

SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY

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AIRPORT ART ADVISORY COMMITTEE

AGENDA

Friday, October 26, 2018
11:30 a.m.

Ex-Officio Board Members

Cory Binns
Col. Charles B. Dockery
Jacqueline Wong-Hernandez

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

President / CEO

Kimberly J. Becker

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

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

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

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

CALL TO ORDER

ROLL CALL

Committee Members: Bob Bolton, Hampton Brown, Jennifer Easton, Indra Gardiner, Robert Gleason, Kate Nordstrum, Gail Roberts, Michael Soriano, Cristina Scorza.

NON AGENDA PUBLIC COMMENT:

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

NEW BUSINESS:

1. ACTION – APPROVAL OF MINUTES:

RECOMMENDATION: Approve the minutes from the April 25, 2018 Special AAC Meeting.

2. ACTION – APPROVE ARTS MASTER PLAN:

RECOMMENDATION: Forward this item to the Board with a recommendation for approval.

3. ACTION – APPROVE 2019 RECOMMENDED ARTISTS FOR THE PERFORMING ARTS RESIDENCY PROGRAM:

RECOMMENDATION: Review and approve recommended artists for the 2019 Performing Arts Residency Program.

4. ACTION – APPROVE RECOMMENDED ARTIST SELECTION PANEL MEMBERS FOR AIRPORT DEVELOPMENT PLAN PUBLIC ART PROJECT:

RECOMMENDATION: Review and approve recommended artist selection panel members.

OLD BUSINESS

5. STAFF UPDATES:

- Public Art
- Temporary Exhibitions
- Performing Arts Program
- Community Outreach

COMMITTEE MEMBER COMMENTS

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

ADJOURNMENT

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

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

DRAFT
SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY
ART ADVISORY COMMITTEE (AAC)
MEETING MINUTES: Wednesday, April 25th, 2018
SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY ADMINISTRATION BUILDING
Tuskegee Conference Room, 3rd Floor.
3225 North Harbor Drive, San Diego, CA 92101

CALL TO ORDER: AAC Committee Chair Indra Gardiner called the meeting of the Art Advisory Committee to order at 3:00 p.m. on Wednesday, April 25th, 2018 at the San Diego International Airport, Administration Building Tuskegee Conference Room, 3225 N. Harbor Drive, San Diego, CA 92101.

ROLL CALL:

AAC Members Present:

Bob Bolton	Director, Airport Design and Construction
Indra Gardiner	Founder/Chief Influence Officer, i.d.e.a.
Robert H. Gleason	President and CEO of Evans Hotels
Diana Lucero	Director, Vision, Voice & Engagement, Airport Authority
Chike Nwoffiah	Executive Director, Oriki Theater
Gail Roberts	Artist
Michael Soriano	Owner, Onairos Design
Cristina Scorza	Education & Engagement Director, Museum of Contemporary Art San Diego

AAC Members Absent:

Jennifer Easton	Art Program Manager, BART Planning, Development & Construction
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Airport Authority Staff Present:

Hampton Brown	Senior Director, Marketing & Air Service Development
Chris Chalupsky	Senior Manager, Arts & Community Partnerships
Joey Herring	Arts Program Coordinator II
Lauren Lockhart	Arts Program Manager
Tony Russell	Director, Corporate & Information Governance
Tony Almanza	Arts Program Coordinator I

NEW BUSINESS:

- ACTION - APPROVAL OF THE MINUTES:** Committee Member Indra Gardiner moved to approve the minutes of the November 28th, 2017 meeting. The Motion was seconded by Mr. Gleason and passed unanimously. Gardiner recommended that Item 2 be postponed until Committee Member Gail Roberts was present.
-
- PRESENTATION - ARTS MASTER PLAN:** Chris Chalupsky, Senior Manager, Arts & Community Partnerships, introduced consultants Todd Bressi, Victoria Plettner-Saunders and Meridith McKinley (via phone) to begin the Master Plan update presentation. Chalupsky explained that the presentation would include an overview of the Master Plan deliverables, benchmarking, and Arts Program Customer and Community surveys, as well as a review of the program and policy.

Bressi then presented on the consultant team's benchmarking research, customer experience survey, and program review. Gleason commented on the importance of clear language regarding

the artist selection process and the Art Advisory Committee's role in such, the terms surrounding gifts and loans of artwork, and the criteria for temporary public art commissions.

Roberts noted the recommended change in funding for conservation and asked about the current funding. Chalupsky noted that currently there is an annual allocation from the operating budget but the plan proposes that up to 15% of the allocated 2% for public art be set aside for conservation. Roberts advised that it will be important for staff to carefully consider artwork lifespan in conservation planning.

Committee Member Chike Nwoffiah asked how performing arts and visual arts were differentiated on the intercept surveys, which led to a lengthy discussion about the unique audiences and approach taken to the online versus intercept surveys, as well as discrepancies found in survey results that may be explored further. Victoria Plettner-Saunders stated that the survey results demonstrated that arts integration reduces stress for the traveling public. Plettner-Saunders and Chalupsky noted that the intercept survey and the online surveys were distinct and had different audiences.

Gardiner inquired about future artwork commissions in Terminal 2 after the ADP. Chalupsky stated that this is uncertain and would be tied to future capital improvement projects, and dependent upon available space and budget; and she inquired whether the Arts Program budget is renewable each year. Chalupsky indicated that only the operation budget is renewable each year and the capital improvement budget is dependent on upcoming projects.

2. **ACTION - APPROVE 2018 CHAIR AND VICE CHAIR APPOINTMENTS:** Roberts indicated at this point to move to action number two. Gardiner suggested that she remain as the AAC chair and Roberts remain vice chair. Committee member Michael Soriano made a motion to approve the motion was seconded by Gleason. The motion passed unanimously.

4. **STAFF UPDATES:** Joey Herring, Arts Program Coordinator, presented the proposed 2019 temporary exhibition theme, with a tentative title *It's Elemental*. Roberts motioned to approve the recommended temporary exhibition theme, which was seconded by Soriano and Nwoffiah.
 - **Public Art:** Arts Program Manager Lauren Lockhart provided a brief status update on the FIS public art projects as well as those commissioned for the Parking Plaza. She also noted that the recently completed *Dazzle* continues to garner local and national awards.
 - **Temporary Exhibitions:** Herring gave a quick update on the status of the 15 *Figure of Speech* installations.
 - **Performing Arts Program:** Herring and Chalupsky presented videos from past performances from recent Performing Arts Residency group, *transcenDANCE*. Herring updated the committee on the positive reception both internally and externally of current Residency performers, *Astraeus Aerial Dance Theatre*.

Committee Member Cristina Scorza inquired about the potential for any corporate partnerships related to the Residency Program and Chalupsky stated that staff are looking into this possibility.

OLD BUSINESS

N/A

COMMITTEE MEMBER REPORTS / COMMENTS:

N/A

ADJOURNMENT: The meeting was adjourned at 5:06 pm



ARRIVE, DEPART,
BE INSPIRED.

Item 2: SAN Draft Arts Master Plan

Chris Chalupsky
Senior Manager, Arts & Community Partnerships

Todd Bressi,
Meridith McKinley,
Victoria Plettner-Saunders
Consultants

October 26, 2018

AGENDA

1. Arts Master Plan Purpose and Process
2. Vision, Goals and Outcomes
3. Artistic Program Recommendations
4. Community Engagement and Communications Recommendations
5. Planning and Arts Policy 8.50
6. Criteria for Evaluating Public Art Opportunities
7. Site and Opportunities Plan



Arts Master Plan Purpose

- Comprehensive review of the Arts Program
- Updates 2006 Master Plan recommendations
- Provides framework for Arts Program operations
- Considers the Arts Program's role in Customer Experience as well as its engagement with the broader community
- Makes recommendations for how the Arts Program can approach upcoming major capital projects, and continue to develop programming beyond that period



Arts Master Plan Process

Benchmarking Report on 18
airport and/or transit agency arts
programs

Internal and External Stakeholder
Interviews

Program and Policy Review

Intercept and Online Surveys

Economic Impact Report



Vision and Goals

Vision

The Arts Program enriches the travel experience and airport environment for customers through innovative and memorable arts programming and exemplifies the airport's role as a respected community partner and regional resource.

Goals

Customer Experience

Placemaking

Civic and Community

Artistic Excellence

Customer Experience

Create a Superior Experience for SAN Customers

- Strong overall visual identity for the airport
- Experiences that are accessible in both content and location to the airport's diverse audience
- Experiences that entertain and enrich
- Experiences that are fresh, new, memorable, and unforgettable; that are "takeaways"
- Experiences that people recognize, seek out and enjoy
- Enhanced appearance of airport infrastructure and design elements
- Enhanced experience of monotonous or generic spaces
- Enhanced wayfinding through practical visual cues and landmarks
- Environments / features / amenities that elevate the experience of travel and of public space
- Environments / features / amenities that are comforting and calming, mitigating the stress of travel



Placemaking

Tap into Customers' Emotions, Feelings and Experiential Connections to Place

- Art projects and programming that serve as a gateway to the San Diego region and its culture
- Experiences that create a sense of welcome
- Experiences that leave lasting memories
- Sense of important civic function and presence of the airport
- Experiences that bring to life the narratives embodied in airport travel



Civic and Community

Connect with the Community Beyond the Fence Line

- Recognition of airport as a civic icon
- Arts experiences that local residents and visitors can access without entering secure areas
- Loyal following for the Arts Program among airport customers and the broader community
- Strengthened audience for arts, culture, historic, nature and science organizations throughout the region
- Vivid contributions from San Diego's rich arts and culture communities
- Strengthened relationships with local stakeholders
- Reflecting or showcasing the racial, ethnic and cultural diversity of the region



Artistic Excellence

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

- Recognition by peers and the public for its exemplary permanent collection, temporary exhibitions and performing arts work and for its role as a leading arts organization in the region and program in the field
- Recognition by artists as a place where they can develop fresh, challenging work in a unique environment with a unique audience
- Recognition by patrons as an airport with excellence in the arts





Artistic Program Recommendations

Public Art
Performing Arts
Temporary Exhibitions

Public Art Program

1. Adopt Criteria for Evaluating Potential Public Art Opportunities
2. Continue to Use a Variety of Approaches to Public Art
3. Adopt a Range of Methods for Recruiting Artists
4. Create an Artist Mentorship Program
5. Create a Visual Art Residency
6. Develop Processes for Incorporating Public Art into Public-Private Partnership Projects
7. Create Mechanisms for Accepting Financial Donations
8. Utilize Percent for Art Funds for Collections Management
9. Create Clear Goals and Criteria for Receiving Gifts of Artwork

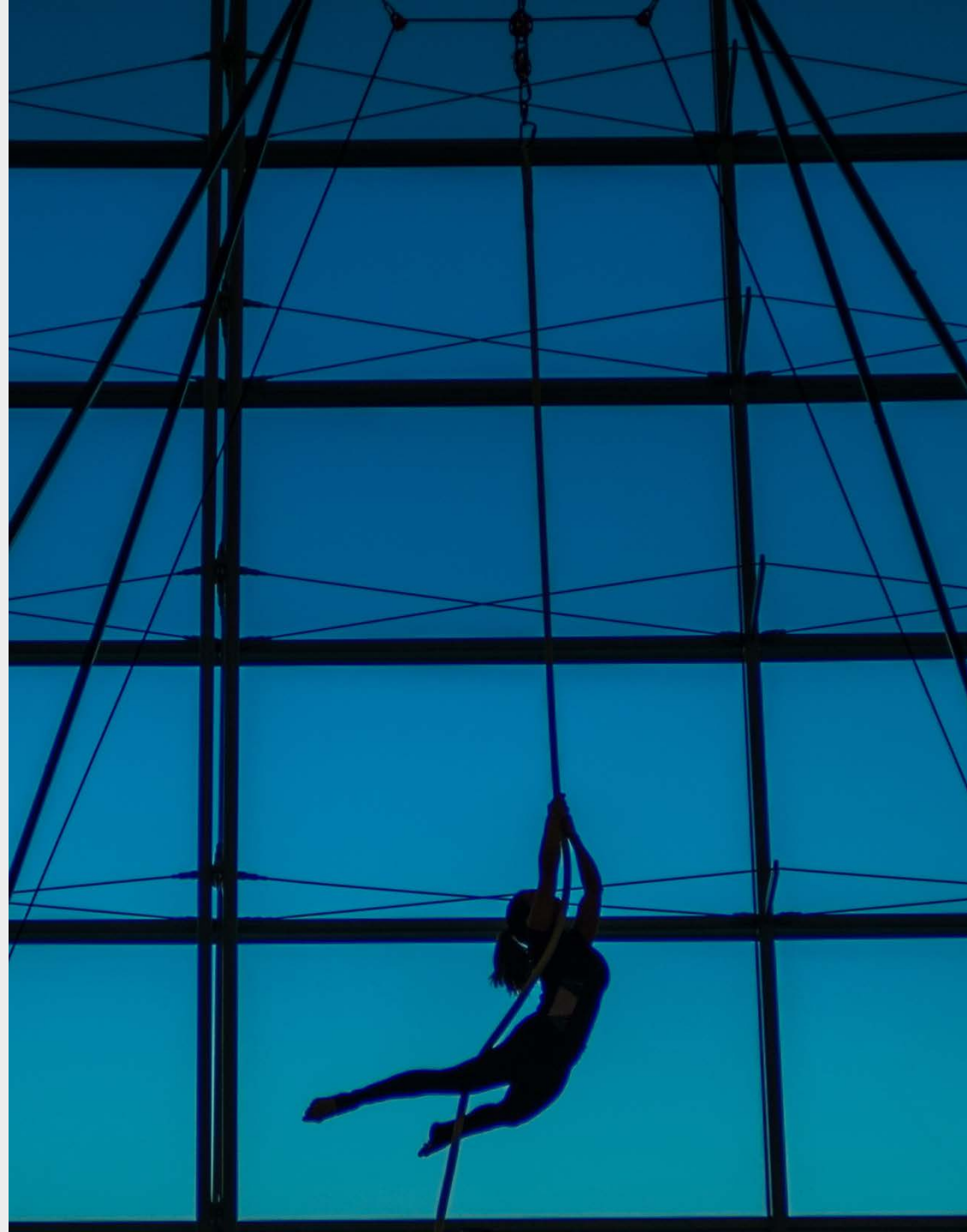


Performing Arts Program

1. Broaden the Range of Performances
2. Increase the Frequency of Performances
3. Broaden the Types of Locations in which Performances Can Be Experienced
4. Develop New Collaborations
5. Explore New Funding Resources for Performances

Performing Arts Residency

1. Keep the Creative Output of the Program Fresh and Innovative
2. Strengthen Awareness of the Program
3. Strengthen Partnerships with Artists and Cultural Organizations



Temporary Exhibitions Program

1. Maintain Flexibility in Curatorial Approaches
2. Adopt Guidelines for Exhibitions Siting and Infrastructure
3. Develop Approaches for Future Exhibition Spaces
4. Prototype a Film Program
5. Create Mechanisms for Accepting Financial Donations
6. Increase Program Resources





Community Engagement and Communications Recommendations

Communications and Engagement

Engaging with the Region's Arts and Culture Community

Engaging the Broader Community in the San Diego Region

Evaluation

Communications and Engagement

1. Develop a Strong and Consistent Program Identity
2. Develop a Communications Plan for Each New Project and Initiative
3. Expand and Enhance Platforms for Communicating with Audiences
4. Expand and Enhance the Types of Information that are Provided about the Arts Program
5. Encourage Interaction with Arts Program Resources



Engaging with the Region's Arts and Culture Community

1. Cultivate Partnerships through Ongoing General Outreach Approaches
2. Pursue Specific Partnerships that Address Specific Project and Programming Needs
3. Cultivate Partnerships through Cultural Exchange
4. Strengthen Relationships with Peer Leaders and Organizations
5. Ensure that Partnerships are Structured Equitably
6. Connect Arts Program Audiences with the Broader Arts and Culture Ecosystem



Engaging the Broader Community in the San Diego Region

1. Expand Strategic Community Partnerships
2. Expand Engagement with the Military Community
3. Expand Engagement with Education Programs
4. Expand Engagement with Culturally Diverse and Underserved Communities
5. Continue Airport-Based Arts Residencies
6. Support Artists Who Wish to Engage with the Broader Community in the Process of Developing Their Projects
7. Establish Marketing Related to Community Engagement

