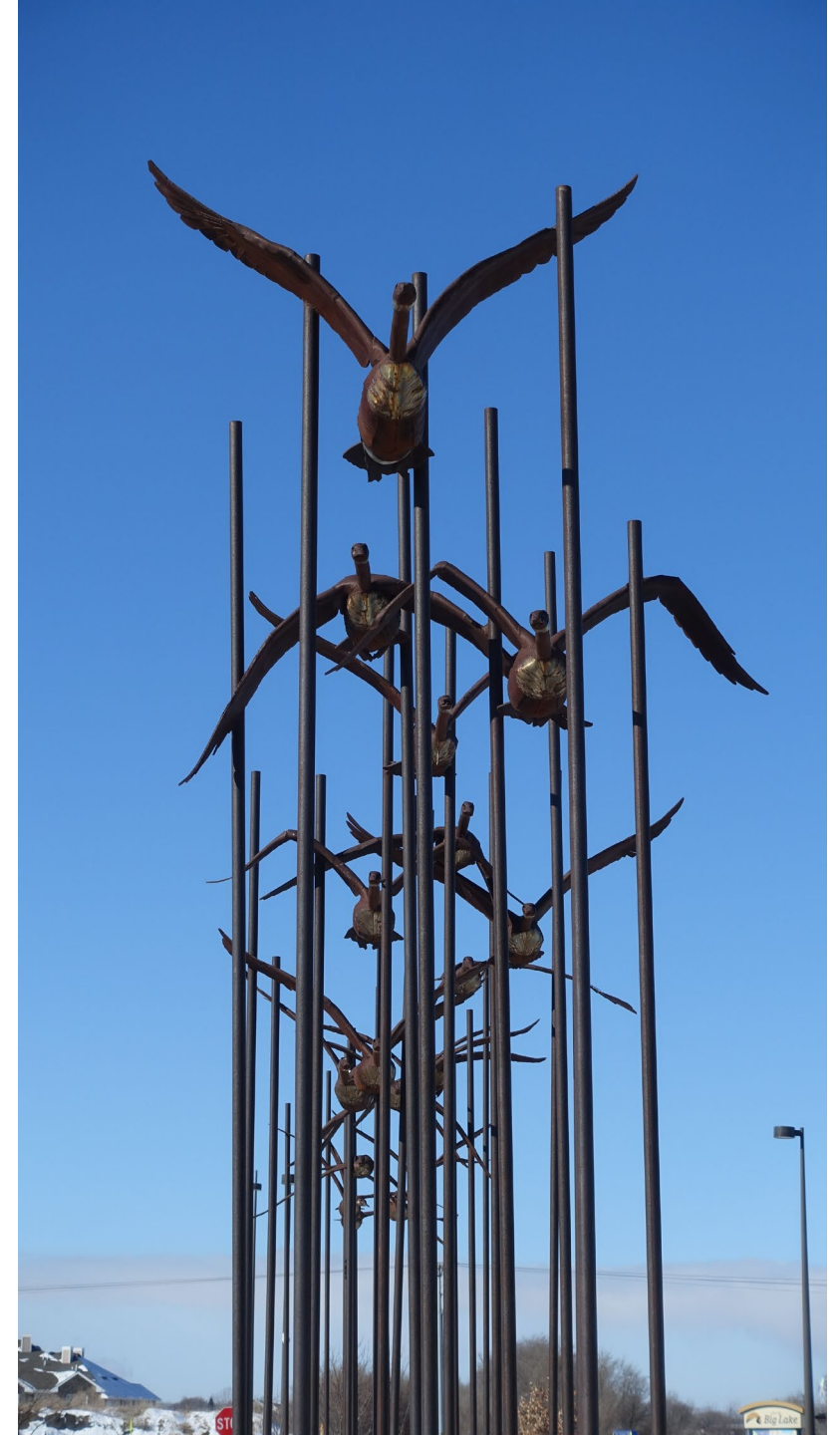
Responsibilities

- Transportation: Metro Transit, Metro Mobility, Transit Link
- Regional Parks and Trails
- Waste Water Treatment and Protection of Public Waterways
- Affordable Housing



