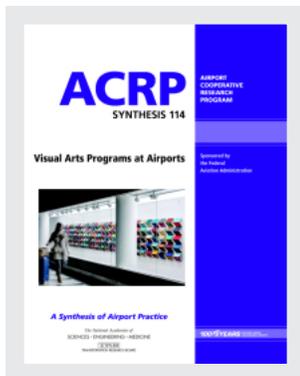


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AIRPORT COOPERATIVE RESEARCH PROGRAM

ACRP SYNTHESIS 114

Visual Arts Programs at Airports

A Synthesis of Airport Practice

Timothy R. Karaskiewicz
MIDWEST AIRPORT CONSULTANTS
Glendale, WI

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ABOUT THE ACRP SYNTHESIS PROGRAM

Airport administrators, engineers, and researchers often face problems for which information already exists, either in documented form or as undocumented experience and practice. This information may be fragmented, scattered, and unevaluated. As a consequence, full knowledge of what has been learned about a problem may not be brought to bear on its solution. Costly research findings may go unused, valuable experience may be overlooked, and due consideration may not be given to recommended practices for solving or alleviating the problem.

There is information on nearly every subject of concern to the airport industry. Much of it derives from research or from the work of practitioners faced with problems in their day-to-day work. To provide a systematic means for assembling and evaluating such useful information and to make it available to the entire airport community, the Airport Cooperative Research Program authorized the Transportation Research Board to undertake a continuing project. This project, ACRP Project 11-03, "Synthesis of Information Related to Airport Practices," searches out and synthesizes useful knowledge from all available sources and prepares concise, documented reports on specific topics. Reports from this endeavor constitute an ACRP report series, Synthesis of Airport Practice.

This synthesis series reports on current knowledge and practice, in a compact format, without the detailed directions usually found in handbooks or design manuals. Each report in the series provides a compendium of the best knowledge available on those measures found to be the most successful in resolving specific problems.

FOREWORD

By Gail R. Staba

Staff Officer

Transportation Research Board

This synthesis of airport practice is an initial compilation of practices that airport arts professionals use for understanding the operations, management, and benefits of temporary visual arts programs at their airports. Information described in this study was acquired through a literature review, survey, and interviews of 13 airport arts managers. Because not all of the arts managers at the studied airports administer exhibitions featuring the performing arts, those exhibitions are discussed to a lesser extent. Permanent art collections, museums, and art funded through percent for the art programs were not the subject of research for this paper and are, therefore, not included in this synthesis.

Perhaps the most significant common element among the studied rotating visual art exhibition programs is the number of benefits such programs yield in relation to their relatively modest program costs. Additional conclusions, including other common elements shared among arts programs, differences among programs, and benefits to travelers, can also be found in the report. Case examples from the studied airport arts programs are found in Appendix A, which is not published herein but can be found by going to www.TRB.org and searching for "ACRP Synthesis 114."

Timothy R. Karaskiewicz, Esq., of Midwest Airport Consultants, synthesized the information and wrote the report. The members of the topic panel are acknowledged on page iv. This synthesis is an immediately useful document that records the practices that were acceptable within the limitations of the knowledge available at the time of its preparation. As progress in research and practice continues, new knowledge will be added to that now at hand.

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Note: Photographs, figures, and tables in this report may have been converted from color to grayscale for printing. The electronic version of the report (posted on the web at www.trb.org) retains the color versions.



SUMMARY

Visual Arts Programs at Airports

Americans have an overwhelmingly positive opinion of the arts and, in particular, the presentation of the arts at airports. Even though the arts have been presented in airports for more than 40 years, there are few sources of information about the operation, management, and benefits of airport arts programs. This synthesis fills that gap in knowledge by providing a survey of temporary visual art exhibition programs at 13 domestic airports and by describing the current state of practice for those programs.

The airports selected for study as part of this synthesis represent a cross section of U.S. domestic airports. The studied airports are located in geographically diverse population centers of 16,000 to 18.7 million, with yearly passenger totals ranging from 85,000 to more than 87 million. They range from a rural general aviation airport to medium and large international hubs. Although the studied airports differ in size and passenger totals, their rotating art exhibition programs share a number of common characteristics and provide many of the same benefits.

Following a literature review, interviews were conducted with arts managers at each of the airports that were selected to serve as case examples for this synthesis. The information gathered from the interviews and from certain requested documents was then analyzed, reduced to the case examples found in Appendix A, and synthesized into the narrative that forms the body of this paper. Appendix A is integral to this compilation of practice and can be accessed online for color pictures of art exhibits at airports. Because not all the arts managers at the studied airports administer programs that feature the performing arts, those programs are discussed to a lesser extent. Permanent art collections, museums, and art funded through state percent for art programs were not the subject of research and are therefore not included in this synthesis of airport practice.

This synthesis identifies many common elements shared by the programs as well as some interesting, if subtle, differences. Perhaps the most significant common element among the studied rotating visual art exhibition programs is the number of benefits such programs yield in relation to their relatively modest program costs. For example, though it is generally accepted that rotating art exhibitions provide an aesthetic enhancement to airport facilities, a recent ACRP guidebook, *ACRP Report 157: Improving the Airport Customer Experience* (Boudreau et al., 2016), found that visual arts programs also provide the additional benefit of supporting passenger well-being by creating a more pleasing, calming environment that relieves passenger stress. That same report also concluded that the comfortable, relaxed atmosphere created by airport arts programs produces an environment that not only supports a favorable customer experience, but also increases concessions spending.

The customer experience is generally defined as the sum of passengers' attitudes and emotions associated with their interactions at an airport. Airport arts programs contribute

2 Visual Arts Programs at Airports

to a positive customer experience by developing a distinctive sense of place through rotating visual art exhibitions that present the culture of the geographical area in which the airport is located. This presentation of local culture generates goodwill for an airport among its stakeholders and its community—at a relatively low cost and without any apparent negative attributes.

The case examples in this synthesis also demonstrate that temporary arts programs at airports yield identifiable economic benefits. Not only does the positive environment created by such exhibitions encourage and predispose passengers to increase their spending at airport concessions, but commercial operators have also grown enthusiastic about arts programs—so much so that some concessionaires have voluntarily increased their support for airport arts programs, while others participate in events held by arts programs. Additionally, the payment of fees to artists supports the local arts community and related businesses such as art installers and exhibit preparators. One of the case example airports has even performed an economic impact study and estimates that the economic effect of its arts program on the regional economy exceeded \$20 million over a 4-year period.

Arts programs are also regarded as a valuable method for airports to connect with the communities of which they are members and to generate goodwill among those communities. Recent research, for example, demonstrates that art exhibitions at airports play a significant role in raising the image and recognition of the airport in the community, in passenger surveys, and to an even wider audience of potential passengers. Similarly, studies suggest that the economic benefits generated by airport arts programs extend far beyond the airport and reach the local community and regional economy.

Other common characteristics found among the studied programs include relatively low staffing, a low risk management profile, and a general consensus about program vision and mission statements. Although the studied arts programs differ in their operations and processes, all the programs were administered by at least one manager and most of them by an arts professional. According to recent hiring trends, airports tend to retain an arts professional to manage their arts programs and to staff those programs with other arts professionals.

Airport arts programs exist in a constantly changing environment. Yet most of the studied airports show a willingness to employ a consultative process for addressing the replacement of arts program exhibition space in an effort to make way for remodeling, construction, or the expansion of concessions. When arts program exhibition space is increased, most airports allocate additional resources to the arts program and, if necessary, additional staff. Nevertheless, though the sizes and budgets of the studied arts programs differed, the average cost of the programs was quite modest—\$0.02 cost per enplanement (CPE). Financial risks from theft or damage to artwork were also low. None of the studied arts programs reported significant or consistent losses stemming from rotating visual art exhibitions. In fact, such losses appear to be uncommon. Finally, the studied arts programs are generally directed at the same types of audiences and stakeholders, and their vision and mission statements are fairly consistent. The most frequently stated mission statements of airport arts programs are (a) to present a sense of local culture and arts, and to create a sense of place; (b) to reflect the vitality and creativity of an area's diverse population; and (c) to enhance the airport passenger experience.

Although this synthesis provides a significant amount of useful information about a topic that has received little attention, there remain gaps in knowledge about airport arts programs that would benefit from further research. Several airports, for example, have developed program master plans and other guidance documents that facilitate the management of arts



Photo 1. Zuber: *The Art of French Scenic Wallpaper*, temporary exhibit. SFO International Terminal, main hall. Photograph courtesy of San Francisco International Airport.

programs and the development of arts program goals. The majority of the studied airports, however, have not yet developed arts master plans. It would be helpful for arts program managers to understand the kinds of arts master plans that have been developed by other airports, their usefulness, their benefits, and how such guiding documents evolve as arts programs change. There are also the matters of marketing and measurement of passenger and viewer engagement with rotating art exhibitions at airports. Research for this synthesis found that the studied arts programs do not generally follow dedicated marketing plans. Nor do they conduct with any regularity the recommended passenger engagement surveys generally considered necessary to plan, manage, and assess the effectiveness of airport arts programs. Similarly, although there appears to be a trend toward airports paying market-based fees for artists and artwork of all kinds, the various forms and methods of fee payments deserve more detailed study—perhaps with a larger sample of airports in a survey format.

Finally, several arts managers who do not operate performing arts programs expressed interest in a guidebook that explores the various models for presenting and managing such programs and that describes the best practices for starting up and administering performing arts programming at airports. Such gaps in knowledge suggest that airports would benefit from the extended research and analysis that can be provided by a guidebook that addresses each of those subjects. Other synthesis projects may also be helpful. For example, airports in countries beyond the United States have well-developed arts programs [similar to the one developed by San Francisco International Airport (SFO), see Photo 1] that have received a substantial amount of industry commentary and attention. It would be helpful and highly informative to extend this synthesis to the overall experience in such airports; doing so would increase understanding among U.S. domestic airports and their arts program managers of how arts programs in countries outside the United States are managed, funded, and programmed.



CHAPTER 1

Introduction

In 2018, Americans for the Arts, a national arts nonprofit, retained an independent polling organization to conduct a survey of 3,023 American adults about their views on various arts issues. More than 70% of those surveyed had positive feelings about the arts, their participation in the arts, and their interest in encountering the arts in nontraditional forums such as airports. Of those surveyed, 81% said the arts provide them with a positive experience (Americans for the Arts, 2018). When passengers were surveyed in an airport setting about encountering the arts in that environment, they had an even more positive reaction: indeed, 91% of respondents reported that art improved their airport experience, 85% would like to see more art in airports, 80% said that attending an arts performance improved their airport experience, and 75% said that art made using the airport less stressful (Bressi et al., 2019, p. 16). Beyond this overwhelmingly positive reaction to the exhibition of the arts in airports, it is now generally recognized that offering such programs yields many other benefits for airports, their passengers, and the communities in which airports are located.

Visual art exhibitions have been presented at domestic airports since at least the early 1980s. Nevertheless, there are few sources of information about airport arts programs that airport administrators and other interested persons may consult in an effort to understand issues related to the scope and operation of such programs, how they are developed and managed, their associated operating costs, and the kinds of written guidelines and other governance documents that may be useful for their operation.

The synthesis considers 13 domestic airport arts programs; Appendix A provides individual case examples for each program. The synthesis also documents the current state of practice of airport arts program management, lays out several criteria for comparing arts programs, and provides a basis for further research and analysis of such programs. The case examples provide a fair cross section of arts programs from airports of every size category (small, medium, large, and general aviation) and in every region of the United States. The studied airports represent population centers ranging from 16,000 to 18.7 million, with yearly passenger totals ranging from 85,000 to more than 87 million, and terminals with anywhere from zero to 132 gates (such as PHL depicted in Photo 2). This synthesis is directed at airports of all sizes that have an interest in developing arts programs or in improving the operation of existing programs, as well as their stakeholders, exhibiting artists, and other interested parties.