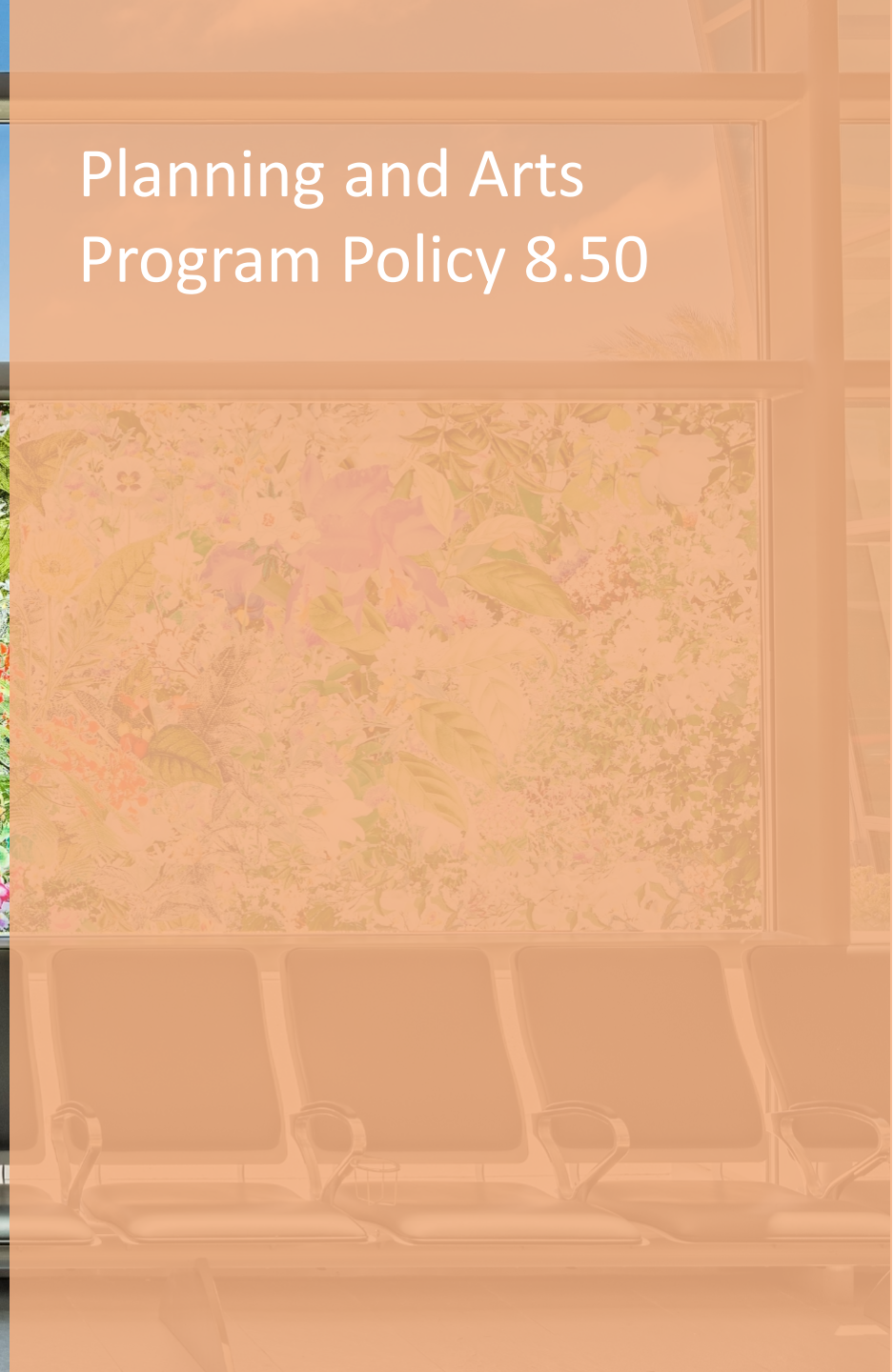


Evaluation

1. Conduct Process Evaluations of Arts Program Projects and Initiatives
2. Evaluate Audience Engagement with Public Art and Temporary Exhibitions
3. Evaluate Audience Engagement with Performing Arts



Planning and Arts Program Policy 8.50



Planning

Artistic Plan (Annual Plan): An annual plan that sets out overall artistic goals, as well as strategies for accomplishing them through the Arts Program's program areas (Public Art, Temporary Exhibitions, Performing Arts).

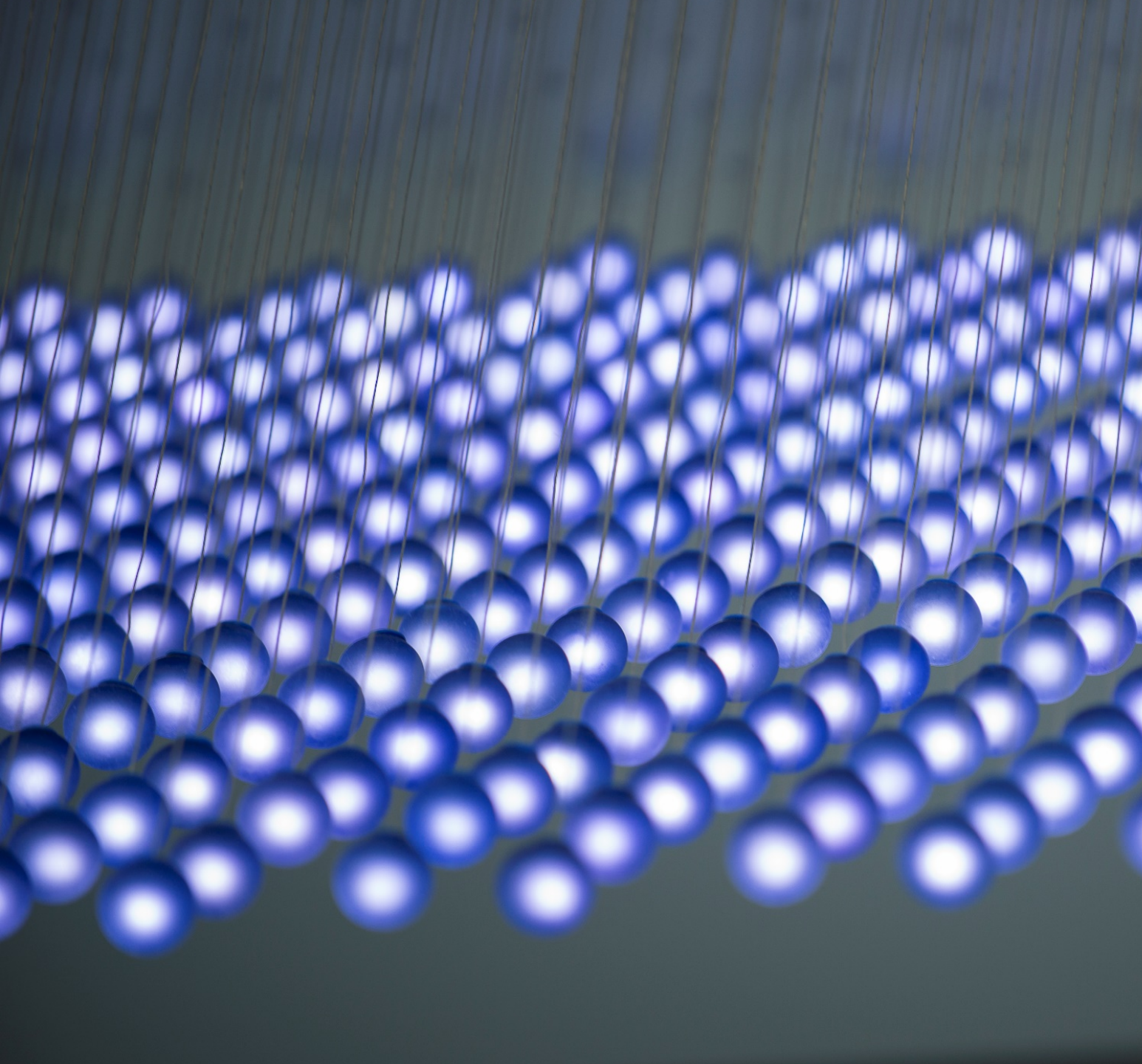
Airport Art Site and Opportunities Plan: A comprehensive plan created for the Arts Program related to major capital projects. The Site and Opportunities Plan should include recommendations for public art projects and arts infrastructure and include recommended budget allocations for each project or infrastructure investment that would be funded through Percent for Art and the operations budget.

Program Review: A periodic review of the Arts Program that considers the overall vision and goals for the Program, its internal processes, and external partnerships. The Program Review is reviewed and recommended by the Arts Advisory Committee and approved by the President/CEO.

Collections Management Plan: A plan maintained by the Arts Program staff that documents the Airport's Public Art Collection, records previous conservation, and documents and prioritizes conservation needs.

Arts Policy 8.50

- Adopt the recommended revisions to the Arts Policy's Purpose, Goals and Definitions.
- Adopt the recommended revisions to the Arts Policy's Funding to set aside Percent for Art funds for conservation, Arts Program staff's participation in initial planning for Capital Project funding, references to Temporary Installations Program, the use of Percent for Art funds for P3 projects and the inclusion of guidelines for accepting Financial Contributions.
- Adopt the recommended revisions to Ownership that removes language that requires blanket use of artwork for commercial purposes.
- Adopt the recommended revisions to Arts Policy Section 1(e) related to annual updates of the Conservation and Maintenance Plan and the Arts Program's practice of using a Collections Management Plan.
- Adopt the recommended revisions to Arts Policy regarding Gifts and Loans of Artwork that guides the review and acceptance process of donated works of art.
- Adopt the recommended revisions to the duties of Art Advisory Committee, Artist Selection and Review Panels, Authority Board, President/CEO, and Arts Program Management.



Site + Opportunities Plan for Airport Development Plan (ADP)

- Recommends public art projects and Arts Program infrastructure that support goals of Arts Master Plan AND principles of Customer Experience Chapter of Program Definition Document (PDD)
- Identifies 20 place-based, integrated projects
- Includes innovative approaches such as Lead Artist role and thematic projects such as interactive family-friendly art or sustainable/ environmentally themed art

Criteria for Evaluating Public Art Opportunities

MISSION ALIGNMENT

- Supports an aspect of the airport's overall vision, goals or policy priorities
- Supports an aspect of the Arts Program's vision or desired outcomes

LOCATIONAL

- Located where it is likely to be effective at achieving outcomes the Program seeks
- Located where it is accessible and people can appreciate it
- Located where it is safe from incidental damage, and where relocation for functional reasons is not likely

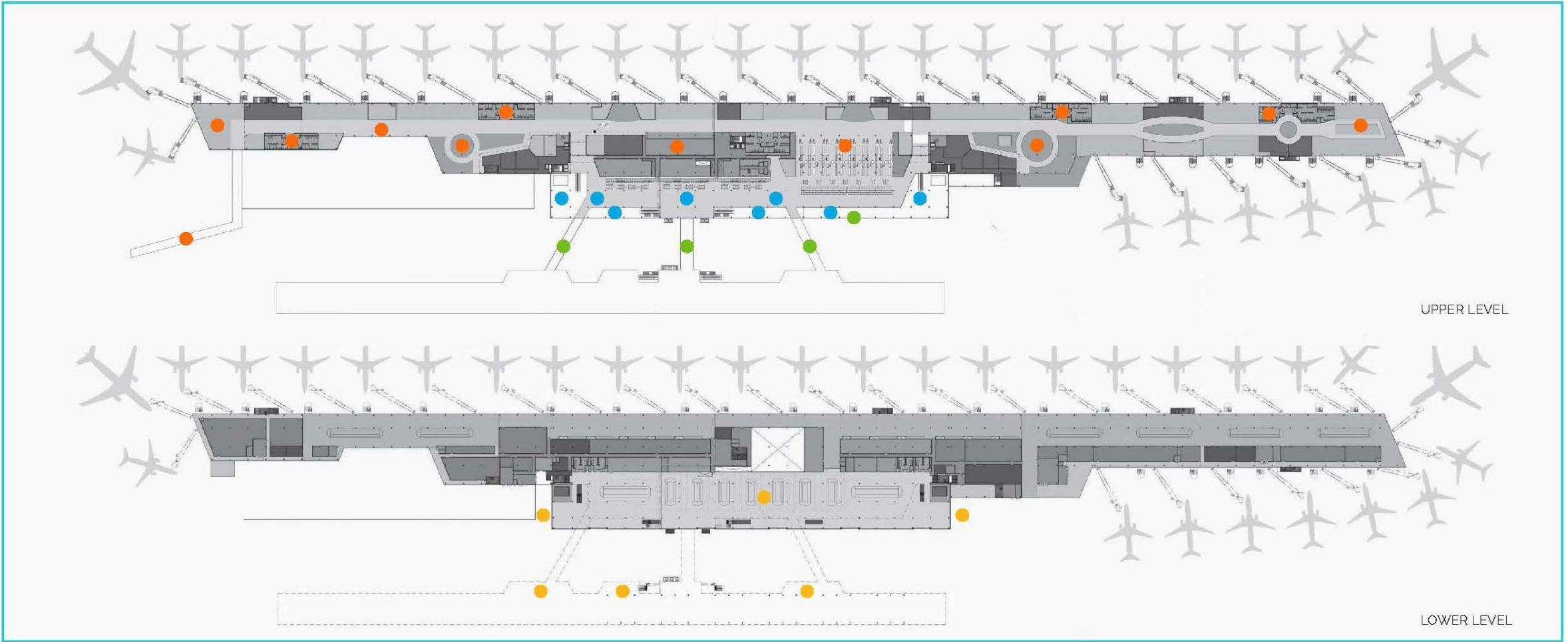
FEASIBILITY

- There is space available for the project or program or infrastructure, or minimal space impact
- There is adequate funding and staffing to support the development of the project and, if applicable, ongoing staffing, programming and maintenance
- The project's useful life is well understood, and maintenance and conservation can be managed to the best professional standards
- The project does not conflict with airport operations or functional requirements

ARTISTIC

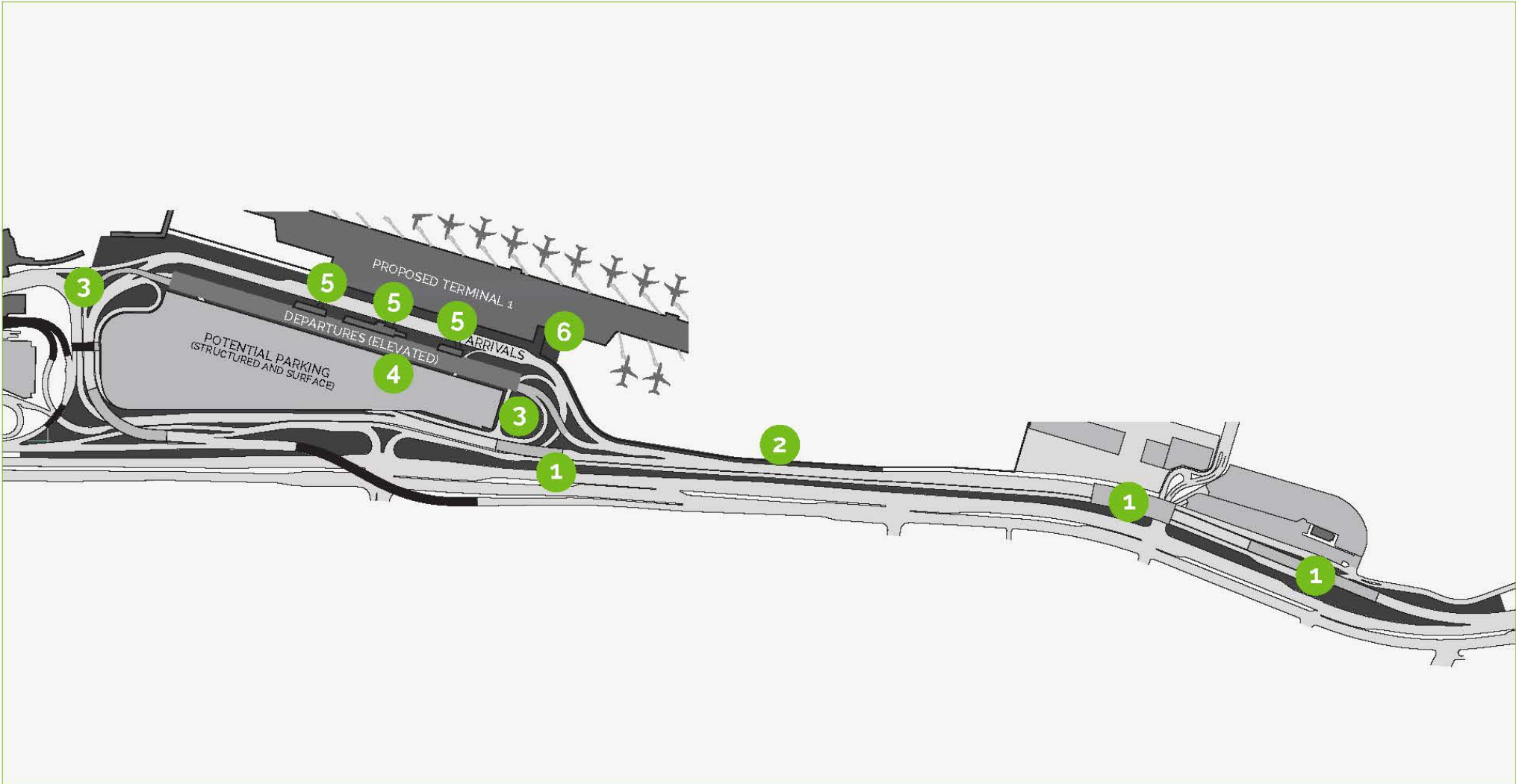
- Offers a compelling opportunity/ challenge for artists
- Offers strong collaborative, integrative or site-specific possibilities
- Contributes to overall artistic, programmatic, and curatorial strategies
- Diversifies the range of artists engaged with art projects, including artists' level of experience and attainment, and background
- Diversifies the approaches that artists use to explore the airport and engage with its stakeholders, including media, approach to integration, subject matter, and scale
- Diversifies the range of audiences who engage with art at the airport, by addressing or involving particular user groups and by considering issues such as access
- Diversifies the ways that audiences interact with art at the airport, by introducing new approaches to how audiences engage with the artist during project development and the artwork after it is installed

OVERVIEW OF OPPORTUNITIES



ENTRY ZONE OPPORTUNITIES

- 1 Airport Roadway Retaining Wall
- 2 Airport Roadway Perimeter Fence (Airport Operations Area / AOA Fence)
- 3 Gateway Monument
- 4 Garage Facade
- 5 Skyways
- 6 Roofline / Glass Facade