Metro Transit's Public Art Collection

- Metro Transit owns one of the largest public art collections in the State of Minnesota with 82 permanent public art works made up of 420 individual pieces.
- Most of the collection was constructed through federally-funded capital projects with artworks at every rail station on the METRO Blue Line (2004) and METRO Green Line (2014).
- In 2013, public art became an ineligible cost as part of future FTA-funded capital projects.
<https://www.transit.dot.gov/funding/grants/grant-programs/art-and-non-functional-landscaping-federally-funded-public-transit>.
- Around this time, significant deferred maintenance needs accumulated, and the focus shifted to taking care of the existing collection.



A Short History

1999: First Public Artwork – bus shelter by Marcia MecEchron

2004: LRT Blue Line Artworks – 54 artworks

2013: LRT Green Line Artworks – 35 artworks

2016: Hired Public Art Administrator

2016 – 2025: Program expands to:

- Regular collection maintenance
- Temporary artworks
- Community partnerships
- Support for Facilities Maintenance
- Interpretation
- Public art added to new and renovated buildings

2026: Hired Assistant Public Art Administrator



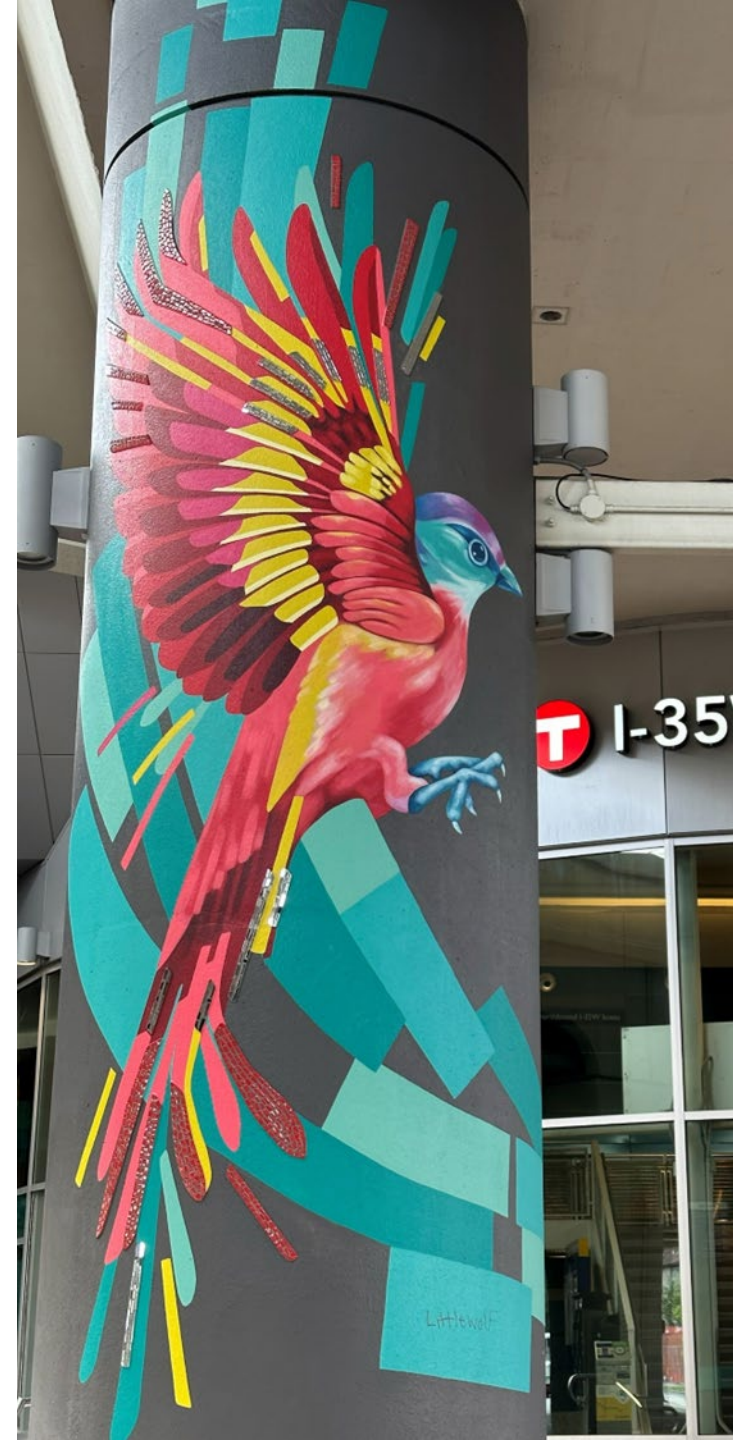
Grant Funded Community Partnership Walker Art Center and Juxtaposition Arts