1.1 Overview of the Synthesis

The synthesis is divided into three chapters and three appendices. Chapter 1 introduces the concept of airport rotating visual arts programs (such as the one shown in Photo 3) in Sections 1.2 and 1.3. Section 1.4 briefly identifies the benefits of airport arts programs.



Photo 2. Evan Lovett, *Idle Hands, Landing Gear (PHL)*. PHL Terminal E. Photograph courtesy of Philadelphia International Airport.

Section 1.5 explains the research method that was followed for this synthesis, including information about the literature review and how the case example interviews were conducted. Subsection 1.5.2 introduces the airport arts programs used as case examples for this paper, and Subsection 1.5.3 explains the interview process that was used to gather information from the studied airports. (Appendix C reproduces the questions used for the arts manager case example interviews.)

Chapter 2 describes the state of practice of airport arts programs. Section 2.1 discusses airport arts program vision and mission statements and provides a ranking of the frequency with which such statements have been articulated by the studied programs. Table 2 and Figure 2 both show significant agreement and some divergence among the case example airports on the vision and mission of airport arts programs.

Section 2.2 describes the persons and entities that airports and their arts program managers consider to be their audience and program stakeholders. The section introduces the concept

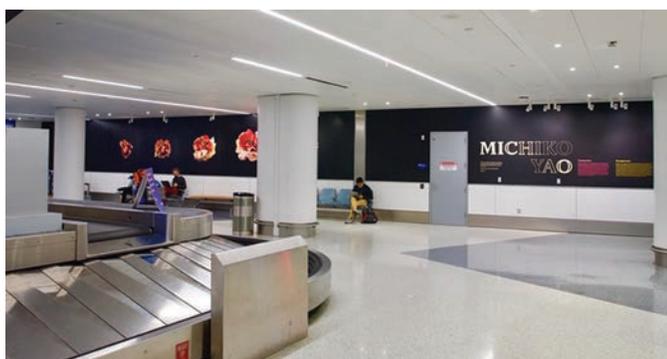


Photo 3. Michiko Yao, *Passing Rose*, installation view of digital photograph on vinyl. LAX Terminal 1. Photograph by Midwest Airport Consultants.

of a primary and secondary audience—a concept articulated by the San Diego International Airport Arts Master Plan (SAN Arts Master Plan; Bressi et al., 2019) but widely held, either implicitly or explicitly, by other airport programs. Section 2.3 describes staffing at the studied arts programs and reveals a split among airports in the degree of autonomy exercised by the programs and their managers. Table 3 shows staffing levels at the studied airport arts programs.

Section 2.4 delves into the substance of the arts programming process and provides an overview of how airports stage exhibitions and fill their art spaces. (The case examples in Appendix A provide more detail about the arts programming process that is followed by each airport.) Section 2.5 explores arts program budgets: Table 6 shows the case example airports' overall arts program budgets, and Table 7 identifies the rates paid by each airport for visual art exhibits. Section 2.6 explains how airport arts programs measure the success of and viewer engagement with their programs against the standard of continuous evaluation recommended by several arts program master planning documents. Sections 2.7, 2.8, and 2.9 continue the discussion of topics related to the operation of arts programs with a focus on marketing efforts that support arts programs, risk management practices, and certain ethics requirements applicable to arts program staff.

Section 2.10 explains the benefits of airport arts programs from a number of perspectives: passenger well-being and engagement, airport terminal aesthetics, creation of a sense of place, generation of goodwill in the airport's favor, service to the airport community, and several direct and indirect economic benefits. This section also considers a recent economic analysis performed by San Diego International Airport as part of its master planning process. The section concludes with a discussion of how airport arts programs have become an amenity that passengers now expect at airports, noting that some U.S. domestic airports are using such programs to obtain a competitive advantage in the airport marketplace.

Chapter 3 concludes the synthesis by summarizing the previous sections of the paper, reflecting on certain themes discovered from the research, and identifying topics worthy of consideration for further research in the field.

The appendices are not printed in the report but can be found on the TRB website (www.TRB.org) by searching for “ACRP Synthesis 114.” Appendix A contains the case examples of the 13 airport arts programs studied for this synthesis and includes color pictures of art exhibits at airports. Appendix B contains the results of passenger arts surveys performed by Los Angeles International Airport and San Diego International Airport. Appendix C contains the questions used for the interviews conducted with arts program managers as part of the research for this synthesis. Appendix A is integral to this compilation of airport practice and provides more in-depth documentation of interviews with airport arts program professionals about their arts programs.

1.2 Types of Airport Arts Programs

Airports display several different kinds of visual art. Most airports purchase or commission visual artworks for display in terminals as part of their percent for art programs, which are generally required for capital improvement projects. Some airports, such as San Francisco International Airport, purchase and hold visual artworks as part of their own permanent collections, displaying them in an airport museum or other designated area. The airports studied for this synthesis obtain artworks and stage exhibitions of the visual or performing arts on a temporary or rotating basis. These exhibitions are staged in fixed areas, or they may move throughout the terminal and other passenger areas. The term “temporary rotating

art exhibition” as used in this synthesis means that the art on display is not intended to be a permanent fixture at the airport or added to the airport’s art collection. Instead, the art in such exhibitions is obtained from an artist or an exhibitor and is displayed for a specific period of time in a location defined by the airport arts program. The art is then returned to the artist or exhibitor.

1.3 Rotating Visual Arts Programs Discussed in This Synthesis

This synthesis does not address art that is part of an airport’s permanent collection. Instead, this synthesis addresses exhibitions of the visual arts that are staged at airports on a temporary or rotating basis. The report refers to such visual art exhibitions as “rotating visual art exhibitions,” and to the airport programs under which such exhibitions are staged as “airport arts programs.” Some airport arts program managers who were interviewed for this synthesis also administer, as part of their arts programs, exhibitions of the performing arts that feature music, acrobatics, or theater. Other case example airports do not offer performing art exhibitions. This synthesis discusses the performing arts aspects of airport arts programs only insofar as they are part of the administration of airport arts programs and only to the extent that the performing arts are included in such programs. The performing arts offerings at airports, however, are significant enough to warrant detailed attention in a separate paper.

1.4 Benefits of Airport Arts Programs

Although the studied airports differ in how they organize and administer their arts programs, they share many common characteristics, including program benefits. Section 2.10 explains in more detail the benefits that result from rotating visual art exhibitions specifically and from arts programs in general. It will be helpful for stakeholders to understand the general scope of those benefits before considering how the programs are organized, administered, and funded.

Rotating visual arts programs at airports contribute significantly to an airport’s efforts to create a positive customer experience. Visual art exhibits also enhance airport aesthetics and create a sense of place that references the local cultural attributes of the region in which the airport is located. A sense of place at an airport is often a source of civic pride and familiarity: passengers often describe a sense of “coming home” when they observe familiar aspects of their hometown airport, such as the local art glass exhibit at SEA in Photo 4. Visual art exhibitions also provide a calming atmosphere for passengers and a means of engagement during flight delays or downtime. Arts programs can create strong, positive relationships among an airport and its local community, commercial and institutional stakeholders, and local artists and arts organizations. Visual art exhibition programs have significant economic effects that are felt beyond the airport itself; for example, the regional yearly economic effect of a medium hub airport’s arts program has been estimated to be in excess of \$20 million over a 4-year period. The economic effect of such programs on an airport’s commercial activities is smaller but still significant—so much so that concessions operators are enthusiastic supporters of arts programs, contribute funds to the programs, and are eager to locate their concessions near arts program venues. Finally, airport arts programs are considered to create a competitive advantage among airports for passenger satisfaction ratings, for positive social media commentary, and for the likelihood of attracting new passengers (both originating and connecting) and generating increased airline traffic. Section 2.10 discusses these findings in more detail.



Photo 4. Designer: Henry Johnson (age 10), Fabricator: Museum of Glass Hot Shop Team, Bridge of Glass Car. SEA Main Terminal. Photograph by Midwest Airport Consultants.

1.5 Research Method Followed for This Synthesis

1.5.1 Literature Review

Research for this project began with traditional literature searches at the arts and transportation collections of university and public libraries in several Midwestern cities, as well as online. Materials available on each studied airport's website were also reviewed, including the digital archives of past rotating visual art exhibitions. Library searches located several works that focus on the management of arts programs in traditional and nontraditional settings, but no works that focus specifically on the airport arts program issues discussed in this synthesis or on the exhibition of the visual arts at airports. Similarly, treatises about arts program management in transportation facilities do not address such programs at airports. Although there are numerous online newspaper and magazine articles about art at airports, online research revealed little scholarship or even commentary about airport arts programs. (Many of these articles, however, are of interest for their description of the wide variety of exhibitions that take place at airports and of the creativity with which they are staged.) Likewise, a review of scholarship located several papers related to arts programs at public transportation facilities that, on occasion, tangentially mention airports.

A search of graduate school theses located only two papers related to airport arts programs. The focus of the first paper, however, is on cultural issues related to Vancouver International Airport's emphasis on indigenous art and includes only a general discussion of how art is exhibited in an airport setting (Leddy, 1997). The thesis is nonetheless an interesting investigation of the cultural implications of placing indigenous art in a commercial airport setting rather than in the educational context of a museum. The second thesis, though more relevant, primarily examines airport arts programs in the context of the more traditional museum exhibition model (Kramer, 2013). The thesis concludes that airport museums are a successful, non-traditional venue for the arts because they share "reflexivity" with traditional museums in that both airports and museums inhabit buildings that are "structurally apt for exhibitions," strive to represent their cities in a positive light, cater to tourism and travel, and are places of wonder, observations, and introspection. Lastly, contacts with several museums, art schools,

and arts organizations failed to reveal any published works that address the issues discussed in this synthesis.

1.5.2 Case Example Airports

Researching the origin of airport arts programs is challenging. Few historical records are available, and the founders of the programs have often moved on to other things. The oldest arts program among the studied airports is said to have begun in 1980 as an informal partnership between the Fine Arts Museums of San Francisco and San Francisco International Airport (SFO). (Throughout this synthesis, the case example airports are first identified by the name designated by their sponsors and thereafter by their IATA code identifiers, as explained in Table 1.) The program was well received and, in the following year, SFO's Airport Commission created a stand-alone airport arts program.

Table 1. Case example airports by code, state, FAA region, NPIAS classification, enplanements, arts program budget, and number of staff.

Airport	Code	State	FAA Region	NPIAS Classification*	Enplaned Passengers (2018)	Arts Program Budget (2018)	Arts Staff
Albany International Airport	ALB	New York	New England	S	1.44 million	\$50,000	1.5
Austin–Bergstrom International Airport	AUS	Texas	Southwest	M	7.7 million	\$40,000	3
Indianapolis International Airport	IND	Indiana	Great Lakes	M	4.6 million	N/A	1
Los Angeles International Airport	LAX	California	Western-Pacific	L	42.6 million	\$615,000	4
Miami International Airport	MIA	Florida	Southern	L	21 million	\$266,000	2
Nashville International Airport	BNA	Tennessee	Southern	M	8 million	\$325,000	4
Philadelphia International Airport	PHL	Pennsylvania	Eastern	L	15.3 million	\$439,000	5
Portland International Airport	PDX	Oregon	Northwest Mountain	L	9.8 million	\$70,000	1
San Antonio International Airport	SAT	Texas	Southwest	M	4.8 million	\$100,000	1
San Diego International Airport	SAN	California	Western-Pacific	L	12.1 million	\$320,000	4
San Francisco International Airport	SFO	California	Western-Pacific	L	29 million	\$585,000	38
Seattle–Tacoma International Airport	SEA	Washington	Northwest Mountain	L	27.7 million	N/A	1
Truckee/Tahoe Airport	TRK	California	Western-Pacific	GA	85,000	\$10,000	0.25

*Classifications are published by FAA as part of its National Plan of Integrated Airport Systems (NPIAS). Airports are designated as small (S), medium (M), or large (L) hubs or general aviation (GA).