Project 1: Roadway Retaining Wall



Project 2: AOA Fence





Project 3: Gateway

How can public art

- Reinforce the idea of SAN as the front door to San Diego
- Make a bold, iconic statement for the airport and the region
- Create a sense of welcome and place
- Support wayfinding and direction

Project 4: Garage Facade



Project 5: Skyways



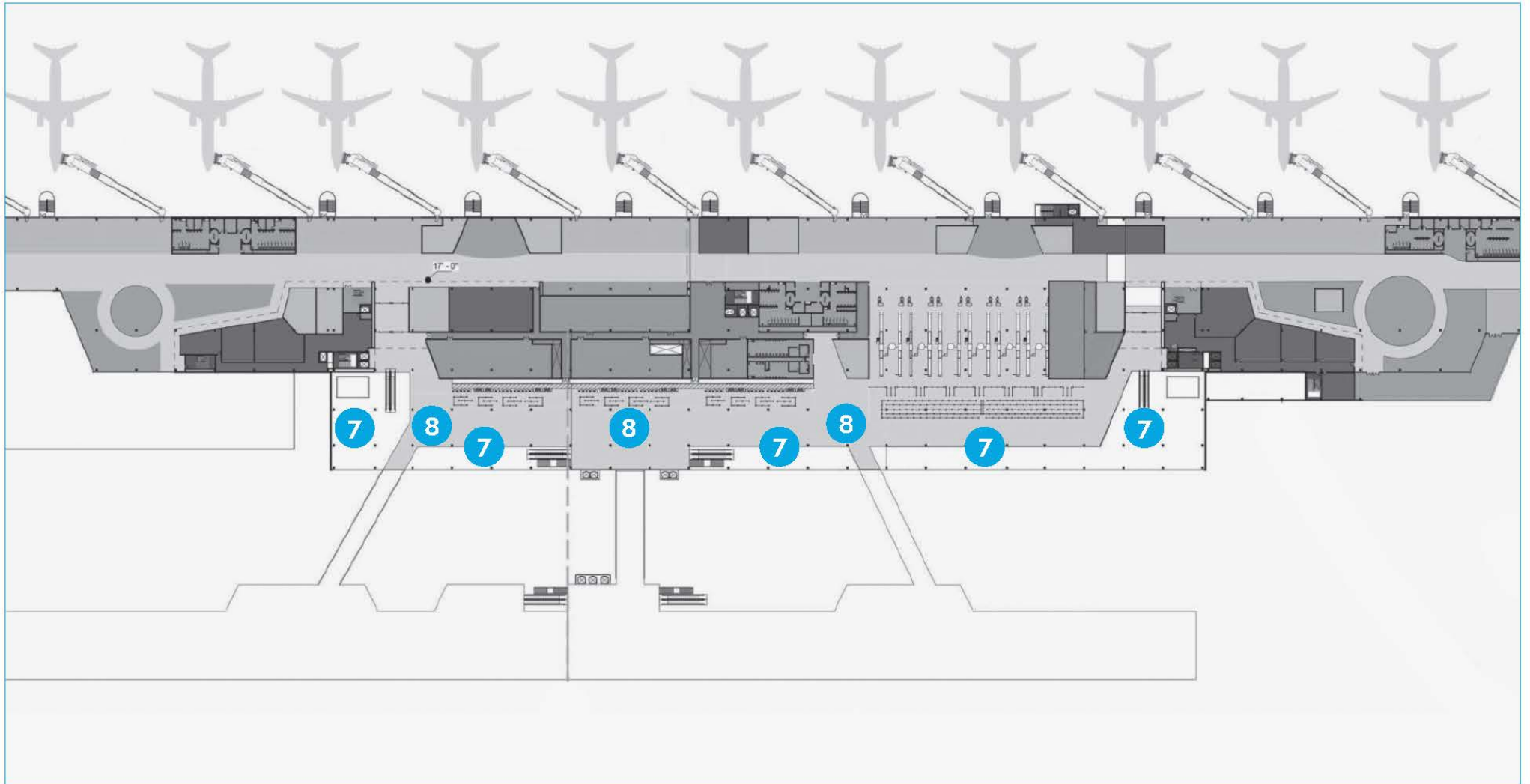
Project 6: Roofline/Façade



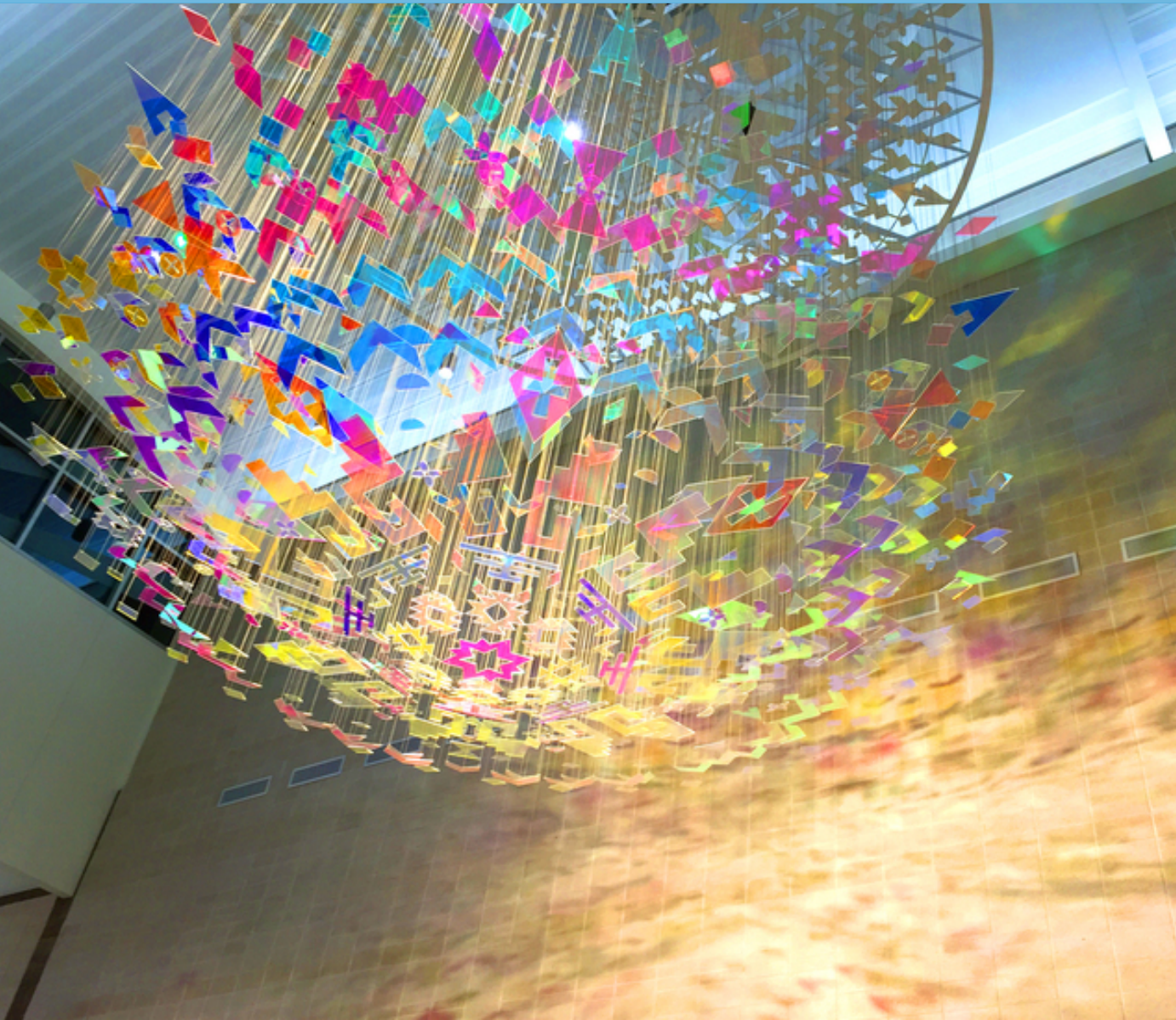
PRE-SECURITY, TICKETING ZONE OPPORTUNITIES

7 Vertical Feature Areas
(Center, Southeast, Southwest)

8 Ticketing Decision Area



Project 7: Vertical Feature



Project 8: Ticketing Decision Points



TERMINAL, POST-SECURITY ZONE OPPORTUNITIES

9 Recomposure Area

11 Arts Zone

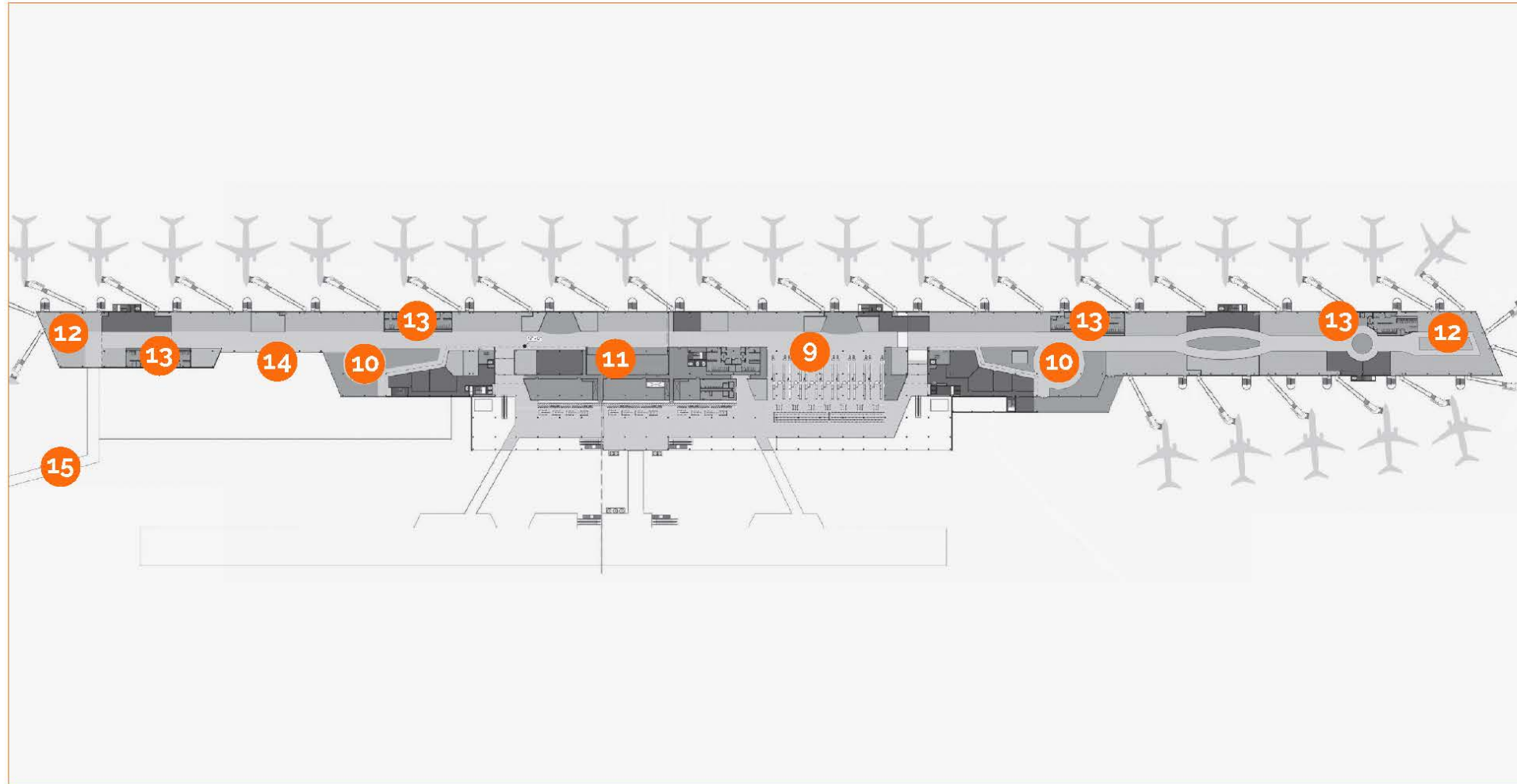
13 Restrooms

15 Inter-Terminal Connector
(Terminal One / Terminal Two)

10 Concession Cores
(East and West)

12 Dwell Lounges
(East and West)
and Gate Lounges

14 West Concourse Wall



Project 9: Recomposure Area



Project 10: Concession Cores



Project 11: Arts Zone





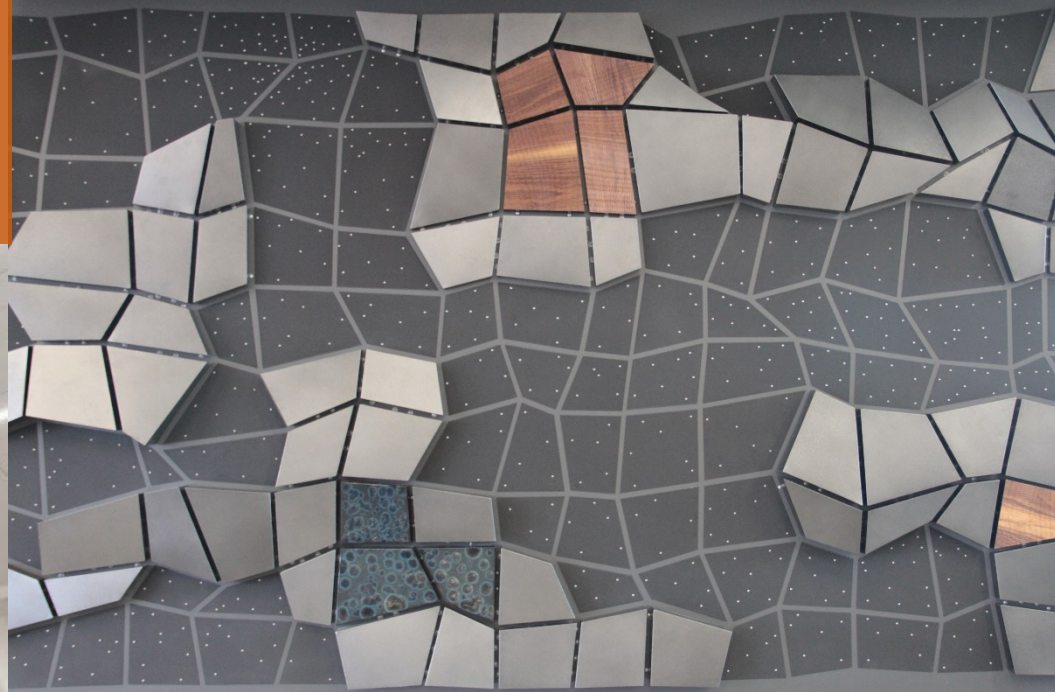
Project 12: Dwell Lounges

Can artist-designed seating, flooring, or lighting ease the transition from security to gate room and concessions?

Project 13: Restrooms



Project 14: West Concourse Wall





Left: Teresita Fernandez, Right: Steve Waldeck

Project 15: Inter-Terminal Connector

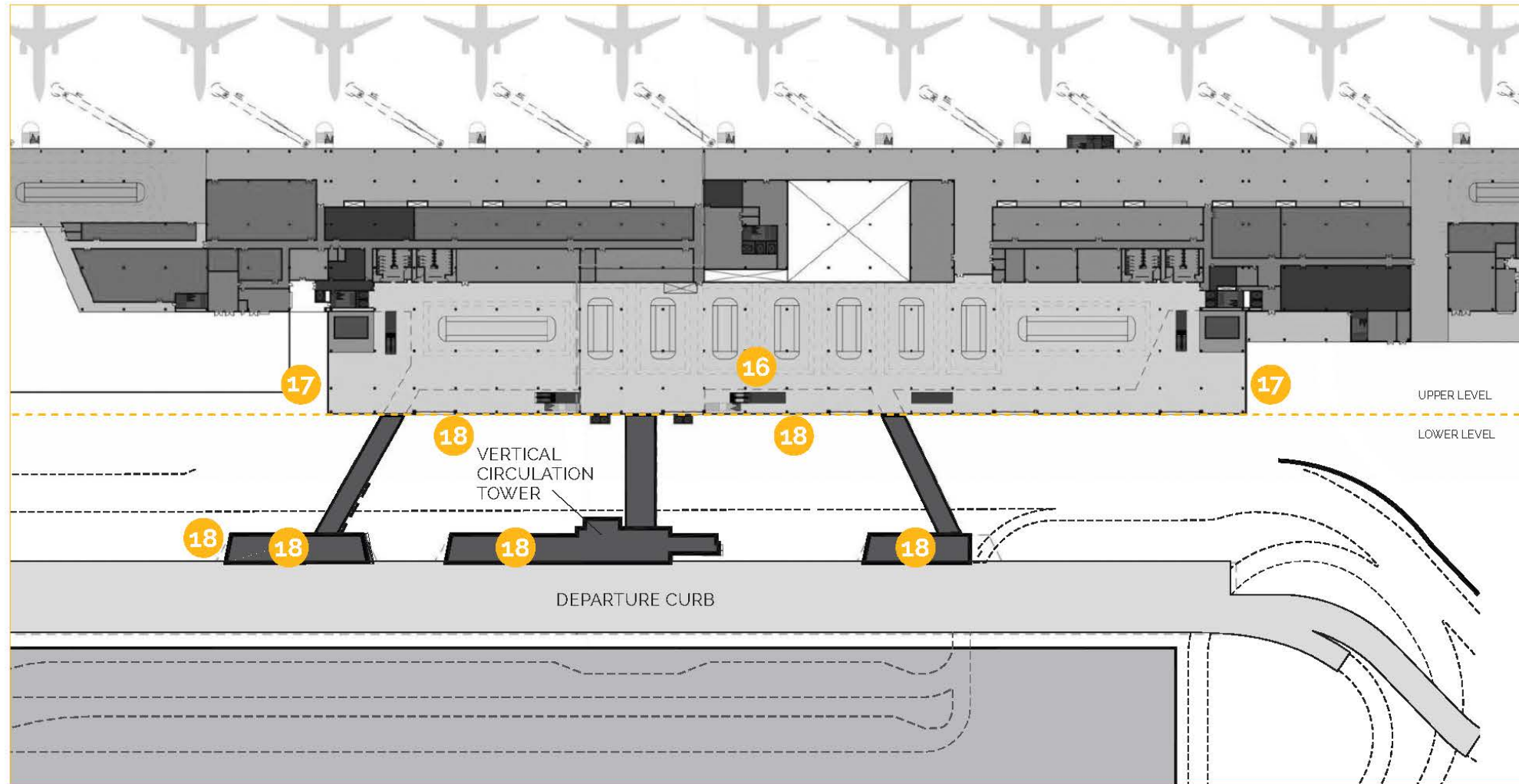
How can art make a transitional/liminal space an unforgettable experience?