Community Funded Partnership Rondo Community Land Trust



Maintenance Support I35W at Lake Street BRT Station



Maintenance Support Rail Houses



Maintenance Support I35W and Lake Street LRT Station





Maintenance Support
Bus Shelter Beautification Program

Maintenance Support Bus Shelter Beautification Program



Maintenance Support Bus Shelter Beautification Program





Supporting Artists - Artist Roster

Results of a Vital Public Art Program

- ***A better experience.*** Public art makes transit infrastructure more attractive, interesting and welcoming, creating a sense of place and a shared experience for customers, employees and neighbors.
- ***Easier maintenance.*** Public art may be used to deter graffiti and vandalism, reduce time and expenses for maintenance crews, and improve perceptions of safety through care and upkeep.
- ***Engaged communities.*** Public art offers opportunities to partner with local communities and arts organizations and use arts and culture to engage diverse constituencies in transit needs.
- ***More diverse policy & practice.*** Public art projects support local artists and small business enterprises and build community awareness of history, identity, cultures and geography.

Today's Presenters



Naomi Stein
naomi.stein@ebp-us.com



Katherine Dirga
kdirga@itsmarta.com



Daniel Mascoop
daniel.mascoop@ebp-us.com



Mark Granlund
Mark.Granlund@metrotransit.org



Upcoming events for you

June 15, 2026

TRB Webinar: Can Rural Microtransit Work?