Origins of airport arts programs are sometimes informal and spontaneous, as were those at Nashville International Airport (BNA) in 1987. Although no record of official board action can be found, 1 year later the Metropolitan Nashville Airport Authority created a section 501(c)(3) corporation to operate the arts program at BNA. At Miami International Airport (MIA), the airport director is reported to have started the program in 1996 at the encouragement of a senior administrative official. The arts program at Austin–Bergstrom International Airport (AUS) is said to have originated in 1998 from the unwritten suggestion of an advisory board. At Philadelphia International Airport (PHL), the program appears to have been started in 1998 by the airport director without explicit action by the airport’s sponsor. Other programs have their origin in significant airport events, including Los Angeles International Airport (LAX) in 1990 (terminal renovation), Albany International Airport (ALB) in 1998 (new terminal construction), San Diego International Airport (SAN) in 2003 (creation of a new airport governing authority), and Indianapolis International Airport (IND) in 2008 (new terminal construction). The two most recent arts programs studied for this synthesis are still administered by their original program managers. These include the programs at Truckee/Tahoe Airport (TRK), which originated in 2010 through a resolution adopted by its airport commission, and San Antonio International Airport (SAT), which originated in 2017 by policy mandate from the city council.

This synthesis considers 13 domestic airport arts programs; Appendix A includes case examples for each of the studied programs. The case examples provide a cross section of arts programs from airports of every size category (small, medium, large, and general aviation) and in geographically diverse regions of the United States (see Table 1 and Figure 1). The studied airports represent population centers ranging from 16,000 to 18.7 million, with yearly passenger totals ranging from 85,000 to more than 87 million, and terminals with anywhere from zero to 132 gates. The synthesis is directed at airports of all sizes that have an interest in developing arts programs or improving the operation of existing programs, as well as their stakeholders, exhibiting artists, and other interested parties.

Although Appendix A provides a significant amount of detail about the arts programs at the studied airports, it may be helpful to review some of the highlights from the case examples, which can provide context for the remainder of the synthesis:



Figure 1. Case example airports by geographic location.

1. Airport arts programs provide a relatively low-cost amenity that is popular with airport users and that directly supports an airport's goal to develop a positive customer experience.
2. Airport arts programs are viewed as a vehicle for facilitating an airport's engagement with the larger community in which the airport is located.
3. Airport arts programs provide identifiable economic benefits to the airport, the airport's stakeholders and community, and the regional economy of the area in which the airport is located.
4. The studied airport arts programs are administered and staffed by at least one airport employee, and the trend among the studied airports is to retain arts program managers and staff who have professional arts qualifications.
5. The airport arts programs studied for this synthesis stage temporary visual art exhibitions that reach audiences numbering from 85,000 at TRK to 85 million at LAX and that together are viewed by more than 365 million passengers each year.
6. The studied airport arts programs operate at a relatively modest CPE of \$0.02.
7. The trend among the studied airport arts programs is to pay exhibiting artists a market-based fee or stipend.
8. Collectively, the airport arts programs studied for this synthesis have more than 100 years of experience staging temporary visual art exhibitions and have a very low risk profile, with few program losses or liabilities.

1.5.3 Case Example Airport Interviews

Following a review of the available literature, a questionnaire was developed for the purpose of conducting interviews with the arts program managers at the studied airports. A copy of the questionnaire used for the case example airport interviews is reproduced in Appendix C. Interviews were then conducted with arts program managers between August and November of 2019. The information obtained from the interviews with airport arts program managers was analyzed and put into the standardized format found in the case examples in Appendix A.

A related document request was created in an effort to obtain as many as possible of the forms and documents used by the case example airports in the administration and management of their arts programs. Those documents, which were analyzed, proved helpful because they often contained additional information about specific issues discussed in this synthesis. For example, artist contracts contained provisions that require an airport to engage in certain marketing activities, or that serve to shift risk among the parties as it relates to liability for damage to loaned and exhibited artworks. The material from the case examples, along with documents produced by each airport and information contained on its website, was then analyzed to form the basis for the discussion contained in Chapters 2 and 3 of this synthesis.

On-site tours of art exhibition spaces and in-person case example interviews were conducted with as many arts managers as possible. The remaining interviews were conducted by telephone, with their art exhibitions viewed digitally. Interviews generally lasted for 2 hours and were followed by shorter follow-up interviews and email exchanges in an effort to clarify issues or to discuss the documents produced in response to document requests. Information collected from all of those sources (literature searches, on-site tours, individual interviews, document and website reviews) is contained in the case examples in Appendix A. The case examples contain a broad range of information arranged in a uniform format that is designed to provide an easy-to-follow introduction to the operation and management of each arts program. Thus,

12 Visual Arts Programs at Airports

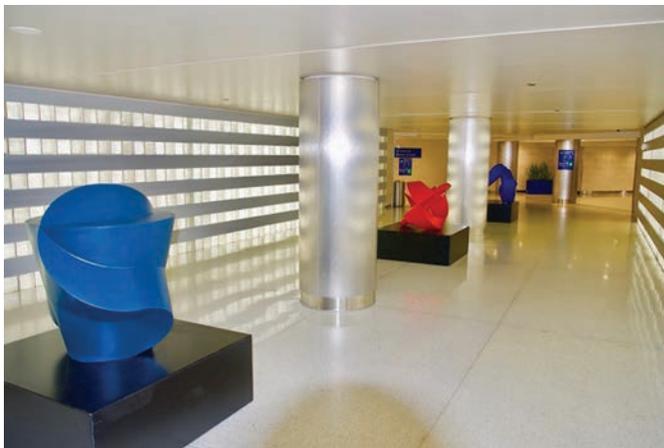


Photo 5. Maestro Sebastian Sculpture (from left to right: Corset, Know, and Rizo). SAT, terminal/parking garage tunnel walkway gallery. Photograph by Midwest Airport Consultants.

the case examples contain information about the history of the arts program at each of the studied airports, program staffing, a short description of exhibit spaces (such as the one at SAT in Photo 5), the perceived benefits of the arts program, the program's target audience and stakeholders, marketing activities, programming processes and documents, yearly budget figures, risk management and insurance practices, and efforts to measure the success of the program. Chapter 2 provides a narrative of the findings of the research and identifies several of the themes that developed over the course of the interviews with arts program managers.

State of Practice of Airport Arts Programs

2.1 Airport Arts Program Vision and Mission Statements

Most of the airports studied for this synthesis articulate multiple vision and mission statements for their rotating visual arts programs. Because those statements can vary widely, analyzing the frequency with which such statements appear can be helpful in understanding the intended focus and purposes of the programs. Table 2 and Figure 2 rank the frequency with which the studied airports articulate specific vision and mission statements for their airport arts programs.

The case example airports articulate no fewer than 15 separate statements of their visions and missions that range from presenting a sense of place and local culture (first in frequency) to providing the joy, delight, and inspiration of experiencing the arts (tied for last). In the middle are such mission objectives as enhancing airport aesthetics (such as the area at SFO in Photo 6), relieving passenger stress, and meeting industry standards for airport arts programs. These vision and mission statements are generally found in policy statements, in written guidelines, in official legislative actions, in master plan documents, or on arts program websites.

Most of the statements identified in the case examples are straightforward. The interpretation of a program's vision or mission statement, however, can be somewhat subjective when it is not written clearly, is overly inclusive, or is not in written form. It is noteworthy, also, that the identification of an airport with a particular mission statement reproduced in Table 2 and Figure 2 indicates that the airport—either in print or in an interview—articulated a statement prominently. The absence of the attribution of a particular statement to an airport does not mean that the airport disagrees with or does not adhere to the particular principle. It simply means that no specific articulation of that statement by an airport was presented.

Table 2 and Figure 2 identify the frequency, from highest to lowest, with which airports have articulated particular vision and mission statements. Note that there is some overlap, and there were several ties. The frequency ranking allows the reader to gain a sense of how a particular statement fits within the context of the vision and mission statements of other airports. The reader may also, if desired, obtain a sense of an individual airport's arts program mission by referring to the appropriate case example for that airport in Appendix A. Finally, it should be kept in mind that a statement of an organization's vision or mission is, by its very nature, general and that several of the *less* general mission statements may well be combined under their *more* general cousins—"enhancing airport aesthetics" may be argued to be a subset of a broader statement such as "enhancing the customer experience." What is important to keep in mind, however, is that the mission statements identified in Table 2 and Figure 2 represent the continuum of what airports have articulated as the guiding principles for their arts programs.

Table 2. Airport arts programs’ vision and mission statements.

Vision/Mission Statement	No. of Airports (of 13)	Responding Airports
Present a sense of local culture and arts; create a sense of place; reflect the vitality and creativity of the area’s diverse population.	12	AUS/BNA/IND/LAX/MIA/PDX/PHL/SAN/SAT/SEA/SFO/TRK
Enhance the customer experience.	10	AUS/BNA/IND/LAX/MIA/PHL/SAN/SAT/SEA/SFO
Enhance airport aesthetics; create a visually attractive environment.	9	ALB/BNA/IND/MI/PDX/PHL/SAN/SAT/SEA
Serve as a resource for learning, education, critical thinking, and enrichment.	8	ALB/BNA/MIA/PHL/PDX/SAN/SAT/SEA
Relieve passenger stress.	7	ALB/AUS/IND/LAX/MIA/SAT/SFO/TRK
Generate goodwill for the airport among stakeholders, the community, and administrators.	4	BNA/LAX/PDX/SAN
Maintain industry leadership position; position the airport as a creative industry driver; meet industry standards for arts programs.	3	PDX/SAN/SFO
Support the local arts community and artists.	3	LAX/MIA/TRK
Add a level of sophistication to the airport.	3	ALB/LAX/SFO
Serve as a cornerstone for the arts in the geographical area.	2	ALB/TRK
Serve as a way-finding function.	2	AUS/SAN
Provide the joy of experiencing the arts to delight, engage, and inspire.	2	SEA/SFO
Focus on international art from destinations served by the airport.	2	MIA/SFO
Serve as a cultural ambassador to the region; present the airport in the most favorable light to the public.	2	ALB/IND
Pursue high standards of artistic excellence.	2	PDX/SEA

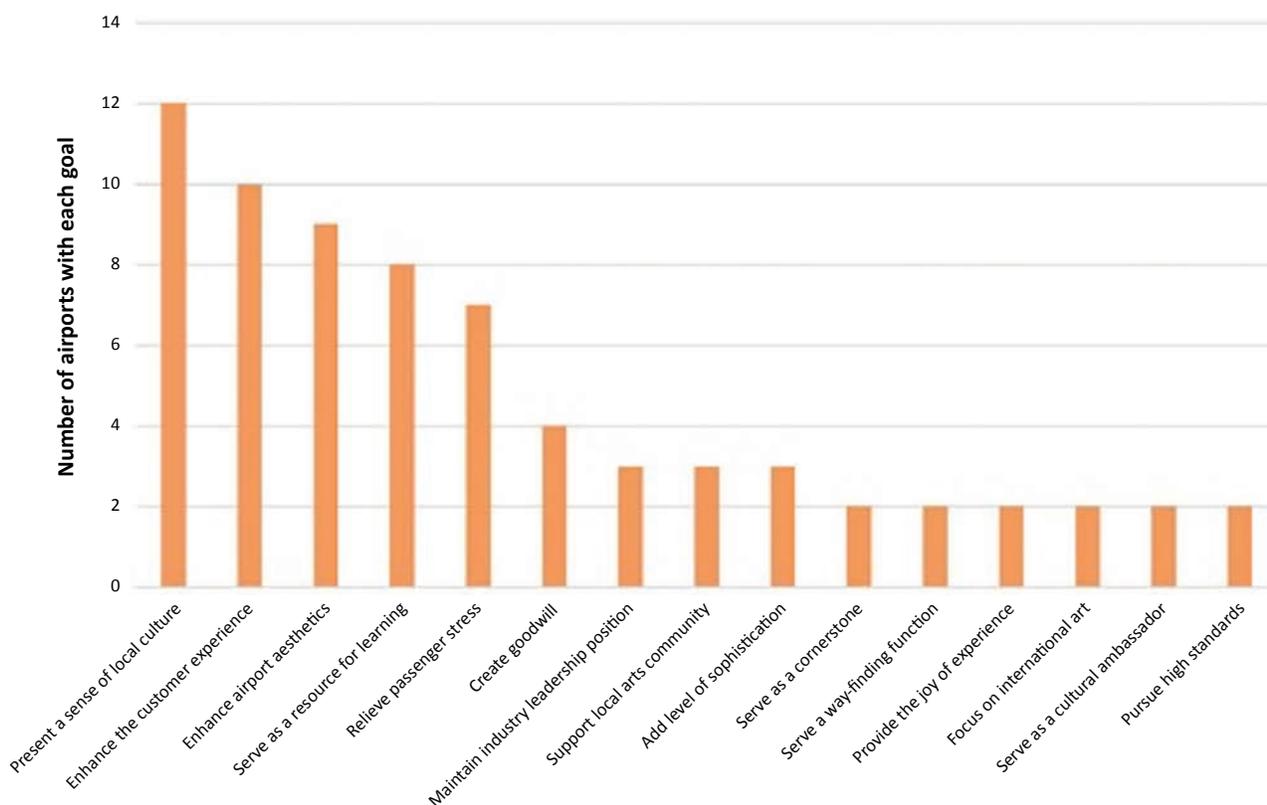


Figure 2. Airport arts programs’ vision and mission statements, ranked.