PRE-SECURITY BAGGAGE CLAIM OPPORTUNITIES

16 Baggage Claim Area

18 Curbside

17 Outdoor Seating Areas



Project 16: Baggage Claim



Project 17: Outdoor Seating Areas



Project 18: Curbside



Project 19: Green / Sustainable Artwork



Project 20: Interactive / Family Friendly Artwork



Did you know?

All children are born as creative beings, curious about the world and keen to experiment and discover new things. Immerse yourselves in Wobbliland and let playfulness and humor be your guides. See what you can discover together.

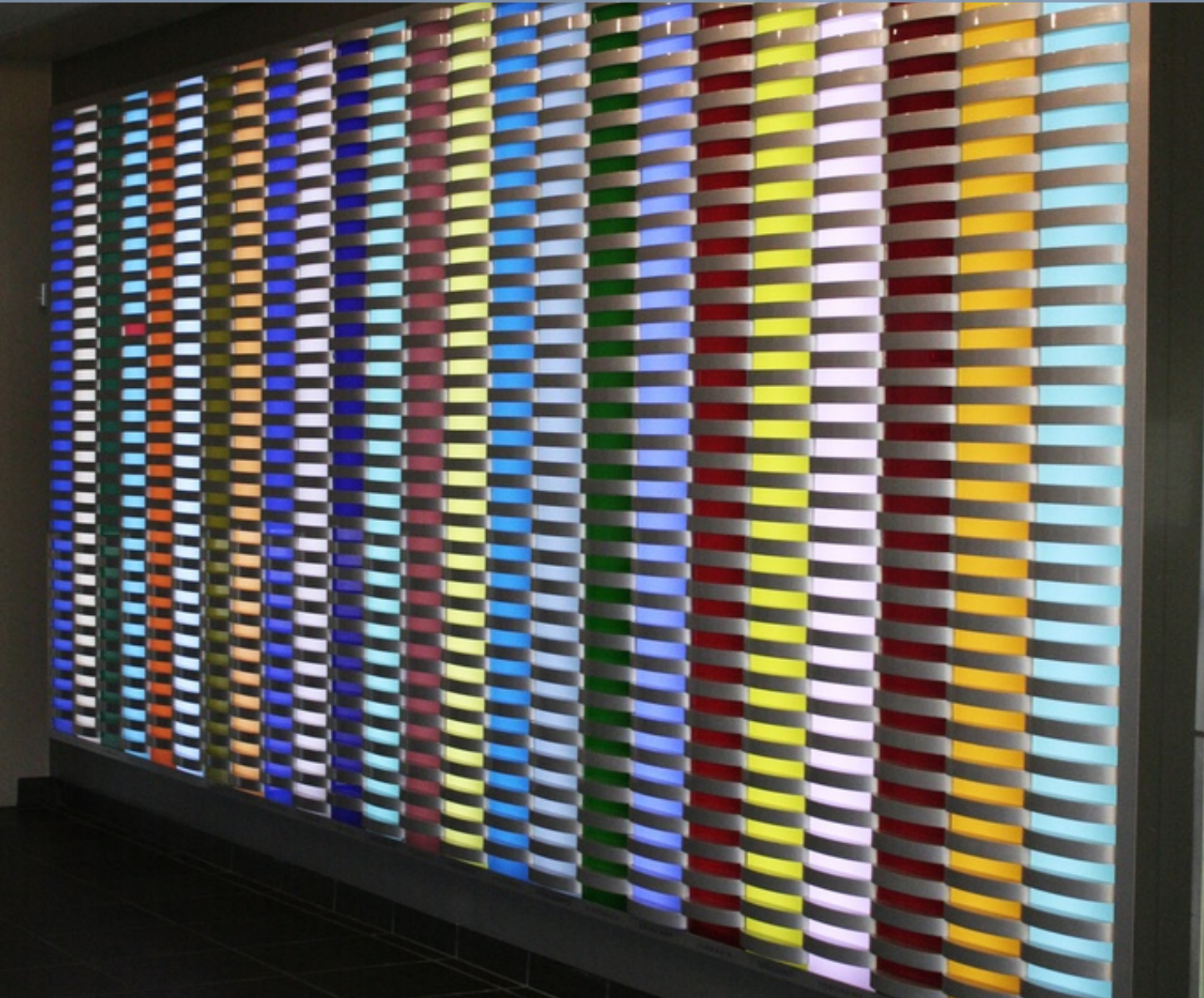
Project 21: Terminal Look and Feel



Performing Arts and Temporary Exhibition Infrastructure



Airport Administration Building



Deaccession and Relocation

Administration Building

- Jari “Werc” Alvarez, *SAN*, 2014
- Christie Beniston, *Time Interwoven*, 2009



Terminal 1

- Miki Iwasaki, *Astralgraph*, 2015
- Miki Iwasaki, *Signalscape*, 2011
- Steve Bartlett, *Guillermo*, 1997
- Carolyn Braaksma, *Drifting Beyond Control*, 2001
- Anne Mudge, *Pacific Flyways*, 2010
- Tracy Sabin, *A Day at the Beach*, 2005
- Kira Schecker and Brett O’Connell, *The Traveler*, 2009
- Ben Darby, *Puff*, 2010
- Rin Colabucci, *Wind, Trees and Birds*, 2010
- Mike Mandel, *In Flight*, 2009
- Charles R. Faust, *Sandcast*, 1966
- Paul T. Granlund, *Charles A. Lindbergh, the Boy and the Man*, 1967

QUESTIONS?



SAN DIEGO INTERNATIONAL AIRPORT ARTS MASTER PLAN



PREPARED FOR

SAN DIEGO COUNTY
REGIONAL AIRPORT AUTHORITY
Arts Program

PREPARED BY

Lead Consultants

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

Sub-consultants

Surale Phillips, Decision Support Partners
Steven R. Nivin, Ph.D.



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Cover Images
SAN, from left to right: *Formation*, Mark Reigelman
Point of Entry Exhibition, Aja Project
Performing Arts Residency, transcenDANCE Youth Arts Project

EXECUTIVE SUMMARY



This Airport Arts Master Plan is the first comprehensive review of the San Diego International Airport Arts Program in seven years, and it updates the Arts Program's last Master Plan, which was completed more than a decade ago.

The broad purpose of this Master Plan is to provide a framework for how the Arts Program will operate over the next decade and beyond, following the guidance of the Airport's Strategic Plan, a forward-looking policy document that sets the vision for SAN from 2017 – 2022.¹ It explores how the Program can evolve to further support the Airport's broader thinking about how it manages customer experience. It considers how the Arts Program can engage with a culturally and economically vibrant region that has an increasingly diversified and interconnected arts and culture sector. And it anticipates that day when, with no major capital projects on the horizon, the Arts Program will focus more on programming.

The immediate purpose of this Master Plan is to outline how the Arts Program can develop public art projects, arts infrastructure and arts programming related to the Airport Development Plan (ADP). The ADP, which includes the redevelopment of Terminal One and related facilities and transportation improvements, will result in millions of dollars of public art investments and significant opportunities for expanding ongoing programming.

The key takeaways of the Master Plan are:

- The Arts Program has operated at an increasingly high level of excellence and professionalism in recent years, and has the capacity to play a leading role in helping the airport innovate in the area of customer experience.²
- The Arts Program will make major investments in public art through the expansion of Terminal One and related improvements. Beyond the ADP, major capital improvements that provide the opportunity for public art are undefined.
- Successful partnerships with regional arts and culture organizations have strengthened the excellence of the Arts Program's diverse offerings, effectively leveraging airport resources and generating a positive attitude about the airport. At the same time, the opportunity to work at the airport has equitably helped partner organizations strengthen their artistic output and audience visibility.
- Programmatically, the Arts Program can strengthen its alignment with customer service goals through increased performances, updated exhibition infrastructure and evaluation of its projects and programs.
- The Arts Program can strengthen its alignment with community engagement goals by expanding its investments in communications and marketing to internal audiences, its regional arts and culture peers and the public at large.

¹ San Diego County Regional Airport Authority, Five-Year Strategic Plan, 2017 – 2022

² According to both intercept and online surveys undertaken during the planning process, the Arts Program's robust offerings in public art, temporary exhibitions, performing arts and residencies can increase customer satisfaction and appreciation of the airport.

- The Arts Program can expand its reach into the regional cultural community by being inclusionary and ensuring that opportunities are available for a wide range of artists.
- The Arts Program faces a growing need for additional investment in conservation and maintenance of its public art collection.
- To meet these challenges and take advantage of these opportunities, the Arts Program needs more flexibility, in terms of both its operations and the way its funding can be used.

Master Plan Process

The Master Plan was developed over the course of nearly two years, from mid 2017 through early 2019. The planning process included several research tasks — a Program and Policy review, a benchmarking study and an economic impact analysis — as well as the engagement of internal and external stakeholders through interviews, roundtable meetings, and internet and intercept surveys. The Airport Art Advisory Committee (AAC) was engaged throughout the process as well. A preliminary draft of the plan was published for review by stakeholders and the general public, the AAC and ultimately the San Diego County Regional Airport Authority (SDCRAA) Board.

The Master Plan process was guided by several key questions:

- How can the Arts Program take its activities to the next level?
- What conceptual framework should guide the identification of future sites and definitions of opportunities for public art projects and other arts programming?
- What specific opportunities arise through the Airport Development Plan?
- How should the Arts Program organize and prioritize its audience development and community engagement activities?
- What changes in funding, staffing and administrative practices are necessary for the Arts Program to achieve its goals?



SAN, Performing Arts Concert Series, Lakshmi Basile, Luna Flamenco

VISION, GOALS AND RECOMMENDATIONS

The plan addresses these questions by setting a clear vision, goals and outcomes for the Arts Program, and using them to prioritize recommendations for arts programming, communications and engagement, future arts opportunities and program administration.

Vision

The Arts Program enriches the travel experience and airport environment for customers through innovative and memorable arts programming and exemplifies the airport's role as a respected community partner and regional resource.

Goals

The Arts Program will achieve this vision by pursuing the following goals:

Customer Experience

Create a superior experience for SAN customers

Placemaking

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

Civic and Community

Connect with the community beyond the fence line

Artistic Excellence

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

Recommendations

Arts Program Recommendations

The *Arts Program Recommendations* section of the Master Plan addresses the Arts Program's three main components — Public Art, Performing Arts and Temporary Exhibitions.

Key recommendations for the Public Art program include: use a variety of approaches for working with artists, including a visual arts residency and artist mentorships; and adopt a broader method for recruiting artists.

Key recommendations for the Performing Arts program include: broaden the range, frequency and locations of performances; develop collaborations with organizations that can help expand artist recruitment; and strengthen the documentation and promotion of residencies.

Key recommendations for the Temporary Exhibitions program include: develop new curatorial approaches for exhibitions in the new Terminal One, expand the capacity to commission new work as part of the Exhibitions program, develop guidelines for exhibitions siting and infrastructure; and prototype a film program.

Communications and Engagement Recommendations

The *Communications and Engagement Recommendations* section addresses how the Arts Program interacts with its audiences and the broader community through communications, marketing, partnerships and programming. It also provides recommendations for measuring success and other program evaluation methods.

Key recommendations include: expanding partnerships, especially those that address specific project and programming needs; focusing outreach on military, youth, culturally diverse and underserved communities; encouraging artists to engage the broader community in developing their projects, when appropriate; and ensure partnerships are structured equitably.

Site and Opportunities Plan

The Master Plan includes a Site and Opportunities Plan for the ADP. It includes recommendations for public art projects and Arts Program infrastructure that support the vision and goals of the Arts Master Plan, as well as the principles of the Customer Experience Chapter of the ADP Program Definition Document (PDD). The Site and Opportunities Plan provides technical guidance for arts projects and infrastructure in the new terminal and related facilities. Curatorial ideas will emerge in a future stage of work, when the design of the terminal is further underway.

Key recommendations include opportunities for twenty place-based, integrated projects. The recommendations include several strategies for iconic projects such as a gateway project in the airport approach area, and an artist involved in designing the façade of the new Terminal One, and artist involvement in creating the overall look and feel of the new Terminal One. The plan proposes innovative public art opportunities including a family-friendly “art zone” and an artwork that explores sustainability. The plan also looks ahead to a robust programming schedule by identifying opportunities for permanent, plug-and-play and mobile performance infrastructure, as well as exhibition space.

Planning Recommendations

The Master Plan recommends a revised planning structure for the Arts Program. It proposes four planning components: an ongoing Artistic Plan with a three-year look-ahead; periodic Program Reviews; Site and Opportunities plans to accompany major capital investments, and a baseline Collections Management Plan. This approach to planning follows best practices in other arts organizations and will allow for more efficient management.

Airport Authority Art Policy Recommendations

The Master Plan outlines detailed recommendations for the Airport Authority’s Art Policy 8.50 (Policy), under which the Arts Program is administered.

Key recommendations include: developing processes for incorporating public art into public–private partnership projects, establishing mechanisms for accepting financial donations, utilizing Percent for Art funds for collections management, creating clear goals and criteria for reviewing gifts of artwork, and clarifying the definition of eligible projects that generate Percent for Art funds.

CONCLUSION

San Diego International Airport’s Arts Program has built a firm foundation. Within the Airport Authority, it should be looked to as a leader in regard to the Airport’s goals and planning for customer experience. The Program’s public art, performing arts and exhibitions programming, in addition to its growing reach in terms of community partnerships, have distinguished the Arts Program as a regional and national leader in the field.

This plan helps the Arts Program look both inward and outward, providing a high-level vision, programmatic directions, recommended adjustments to policies and procedures under which it operates, and a path to documenting its impact. Most importantly, the goals and outcomes remind the Arts Program to keep its sights on its most unique feature — bringing artistic vision to the everyday experience of a place that is not only a complex piece of infrastructure but also one of San Diego’s grandest civic spaces and community assets.



CONTEXT



ARTS PROGRAM PLANNING

San Diego's Airport Arts Program has operated in its current form since 2003, when the San Diego County Regional Airport Authority was established to manage the day-to-day needs of San Diego International Airport and address the region's long-term air transportation needs.

The first Airport Art Master Plan was completed in 2006.³ This plan provided a framework for the Program, outlining key program areas and identifying sites for public art projects through a Site and Opportunities Plan. The plan included operational guidelines as well. It successfully guided the Arts Program through the "Green Build" of Terminal Two and made recommendations for other projects on Authority property.

In 2011, the Arts Program commissioned a program assessment,⁴ which recommended modifications to the Airport's Arts Policy, as well as to the Program's procedures and operations. The assessment did not identify specific sites for future public art projects, but it suggested the initiation of "sustainable" and "virtual" art projects.

Together, these plans set out artistic, programmatic and policy directions for the Arts Program that carry through to this day:

The Airport Arts Program shall include artwork and programming wherever feasible in all its facilities, places and spaces, including the landscape, terminals and parking areas. To the maximum extent possible, consistent with design and financial considerations, the Airport Art(s) Program shall be a component in all appropriate CIP Projects and Master Plan Projects.⁵

In 2017, the Arts Program began a process to update its Master Plan and to develop a new Site and Opportunities Plan for the Airport Development Plan, which will guide the replacement of Terminal One and related infrastructure improvements. This is the last major capital investment at the airport for the foreseeable future. The following sections outline the research and internal and external engagement that was undertaken as a foundation for the plan.

³ San Diego Airport, *Airport Art Master Plan for San Diego International Airport* (2006)

⁴ San Diego County Regional Airport Authority, *Assessing the San Diego County Regional Airport Authority (SDCRAA) Art Program* (2011)

⁵ San Diego Airport, *Airport Art Master Plan for San Diego International Airport* (2006), page 12

AIRPORT PLANNING AND DEVELOPMENT

Airport Capital Projects

San Diego International Airport has expanded vigorously since the last Master Plan was completed in 2006. First the Airport undertook its Green Build program, which included the expansion of Terminal Two West. More recent capital projects have included the construction of the Rental Car Center, the Terminal Two Parking Plaza and the International Arrivals Facility.

In conjunction with these projects, the Arts Program has successfully managed an ambitious program of permanent public art commissions, innovative performing arts offerings and purposeful exhibitions that have changed the face and experience of the airport while raising the Arts Program's stature as recognized within the Airport Authority administration and within the broader community.