<https://www.nationalacademies.org/projects/TRB-TRB%20EO-25-P-659/event/46859>

<https://www.nationalacademies.org/trb/events>

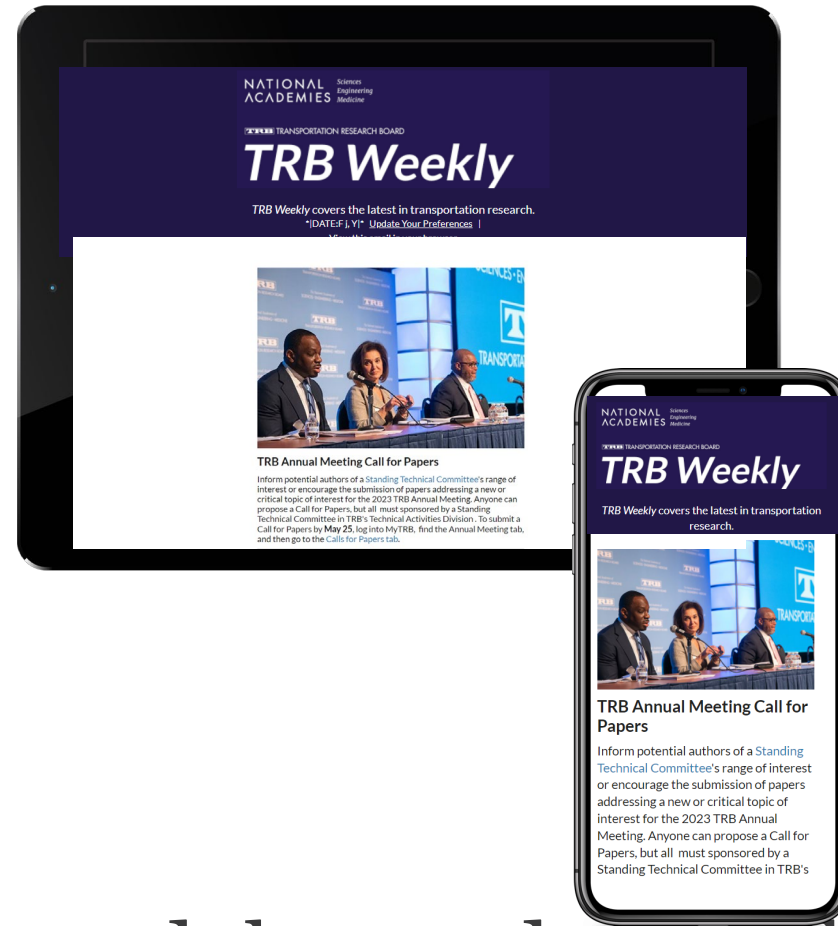


Subscribe to *TRB Weekly*

If your agency, university, or organization perform transportation research, you and your colleagues need the *TRB Weekly* newsletter in your inboxes!

Each Tuesday, we announce the latest:

- RFPs
- TRB's many industry-focused webinars and events
- 3-5 new TRB reports each week
- Top research across the industry



Spread the word and subscribe!
<https://bit.ly/ResubscribeTRBWeekly>

Discover new TRB Webinars weekly

Set your preferred topics to get the latest listed webinars and those coming up soon every Wednesday, curated especially for you!

<https://mailchi.mp/nas.edu/trbwebinars>

And follow #TRBwebinar on social media

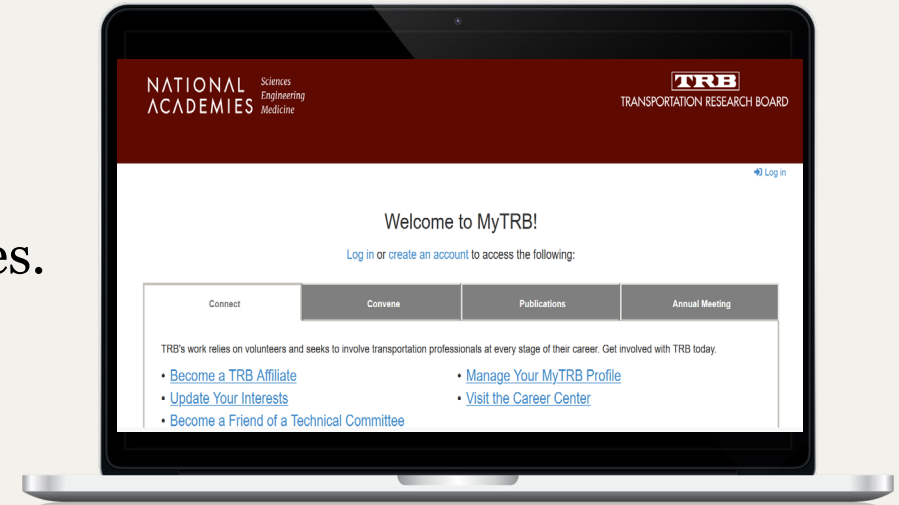


Get involved

TRB mobilizes expertise, experience, and knowledge to anticipate and solve complex transportation-related challenges.

TRB's mission is accomplished through the hard work and dedication of **thousands of volunteers**.

<https://www.nationalacademies.org/trb/get-involved>



We want to hear from you

- Take our survey
- Tell us how you use TRB Webinars in your work at trbwebinar@nas.edu