Photo 6. Wynn Bullock, Color Light Abstractions. SFO Terminal 3, Boarding Area F. Photograph courtesy of San Francisco International Airport.

2.2 Airport Arts Program Audience and Stakeholders

The SAN Arts Master Plan contains a perceptive observation about its arts program’s audience. According to the SAN Arts Master Plan, an airport is “not a place where people as a whole specifically come to experience the arts,” and most travelers encounter art as an incident to their passage through the airport (Bressi et al., 2019, p. 65). Other airports take a similar view. SFO’s Interpretive Plan, for example, explains that it programs for a captive audience in transit. This audience does not volunteer to view its exhibitions; may not attend similar exhibits in traditional cultural settings; has limited time to engage with art; and represents individuals of all ages, cultures, races, and nationalities. In short, the audience of SFO’s arts program is a diverse one with various interests and motivations [SFO Interpretive Plan (internal document)]. TRK’s arts program manager stated this principle more directly: in her view, there are two audiences for airport art exhibitions. The first is people who are at the airport waiting to board an airplane, and the second is people who are open to an arts experience while they are at the airport waiting to board an airplane. As an airport arts manager, she stages exhibitions for the latter without offending the former, such as the one in the baggage claim area at LAX in Photo 7.

The authors of the SAN Arts Master Plan also present an interesting way of looking at the arts program’s audience: in their view, there exists a primary and a secondary audience for the program. The primary audience includes airport customers (passengers, meeters, and greeters)



Photo 7. Michiko Yao, Passing Rose, installation view of digital photograph on vinyl. LAX Terminal 1. Photograph by Midwest Airport Consultants.

and airport employees (all badged personnel). The secondary audience is much broader and includes arts, civic, and educational and community organizations; all current and future program partners; internal arts program stakeholders (airport staff, contractors, and volunteers); and all potential airport customers (Bressi et al., 2019, p. 66). SAN also adds to its audience assessment a segment not generally mentioned by other airports—that is, peer organizations and airports throughout the country. (The identification of this audience segment is consistent with the theme of competitiveness among airports discussed in Subsection 2.10.4.) The majority of airport arts program managers interviewed for the case examples either explicitly or implicitly agree with the concept of a primary and secondary audience, and with the composition of the secondary audience tending more toward the traditional definition of “stakeholder.” Another layer of complexity depends on the size of the airport: some airports are focused on an audience within the regional catchment area (e.g., ALB and SAN), while others are focused on a much wider domestic and international audience (e.g., SFO). Still others express a strong awareness of their administrators, governing authorities, and political leaders as stakeholders in the traditional sense of the term (e.g., ALB, IND, LAX, MIA, and PHL).

2.3 Staffing Airport Arts Programs

All of the studied programs are headed by what is characterized for the purposes of this synthesis as an “arts manager.” Although the actual title varies from airport to airport, the arts manager is generally responsible for the overall operation and management of the program. Managers typically interact with and report to higher executive-level managers—a director of customer experience, a director of customer service, a marketing administrator, or, in one case, an airport director. It is not common for an arts manager to interact directly with or report to the airport’s governing authority, whether that is a board or some other public body.

Arts program managers across airports generally perform the same duties, but some managers have a broader range of responsibilities—particularly those at medium and small airports. Airports with a single arts program staff member typically outsource more work to contractors or other airport departments, and the arts program staffer typically performs a broader range of job duties. (This is the case, for example, at ALB, IND, PDX, SAT, SEA, and TRK.) It is not unusual, for example, for managers at medium and small airports to be responsible for arranging for program services provided by other airport departments—most often cleaning, painting, and electrical services (e.g., as at ALB, AUS, IND, and TRK)—or to perform those services themselves. Several of the arts program managers, or their staff members, perform work for other airport departments. The amount of time spent performing services for other airport departments varies but can be significant. Examples of out-of-program services include advising on other airport aesthetic or design matters, performing website management and maintenance, and offering graphic design services.

Although a significant majority—nine of 13 airports—of the studied arts programs are managed by a professional with an arts degree and experience in the arts field, there is some disagreement about whether such a degree is a necessary qualification for managing an airport arts program. Those who do not agree that an arts degree is necessary point out that it is not always possible for a small or medium-sized airport to hire a degreed professional as a manager, and that tasks that require an arts degree (i.e., mainly curatorial services) can be performed by an employee or a private contractor in a manner similar to programs that hire musicians or outside promoters to coordinate musical performances. Proponents of the retention of a credentialed arts manager argue that having such a person at a managerial level adds a not-insignificant level of professionalism to the program. They feel that retaining a credentialed arts manager lends credibility to their advocacy of the program and to efforts to explain arts-related issues to others, such as airport administrators and community members. Proponents also point out

Table 3. 2018 arts program staff, enplanements, and passengers.

Airport	No. of Staff (FTE)	Enplanements	Passengers
ALB	1.5	1.44 million	2.8 million
AUS	3	7.7 million	15.8 million
IND	1	4.6 million	7 million
LAX	4	42.6 million	87.5 million
MIA	2	21 million	45 million
BNA	4	8 million	16 million
PHL	5	15.3 million	31.7 million
PDX	1	9.8 million	19.8 million
SAN	4	12.1 million	24.2 million
SAT	1	4.8 million	10 million
SFO	38	29 million	57.7 million
SEA	1	27.7 million	49.8 million
TRK	0.25	85 thousand	N/A

Note: FTE = full-time equivalent. Source: FAA, 2019.

that interactions with arts community members, lenders of art objects, and persons involved in outreach activities are often viewed as more credible when they are performed by a professionally qualified, credentialed arts manager. Despite such disagreements, however, the trend among the studied airports appears to be the hiring of arts program managers and staff members who indeed have professional qualifications or credentials in the arts. Finally, although Table 3 identifies the number of staff employed by the studied airport arts programs, the many differences among the programs, the status of their employees, and the administrative structures of their respective airports make it difficult to compare staffing levels without additional information and analysis. Accordingly, a more detailed analysis of arts program staffing may be helpful at a later date.

2.4 Airport Arts Programming Process

The case example airports follow a variety of program processes, but artist and art selections are made either by the program manager or by an arts committee or selection panel. Committees and panels are most often composed of arts professionals, but they can include nonprofessionals with a strong interest in the arts, or community representatives and airport stakeholders. The composition of some arts program panels is prescribed by written policies (e.g., those at BNA and SAN).

The programming process usually begins with outreach activities conducted by program managers or their staff. Reported outreach activities include attendance at arts events, museum and gallery openings, and artist studio tours, as well as service on arts boards and selection panels. Some program managers actively encourage, recruit, and mentor artists whom they have discovered or who have been referred to them (e.g., PHL). Other program managers rely on outreach activities in combination with a request for proposal (RFP) or a call for artists (call). Still other program managers rely exclusively on an RFP or a call (e.g., at BNA, LAX, PDX, SAT, and SAN). The exhibit shown in Photo 8 is a product of LAX's RFP process. None of the case example airports reported difficulty locating or obtaining quality artwork for exhibition. Table 4 identifies the arts programs that have arts committees and who is responsible for selecting artists and artwork for exhibit by the arts program. Table 5 identifies additional arts program management tools.

The selection of art and artists in seven programs rests with the program manager (i.e., ALB, AUS, IND, PDX, PHL, SFO, and TRK). Five of those programs—ALB, AUS, PHL, SFO,



Photo 8. Michiko Yao, Hanaguruma, installation view of digital photograph on vinyl. LAX Terminal. Photograph by Midwest Airport Consultants.

and TRK—allow for the exercise of significant curatorial discretion by the arts managers. The other two programs require the manager to obtain additional administrative approvals. (At IND and PDX, the program manager’s selections and recommendations must be confirmed by other administrators.) The remaining six programs select artwork to exhibit either by an arts committee or board or by an appointed selection panel. The case examples in Appendix A explain the selection processes used by each of the programs with boards and panels.

Once artists are selected, exhibitions are scheduled from 1 to 3 years in advance and rotate at intervals from 3 to 12 months. Some programs also have longer-term temporary exhibits, which remain in place for 2 to 5 years. Though only one of the studied programs holds an arts competition, three programs exhibit artwork from competitions held by third parties.

Only a few airports exhibit art related to tourism, and several arts programs do not allow the exhibition of such material, believing the subject matter is better suited to space reserved for commercial advertisements. Some arts programs engage in significant outreach activities

Table 4. Airport arts programming selection process.

Airport	RFP/Call for Artists?	Arts Committee?	Responsibility for Artist Selection
ALB	No	Yes	Program manager
AUS	No	No	Program manager
IND	No	No ^a	Program manager ^b
LAX	Yes	No	Panel
MIA	No	Yes	Panel
BNA	Yes	Yes	Board
PHL	Yes	No	Program manager
PDX	Yes	No	Program manager ^c
SAN	Yes	Yes	Panel
SAT	Yes	Yes	Committee
SEA	No	Yes	Committee
SFO	No	No	Curators
TRK	No	No	Program manager

Notes: ^aWould like to move to arts committee selection model.

^bAdditional approvals necessary from airport administrators.

^cProgram manager makes recommendations to customer relations manager.

Table 5. Other airport arts program management tools.

Airport	Arts Program Master Plan?	Other Arts Program Written Documents?*
ALB	No	No ^a
AUS	Yes ^b	No
IND	No ^c	No
LAX	No	Yes ^d
MIA	No	No ^e
BNA	No	No ^f
PHL	No ^g	No
PDX	Yes	No
SAN	Yes	No
SAT	No	No
SEA	No	Yes
SFO	Yes	Yes
TRK	No	No

Notes: ^aUses scheduling document. ^bPhase I master planning document primarily addresses issues related to permanent art collection. ^cMaster plan document is in process. ^dUses scheduling document and written checklist. ^eUses written checklist. ^fUses written document titled Arts Policies. ^gMaster plan document under consideration. *Documents may include guidelines, policies, and ordinances or other regulations.

directed at youth or exhibit art created by children. AUS, for example, conducts outreach activities with certain schools in the district in which the airport is located. SAN has conducted hands-on art workshops at the airport for high school students, as well as a contest for art school students in which participants designed an airport logo (San Diego International Airport, 2017). SEA has developed a unique program whereby professional glass artists transform artwork created by children into professionally executed glass sculptures. Finally, SFO curates exhibitions of original artwork by students in schools, youth organizations, and adult education programs in the San Francisco Bay Area. The exhibitions are curated by SFO professionals on the basis of nominations submitted by school teachers and administrators through an online portal (SFO Plan, 2019, p. 34).