SAN, 90th Anniversary Celebration

SAN Strategic Plan

In 2017, SDCRAA completed an overall Strategic Plan and confirmed SAN's strategic vision⁶:

Customer

Achieve the highest level of internal and external customer satisfaction

Community

Be a trusted and highly responsive regional agency

Operations

Operate our airport in a safe, secure, environmentally sound, effective and efficient manner

Employee

Assure the highest level of commitment and productivity

Financial

Enhance the financial position of the Authority

This Arts Master Plan implements the following initiatives called out in the Strategic Plan⁷:

Define and deliver a seamless, unique, consistent airport and product experience:

- Assemble an Airport Stakeholder Working Group to define common customer experience expectations
- Facilitate customer experience solutions to address the changing airport environment for each customer segment
- Implement at least one new innovation each year that improves the customer experience

⁶ San Diego County Regional Airport Authority, Five Year Strategic Plan 2017-2022, p. 3

⁷ San Diego County Regional Airport Authority, Five Year Strategic Plan 2017-2022, p. 7, 10

Further develop arts and cultural programming through strategic community partnerships that expand awareness of the airport as a cultural gateway:

- Complete the Arts Master Plan
- Develop new opportunities for engagement with youth and educational organizations
- Execute performing arts residency, community workshops and special programming

Airport Development Plan, Customer Experience Chapter

As this Arts Master Plan was being developed, the Airport Stakeholder Working Group completed a Customer Experience Chapter for the ADP Program Definition Document (PDD). The PDD is a critical element for planning and designing the new Terminal One, and the main document the selected Design Builder will use. The Customer Experience Chapter considers the entire airport customer experience, from purchasing a ticket to departing the airport.

General Strategies for Customer Experience

The Customer Experience Chapter recommends the following general strategies for improving customer experience at the airport:

- Shift the airport mindset from Customer Service to Customer Experience
- Provide passengers with immediate answers to their questions
- Exceed customer expectations by improving simple things
- Use technology to enhance the travel experience
- Create an airport-wide brand

The Arts Program's Role in Customer Experience

The Customer Experience Chapter includes a specific section on the role that the Arts Program can play in shaping customer experience, with a programmatic statement and a framework of goals and opportunities. The arts section includes the following programmatic statement for the Arts Program:

The thoughtful integration of art and arts programming into the airport environment serves to create a unique sense of place and ambiance and connects the flying public to the community that surrounds the airport. Local cultural events, temporary and permanent exhibitions, and performing arts allow the airport to showcase a dynamic regional culture, all while providing a new high-grade Customer Experience for patrons, even if they are frequent flyers.

Integrated, site-specific public art supports intuitive wayfinding and helps enliven the path down long concourses or spaces.

Performing Arts and Temporary Exhibitions offer travelers an unexpected encounter with culture and help to mitigate moments of waiting or stress. Moreover, local residents when arriving back at the airport have an enhanced experience of being “home.”

On a community level, a well-designed Arts Program, such as the existing one at SAN, allows the airport to be a good neighbor and help support local artists and arts organizations through exhibition and programming, via partnerships and direct funding.

The arts section includes the following framework for identifying Arts Program goals and opportunities:

- Intuitive Wayfinding
- New and Innovative Amenities
- Family-Friendly
- Revenue Enhancement / Increased Dwell Time
- Iconic Placemaking
- Green / Sustainability
- Community Focus
- Dynamic / Changing
- Improves Pain Point
- Serves Meeter-Greeters
- Interactive / Passes Dwell Time
- Related Programming



MASTER PLAN RESEARCH AND STAKEHOLDER ENGAGEMENT

The Master Plan process involved a breadth of research and stakeholder outreach and engagement activities, all of which helped inform the final recommendations of the Master Plan.

Research

Program Review

The Master Plan team undertook a review of the Arts Program, focusing on three topics: general policies governing the management and funding of the Program; specific policies, procedures and processes related to the Program's operations, projects and programming; and the Program's engagement with its audiences, regional arts organizations and the community at large.

Several themes recurred throughout the findings:

- The Arts Program brings value to SAN in terms of fulfilling customer experience and community engagement goals.
- The Program can achieve stronger outcomes if it had more flexibility in sources and uses of funding, and in its operations, particularly related to artist selection, contracting, programming and marketing.

SAN, Public Art Collection, *Carry On*, Walter Hood

The key recommendations were:

- Update the artistic goals for public art opportunities.
- Expand the number, location and types of performances.
- Create a new curatorial strategy for exhibitions in the new Terminal One.
- Provide more flexibility in artist selection processes and collaborate widely with other arts organizations in artist recruitment.
- Create the flexibility to contract separately for design and for installation and/or fabrication and installation of public art.
- Increase the visibility of Arts Program offerings and of participating artists, especially performers.
- Develop a strong identity for the Arts Program, through specific communications plans for projects and initiatives, expanded communications platforms and information, and more interactive experiences and events.
- Establish desired outcomes for programs and initiatives, and tools for measuring achievement.
- Undertake different types of program planning on time cycles more responsive to the Arts Program's goals.
- Include Arts Program staff in the process of calculating Percent for Art budgets.
- Set aside a portion of the Percent for Art allocations for conservation, relocation and de-accession costs.
- Strengthen policies and procedures related to gifts and loans, to ensure that the review and acceptance of gifts will be made by deliberate, standardized procedures, independent of political pressure and public opinion.

Benchmarking

The Master Plan team undertook a benchmarking study that considered public arts and culture programs at fourteen commercial, domestic or non-domestic airports, as well as three non-air transit agency art programs. The benchmarking documented best practices in vision, mission, program operations, staffing, funding, contracting, governance and other factors.

The key findings were:

- The vision and mission of all programs focused on *enhanced customer experience*.
- Some programs also emphasized *highlighting local culture, quality and caliber, and support for local artists*.
- Most programs had *permanent* public art, *exhibitions, performance* and *video* components. Only a few had a *temporary* public art component.
- Most programs use Percent for Art funds for new commissions and maintenance / conservation, and operating funds for exhibitions and staff.
- Other funding sources include marketing dollars, concessions revenue, sponsors, and foundations.
- None of the programs had undertaken program evaluation or economic impact studies, but some had anecdotal / undocumented economic impact information.
- By showcasing the work of external partners, airport arts programs can provide airport customers with a sense of regional cultural offerings. Airport arts programs allow external partners to reach a large, and often new, audience.

Economic Impact

Finally, the Master Plan team undertook a study of the impact of direct spending by the Arts Program on the San Diego County (regional) economy from FY2012 through FY2016. The findings indicate that⁸:

- Spending by the Arts Program at SAN supported 173 full-time equivalent jobs (FTE) in the San Diego region by its direct, indirect and induced effects combined.
- More than \$8 million was generated in fees, salaries and benefits to the local workforce.
- Spending by the Arts Program contributed nearly \$13 million to the county's gross regional product.
- \$22.37 million in estimated economic output, a measure of the cumulative economic activity which resulted from Arts Program spending, was generated.
- More than \$1.45 million was generated in local, state and federal taxes and fees.

In addition, further study was undertaken to consider the possible effect of public art installations on passenger numbers, and the effect of live performances on passenger concessions spending.⁸ Additional examination of these focus areas is recommended in the future.

⁸ The full report provides definitions of economic terms used here.

Stakeholder Engagement

The Master Plan process also included extensive engagement of internal and external stakeholders. Engagement included dozens of interviews with artists, and civic and cultural leaders as well as current and former Airport staff, nine topic specific roundtable meetings to engage administrators from local arts organizations and key stakeholder interest groups, more than 500 intercept surveys of customers in Terminals One and Two, both pre- and post-security, and an online internet survey. In addition, a draft of the Arts Master Plan was posted on the Arts Program's website for 30-days to allow for community feedback. The key findings were:

- Most respondents to the intercept survey were pleased with the ambiance at SAN, with nearly three-fourths ranking it "much better than," "a little better than" or "the same as" other airports they've experienced.
- Respondents to the intercept survey were mostly unaware that there is a formal Arts Program at SAN, but they were very aware of the art at the airport.
- Overall, 91% of respondents to the intercept survey said that arts in the airport improved their airport experience, with 59% reporting that it improved their experience "very much." Additionally, 75% of respondents selected "mostly true" for the statement that art makes using the airport less stressful and more enjoyable. Responses were fairly consistent for local versus non-local respondents, Terminal One versus Terminal Two respondents, and business versus leisure travelers.
- 85% of intercept survey respondents said they would like to see more arts at the airport.

- 80% of intercept survey respondents said that attending a performance improved their airport experience “very much,” and 54% of respondents selected “mostly true” for the statement that performances at the airport make using the airport less stressful.
- Respondents to both the internet and intercept surveys expressed a strong interest in a variety of arts experiences, with few options receiving a low response.
- Of the various types of arts experiences, respondents to both surveys expressed more interest in passive experiences (painting, sculpture, exhibits) than interactive or dynamic experiences (performance, interactive, film / video).
- Similarly, respondents to both surveys expressed more interest in passive amenities (recomposure area, art gallery, green wall, observation deck, reading lounge) than active amenities (performance space, yoga space, family play area, screening / video room).
- Respondents to both surveys expressed greater interest in encountering art in dwell areas such as holding rooms, food courts, ticketing lobbies, public waiting areas, and baggage claim as well as on structural elements such as airport entrances and roadways, ceilings, and corridor walls, rather than near functional amenities such as escalators, floors, drinking fountains or restrooms.

- Respondents to the intercept survey said they would like to see art by local artists.
- There is a strong interest from regional arts organizations for collaborating on projects at the airport. However, those surveyed indicated that they do not fully understand how they can engage with the Arts Program.
- There is a strong interest in programming and collaboration that addresses key audiences of veterans, youth and under-represented communities.



SAN, Master Plan Stakeholder Tour

HOW PEOPLE EXPERIENCE AIRPORTS

The Arts Program is a key initiative in support of the airport's goal to provide a superior customer experience. The experience of being at the airport can be viewed through several contexts: the role of the airport as a place that taps into people's emotions and aspirations; the functional role of an airport as a transportation hub; and the iconic role of an airport as a symbol of its region. All of these considerations provide a context for how the Arts Program shapes passenger experiences at SAN.

Airports as Aspirational and Civic Environments

Airports are unique and particular environments that have a number of characteristics that can either constrain an arts program or open up possibilities for creative inspiration:

- Airports are aspirational places that speak to the human desire to explore and connect.
- Airports are highly evolved in regard to their physical infrastructure and operational systems, which balance efficiency, safety, security and essential services for passengers.
- Airports are symbols of their regions, iconic as gateways for residents and visitors alike.
- Airports are economic engines for their regions, hubs of economic activity and critical for the region's economic health.
- Airports are places of emotionally charged experiences for their customers, who hold in their minds not only the civic aspirations of travel and their own personal narratives about journeying, but also potential experiences of anxiety as they navigate systems that can be stressful.



SAN, Public Art Collection, *Signalscape*, Miki Iwasaki

Airport Customer Experience

The Arts Program is considered part of the airport's overall approach to providing a superior customer experience. In general, there are two trends affecting airport customer experience that set a context for this plan.

The first is the continued dominance of security considerations in people's perceptions of their airport experience. This is particularly related to the required passage through security checkpoints, which is characterized by unpredictable processes and waiting times and can create anxiety.

The second is the evolution of approaches to customizing each traveler's individual airport experience. This can be seen in pre-arrival stages, with processing, ticketing and eventually baggage being managed online; in the security clearance stage, where travelers can choose from different expedited services; and in the post-security environment, in which navigation and concessions experiences that draw on personal information technology are being developed.

A Sense of Place at SAN

San Diego's airport is held in high regard by its customers. It has been ranked above average in customer satisfaction in a number of surveys, including surveys undertaken for this Master Plan.

To many, the airport conveys something unique about the region and evokes a sense of place, an unmistakable sense that one has arrived in San Diego. The light, the openness of Terminal Two to the outdoors, the view of sky and the palm trees, are all specific considerations. Some observers say the ease of using the airport reminds them of the ease of living in San Diego.

The airport's arts resources also contribute to its sense of place. In interviews, arts stakeholders remarked that the quality of the public art in the collection made the airport visually distinctive. In surveys, respondents said their encounters with Arts Program resources improved their experience of being in the airport.



SAN, Balboa Park & The City exhibition, *The Tree Lady*, illustrations by Jill McElmurry

ARTS AND CULTURE IN SAN DIEGO

The SAN Arts Program operates within a rich arts and culture ecosystem that has consistently grown and successfully adapted to the complexities that are inherent to those who live, work and visit the San Diego region. This ecosystem is affected by the geography, the highly diverse mix of cultures and ethnicities, the range of organizations and the ways in which these organizations interact with one another. The SAN Arts Program has not only grown within this art and culture ecosystem, but also greatly contributed to it as a partner with other arts and culture organizations, as a supporter of local artists and through its staff members' participation on committees and panels.

Reputation

San Diego has a reputation for artistic quality through many of its major award-winning arts and culture organizations as well as its highly regarded community college and university arts departments, which for decades have graduated visual, literary and performing artists who have achieved national and international recognition. As a region of festivals, San Diego County has international music, film and theatre fests that draw thousands of visitors year-round. Museums county-wide have originated exhibitions that have traveled throughout the world while holding collections that merit the attention of scholars and the viewing public.

Despite these successes, the region's arts and culture milieu is challenged by the perception that San Diego is a series of beach communities or tourist towns that cannot compete with Los Angeles or San Francisco in terms of arts and culture resources. The county's arts and culture community as a whole however, continues to carry on its work together across borders, disciplines, cultures and institutions to fulfill their missions, work collaboratively on arts funding, engage new audiences and showcase the region's cultural assets.

Leadership

San Diego County's arts and culture leadership has a history of advocating for the arts and supporting the sector both locally and at state and national levels. The Regional Arts and Culture Coalition has successfully spearheaded arts advocacy initiatives throughout the county for more than 20 years. Rising Arts Leaders San Diego has created a pipeline for future leaders since 2004. Local arts leaders have been nominated to the California Arts Council and guided volunteer councils at Americans for the Arts and have worked on boards of directors for professional associations in every artistic discipline.

Arts Education

Arts education leadership has gained significant stature over the last decade. For example, the County Office of Education is spearheading a broad arts education partnership, known as Arts Empower San Diego, with participation from school districts, nonprofit arts and culture organizations and arts leaders from throughout the region. The goal of Arts Empower San Diego is to ensure that every student in the county has access to visual and performing arts education opportunities. In addition, they help connect schools with arts programming and encourage the community to work together to achieve their goals.

Municipal Arts Agencies

In addition to arts and culture organizations, significant parts of the region are guided by municipal arts agencies. The City of San Diego occupies the lion's share of the arts and culture landscape in the region with the largest municipal arts funding agency and public art program at the City of San Diego Commission for Arts and Culture. However, five other cities (Carlsbad, Chula Vista, Coronado, Encinitas and Oceanside) also have municipal arts agencies with arts programming, funding and public art programs. Local arts agencies play an important role in the arts ecosystem by convening arts administrators and leaders for networking, advocacy, training and professional development activities. One of the key roles of local arts agencies is to encourage partnership and collaborations and to connect their residents and visitors with arts and culture opportunities throughout the region.



SAN, Youth Arts Program workshop, High Tech High Media Arts

Trends

There are several long-term trends, some common to arts and culture organizations across the country and others specific to the region, that offer a context for thinking about the Arts Program's programming and partnerships in the future. Broadly, these trends come under the umbrellas of cultural participation, working cross-disciplinarily and increased access for all.

Cultural Participation

Arts and culture organizations have been focusing on issues of cultural participation as they search for ways to remain relevant and connected to newer generations with different motivations for engaging with arts and culture programs and organizations.

Arts and culture organizations nationwide have become increasingly responsive to the goal of providing their audiences with a more participatory experience with the arts. This is driven by several factors. One is the result of a general increase in people's interest in engaging in cultural and creative experiences, from core arts activities to related fields such as culinary arts. Another is the increased interest of artists in engaging audiences in their work through participatory approaches. And another is the rise of new technologies that enable people to direct their own creative experiences and interactions with arts resources.

San Diego is no different. Its cultural institutions have responded through the creation of programs and cross-organizational partnerships designed to provide audiences with opportunities for more meaningful engagement with the arts. Major arts organizations have expanded their internal staff capacity for education and marketing that are dedicated to addressing audience and community engagement. Participatory experiences are often reflected in activities like workshops with artists, immersive performances, community mural painting and self-directed activities through new media.

An example is the Port of San Diego's re-envisioning of its Public Art Program, creating the Waterfront Arts and Activation Department to enable residents and visitors to "experience a vibrant waterfront destination with innovative artworks, cultural programming, and activation opportunities that enhance the visual excitement and cultural richness of Port tidelands."⁹

While opportunities for participatory experiences might be more limited at the airport than they are for other arts organizations, the Program should nevertheless keep this in mind when imagining new programs.



SAN. Bro-Am performance featuring Switchfoot and San Diego Youth Symphony and Chula Vista Elementary School District

⁹ <https://www.portofsandiego.org/experiences/waterfront-arts-activation>

Access for All

Across the country, there has been a special focus on increasing access to the arts for all — including underserved communities, such as youth, people of different ethnic backgrounds, immigrants and refugees, the differently-abled people and veterans. In many cases organizations have created arts programming as a means to provide people with opportunities to access and engage with safe spaces, expressive outlets, life skills training, social service resources, personal storytelling and a sense of community.

Cross-Disciplinary

Essential to programming for underserved communities is the need for partnerships across disciplines and agencies. As a community partner with a non-traditional platform for providing visitors to the region with a sense of what makes San Diego a vibrant place, the SAN Arts Program plays an important role.