Several arts programs exhibit video or film on screens dedicated for temporary exhibitions. IND exhibits commissioned video works on a screen in its main terminal that is used primarily for video advertisements; the arts program's commissioned video works appear at prescribed times between the advertisements (Indianapolis International Airport, 2019). SAN, SFO, and PDX take a different tack by featuring stand-alone, dedicated theaters that show film and video works throughout the day. PDX's Hollywood Theatre, for example, is operated in cooperation with a well-known nonprofit cinema located in Portland; the arts program's cinema is constructed to resemble its namesake, and even features a copy of the original theater's marquee (Hollywood Theatre, n.d.).

2.5 2018 Airport Arts Program Budgets

Table 6 lists the case example airports by code, 2018 airport arts program budgets, number of enplanements, and arts program CPEs. Figure 3 shows arts program CPEs, with the average CPE for arts programs at \$0.02 million. (The CPE average used in Table 7 and Figure 3 does not apply to IND and SEA, for which 2018 budget figures were unavailable.) The 2018 arts program budget data do not include program staff salaries and benefits data, nor do they include any program expenses accounted for in another airport department's budget (e.g., maintenance,

Table 6. Case example arts program budgets, number of enplanements, and average cost per enplanement, 2018.

Airport	2018 Arts Program Budget	Enplanements	Arts Program CPE*†
ALB	\$50,000	1.44 million	\$0.034
AUS	\$40,000	7.77 million	\$0.005
IND	N/A	4.6 million	N/A
LAX	\$615,000	42.6 million	\$0.014
MIA	\$270,000	21 million	\$0.012
BNA	\$325,000	8 million	\$0.040
PHL	\$439,000	15.3 million	\$0.028
PDX	\$70,000	9.8 million	\$0.007
SAN	\$320,000	12.1 million	\$0.026
SAT	\$100,000	4.8 million	\$0.020
SFO	\$585,000	27.7 million	\$0.021
SEA	N/A	24 million	N/A
TRK	\$10,000	0.085 million	\$0.117
Average Cost Per Enplanement = \$0.020/CPE*†			

Notes: *Listed values are individual arts programs' budgeted CPEs.
 †Average CPE: 0.002 (excludes IND and SEA).

painting, construction, labor) or program amounts contributed by other sources (such as concessionaires or other airport sponsors). In several cases, precise figures for 2018 budgets were unavailable; estimated budget figures are noted in the case examples.

Arts programs generally receive the same nonbudgeted services from other airport departments, including marketing, web services, maintenance services, painting, and cleaning. Likewise, most programs budget for similar expenses, including lighting, signage, didactics, printed materials, and graphics. Another commonly budgeted expense for arts programs is payments

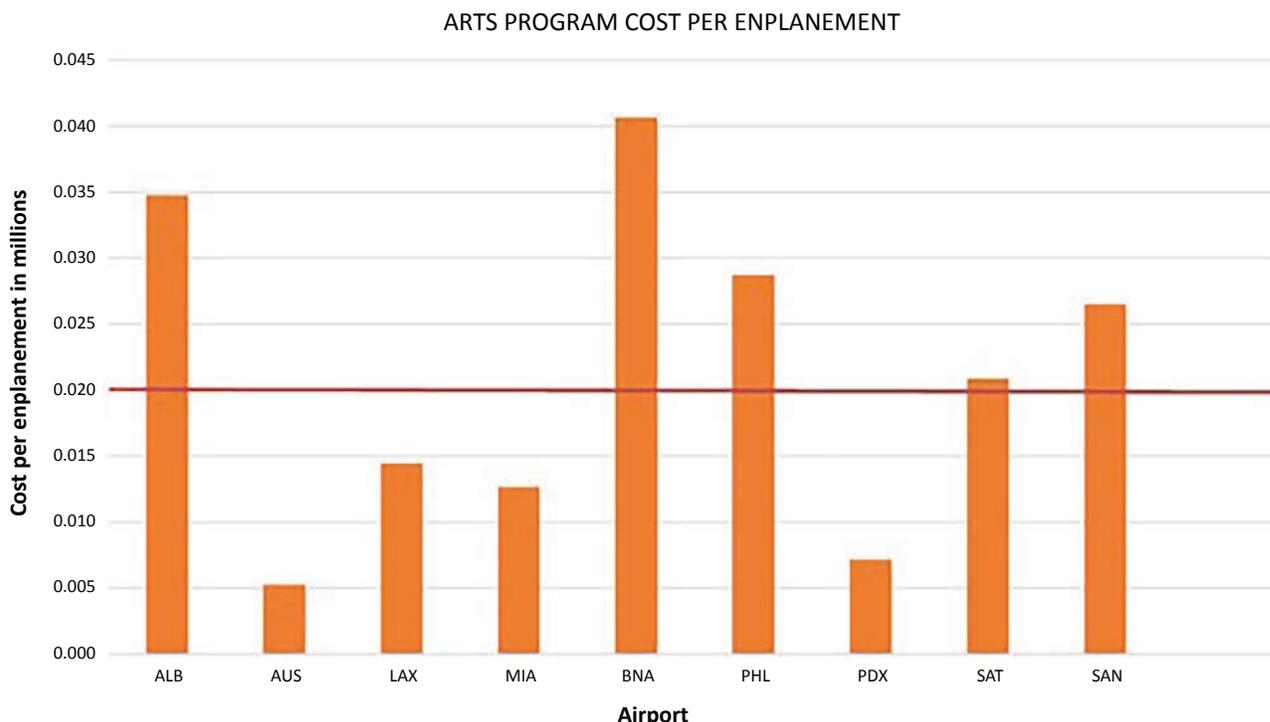


Figure 3. 2018 case example airport arts program CPEs.

Table 7. Artist fees, stipends, and honoraria.

Airport	Artist Fee/Stipend/Honoraria	Amount
ALB	Large-scale works	\$3,500–\$5,000
	Artist stipend	\$500–\$1,000
AUS	None for visual artist	None
IND	Commissioned artwork	\$2,500
	Commissioned video	\$1,000–\$2,000
	Display case artwork (each)	\$500
LAX	Curatorial stipends based on exhibition site	\$7,000–\$14,000
MIA	None for visual artist	None
BNA	Exhibiting artist honorarium	\$500
PHL	Artist fee per exhibit (plus material for site-specific artwork)	\$1,000 (approx.)
PDX	Artist honoraria	\$500–\$3,500 (avg. \$1,500)
SAT	Negotiated stipend for exhibiting visual artist	\$300–\$3,000 (avg. \$300–\$1,500)
SEA	No artist fees	None
SAN	Visual artist stipend	\$600
SFO	None for visual artist	None
TRK	None for visual artist	None

to artists through fees, stipends, or honoraria. There are, however, budgeted expenses for some programs that are uncommon. ALB and SAN, for example, hold art exhibition program openings with receptions for invited guests. MIA budgets for certain costs for which it reimburses artists, including the costs of framing, matting, and transportation. Other airports, such as PHL, pay the same costs as other programs but also pay for art materials for site-specific artwork. Finally, some programs, including PHL and SEA, are responsible for the design and construction of their exhibit cases.

Table 7 identifies the payments that arts programs make to visual artists. Although the amounts paid to visual artists vary, the trend among airports appears to be to pay artists the prevailing rate for similar work done in the regional market in which the airport is located. In the interviews, arts program managers gave several reasons for paying artists market-based fees. First, many consider it unfair to expect artists to produce artwork for an airport for a fee that is less than what the artist could receive elsewhere. Second, there is a perception among arts program managers that an airport should not use its size and superior bargaining position to compel the arts community or individual artists to produce work for no payment (or for less than the market rate) that is exhibited at an airport. Third, arts program managers generally believe that paying a reasonable market-based fee for professional artwork of the highest quality provides an incentive for other artists to participate in the airport's art exhibition program. Fourth, arts program managers who already make such payments observed that providing market-based payments for artwork not only encourages artist participation in airport arts programs, but also increases the size and quality of the pool of fine art submissions and the number of artists available for selection by the airport. Fifth, several arts program managers believe that the payment of market-based artist fees reinforces and supports the high standards set for the artwork selected for exhibition by the airport. Last, arts program managers generally think that the refusal to pay market-based artist fees undercuts the credibility of the airport and its arts program in the local arts community, among its stakeholders, and in the region in which the airport is located.

2.6 Measuring Passenger Engagement with Airport Arts Programming

Measuring passenger engagement is important for an airport arts program because it allows a program manager to understand the level of success of the program, as well as the level of passenger interest in the program generally and in specific exhibits in particular.

Understanding customer engagement also allows a program manager to measure progress toward the program's mission and incremental goals. The studied arts programs typically describe four methods for monitoring customer engagement: (a) making audience surveys available for passengers to pick up, fill out, and return, or making such surveys available online; (b) monitoring email and social media comments on airport accounts; (c) making themselves aware of anecdotal accounts of viewer comments; and (d) using various other intuitive measures. These methods, however, have their drawbacks. For example, the social media accounts used by arts programs are often the same accounts used generally by other airport departments; this requires arts program staff to sift through irrelevant emails and posts about issues that are not helpful to arts program managers. Accounts dedicated only to arts programs, however, are more efficient and allow the arts program to create a more consistent social media presence.

Managers find written surveys only partly helpful because they are not often filled out and returned; or, when they are returned, the completed surveys are not in sufficient numbers to provide an adequate sample. Email and social media comments are helpful to some extent when collected and logged on a spreadsheet. But they are only occasionally detailed enough to provide passenger reactions to or observations about particular exhibits. Such comments, however, would be more helpful if they were more frequent and included a broader cross section of passengers.

There are several kinds of anecdotal evidence that are used by program managers. Some programs print and place exhibit cards near exhibits. One manager counts the number of exhibit cards removed from each exhibit bin and uses the total as an approximation of how many passengers "engage" with an exhibit (at least to the extent that those passengers feel compelled to remove one of the exhibit cards). Several other managers make the time to visit exhibitions and observe passengers interacting with the art in the terminal and on the concourses. As one manager put it, she watches for fingerprints and noseprints on the exhibit cases as an indicator of enthusiastic passenger engagement. Still other managers encounter passengers and listen to their comments about exhibits. These encounters are generally rewarding and allow for interaction with passengers, but the sample size is small and, for that reason, not particularly helpful.

The master plans created for AUS, SAN, and SFO recommend that arts programs actively monitor customer engagement with their exhibits on a continuous basis. Most of the studied programs attempt to monitor passenger engagement, but none conduct monitoring activities on a regular basis. Thus, most of the programs are dissatisfied with the frequency of their monitoring activities, the methods they currently use, and the results they currently receive.

A few airports have retained consultants to perform surveys of passenger engagement. LAX, for example, conducted a survey that found 92% of the passengers surveyed agreed that the arts program had a positive effect on their travel experience. Individuals surveyed for the master plan conducted by AUS had sufficient awareness of the arts program to provide their opinion on what the program's mission should be. In another survey conducted by AUS, respondents expressed only a positive awareness of the arts program. Nevertheless, the consultants conducting the survey for AUS advised the airport that it should conduct regular and more specific passenger engagement surveys to better monitor the program's performance and progress toward its mission and incremental goals.

A more detailed survey conducted by SAN for its master plan had similar but more focused results. Of the survey respondents, 91% reported that art improved their airport 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 art made using the airport less stressful and more enjoyable (Bressi et al., 2019, p. 16). The specificity and focus of the SAN

engagement survey, however, are the exception and not the rule. Further, none of the studied airports conduct engagement surveys on a regular or continuous basis. When they are conducted, such surveys tend to focus more on a general awareness of and access to the arts program; hence the surveys do not provide the type of granular program information that arts managers have expressed an interest in obtaining. Consequently, further research may be appropriate to examine the kinds of surveys and methods available to satisfy the needs of arts managers for an accurate, specific, focused assessment of passenger engagement with their programs and the frequency with which such surveys should be conducted.

2.7 Marketing and Promoting Airport Arts Programming

The majority of the studied arts programs conduct little or no marketing activities on their own behalf. Though some arts programs have dedicated social media accounts that are independent from their respective airports' general accounts, the majority of programs rely on other airport departments to distribute arts program information to the public and to passengers. Only a few of the studied arts programs provide some or all of the arts program content distributed by other airport departments (e.g., SAN and SFO). Nevertheless, the master plans developed by several airports (e.g., AUS, SAN, and SFO) recommend that airport arts programs engage in significant marketing activities in an effort to (a) generate public awareness of their activities and outreach and (b) make passengers aware of the exhibits that are available to them while they are in the airport. The master plans also suggest that it is necessary for a program to distribute its message to the wider community—especially the arts community, which should have an awareness of the program's exhibition processes and be encouraged to participate in the airport's arts program (AUS Master Plan, pp. 11, 17–18; SFO Strategic Plan, 2019, p. 22).

The SAN Arts Master Plan, for example, 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., 2019, p. 66). First, the SAN Master Plan recommends that the arts 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 contributing artists and exhibitors. Second, the SAN Arts Master Plan recommends that the arts program develop a communications plan for each new exhibition in an effort to ensure that messaging is presented in the most effective and consistent manner. Third, the plan recommends that the arts 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. (Note that Furini et al. [2017] conclude that the use of hashtags stimulates interest in the arts; thus, the authors suggest guidelines for hashtag use that may assist in the promotion of art exhibitions.) Fourth, the plan recommends that the arts 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, the plan recommends that the arts program encourage interaction with its program resources because such interaction creates individualized experiences, apart from the artwork, that are unique to each user (Bressi et al., 2019, pp. 67–72). The SAN Arts Master Plan observes 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 benefits of advancing the airport's community engagement goals, generating awareness of program requirements among the arts community, and 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., 2019, pp. 6, 79).

SFO's marketing activities are as comprehensive as those recommended for SAN's program, but they take a different approach. The SFO arts program sees little benefit in engaging in wide-ranging direct marketing activities because its audience is essentially captive. The program believes, however, that there is significant value 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 airport's 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 (SFO Strategic Plan, 2019, p. 14). In addition, the program 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 (SFO Strategic Plan, 2019, p. 10). The SFO arts program also follows 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" (SFO Strategic Plan, 2019, p. 10).

2.8 Risk Management and Airport Arts Programs

Almost all of the studied arts programs maintain liability insurance for loss or damage to exhibited artwork in their possession. The number of claims for damage to artwork, however, is remarkably low. Collectively, the arts program managers have more than 100 years of experience with arts programs at airports. Although a few managers reported having been told about incidents of theft or damage experienced by their predecessors, current managers have seen relatively few instances of loss, theft, or damage. This circumstance is likely attributable to several factors. First, the program managers take great care to anticipate the likely risks to art objects in their care and then consider how to protect them. Second, a number of programs use their art-lending agreements to shift the risk of loss or damage from the airport to an artist or a third-party lender. Third, many objects are exhibited in protected locations, such as in exhibit cases or behind barriers of some kind. LAX, for example, uses display cases and protective framing (such as the one depicted in Photo 9) in an effort to shield exhibited artwork. Finally, exhibited works are on display only for short periods of time, thus lowering the risk of damage.

Other programs (e.g., IND and SEA) require artists and lenders to deliver and pick up their artwork and to participate in its installation and de-installation, further lowering the risk to the airport of transporting artwork. Some programs (e.g., LAX) avoid potential liability by asking third-party contractors who perform art installations and de-installations to accept liability for damage to artwork. Still other programs (e.g., MIA and PDX) cap the amount of any potential loss. Finally, some program agreements (e.g., that at SAN) exclude liability and require artists and other lenders to maintain their own insurance coverage. As a general rule, program managers are not responsible for risk management issues and are not required to perform appraisals of the works they exhibit. If an appraisal is required, it is usually performed by a third-party contractor (e.g., as at BNA) or by an artist or lender; such valuations are generally accepted by the airport's risk manager if considered reasonable. Some airport risk managers (e.g., those at MIA and SFO), however, require arts managers to provide an inventory of artwork on premises at specific time intervals—daily, weekly, and so on—along with the estimated value of each work.

In addition to considering the liability for loss or damage to exhibited artwork, airports must be aware of the potential for liability resulting from violations of the rights of artists as secured



Photo 9. Protective exhibit frame at LAX. Artwork: Kelly Berg, *Rogue Wave*, acrylic and ink on canvas. Photograph by Panic Studio, courtesy of Los Angeles World Airports and City of Los Angeles Department of Cultural Affairs.

by the Visual Artists Rights Act (VARA) of 1990 (17 USC Sec. No. 106A). VARA grants protection to “moral rights” held by artists if their work meets certain statutory requirements. Thus, VARA protection may apply if a work of art (a) is a painting, drawing, print, sculpture, or still photographic image; (b) is produced only for exhibition; and (c) exists in single copies or in limited editions of 200 or fewer copies that are signed and numbered by the artist (17 USC Sec. No. 106A[a]). The statute protects neither works made for hire nor works not subject to copyright protection, and it has other, more esoteric exceptions (17 USC Sec. No. 106A[c]).

If a work of art satisfies VARA’s requirements, then the following four rights are protected: (a) the right of the artist to claim authorship of the work; (b) the right to prevent the use of an artist’s name on any work that the artist did not create; (c) the right to prevent distortion, mutilation, or modification that would prejudice the artist’s honor or reputation; and (d) the right to prevent the use of an artist’s name on any work that has been distorted, mutilated, or modified in a way that would be prejudicial to the artist’s honor or reputation (17 USC Sec. No. 106A[a][1]–[3]). Modifications to artwork that are the result of the passage of time, the inherent nature of the materials used to create the work, or the conservation or public presentation of the work are excepted from protection (17 USC Sec. No. 106A[c]). Remedies for violations of the rights protected by VARA are the same as those for violation of a copyright and include injunctive relief and monetary damages (17 USC Sec. No. 504). Although the rights protected by VARA are straightforward and generally extend for the life of the artist, they can be waived by a written instrument signed by the artist that specifically identifies the work and the rights subject to the waiver (17 USC Sec. No. 106A[d]–[e]).

2.9 Ethics Codes for Airport Arts Programs

The American Alliance of Museums (AAM), formerly the American Association of Museums, has developed a model code of ethics for arts professionals (AAM Curators Committee, 2009). AAM also has also a model code of ethics for museums that has some general relevance to all airport arts programs (American Alliance of Museums, 2000). These model codes focus on several ethics issues that are likely to appear in the context of borrowing and exhibiting art in an

airport: (a) conflicts of interest, (b) self-dealing, (c) the disclosure of confidential information, and (d) anticompetition provisions. Most of the case example airports do not have specific ethics code provisions that apply exclusively to their arts program managers and staff. This remains true even if the airport has adopted written master plans, policies, or guidelines for its arts program (e.g., as at PDX and SAN). Only SFO has written ethics provisions for specific application to its arts professionals that parallel those found in the model codes (Collection Management Policy for SFO Museum, p. 29). Arts program managers and staff are airport employees and, notwithstanding the absence of a specific ethics code applicable to arts program staff and management, all of the case example airports were able to identify ethics codes of general application to all airport employees. Whether those sponsor ethics codes meet the standards contained in AAM's model codes is beyond the scope of this synthesis.

2.10 Benefits of Airport Arts Programs

2.10.1 Aesthetic Enhancement and Passenger Well-Being

Adding rotating art exhibits at airports is generally accepted as an aesthetic enhancement that creates a more pleasing, calming airport environment that relieves passenger stress in a place where stress is almost unavoidable. In fact, this benefit is of such importance to half of the studied airports that they either include it in their vision and mission statements (as do ALB, BNA, PDX PHL, SAT, and SEA) or very carefully consider the interaction of arts spaces with those designated for commercial purposes (as do LAX and SFO). But the ways in which the arts enhance the airport environment are equally important to some managers and arts programs.

One arts manager explained that an airport arts experience should be seen as an alternative to and different from the experience offered by an airport concessions program. Arts programs offer unexpected experiences and, when necessary, a distraction during flight delays or cancellations. Concessions programs are somewhat opposite because they (a) do not typically offer experiences that are too unexpected or too distracting and (b) do not, in any case, offer the same kind of diversion as an arts program.

Another manager similarly observed that art adds something unique to the airport experience because an airport and the activities that take place there are different from a commercial experience or an experience in any other public place. Thus, art created for an airport, for a particular place in an airport, or as part of an airport artist-in-residence program has the opportunity to turn the airport into the subject matter of the art. The result is art that is unique because it either is about or comments on the airport setting and its activities. The *Happiness* exhibit at IND, for example, used familiar airport signage and graphics in juxtaposition with decidedly nonairport messages to comment on the perception and use of airport signage (Indianapolis International Airport, n.d.). See Photo 10.

2.10.2 Creating a Sense of Place and Serving the Community

The most frequently articulated mission statements that airports adopt for their arts programs are providing passengers with a sense of place and local culture, and generating goodwill for the airport among its stakeholders and its community (see Table 2). As can be seen in the case examples, arts programs have addressed their mission statements in a variety of ways, but all of the airports nevertheless attempt to establish a similar emotional connection with their travelers and their surrounding geographic communities. Indeed, the general population statistical data gathered by the 2018 Americans for the Arts survey (Public Art Network Advisory Council, 2014), the airport-specific data gathered for the SAN Arts Master Plan, and



Photo 10. *Jamie Pawlus, Happiness, vinyl on glass case (fluorescent lighting from interior). Photograph courtesy of Indianapolis International Airport.*

ACRP Report 157: Improving the Airport Customer Experience (Boudreau et al., 2016) support the view that airport arts programs can make a significant contribution toward creating a sense of place and establishing a local cultural connection. Moreover, the successful creation of a sense of place is generally regarded as the basis for an airport’s emotional connection with its customers; this happens when the airport uses geographical attributes to demonstrate a unique culture that makes customers and passengers “feel valued and enriched as the airport educates them about the uniqueness of the place at which they have arrived or are transiting. . . . [It] also evokes a sense of pride in the travelers returning home or the locals who work at the airport” (Boudreau et al., 2016, p. 39). Still further, creating a “strong sense of place fosters a complementary and positive ambience that other airports cannot simulate and provides a valuable opportunity for an airport to differentiate itself from others” (Boudreau et al., 2016, pp. 21, 39). The consequences of creating a strong sense of place, when done well, are a positive customer experience and higher customer/passenger ratings. For example, a customer’s positive experience at an airport (a) reflects favorably on the airport and its community, (b) can support an airport’s efforts to attract additional airline service, and (c) leads to higher revenue and concession fees (Boudreau et al., 2016).

Consider Nashville, Tennessee, which markets itself as “Music City,” and Austin, Texas, which is known as the “Live Music Capital of the World.” The airports in both cities offer robust and admired musical performance programs featuring local artists (such as Nashville artist Joshua Dent in Photo 11) who establish connections with their local and regional communities.

LAX and PHL present a similar, but different, aspect of their local cultural identities by offering arts exhibits that are in sync with the arts scenes of their respective cities. (See, for example, the galleries in Photos 12 and 13.) LAX focuses on high-quality contemporary art, and PHL presents its city’s vital form of street art. The underlying goal of the BNA, AUS, LAX, and PHL arts programs is the same: create exhibits that are so in tune with the local culture that they present an indelible sense of their location.

Further, according to Martin (2019), 92% of travelers surveyed at LAX believed that the airport’s arts program improved their travel experience. A similar study at SAN found that 75% of respondents said the airport arts program enhanced their experience at the airport. The arts manager at PHL, which is a hub for American Airlines, points to commentary by international travelers, many of whom express their desire to visit Philadelphia after having been exposed to the city’s street art culture at the airport.



Photo 11. Joshua Dent. *Nashville International Airport, C Waiting Lounge stage.* Photograph by Karen Edgin, courtesy of Nashville International Airport.