Youth

Many of the arts programs for youth are focused on at-risk and risk-taking youth from across the economic and social spectrum. A new generation of social practice and arts-based Creative Youth Development (CYD) programs has emerged from the community-based arts movement of previous decades. Local organizations focused on this work have embedded themselves in areas once considered undesirable such as City Heights, Chula Vista, National City, and Barrio Logan. While their chosen disciplines may be different — dance, visual arts, photography or music — they work collaboratively to support one another both locally and as part of the National Community Youth Development Partnership. The SAN Arts Program helped raise awareness of one local CYD organization, transcenDANCE Youth Arts Project, which participated in SAN's 2016 Performing Arts Residency.

Military

The military community in San Diego is one of the largest in the nation, with more than 33,000 military families and more than 350,000 active duty personnel and veterans county-wide. While this community can be highly transient because of deployments and temporary assignments, there are also many service members who connect with the community, some of whom choose to settle in the region or retire here. There is increasing interest from arts organizations at the national and regional level in engaging with the active-duty and veterans' communities.



SAN, Performing Arts Residency, transcenDANCE Youth Arts Project

The airport plays an important role as a civic place of embarkation for service members and the SAN Arts Program has recently begun to connect with the veteran and military arts community to explore possibilities. The 2018 exhibition *Figure of Speech*, for example, included bronze works by the Veterans Art Project and an art-making workshop in collaboration with the organization at the airport's USO. The Arts Program recognizes the need to continue to make a special effort to work with and for this community in the future.

Immigrants and Refugees

San Diego County is incredibly diverse geographically, culturally, demographically and artistically. Artists are inspired by the region's cultural and social diversity, particularly in relation to cross-border relations with Mexico and the resettlement of refugees from war-torn areas around the world.

The region's artists and cultural institutions continue to be strongly influenced by its cross-border relationship with Mexico. Visual arts organizations in particular have developed culturally-specific programs and exhibits as well as cross-border tours of Tijuana art galleries and studios, while performing arts organizations have commissioned music compositions and plays by border artists. Reminders of the city's role in the Chicano Arts Movement can be seen in the murals in Chicano Park below the Coronado Bridge.

The influence of the county's decades long role as a resettlement location for refugees has also been seen in the work of arts and arts education organizations and artists who are inspired by or focused on the creative needs of these widely diverse populations. They include the nation's second largest populations from East Africa (City Heights) and the Philippines (National City and Mira Mesa), as well as sizable communities from Laos, Cambodia, Vietnam (Linda Vista) and Chaldea (East County) to name a few.

The Arts Program has already been addressing many of these themes and topics through temporary exhibitions and other programs. For example, in 2016, the temporary exhibition, *Point of Entry*, was inspired by the geographic, cultural and social intricacies of borders — both real and perceived. The exhibition explored the complexity of cultural identity and international exchange through sculpture, photography, works on paper and personal artifacts.



SAN, Performing Arts Concert Series, Ballet Folklórico El Tapatio de San Dieguito

SAN ARTS PROGRAM NEXT



In the past decade, the Arts Program at San Diego International Airport has achieved increasing levels of artistic excellence and customer impact across all of its program areas.

The airport's expansion has resulted in significant public art commissions through the Green Build Program (Terminal Two West), Rental Car Center, Parking Plaza, and new International Arrivals Facility. The Program has strengthened the curating of its Temporary Exhibitions program to include a range of original and loaned artworks and has expanded its Performing Arts program to include a residency that commissions artists to create original work.

Over the next decade, the airport's capital expansion will continue with the ADP, including the replacement of Terminal One and related facilities, which will also result in new public art commissions for a number of years. After that, however, there are no major capital improvements currently planned, and the expansion of the permanent Public Art Collection will be limited to opportunities presented by renovations to existing facilities.

Instead, the long-term future of the Arts Program is coming into focus in Terminal Two, where, in addition to commissioning permanent public art, the Program is focusing its attention towards ongoing programming. In particular, the Program is exploring fresh strategies for creating ever-changing arts and culture experiences at the airport

through temporary exhibitions, performances, residencies, community partnerships and audience engagement activities — directions set out in the Airport's 2017 Strategic Plan. In addition, the Program's attention is turning to the increasing age of the Public Art Collection, some of which now dates back more than twenty years.

These shifts in emphasis — from permanent artworks to programming and from commissioning to conservation — are likely to be the key directions for the Arts Program over the next decade. These directions will reshape how the Program serves as a resource to airport customers and the region; offer new opportunities for regional partnerships, creative innovation and artistic leadership; and require new approaches to how the Program is funded, staffed and managed.

The Future of Arts Programming at the Airport

The Arts Program is organized into three key program areas — Public Art, Performing Arts and Temporary Exhibitions. These three program areas provide a strong foundation for the Arts Program over the next decade. This foundation will enable the Program to explore creative growth through partnerships with regional arts groups and other organizations and through flexibility in the types of projects it undertakes.

Following are some key factors that are likely to provide a context for the Program over the next decade.

Public Art and the Experience of Place

The evolution of the Arts Program's emphasis from permanent commissions to programming not only anticipates the evolution of the airport's infrastructure program but also reflects broader changes in the ways that arts and culture organizations are working in public space.

In a broad sense, the public art field is entering its third generation. The modern approach to public art began with independent works placed in the public realm with varying relationships to their sites, then embraced the approach of integrated site-specific artworks, and is now moving into diverse types of art-making that are focused on people's experience of place.

Public art organizations around the country are experimenting with new approaches to developing projects that aim for transformations of people's relationships to public space and ultimately to each other. In San Diego, for example, this transformation is now at the forefront of the Port of San Diego's public art strategies, which are focusing on short-term projects that connect people with the Tidelands and make the most of this civic asset. The SAN Arts Program's overarching mission, to support the airport's efforts in creating a superior customer experience, is clearly aligned with this new paradigm for public art.



Purposeful Partnerships

As the Program's emphasis on exhibitions and performances grows, it will require increasingly robust partnerships with regional arts and culture organizations to sustain the breadth and quality of the work it presents. The Program's relationships with the regional arts community, its reputation in the regional arts community and the impact it can demonstrate on the health of the regional arts ecosystem will be increasingly important to its success.

This suggests that the Program will have to be intentional and proactive in the partnerships it develops. The Program should cultivate relationships with a variety of arts, culture and community organizations throughout the region and be open to co-programming or co-producing work that supports their mutual interests.

In particular, it should be attuned to cross-organizational collaborative efforts being organized by others and consider how the airport could serve as a platform. The Program did this successfully when it mounted an exhibition, *Balboa Park and the City*, in conjunction with the Park's Centennial Celebration in 2015.

Finally, the Program should also be deliberate about cultivating partnerships that serve specific constituencies. This could include youth, through art education programs, and the military, which is an important part of the San Diego community and for whom the airport is an important resource. Both are identified as key audiences in the airport's strategic plan.

SAN, *Balboa Park & The City* exhibition, Electricette replica, Shapery Enterprises

Quality, Innovation and Risk

The Arts Program has achieved increasingly strong levels of distinction across all of its program areas and has cultivated strong work from artists despite budgetary limitations and the challenges of working at an airport.

Quality will remain a fundamental value for the Program, a core characteristic of its identity, and a key factor in its ability both to attract the creative partnerships that it will need to succeed and to demonstrate artistic leadership in the region and the field. At the same time, the Program must remain fresh and innovative, in order to best support creative production and address customer experience.

The Program should ensure that its practices — artist recruitment and selection processes, the thoughtful framing of opportunities and curating of projects, and the provision of financial and technical support — are continually focused and driving artistic quality.

The Program should also enhance its capacity to work nimbly — working in a wide variety of locations; experimenting with artworks in a variety of scales, time-frames and media; and developing partnerships with a wider variety of artists and creative organizations.

Pursuing these goals will require continued thinking outside the box of its program structures. For example, it might mean providing an opportunity for a visiting company to stage a special performance at the airport or provide a location at the airport for an offshoot of an exhibition or event that is happening elsewhere in the region.

This will be challenging in a highly structured environment like an airport, but the Program is already evolving in this direction. For example, the Performing Arts Program now includes a residency component that requires original work and flexibility as to where performances are presented. The Temporary Exhibitions program has demonstrated flexibility in how it cultivates exhibition material and where it installs work. The Community Partnerships initiative has been a vehicle for the type of unique collaborations.

To start, the Program is likely to find that smaller-scale, time-limited projects will help it continue advancing the quality and innovation of its work. These kinds of projects can enable the Program to take more risks and provide lessons that can be applied to future, more ambitious projects.



Diversity, Equity and Inclusion

Diversity typically refers to the extent to which an organization has people from diverse backgrounds represented throughout. For arts organizations, diversity refers to the range of backgrounds of artists it works with, the organizations with which it partners, the staff and advisors who establish creative priorities, the types of work that are represented in the collection and the programming that is presented, and the audiences it seeks to reach. For the Arts Program, the goal is for the program to reflect the diversity of the San Diego region in general and San Diego's arts and culture sector in particular.

Equity refers to the actions taken to ensure that everyone has access to the same opportunities. Equity recognizes that advantages and barriers to cultural participation exist, even if they are not intentional, and that intentional efforts are often necessary to counteract them. These efforts would relate to how arts opportunities are framed, how the information about arts opportunities is made available to artists who would like to participate and how arts resources are made available to audiences.

The Arts Program should also implement best practices in equitable partnerships between organizations. These best practices recognize that partnerships are more than contracts for services. Organizations have differing capacities, resources and needs (both creatively and organizationally), and in an equitable partnership the needs of all partners are considered and addressed to the extent possible.

Inclusion refers to the intentional creation of conditions that enable efforts for diversity and equity to succeed. It means that artists and organizations feel welcome to participate in opportunities to work with the airport and that efforts are made to ensure their access to those opportunities. It means that decision-making authority, particularly

about creative and aesthetic issues, involves a variety of voices. Inclusion also refers to the ways in which the Arts Program intentionally creates the conditions for airport customers to experience the collection and programs.

Like many of its peer organizations, the Arts Program should consciously consider its practices through the lenses of diversity, equity and inclusion. In the long run, equitable and inclusive practices will enable artistic creativity to flourish, expand the audience for the Arts Program and strengthen partner arts organizations.

Audience Engagement

The Arts Program faces a unique challenge. While its resources are accessible to tens of millions of people from all walks of life, the airport is not a place where most people specifically come to see art, nor is it a place that is specifically designed to display or present art. Because of this, building a collection, staging events, connecting with audiences and positively impacting people's experience at the airport is a unique challenge.

In the next decade, audience engagement will be driven by two main strategies — the approaches to flexibility and emphasis on programming as previously described and the use of personal devices to provide immediate interfaces between airport users and the Arts Program's resources. These tools will deepen audience experiences by allowing people to engage with the Program's resources in self-directed ways and by providing opportunities for them to interact with each other.

Community Engagement

Community engagement, in the sense of connecting with neighborhoods and non-arts organizations, can be a powerful means of helping the Arts Program achieve other goals on the Airport's behalf. For the Arts Program, community engagement can be viewed in the context of trends in the arts and culture field in general and the Airport's own strategic goals for community engagement.

While the idea of engaging communities in the creation of art projects is not new to the field, it has become increasingly important. In recent years, this has been influenced by an equity perspective, which holds that established, well-resourced arts institutions should consider how they could support the growth of smaller, community-based arts organizations and the creative and professional growth of the artist community. Two of San Diego's other public art programs and many of the city's other arts organizations are developing specific efforts to share their resources with San Diego's communities, draw more people into arts and culture activities and activate public spaces.

The Airport's strategic plan outlines a focused community engagement role for the Arts Program, identifying it as one of five initiatives that will help the Airport achieve its goal of "enhanc(ing) community understanding of SAN as an economic engine and a portal for prosperity that enhances our quality of life." Specifically, the strategic plan suggests that the Arts Program should develop "strategic community partnerships" that "expand awareness of the Airport as a cultural gateway" and refers to "engagement with youth and educational programs," and "arts residencies, workshops and programming."

Evaluating Opportunities

Finally, the airport's emphasis on customer experience has the potential to connect the Arts Program to a variety of design, infrastructure and management initiatives, providing further opportunities for the Program to support the Airport's strategic goals. The Program however, should evaluate these opportunities carefully, as it risks being drawn into the facilitation of operations and programming that stray from its arts focus, stretch its staff capacity and dilute its financial resources.



SAN, *Point of Entry* exhibition, High Tech High Media Arts

VISION, GOALS AND OUTCOMES

Vision

The Arts Program enriches the travel experience and airport environment for customers through innovative and memorable arts programming and exemplifies the airport's role as a respected community partner and regional resource.



SAN, Performing Arts Residency, Fern Street Circus

Goals and Outcomes

The Arts Program will achieve the above vision by focusing on the following four goals and corresponding outcomes. These were developed through a content review of a variety of airport documentation, including the Airport's Arts Program Policy 8.50, the Airport's Strategic Plan, the Arts Program's 2006 Master Plan, the Airport Development Plan Customer Experience section of the PDD and other documentation.

Customer Experience

Create a Superior Experience for SAN Customers

- Strong overall visual identity for the airport
- Experiences that are accessible in both content and location to the airport's diverse audience
- Experiences that entertain and enrich
- Experiences that are fresh, new, memorable, and unforgettable; that are "takeaways"
- Experiences that people recognize, seek out and enjoy
- Enhanced appearance of airport infrastructure and design elements
- Enhanced experience of monotonous or generic spaces
- Enhanced wayfinding through practical visual cues and landmarks
- Environments / features / amenities that elevate the experience of travel and of public space
- Environments / features / amenities that are comforting and calming, mitigating the stress of travel

Placemaking: Emotional and Experiential Connections

Tap into Customers' Emotions, Feelings and Experiential Connections to Place

- Art projects and programming that serve as a gateway to the San Diego region and its culture
- Experiences that create a sense of welcome
- Experiences that leave lasting memories
- Sense of important civic function and presence of the airport
- Experiences that bring to life the narratives embodied in airport travel

Civic and Community

Connect with the Community Beyond the Fence Line

- Recognition of the airport as a civic icon
- Arts experiences that local residents and visitors can access without entering secure areas
- Loyal following for the Arts Program among airport customers and the broader community
- Strengthened audience for arts, culture, historic, nature and science organizations throughout the region
- Vivid contributions from San Diego's rich arts and culture communities
- Strengthened relationships with local stakeholders
- Reflecting or showcasing the racial, ethnic and cultural diversity of the region

Artistic Excellence

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

- Recognition by peers and the public for its exemplary permanent collection, temporary exhibitions and performing arts work and for its role as a leading arts organization in the region and program in the field
- Recognition by artists as a place where they can develop fresh, challenging work in a unique environment with a unique audience
- Recognition by patrons as an airport with excellence in the arts



SAN, Public Art Collection, *Paths Woven*, Aaron T. Stephan

PLANNING PROCESSES

The Policy for the Arts Program calls for a new Airport Arts Master Plan every five years and an Annual Plan that is approved by the President/CEO and SDCRAA Board. However, developing a new Airport Arts Master Plan every five years may not be necessary or the best use of staff and consultant resources, and it may not deliver planning guidance when it is most needed.

Instead of a comprehensive master plan, the Arts Program should pursue several types of planning — Artistic Plan, Program Review, Site and Opportunities Plan, and Collections Management Plan. Each of these plans should be undertaken at times that meet the needs and circumstances of the Program and should align with each other even if they are not prepared concurrently. They should also align with the Airport Strategic Plan and other relevant airport-approved plans. The definitions of these plans should be incorporated into the Airport Policy 8.50.



Artistic Plan (Annual Plan)

The Arts Program should develop an annual Artistic Plan that sets out overall artistic goals as well as specific strategies for implementing the Program's overall vision.

The Artistic Plan should identify projects and initiatives for each of the Arts Program's program areas (Public Art, Temporary Exhibitions, Performing Arts, Artist Residencies) across all areas of the airport. The Artistic Plan should also address audience engagement with the existing collection as an area of activity that is equally important to presenting new work through its three artistic program areas.

Each annual Artistic Plan should provide a minimum three-year look-ahead to account for the long lead times necessary for program and project development. The Artistic Plan can be created in conjunction with the annual budgeting process.

Program Review

Periodically, the Arts Program should conduct a Program Review. The Program Review should consider the Arts Program's overall vision and goals, as well as its internal processes and external partnerships. More specifically, it should consider the Program's policies, procedures, and roles and responsibilities — specifically whether they are adequate in helping the Arts Program achieve its vision and goals and implement its programs, projects and initiatives.

A Program Review should occur every five to six years, or on a cycle consistent with the Airport's strategic planning. It should be reviewed by the Arts Advisory Committee and approved by the President/CEO.

[SAN, Creative Youth Development event](#)

Site and Opportunities Plan

Periodically, the Arts Program should create plans for artworks developed in conjunction with the Airport's major capital projects. These plans should include recommendations for permanent commissions, temporary commissions and arts infrastructure such as stages, exhibition spaces and screens. These plans should include recommended budget allocations for each project or infrastructure investment that would be funded through Percent for Art funds. The allocations would be reviewed by the Arts Advisory Committee, recommended to the President/CEO, and subsequently approved by the Board.

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

Collections Management Plan

The Arts Program should maintain a baseline Collections Management Plan and update it as needed. This is a plan maintained by the Arts Program staff that documents the Airport's Public Art Collection, records previous conservation efforts, and documents and prioritizes conservation needs. Each year, based on the Collections Management Plan, the Arts Program should recommend a conservation program and funding levels.