Photo 12. Martin Durazo, *Points of Entry, installation view.* LAX Terminal 1. Photograph by Panic Studio, courtesy of Los Angeles World Airports and City of Los Angeles Department of Cultural Affairs.



Photo 13. King Saladeen, *Create Your Gold.* PHL Terminals A/B East Connector. Photograph courtesy of Philadelphia International Airport.

Presenting exhibits that are synchronized with the artistic pulse of a city or region creates not only an indelible sense of place and community, but also a sense of civic pride at an airport (Boudreau et al., 2016). The arts manager at BNA, for example, explained that the occasions when well-known celebrity musicians arrive at the airport and take the time to sit in with local musicians performing on the concourse are the stuff of local legend. So too is the airport's single most popular performer—a singer who, billed as the “human snow globe,” performed holiday music inside a translucent bubble at the airport and eventually went on to perform throughout the Nashville area.

SAT takes yet another approach to establishing an emotional connection with its local community. The airport has gained a local following by presenting activities in celebration of national and regional holidays that are special to the area's cultural identity. The arts program schedules music, exhibits, and events—such as parades and performances—to mark such diverse holidays as Cinco de Mayo, Día de los Muertos, and Oktoberfest. Although the approaches taken by the studied airports may differ, they are all directed at displaying the cultural identity of the region in which the airport is located.

An arts program at an airport can also establish a connection with its community simply by providing a venue for the exhibition and expression of that community's artists. This is particularly true in rural areas where there are few venues for the exhibition of local and regional artists, or where the distances between such venues are great. ALB, for example, offers a venue for art objects and artwork that are curated from the many smaller, geographically dispersed museums and galleries throughout the airport's three-state catchment area. For 20 years, the program operated one of the only fine arts museum shops in an airport. Thus, ALB established itself as a significant cultural exhibitor in the region.

Similarly, the smallest of the studied airports, TRK, is located in the central Sierra Nevada Mountains. Two adjoining counties created a multiuse facility that is part airport, part transportation hub, and part civic center. TRK is also a social hub, with reportedly one of the finest restaurants in the area (Photo 14). Because the regional arts community consists of art venues and galleries that are separated by significant distances, the airport developed an arts program with 30 exhibit spaces. The program brings art from various locations throughout the region to its multiuse facility for members of the two counties to share and enjoy.



Photo 14. TRK interior arts space and Red Truck Café. Photograph courtesy of Truckee/Tahoe Airport.

Yet another way airports establish a connection with their communities and stakeholders is by supporting their local arts communities and artists. Most airport arts managers conduct extensive outreach activities in the communities in which they are located, and often throughout the region as well. The artists from these communities are grateful for the exposure of their art to the millions of passengers who travel through airports each year. Most airport arts programs, however, go further and support these artists and their communities with payments to musical performers and with stipends, fees, and honoraria to visual artists. See Table 7. Some airport programs allow visual artists to sell their exhibited artwork and may even reimburse artists for their costs and expenses. A sense of community is further strengthened when program managers mentor local artists who use airport exhibitions as a springboard for a career in public art or that involves creating art for other transportation facilities. All of the studied programs adapt the concept of an airport arts program to their individual geographic and cultural locations in an effort to establish connections with their particular communities.

2.10.3 The Economic Benefits of Airport Arts Programs

Arts programs at airports yield direct and indirect economic benefits. Perhaps the most direct economic effect that arts programs have is on airport concessionaires. Although there do not appear to be any studies that identify the precise economic effect of airport arts programs on concession sales, anecdotal evidence from concessions managers at almost all of the case example airports shows that passengers linger—and thus spend more time near and money on concessions—in areas where there are arts spaces and music performances.

There also exists broad interest among businesses in supporting the arts. A 2018 survey of private businesses by the nonprofit Americans for the Arts found that 80% of responding private businesses had made a contribution to the arts in the past year (Parkinson et al., 2018). Concession operators mirror this broad support for the arts. At some airports, concession operators have requested that the arts program be expanded to accommodate additional arts spaces and more frequent musical performances. At AUS, for example, concessions proposers offered to substantially increase their financial support for the arts in an effort to fund an expansion of the airport’s performing arts program.

Another economic effect of airport arts programs is that which directly benefits artists. A majority of the case example airports provide direct payments to visual and performing artists. (See Table 7.) Many airports also allow tipping and the sale of exhibited artwork—and most without requiring the payment of sales commissions or other fees. Arts programs characterize differently the amounts paid to visual artists; some are characterized as fees, others as stipends, and still others as honoraria. Whatever their characterization, the amounts paid to artists can range from \$500 to \$14,000. Rates paid for performing artists can vary by location and the prevailing union or customary rates. Table 7 and the individual case examples provide additional details about payment amounts and how each airport characterizes them.

Artists and arts communities also benefit from airport arts programs in ways other than direct financial support. The arts community and individual artists benefit greatly from the significant exposure to the large numbers of passengers traveling through airports. Collectively, the studied airport arts programs exhibit art to more than 365 million passengers each year. (See Table 3.) An audience with an even broader demographic engages with art exhibitions at busy international airports. SFO, for example, exhibits art in one of the largest international terminals in the world, hosting more than 14 million international passengers each year. LAX, MIA, and PHL also are hubs for airlines with a significant number of international flights; MIA’s scheduled arts events often coincide with annual international arts events held in the City of Miami, such as Art Basel and Miami Art Week.

A more general economic benefit flows to local and regional communities from airport art exhibitions that generate an awareness of and interest in local artists, arts institutions and galleries, arts events, and tourist destinations. Some airports present tie-ins with well-known regional events and organizations, such as IND's references to the Indianapolis 500 Raceway and the Indianapolis Motor Speedway Museum. Other airports create tie-ins with conferences and conventions; BNA once featured a mosaics exhibit that coincided with a mosaics convention at Nashville's convention center, and IND hosted a French-themed exhibit that coincided with an airline's inaugural flight to Paris.

Finally, the arts have long been found to have a significant economic effect on the overall economy. In 2018, for example, nonprofit arts activity in the United States was responsible for \$168 billion in economic activity and \$27.5 billion in revenue to local, state, and federal governments. According to the Arts and Economic Prosperity 5 report, airport arts programs provide equally identifiable economic benefits to an airport's regional economy (Americans for the Arts, 2018). The team of consultants who authored the SAN Arts Master Plan, for example, undertook an analysis of the economic effects of the arts program on San Diego's regional economy. The SAN Arts Master Plan concluded that for the 4-year period from 2012 to 2016, the SAN arts program accounted for more than \$45 million in economic effects in the region where the airport is located. The Master Plan found, for example, that the SAN 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 (Bressi et al., 2019, p. 16). The SAN arts program budget for 2018 was a relatively modest \$100,000.

2.10.4 Competition and Airport Ranking

Arts programs are thought to provide a competitive advantage to airports (Boudreau et al., 2016). Staff of international airports outside of the United States have for many years provided arts programs as a customer amenity to persuade passengers to select their airport, either as a destination or, more likely, as their connection for further travel. Skytrax and Airports Council International publish airport customer experience ratings. Skytrax rates airports using a star rating system, with a five-star rating being the highest level. According to Boudreau et al. (2016, p. 71), these "ratings are based on a worldwide online survey of more than 13 million airline passengers." The top five airports ranked by Skytrax all have robust arts programs. The theory is that, other things being equal, passengers will choose to arrive or connect at an airport that is safe, pleasant, and well maintained; has good customer service; and provides the best and greatest number of amenities. Airport arts programs are one of those leading amenities, and domestic airports are being advised to adopt the strategy used by their international counterparts (Boudreau et al., 2016).

Three airports—PDX, SAN, and SFO—have mission statements that suggest their interest in following the example of international airports outside the United States, as recommended by Boudreau et al. (2016), by developing highly regarded arts programs that lead the industry. The PDX arts program, for example, states that its mission is to develop the program into a "highly regarded venue" for the arts; nevertheless, PDX recognizes that its customers expect such an amenity and that offering one allows the airport to meet the new industry standard (PDX Master Plan, pp. 3–4). SFO's Strategic Plan states the airport's interest in maintaining its leadership in the airport industry and its unique position in the museum world (SFO Strategic Plan, p. 3). Finally, the SAN program's founding policy states that its arts program is "committed to the presentation and advancement of a wide variety of high quality arts and culture

programming” that, among other things, “positions the Airport as a creative industry driver” (SAN Policies, Arts Program Policy, section 8.50[1], 2019).

All three airports are well regarded, and two of them devote significant resources to their arts programs. Two other airports acknowledged that their airport administrators are highly competitive and wish for their arts programs to be the same. The remaining case example airports are also aware of the customer experience ratings among international and domestic airports, as well as the type and quality of arts programs offered at other airports.

2.10.5 The Customer Experience

The “customer experience” is generally defined as the bundle of customer behaviors, attitudes, and emotions associated with the use of a product or service (Schwager and Meyer, 2007). An analysis and understanding of an airport customer’s experience tell airport managers not only what their customers expect, but also where they should allocate their time and resources in an effort to meet those expectations (Rawson et al., 2013; Williams, 2017). As Boudreau et al. (2016) observe, airports have a unique opportunity to affect the customer/passenger experience because they are the first and last place visitors (or residents) see when they travel. It is at these entry and exit points that an airport can shape a customer’s experience with the airport and its host city. And, as pointed out earlier, surveys commissioned by AUS, LAX, and SAN demonstrate that airport arts programs create an overwhelmingly positive impression among the airport customers who come into contact with them. The results of the LAX and SAN surveys are reproduced in Appendix B. A consistent theme throughout the case example interviews is the positive effect that an arts program encounter can have on passengers who have already had a negative airport experience such as a security screening, a weather delay, or a disappointing flight. The lesson seems to be that arts programs can not only create a positive customer experience, but also have the potential to improve a negative one regardless of the source of that experience. Thus, arts programs are one of the features of the world’s most highly rated airports; they are part of the package of amenities that creates a sense of place for an airport, as well as one of the most significant factors in supporting airport customer satisfaction (Boudreau et al., 2016).

Conclusions

Increasingly, airport managers follow ratings of the world's, their country's, and their region's top airports. These ratings are not only a way to keep score in a competitive marketplace, but also a marketing tool in their own right (for example, Skytrax and Airports Council International). The theory is that every airport that aspires to high ratings must offer an engaging arts program because very engaging arts programs are offered by all of the world's most highly rated airports. Further, it is now generally accepted that airport arts programs yield many additional benefits for airports, passengers, and the communities in which airports are located. But more than that, airport arts programs have become an amenity that airport passengers now expect, and they serve to tether an airport to its local community. As the available research discussed in this paper shows, when passengers find a well-run arts program, they respond positively. Whether to offer an arts program and whether to fund and staff it adequately are, in the end, business decisions that each airport must make for itself. This synthesis identifies many of the issues that airports may find helpful when considering such decisions. The remainder of this chapter summarizes the information and findings discussed in the previous chapters and identifies gaps in knowledge of the subject matter. The chapter concludes with suggestions of areas for further research on airport arts programs that may prove beneficial to airport administrators, arts program managers, and others interested in the subject.

Findings

This synthesis provides a description of the state of practice of airport rotating visual art exhibition programs, with additional information about airport performing art exhibitions. The array of art exhibition offerings described in this synthesis suggests the difficulty of including all aspects of airport arts programs in a single paper. Consequently, this synthesis is not intended as a guidebook for airport arts programs, but as an introduction to the subject matter and a platform for further discussion and research into this interesting and valuable topic. Although each of the studied airports has developed a unique approach to its arts program that reflects the particular culture of the city and region where it is located, the following summary demonstrates that all of the studied rotating airport arts programs provide similar benefits that enhance airport users' customer experience.

As explained previously, airport users have an overwhelmingly favorable opinion about the exhibition of art in an airport setting. The 13 airport arts programs studied for this synthesis represent a cross section of airports of every size, in every region of the United States, and in population centers ranging from 16,000 to 18.7 million. Collectively, these 13 airports present visual art exhibitions to more than 365 million viewers each year.

In addition to the positive effect that airport rotating visual arts programs have on airport users, such programs also produce tangible, identifiable benefits for airports, their stakeholders, and the communities in which they are located. A recent ACRP report, *ACRP Report 157: Improving the Airport Customer Experience* (Boudreau et al., 2016), and anecdotal evidence suggest that airport users are more likely to increase concession spending when an airport presents art in passenger areas. Arts programs provide an aesthetic enhancement to airport facilities, thereby creating a more pleasing, calming environment that relieves passenger stress and contributes to passenger well-being. Airport arts programs also serve to tether an airport to its community and region and to generate goodwill for the airport and its stakeholders. Exhibition of the arts at airports creates a sense of place by presenting the culture of the geographical area, which further strengthens that goodwill and fosters a sense of community. The economic benefits from airport arts programs extend from the immediate beneficiaries of arts program spending and the artists who exhibit in the program to the larger regional economy. An internal report prepared by SAN for its Master Plan estimated that the cumulative economic effect of its relatively modest arts program budget on the larger regional economy was \$47 million over a 4-year period.

A recurring theme throughout the research for this synthesis was that the economic benefits of airport arts programs stand in stark relief to their relatively modest cost. As reported earlier, the average cost per enplanement of operation for the studied arts programs was just \$0.02 million. Staffing for the arts programs was also relatively low, and the programs operated with few risk management, legal, and other expenses—a result likely attributable to the professionalism of the arts program managers and their staff. Concessionaires have recognized the benefits of airport arts programs, with some even voluntarily increasing their contributions to arts programs. Several of the studied airports are following the same path and as of this writing have plans to increase their arts program budgets.

Other areas for potential improvement include arts program marketing and continuous passenger engagement studies. Few of the studied arts programs are responsible for their own marketing, and most of the arts programs believe that significant benefits could be achieved if specific arts program marketing plans were developed. Most of the arts programs also expressed an interest in performing the customer engagement surveys recommended by the master plans and conducted by several airports. At present, the arts programs measure customer engagement with mostly subjective, observational efforts. Providing better customer engagement information would allow arts program managers to more closely and precisely focus their programs and to measure viewer reaction to specific exhibitions. Finally, although some of the studied arts programs already do so, most arts program managers agreed that the quality and diversity of the art available for their exhibitions would benefit from the payment to artists of a market-based fee or stipend.

Further Research

The information for this synthesis was gathered in significant part from interviews conducted with 13 airport arts program managers over the course of several visits and telephone conversations. Additional information was obtained from reviewing arts program documents and websites. As noted earlier, research performed for this synthesis produced a significant amount of information on a subject that has received little attention. There were, however, limits to how much information could be gathered within the time available for such interviews and document review. Because of those limitations, there remain a number of outstanding issues on which further research is necessary to provide a complete understanding of the subject matter.

1. **A Continuation of This Synthesis Focusing on International Airports Outside the United States:** Many international airports have robust arts programs that have been the subject of significant industry attention and commentary. It would be helpful to extend this synthesis to the airport art exhibition experience in international airports outside the United States in an effort to understand how such airport programs are managed and funded. Lessons learned from those programs could then be made available to U.S. domestic airports.
2. **Arts Master Plans and Other Governing Documents:** The studied airports had significant interest in arts program governing documents (such as master plans, written policies and procedures, guidelines, selection processes, and checklists), the kinds of documents that are used by airport arts programs, how the documents are used, and what experience airports have had using such documents. It is recommended that future research collect the governing documents from a variety of airports, explain how they are used, and arrive at conclusions about their use. It is also recommended that future research include a discussion of airport arts program master plans, how they came about and how they evolve over time, the purposes they serve, their cost, and commentary and analysis about their usefulness.
3. **Music and Other Performance Arts Programs:** Research for this synthesis suggests that airport performance art programs differ significantly from the presentation of visual art exhibitions. Consequently, it may be helpful to conduct a companion synthesis that surveys airport performing arts programs and explores various program models for performer identification and booking, scheduling frequency, performer payments, and liability issues. Such a study could explain how successful music and performance programs at airports are developed and administered; identify the costs and practical pitfalls of starting such programs; compare and discuss the benefits, detriments, and costs of using promoters instead of in-house staff; explore the experience of airports that have used different program models; describe the measures necessary to manage performance art promoters and their work product; and explain how program managers can be sure they are obtaining the most diverse and best musicians for an airport's program. The survey could also explore how to integrate performance art into an existing visual arts program, the kinds of performance acts to book and how well they work in an airport setting, performer pay scales, and the space requirements for particular kinds of performances.
4. **Community Partnership Development and Youth Arts Programs:** A guidebook for the development of community partnerships—with local government organizations, non-profits, and cultural institutions—would be helpful to explain the kinds of relationships that have been formed by arts programs and how those relationships have mutually benefited community organizations and airports. It is recommended that this research include a summary of best practices for community partnership development, an explanation of the expected benefits of such relationships, and a description of what community arts organizations can do for airports and what arts programs can do for community arts organizations. In addition, the research could also include a survey of the development and use of youth arts programming and outreach activities, including best practices for engaging community members and educational institutions, as well as an explanation of the benefits of such programs.
5. **Airport Arts Advisory and Selection Committees:** It is recommended that future research include a survey of the use of airport arts program advisory committees and selection panels, the purposes they serve, the benefits and drawbacks of their use, and the various structures and selection methods for their makeup that have been used successfully by airport arts programs.
6. **Viewer Engagement:** It is recommended that future research include study and analysis of the various ways in which arts programs can measure viewer engagement, the methods

available, the statistical models and questions that are most frequently used in such testing, how often such testing is recommended or necessary, and the potential cost of such analysis for various sample sizes.

7. **Economic Impact:** It is recommended that future research examine how airports can estimate the economic impact of their arts programs—and measure the results of those analyses—and whether arts programs can be viewed as sources of revenue for airports.
8. **Arts Program Budgets:** The studied airports had significant interest in arts program budgets and how they are calculated and created. There is also interest in the sources of funding for airport arts programs, as well as how and by how much airports decide to increase arts program funding and other resources in response to (a) airport growth and (b) additional demand for arts space and exhibitions.
9. **FAA Rules and Regulations Applicable to Airport Arts Programs:** Several of the arts managers expressed an interest in understanding the federal regulatory provisions applicable to their programs, including rules regarding revenue diversion and artists' rights for permanent art installations. Such a synthesis should explain the “bright lines” that exist for arts programs and organizations, and explain how FAA regulations intersect with arts program operations and management in a way that makes the applicable legal rules accessible to nonlawyers.
10. **Permanent Public Art:** There was some feeling among the art managers interviewed for this paper that the topic of permanent art collections at airports is underdeveloped in the literature. Accordingly, there was interest in a synthesis that examines how permanent public art is commissioned, selected, maintained, and financed at U.S. domestic airports. There was particular interest in a survey of how airports view the functionality of their percent for art programs and whether they believe their programs would benefit from amendment.

Rather than warranting individual syntheses, these several topics could be combined into a guidebook for airport arts program managers and administrators. Such a guidebook could address (a) visual and performing arts program methods and practices; (b) viewer engagement with airport arts programs, especially the composition of surveys; (c) arts program staffing; (d) the development and benefits of relationships and partnerships among airport arts programs, the local community, and local artists and cultural institutions; (e) arts program budgeting and artist payments; (f) the use of advisory, review, and selection committees for arts program projects; (g) an examination of artist experiences with their participation in airport arts programs and the lessons learned from those experiences; and (h) best practices and guidelines regarding the most effective and strategic marketing practices for airport arts programs.



Bibliography

All managers of the studied arts programs follow local arts trends and discover arts events by monitoring local arts sources. The types of sources the managers generally identified are local arts blogs, arts magazines, event listings for arts activities (particularly those held by arts non-profits), and email blasts from local and regional arts institutions. Airport arts managers also follow the programs of their colleagues at other airports, particularly if an airport is known for a specific kind of art (e.g., film and video, or music), curatorial point of view, or new kind of exhibit. The following list of national sources of arts information, which were identified by arts program managers interviewed for this synthesis, may be helpful.

Newspapers and Magazines

Most frequently, arts managers identified the arts reporting by the *New York Times* and the *Los Angeles Times*, but they also identified the following sources:

Sculpture magazine:

<https://sculpturemagazine.art/>

Public Art Review magazine:

<https://forecastpublicart.org/inspiration-center/par/>

Web Sources

American Association of Airport Executives (AAAE) Arts in the Airport Blog:

<https://www.aaae.org/aaae/ArtsInTheAirport/Community/Blog/ArtsInTheAirport/Blog/Blog.aspx>

AAAE also sponsors an Arts in the Airport workshop:

<https://www.aaae.org/aaae/ArtsInTheAirport/>

Arts in the Airport Facebook page:

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

Americans for the Arts provides significant research about the arts and surveys of arts participation:

<https://www.americansforthearts.org/>

The American Alliance of Museums (AAM) provides articles about the arts and art exhibits as well as topics of professional interest:

<https://www.aam-us.org/>

AAM's Curators Committee provides information to support curators and links to other sources of information of interest to curators:

<http://ww2.aam-us.org/resources/professional-networks/curcom>

Stuck at the Airport is a blog by Harriet Baskas, who writes for *USA Today*. The blog focuses on travel generally, but also contains information and highlights about airport art and art exhibits:

<https://stuckattheairport.com/>

38 Visual Arts Programs at Airports

Airports Council International provides general information about airport topics in its *Centerlines* magazine, rates airports nationally, and has a number of relevant informational tabs on its website:
<https://airportscouncil.org/>

Academic Journals

The College Art Association's *Art Journal* publishes academic articles on art history and modern art:
<https://www.collegeart.org/publications/>



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Appendices

The appendices are not printed herein but can be found by going to www.TRB.org and searching for “*ACRP Synthesis 114*.”

Abbreviations and acronyms used without definitions in TRB publications:

A4A	Airlines for America
AAAAE	American Association of Airport Executives
AASHO	American Association of State Highway Officials
AASHTO	American Association of State Highway and Transportation Officials
ACI-NA	Airports Council International-North America
ACRP	Airport Cooperative Research Program
ADA	Americans with Disabilities Act
APTA	American Public Transportation Association
ASCE	American Society of Civil Engineers
ASME	American Society of Mechanical Engineers
ASTM	American Society for Testing and Materials
ATA	American Trucking Associations
CTAA	Community Transportation Association of America
CTBSSP	Commercial Truck and Bus Safety Synthesis Program
DHS	Department of Homeland Security
DOE	Department of Energy
EPA	Environmental Protection Agency
FAA	Federal Aviation Administration
FAST	Fixing America's Surface Transportation Act (2015)
FHWA	Federal Highway Administration
FMCSA	Federal Motor Carrier Safety Administration
FRA	Federal Railroad Administration
FTA	Federal Transit Administration
HMCRP	Hazardous Materials Cooperative Research Program
IEEE	Institute of Electrical and Electronics Engineers
ISTEA	Intermodal Surface Transportation Efficiency Act of 1991
ITE	Institute of Transportation Engineers
MAP-21	Moving Ahead for Progress in the 21st Century Act (2012)
NASA	National Aeronautics and Space Administration
NASAO	National Association of State Aviation Officials
NCFRP	National Cooperative Freight Research Program
NCHRP	National Cooperative Highway Research Program
NHTSA	National Highway Traffic Safety Administration
NTSB	National Transportation Safety Board
PHMSA	Pipeline and Hazardous Materials Safety Administration
RITA	Research and Innovative Technology Administration
SAE	Society of Automotive Engineers
SAFETEA-LU	Safe, Accountable, Flexible, Efficient Transportation Equity Act: A Legacy for Users (2005)
TCRP	Transit Cooperative Research Program
TDC	Transit Development Corporation
TEA-21	Transportation Equity Act for the 21st Century (1998)
TRB	Transportation Research Board
TSA	Transportation Security Administration
U.S. DOT	United States Department of Transportation

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