SAN, Public Art Collection, DAZZLE, Ueberall International

ARTISTIC PROGRAM RECOMMENDATIONS



PUBLIC ART

Over the past decade, the Arts Program has built a Public Art Collection of distinction. It has produced artworks of great complexity, engaged artists with varying levels of public art experience and created some of the airport's most memorable features. It has accomplished many of the goals of the last Arts Master Plan.

The Program is skillful at facilitating a successful public art process, the Arts Program team receives high marks for professionalism; and artists who have completed projects say they feel that public art is a high priority in the complex process of building capital improvements at the airport.

This strong track record provides a sound basis for the Program to tackle new commissions with the Terminal One redevelopment and new administration building.

THE BENEFITS OF PUBLIC ART AT SAN

Public art supports the four goals of the Arts Program in the following ways:

Customer Experience Outcomes

- Individual public art projects, as well as the collection taken as a whole, create a strong overall visual identity for the airport.
- Public art enhances the appearance of airport infrastructure and design elements.
- Works of art can serve as “intuitive” wayfinding by creating visual cues and landmarks.
- Public art can help create spaces that elevate the experience of travel and of public space, and can mitigate the stress of travel.
- Public art can create experiences that are fresh, new, memorable and unforgettable.

Placemaking Outcomes

- Site-specific and unique works of art help create a sense of arrival for visitors and a sense of returning home for residents.
- Works of art can connect with the travel experience, reflecting human narratives embodied in modern travel.

Civic and Community Outcomes

- Locals and visitors alike are able to access and experience public art without entering secure areas.
- The overall Public Art Collection reflects SAN's importance as a civic icon.

Artistic Excellence Outcomes

- High-quality public artworks help the Arts Program gain recognition by peers and the public.
- SAN is a prestigious collection to be a part of as an artist and is known as a place that supports artists in creating their best work.

FUTURE DIRECTIONS FOR PUBLIC ART AT SAN

Over the next decade, there will be several opportunities for permanent public art commissions, though overall the pace of new projects is likely to decline. The redevelopment of Terminal One will result in a series of commissions as significant as those included in the Green Build project. Potential projects for Terminal One are discussed in the Site and Opportunities Plan section of this Master Plan. In addition, there may be opportunities associated with the new administration building and smaller-scale improvements to Terminal Two.

To continue to build and maintain a strong and dynamic Public Art Collection, the Arts Program will also need to continue to explore new approaches to working with artists and engaging SAN customers, make changes to its funding model to ensure that there is funding for the long-term care of its collection, and look at new and different ways for working with public-private partnerships.

STRATEGIES

Moving forward, the Arts Program should consider the following strategies for public art:

1. Adopt Criteria for Evaluating Potential Public Art Opportunities
2. Continue to Use a Variety of Approaches to Public Art
3. Adopt a Range of Methods for Recruiting Artists
4. Create an Artist Mentorship Program
5. Create a Visual Art Residency
6. Develop Processes for Incorporating Public Art into Public-Private Partnership Projects
7. Create Mechanisms for Accepting Financial Donations
8. Utilize Percent for Art Funds for Collections Management
9. Create Clear Goals and Criteria for Reviewing Gifts of Artwork

STRATEGY 1

Adopt Criteria for Evaluating Potential Public Art Opportunities

The Arts Program should adopt a set of criteria for evaluating potential public art opportunities.

The Site and Opportunities Plan, a component of this Arts Master Plan, identifies public art opportunities for Terminal One based upon the designs included in the Program Definition Document (PDD), which is the basis for the design-build contractor's work. As the design for Terminal One progresses to the next phase, changes may make certain opportunities less desirable or obsolete, and other opportunities may open up. The following criteria are a tool to help the Arts Program evaluate the opportunities should changes occur.

In addition, anticipated projects in Terminal Two, the new Administration Building and other capital projects will result in new opportunities for permanent public art projects. These criteria can also be a guide for identifying opportunities within these future capital projects.

Finally, the Arts Program is beginning to commission permanent and temporary public art projects that are independent of capital improvements. These criteria can also be used to evaluate such opportunities.

The following criteria should be used as a tool to help evaluate whether a potential public art opportunity should be pursued. The public art opportunity would not need to meet all of the criteria, but should provide the best opportunity to address a majority of the topics. These criteria can also be used as a tool to help shape and define a project once it is underway, to ensure that it will best support the Arts Program's vision and goals.

CRITERIA FOR EVALUATING PUBLIC ART OPPORTUNITIES

MISSION ALIGNMENT

Supports an aspect of the airport's overall vision, goals or policy priorities

Supports an aspect of the Arts Program's vision or desired outcomes

LOCATIONAL

Located where it is likely to be effective at achieving outcomes the Program seeks

Located where it is accessible and people can appreciate it

Located where it is safe from incidental damage, and where relocation for functional reasons is not likely

FEASIBILITY

There is space available for the project or program or infrastructure, or minimal space impact

There is adequate funding and staffing to support the development of the project and, if applicable, ongoing staffing, programming and maintenance

The project's useful life is well understood, and maintenance and conservation can be managed to the best professional standards

The project does not conflict with airport operations or functional requirements

ARTISTIC

Offers a compelling opportunity / challenge for artists

Offers strong collaborative, integrative or site-specific possibilities

Contributes to overall artistic, programmatic and curatorial strategies

Diversifies the range of artists engaged with art projects, including artists' level of experience and attainment, and background

Diversifies the approaches that artists use to explore the airport and engage with its stakeholders, including media, approach to integration, subject matter, and scale

Diversifies the range of audiences who engage with art at the airport, by addressing or involving particular user groups and by considering issues such as access

Diversifies the ways that audiences interact with art at the airport, by introducing new approaches to how audiences engage with the artist during project development and the artwork after it is installed

STRATEGY 2

Continue to Use a Variety of Approaches to Public Art

Over the years the Arts Program has established a variety of approaches to developing projects with artists. Doing so has allowed the program to work with a wide range of artists and develop a collection that feels fresh and current. As the airport has fewer large capital projects, the Program should also shift its focus to more site-specific temporary installations and artist residencies that bring new work and generate excitement.

The Program should continue to embrace the following broad set of approaches to working with artists:

Design Team Artist

An artist is selected at the start of the project to work closely with the design team (architect, engineer, landscape architect and others) to realize the design of a larger capital project.



SAN Public Art Collection
¿Dónde Estás?
Erik Carlson

The thinking of the artist helps shape fundamental ideas about the project design and usually results in a specific element that the artist has more responsibility for designing. Most often, this element will be integrated into the architectural or landscape design project itself.

The Design Team Artist may also have a role in establishing a curatorial vision for an overall art program for a project or series of projects and may be involved in identifying public art opportunities to be executed by other artists.

Integrated

An art project is planned for and executed in conjunction with the overall design of a larger capital project. Art projects can be integrated into architecture, landscape design, streetscape or infrastructure projects. The artist consults with the design team, the client department and the local community to identify opportunities for integrated artwork and collaborates throughout the design, fabrication and installation process. The artwork is usually designed and fabricated independently of the main project and installed at the appropriate time during the overall construction schedule.

Stand-Alone Artwork

An artist is commissioned independently of any capital project, or independently of the design and construction schedule of a capital project, to create a stand-alone artwork, which is usually site-specific. The artist consults with the Arts Program staff and the design team (if applicable) to identify opportunities for an artwork. The result is a site-specific element that is conceived and fabricated by the artist.

Goal-Oriented

An artist is selected to create a public art project in response to a specific goal, outcome or idea but without a specific site having been identified by the Arts Program. The selected artist would explore, in collaboration with the Arts Program staff, design team members, and other relevant stakeholders, how and where a project could be developed; ultimately, an integrated artwork could be produced. The artists would be selected on the basis of their ability to produce works that capture the goals / outcomes that are sought.

Artist Residency

An artist is embedded in an agency for a fixed period of time with the expectation that he or she will create new permanent, temporary, or time-based (a series of events or experiences) work from research and exploration conducted during the residency. In the context of public art, residencies allow the artist to have a longer research and development period in the creation of their work and to be more self-directed about how they will approach the project. The residency model can be used when there is interest in having an artist create permanent or temporary work that reflects interactions with airport customers or staff, observations about the experience of air travel, or other considerations.

Temporary

An artist is commissioned to create an artwork that is presented only for a fixed amount of time, from a one-time event to a period of a few years. In standard public art practice, the artist generally retains ownership of the artwork, as long as there are no conflicts with funding sources or other policies related to the commission.

STRATEGY 3

Adopt a Range of Methods for Recruiting Artists

The Arts Program currently relies on an open call to invite artists to be considered for public art commissions. The Arts Program should also allow for an invitational selection process and for the development of an artist roster, as tools to use when appropriate. Using a variety of tools will help expand the Program's reach in recruiting artists and reduce administrative effort. These methods are aligned with best practices in the public art field at large.

Open Call

In an open call, any artist may submit his/her qualifications, subject to any requirements established by the Arts Program. The open call is traditionally how the SAN Arts Program has recruited artists and remains a useful tool.

Invitational Selection Process

An invitational process should be considered when the Arts Program is:

- Seeking artists with a specific skill or background, based on the nature of the site or the project concept.
- Hoping to attract artists who may not have completed a public art project and do not consider themselves "public art" artists but would be a good fit for the particular project.
- Adhering to an accelerated construction schedule that prohibits a lengthier solicitation process.

In an invitational process, the Arts Program invites a short list of artists to submit design qualifications. The short list can be developed by staff or with input from the Arts Advisory Committee and/or the Artist Selection Panel.

Artist Roster

An Artist Roster is a pre-qualified pool of artists from which the Program can choose artists for an invitational process.

The roster would be developed based on a comprehensive review of qualifications from artists who respond to an open call. Qualifications would be reviewed by a Selection Panel and the recommended final roster would be approved by the Arts Advisory Committee. If the roster is meant to be used for several years, it should be updated annually or bi-annually to allow new artists to be considered and to allow artists on the roster to update their materials.

A roster could potentially be useful when:

- The Program is anticipating a large number of commissions at one time, as it might with the Terminal One redevelopment.
- The Program is anticipating a number of commissions in the same medium or genre, such as art glass, ceramics or photography.

The advantages of a roster would be to:

- Make it more attractive and easier for artists to apply for commissions at the airport by allowing them to apply for a pool rather than individual commission.
- Provide more flexibility for Artist Selection Panels in the artists they might choose.
- Reduce the administrative effort that would be needed to manage multiple artist selection processes.

The challenges of a roster are that:

- Well-established artists, as well as artists that do not self-identify as public artists may not be inclined to apply for a roster.
- A roster may not capture artists with the skills sets required for a specific project.

STRATEGY 4

Create an Artist Mentorship Program

The SAN Arts Program should develop a mentorship program to provide emerging artists in the region with the opportunity to work with experienced artists on large-scale public art commissions.

The primary goal of the mentorship program would be to provide opportunities for artists who are new to the field of public art to gain technical and administrative experience needed to compete within the field of public art, and to learn how to work as an artist in the airport context. A second goal is to enrich the project through a collaborative process.

Numerous public art programs have launched initiatives drawing on this concept. They include programs in El Paso, TX, in Fulton County, GA, and at Minneapolis-St. Paul International Airport.

To accomplish this strategy the Arts Program should:

- Determine on a case-by-case basis what commissions would be appropriate for the mentorship program. Usually this will depend on the overall project budget and the scope of work for the artist. The mentoring component should be included in the original Request for Qualifications (RFQ) for the project and the mentoring responsibilities should be built into the scope of work and budget in the lead artist's contract.
- Invite local artists to apply to a Mentorship Roster through an open RFQ issued on a periodic basis. This roster would be shared with the experienced lead artists who are asked to mentor an artist on their project. The lead artist would select a mentee based on a review of qualifications and an interview.
- Work with the lead artist to establish a scope of work for the mentee. The responsibilities of the mentee might include attending planning meetings; conducting research regarding materials, design issues and building codes; and other duties that relate to the design and fabrication of the artwork. In other cases the mentee may be

responsible for crafting the artwork while being guided by the mentor. The mentee and mentor would be paid a stipend or fee based upon the scope of work. The budget for the mentorship should also provide for travel expenses and time for the mentee to visit and work at the lead artist's studio.

STRATEGY 5 **Create a Visual Art Residency**

The Arts Program should establish a Visual Art Residency. This would be a reinstatement of a former program at SAN that was discontinued.

The Visual Art Residency would occur on at least an annual basis. An artist would be engaged to develop a permanent or temporary public art project based upon research and design development undertaken over a period of time at the airport. The work could be informed through customer interaction, employee interaction, observation and/or other inputs that result from an in-depth experience at the airport.



STRATEGY 6 **Develop Processes for Incorporating Public Art into Public-Private Partnership Projects**

The airport is now considering entering into public-private partnership arrangements (P3) for some capital projects. Recently, the Signature Flight Support facility, a private aviation company on the airport campus, was developed through such an arrangement. The project included public art, but the art process was not under the overview of the Arts Program.

Public-private partnership arrangements can take many forms. It is difficult to predict every possible iteration that may happen in the future at SAN, and the exact breakdown of responsibilities for the Arts Program may vary depending on the structure of a particular P3. To guide any future P3 negotiations, the Arts Program should create a set of principles for establishing Percent for Art requirements for P3 projects. These principles should be incorporated into Policy 8.50, the Policy for the Airport Authority Arts Program (see Appendix B). These principles should include, at a minimum:

- P3 projects should be subject to the same Percent for Art obligation as capital projects managed by the Airport.
- The Arts Program should take the lead on identifying and defining the public art opportunities for P3 projects in conjunction with the overall planning for the capital project, including developing a Site and Opportunities plan for large-scale capital projects that are likely to have more than one public art commission.

SAN, Construction of Norie Sato's *The Spirit of Silence*

- Arts Program staff should manage the integration of art using the public art commissioning process outlined in the Policy, in particular with regard to the roles of Artist Selection Panels and the Arts Advisory Committee.
- Even if the P3 is responsible for operating and maintaining the future facility, the public art asset should be owned by the Airport and maintained and conserved as part of the Airport's Public Art Collection.
- Arts Program staff, in collaboration with airport Leadership, should also consider accessibility of artwork in all P3 facilities, as outlined under the previous criteria section.

STRATEGY 7

Create Mechanisms for Accepting Financial Donations

There may be instances when SAN and the Arts Program wish to seek financial donations or sponsorships to support a specific public art project. The definition of "gifts" in the Policy for the Airport Authority Art Program includes mention of financial gifts, but does not provide guidance on the acceptance and use of those gifts. Working with the Airport Finance Department, the Program should establish the guidelines for how the Arts Program can receive and use financial donations for public art. These guidelines should be incorporated into Policy 8.50, the Policy for the Airport Authority Arts Program (see Appendix B).

STRATEGY 8

Utilize Percent for Art Funds for Collections Management

The Arts Program will experience increased budget demands for conservation as the Public Art Collection grows and matures. In order to ensure there is sufficient funding to properly conserve artwork at SAN, as well as to support other costs related to collections management (relocation and de-accession, for example) the Arts Program should set aside up to 15 percent of the Percent for Art allocation per project for collections management. This follows on a recommendation in the 2006 Airport Art Master Plan and is in keeping with practices at peer programs. This will require a change to Policy 8.50, the Policy for the Airport Authority Arts Program (see Appendix B).

These funds should be used to supplement, not to replace, the operating funds available for conservation. Funds should be pooled into a Collections Management Fund to be used for conservation and collection management needs for the entire collection. Based on the Collections Management Plan and anticipated new commissions, the Program should develop a work plan that anticipates conservation and maintenance needs both in the near term and over the next 10 years.

Monies from the Fund should be allocated based upon needs identified in the Collections Management Plan. Because the Fund would only receive contributions from new projects but would need to pay for conservation and collection management needs for the entire collection, the Fund will need to be carefully managed and only be used to supplement annual operating funds allocated to collections management, to ensure that the Fund will not be depleted during the lifetime of the works in the collection.

STRATEGY 9

Create Clear Goals and Criteria for Reviewing Gifts of Artwork

From time to time the Arts Program is offered a gift of artwork. While gifts can be a way to bring new and dynamic works to the airport environment and to add to the SAN Public Art Collection, proposed gifts of artwork should be carefully reviewed to ensure that they appropriately contribute to the airport overall and the Collection specifically. Gifts should also be subject to all applicable provisions regarding review, acquisition, exhibition, ownership and de-accession governing the Arts Program.

The Arts Program should revise Policy 8.50, the Policy for the Airport Authority Arts Program, to include criteria for reviewing gifts that ties the acceptance of gifts to the goals and Policies of the Arts Program:

- The proposed gift of artwork supports the vision and goals of the Arts Program and meets criteria for artistic excellence and innovation as outlined in the Artistic Plan.
- There is an available location for the siting of the gift.
- The gift adds to the diversity and quality of the collection.
- The gift is an Artwork and is created by an Artist, as defined in the Policy.

Arts Policy 8.50 should also include language that states that the donor is responsible for all costs associated with a gift, such as installation, ongoing maintenance, and security etc. as well as include clearer language around the procedures for review (see Appendix B for further description of Policy recommendations).



SAN, *Intergalactic Dreaming* Exhibition, Sheena Rae Dowling



PERFORMING ARTS

The Performing Arts Program is a comprehensive program that includes regularly scheduled musical performances, periodic presentations of dance and theatre, plus public presentations that result from the Performing Arts Residency.

Music performances are scheduled weekly in the Sunset Cove concessions area and periodically in the Terminal Two Baggage Claim area. Other locations, such as the ticketing areas, Terminal Two East food court, Terminal One Baggage Claim, USO and curbside have also been used for special performances.

In 2016, the Arts Program launched a Performing Arts Residency Program as a special component of its Performing Arts Program, the first of its kind at any national airport. The Residency Program provides opportunities for artists and/or arts organizations to develop and perform original site-specific work over an extended period of time that is inspired by the airport environment. The Residency Program is designed to create a unique airport experience for customers, provide a creative challenge for artists and showcase the region's performing arts community to the vast audiences that the airport can provide.

Performances developed through the Residency Program have included genres such as circus arts, a creative youth dance arts program and aerial dance theater. Resident artists or organizations are selected through a call for submissions that is open to performing artists in all performing arts disciplines — dance, music and theater, as well as,

cross-disciplinary media including digital performance and projection. The timeframe for each residency, including research, creation and presentation, is six months.

The Performing Arts Program is internationally recognized for its innovation and has become a model for integrating local performing artists and arts organizations into an airport environment. The Program's framework is well-designed and provides a clear foundation on which to expand creatively and in scope.

THE BENEFITS OF PERFORMING ARTS AT SAN

Performing arts supports the four Arts Program goals identified in this plan in the following ways:

Customer Experience

- Performances create a pleasant atmosphere and a diversion in a potentially stressful environment.
- Performances become an anticipated part of the customer experience to seek out and enjoy.
- Spaces are enlivened and airport customers are creatively entertained and engaged in unexpected ways.

Placemaking: Emotional and Experiential Connection

- Food courts and other spaces are transformed by performances that allow customers an opportunity to meaningfully connect with local culture beyond the immediate experience of an airport terminal.
- Customers connect with their traveling experience in surprising ways and at unanticipated moments of their journey through site-specific performances.
- Performances by local artists and arts organizations remind residents that they are home.

Civic and Community

- Visitors are offered a glimpse of the region's arts and cultural offerings.
- Local performing artists and arts and cultural organizations have access to larger audiences through Arts Program partnerships.
- The Arts Program remains relevant and connected to the broader arts and culture community by engaging with regional performing artists and arts organizations.
- Residency artists and organizations are supported in the development of new work.
- Performances reflect the racial, ethnic, and cultural diversity of the region.

Artistic Excellence

- The Arts Program continues to gain recognition by its peers and the public by presenting performers and performing arts organizations of the highest caliber.
- Performing artists and resident artists are creatively challenged to originate site-specific work in a unique environment for a nontraditional audience.

FUTURE DIRECTIONS FOR PERFORMING ARTS – ONGOING PROGRAM

The Performing Arts component will be a mainstay of the Arts Program, enriching people's experiences in key locations where they have time to spend a moment or more relaxing. The Program will highlight the diversity of genres of performing arts — music, theatre, dance and others — that can be found in San Diego, as well as the cultural diversity of its artists and arts organizations. The existing program provides a strong foundation on which to expand the range and increase the frequency of performances and to strengthen relationships with the regional arts community.

STRATEGIES

The Program should evolve through five key strategies:

1. Broaden the Range of Performances
2. Increase the Frequency of Performances
3. Broaden the Types of Locations in which Performances Can Be Experienced
4. Develop New Collaborations
5. Explore New Funding Resources for Performances

STRATEGY 1

Broaden the Range of Performances

The Arts Program should consider presenting an even wider selection of performers and performance styles or genres. The selections should fully reflect the diverse range of cultural resources in the region. This can be accomplished through a variety of approaches.

Recruitment

The Arts Program should continue to actively recruit a broad range of talent to ensure that there is a deep bench of qualified performers who reflect the diverse range of cultural resources in the region.

The Arts Program website includes information that explains how interested performers can submit materials for consideration. However, the Program should promote this, in order to create an organized yet transparent means for considering potential performers. The Arts Program may also want to create an annual notification inviting performers to submit materials in consideration of securing a performance opportunity at the airport.

The Arts Program should also work with experienced curators, managers, producers and consultants as necessary to achieve recruitment goals.

Community Partnerships

The Arts Program should proactively seek out partnerships with local arts and culture organizations and events to identify performers who can further help the Program achieve its recruitment goals. Many of these organizations have broad networks of performers and have dedicated community engagement staff that can help raise awareness of performance opportunities at SAN.

Criteria for Evaluating Talent

In developing a broader reach, the Arts Program should also have clear criteria that are used to evaluate talent. This will help performers know whether they should apply, and will allow the program to ensure a high level of quality.

STRATEGY 2

Increase the Frequency of Performances

The Arts Program should increase the frequency of performances. Furthermore, with the redevelopment of Terminal One, the Performing Arts Program should also increase the number and regularity of performances to reach audiences in that terminal.

Intercept surveys conducted as part of this planning process found that a majority of performance attendees (80%) felt performances enhanced their experience of the airport. Increasing the frequency that performances are available can help support a positive customer experience.

The benchmarking of other airport arts and culture programs conducted as part of this planning process revealed that, at other airports, the frequency of scheduled performances on stages varies. LAX presents 18 shows per year; PIT has one per week; MSP, DAL and BNA all have three to four per week; and AUS has the most with 21 performances per week. PIT is planning to expand its program with an additional stage and more performances in the future. In addition to performances on the Art Program's stages at BNA, the Art Program books performers for a separate stage in a bar seven days a week; other concessionaires run their own live music programs as well, contributing to the airport's environment.

Increasing the frequency of performances will require additional resources as well as exploring different models for working with and paying performers. An incremental and varied approach to adding performances can support measured increases in required resources.

Target Number of Performances

- Near-term, target to have three to four performances weekly at SAN. This would bring the number of performances in line with peer programs at Dallas Love Field, Minneapolis-St. Paul International Airport and Nashville International Airport (excluding concessionaires that run their own music programs).
- When Terminal One is completed, target a baseline of four performances weekly, two in each terminal.
- Long-term, as resources and partnerships grow, that number could grow to six to eight performances weekly.

Performance Models

- Badge a small cadre of musicians who play regular sets at SAN. These musicians would not need a special escort through security.
- Partner with performing arts organizations; military bands; universities or community colleges that have reputations for high caliber training of upper-level music majors or ensembles in residence or other performing arts groups, to bring one-time performances or a special series of performances to SAN.
- Feature special performances related to festivals and events presented elsewhere. Allow flexibility for adjusting to external schedules.



SAN in collaboration with ArtPower, Bang on a Can All-Stars

STRATEGY 3

Broaden the Types of Locations in which Performances Can Be Experienced

Having performances in a wider variety of locations will enable more people to enjoy them. Twenty percent of the performance attendees that participated in the intercept survey conducted as part of this planning process said they went out of their way to experience the performance, while the majority (80%) said they just happened to be in the area when the performance was taking place.

Sunset Cove currently offers an excellent location for formal and larger-scale performances. It has a stage, space for sound equipment, and room for a variety of types of music, dance, theater and even aerial dance to be experienced. The other, less formal, performance spaces are important too, because they allow the Arts Program to reach more people with its performances and create the opportunity for artists to perform without the need for built-in sound equipment.

Moving forward, the Arts Program should continue to provide formal stage set-ups, including at least one in the new Terminal One Food Halls and/or curbside or patio / terrace locations. These should be complemented by other types of infrastructure that allow for more flexible programming, such as mobile set-ups (locations that are visually delineated for performances and have electricity and seating, but not a full stage or permanent sound system), plug-and-play spaces (delineated performance spaces with built-in audio and sometimes monitors to present visual content), as well as portable dance floors that can be used to protect dancers' feet.

Mobile Set-Ups and Plug-and-Play

- Develop several areas for mobile set-ups and/or plug-and-play. At least one should be incorporated into an existing, post-security location in Terminal Two. A potential location is the group-seating areas near gates 50-51.
- Consider mobile set-ups and plug-and-play in the new Terminal One. With limited space in Terminal One, these may be the main way to bring performances post-security. Possible locations include the two concession cores, the east and west dwell areas and the “arts zone” (see Site and Opportunities Plan).

Marley Dance Floor

- The facility's terrazzo floors are generally hard on dancers and other performers' feet; particularly for artists who are required to participate in multiple on-site rehearsals and performances. The Arts Program should purchase a portable Marley-type dance floor if dance is to become a regular component of the Performing Arts Program.



SAN, Performing Arts Residency, Fern Street Circus

STRATEGY 4

Develop New Collaborations

The Performing Arts Program has been successful at recruiting a variety of talent through collaboration with an independent music curator.

Developing new and different types of collaborations can further diversify the Performing Arts Program's offerings. These could include:

- Performances developed in relationship to special events taking place in the region, such as Comic-Con.
- Collaborations with performing arts organizations and venues to feature performances related major concerts or shows taking place in San Diego.
- Featuring performers from regional cultural celebrations and festivals.

STRATEGY 5

Explore New Funding Resources for Performances

Increasing performances will require a larger budget for performer fees, Performing Arts Production and Programming Specialist Services, promotion and staffing. The current Performing Arts Program budget should be doubled to provide an expanded program that includes Terminal One.

The Arts Program should also consider other options for funding and reducing per-performance costs. Some suggestions for implementing this strategy include badging musicians, community partnerships and sponsorships.

Badged Musicians

- Reduce overhead costs by badging musicians who may not require the support of an escort and sound producer.
- Offer badged musicians a slightly lower per-performance fee and permission to collect, but not solicit for, tips.

Community Partnerships

- Arts organizations, festivals, presenters, universities and other community performing groups and presenting organizations may be willing to bring performances to the airport that are funded through their own sources.
- Co-created programs with local arts and culture organizations may be able to draw on funding opportunities with grant programs designed to increase access to the arts for non-traditional audiences or in non-traditional settings.

Sponsorships

The Arts Program should investigate the possibility of performance sponsorships, including outside sponsors and internal airport sponsors.

This practice is followed at several peer airports. At Atlanta Hartsfield, San Antonio and Austin Bergstrom, for example, food and beverage concessionaires support music programs because they recognize the impact performances have on passenger dwell time and positive spending. One of the two music programs at Atlanta Hartsfield is funded through a concessionaire's marketing fund, similar to the one at SAN, to which each concessionaire contributes a small percent of sales. At Austin Bergstrom, Delaware North Companies, the airport's restaurant and retail manager, directly pays for the musicians on the four stages located in bars and restaurants. Delaware North and the City of Austin Aviation Department share the costs of the musicians on the main stage.

FUTURE DIRECTIONS FOR PERFORMING ARTS – RESIDENCY PROGRAM

The Performing Arts Residency Program continually offers airport customers fresh opportunities to engage with artists, different from experiences they can have in any other airport and even at traditional arts venues.

The program is off to a strong start. It is well-respected and is becoming a highly desirable opportunity for artists and arts organizations. Airport customers and the public have responded positively and the program has garnered local, national and international press coverage. Other airports have followed suit, including LaGuardia International Airport and Pittsburgh International Airport. Past residents report that they have experienced increases in visibility and publicity while participating in the program. They also say that the residency has creatively challenged them, providing an opportunity for developing site-specific work in a setting rarely considered for performances. There is little to suggest that it will not continue to grow into one of the Arts Program's signature offerings.

The program will continue to provide highly sought-after opportunities for regional artists and organizations to create new work, refine it, present it and build their audiences. It will continue to be a model for other airports and align the Arts Program with SAN's efforts to find innovative ways to lead the industry.

STRATEGIES

The Performing Arts Residency Program should evolve through three key strategies:

1. Keep the Creative Output of the Program Fresh and Innovative
2. Strengthen Awareness of the Program
3. Strengthen Partnerships with Artists and Cultural Organizations

STRATEGY 1

Keep the Creative Output of the Program Fresh and Innovative

The Residency program has a track record of risk-taking in its selection of resident arts organizations. This openness to risk-taking will be important to the continued innovation of the program. This can be accomplished by:

- Keeping the selection processes open to a wide range of genres.
- Asking residents to focus their creative development and presentations around the airport environment.
- Making the community engagement component of the Residency part of the application process and asking applicants to provide examples of how they might fulfill this requirement.

STRATEGY 2

Strengthen Passenger Awareness of the Program

As with the ongoing concert series, the audience for Residency performances is limited to the number of airport customers who happen to be at the airport at the times and locations when presentations occur. The creative output of the program can be made accessible to more audiences by:

- Developing additional documentation for each residency, including background on the resident artist or organization, the creative process and the presentation of work.
- Continuing to push out documentation for current and past residencies through various media, such as the Arts Program's digital resources (web, social media) as well as on-site resources in each terminal, including print signage, video monitors installed at performing arts sites, and through Cultural Exchange exhibition location(s).



SAN, Performing Arts Residency, Fern Street Circus

STRATEGY 3

Strengthen Partnerships with Artists and Cultural Organizations

The Residency Program will require partnerships with artists and cultural organizations to continue to succeed. When entering into these partnerships, the Arts Program should consider how both parties can benefit in regard to their own goals and needs, and how the resident artists and organizations, which generally have fewer resources than the Arts Program, can be compensated fairly for their efforts. The Arts Program's goals and needs are expressed in this plan in regard to customer experience, placemaking, civic and community engagement and artistic excellence. Resident artists' and organizations' goals and needs generally include opportunities for creative growth, capacity building and audience development.

This strategy can be accomplished by:

- Articulating each partner's goals and needs at the beginning of the partnership and ensuring those needs are addressed in the partnership agreement.
- Considering not only the creative development and presentation costs but also the administration, logistical and documentation costs that resident organizations incur. Ensure that residency budgets cover those costs. Build the capacity of resident organizations to develop realistic expectations for budgeting project costs. Require budget proposals from residents that include all residency costs including administration, marketing and documentation.
- Supporting Program and resident audience development and recognition. Consider cross-promotions, sharing of audience lists and public relations resources during the residency, and support applications for external grant and recognition awards after the residency, for example.



SAN, Performing Arts Residency, transcenDANCE Youth Arts Project



TEMPORARY EXHIBITIONS

Over the past few years the Temporary Exhibitions Program has migrated to an approach of organizing annual theme-based exhibitions, a recommendation of the 2011 Arts Program Assessment. This strategy has unleashed fresh creative potential through a wide range of partnerships, stimulating themes and out-of-the-box approaches to developing and exhibiting work.

The themes have ranged from timely civic topics, such as an exhibition that accompanied the Balboa Park Centennial Celebration; to conceptual themes, such as *Intergalactic Dreaming* and *Figure of Speech*; to topics that relate more specifically the San Diego region, such as *Point of Entry*.

Exhibitions have included a variety of materials, including the presentation of collections of artifacts, and works of art by local artists or from local collections. While most of the works of art exhibited are on loan, the Arts Program has been able to work with artists to develop new, site-specific work as part of the Exhibitions Program as well.

Exhibitions have also been installed in the airport in increasingly bold ways that read more as temporary installations than traditional exhibitions. The 2018-2019 exhibition, *Figure of Speech*, includes artworks installed above a food court, in the main concourse in Terminal Two, on a glass window in Terminal Two, curbside, and in the Terminal Two Rotunda.

The Temporary Exhibitions Program has received high marks from artists who have participated. They say they have appreciated the curatorial and logistical guidance from Arts Program staff and benefited from being part of a diverse group show and from the sheer visibility of exhibitions at the airport.

Exhibitions spaces are also often used as places to highlight other elements of the Arts Program, such as DesignAHEAD, artist residencies and Cultural Exchanges with partner organizations.

THE BENEFITS OF TEMPORARY EXHIBITIONS AT SAN

The Temporary Exhibitions Program supports the four goals of the Arts Program in the following ways:

Customer Experience

- Exhibitions allow for a more in-depth experience than other artworks might and provide an entertaining and enriching way for customers to spend time.
- Exhibitions improve the airport experience for frequent customers by breaking up generic spaces and continually providing something new and exciting to see.

- Exhibitions become an anticipated part of the customer experience to seek out and enjoy.

Placemaking: Emotional and Experiential Connections

- Exhibitions that feature local artists or collections from local institutions help create a sense of arrival in the San Diego region.
- Exhibition themes can reveal human narratives embodied in modern travel.
- Exhibitions create a gateway to the region’s creative and cultural scene, both promoting it to locals and providing a taste for visitors.

Civic and Community

- Exhibitions take place throughout the airport, pre- and post-security, allowing locals and visitors alike to access and experience the arts at SAN.
- Partnerships with artists and lending organizations strengthen relationships with community stakeholders.

Artistic Excellence

- High-quality exhibitions help the Arts Program gain recognition by peers and the public.
- Exhibitions bring recognition of the airport by artists as a place where they can develop fresh, challenging work in a unique environment with a unique audience.

FUTURE DIRECTIONS FOR TEMPORARY EXHIBITIONS

The Temporary Exhibitions Program will continue to program spaces in Terminal Two and, with the ADP, expand into more of Terminal One. As it continues to grow, the Program should build on its current strengths. These include the Arts Program staff’s involvement with curating, from crafting curatorial themes with the Arts Advisory Committee to working closely with artists to select work for sites, and having the flexibility and versatility to site work in a variety of locations. Terminal One also offers the opportunity to create new and different types of spaces that will allow the Arts Program to expand the type of work that can be exhibited.

STRATEGIES

To be successful, the SAN Arts Program should adopt the following strategies:

1. Maintain Flexibility in Curatorial Approaches
2. Adopt Guidelines for Exhibition Siting and Infrastructure
3. Develop Approaches for Future Exhibition Spaces
4. Prototype a Film Program
5. Create Mechanisms for Accepting Financial Donations
6. Increase Program Resources

STRATEGY 1

Maintain Flexibility in Curatorial Approaches

The Temporary Exhibitions Program should continue to work flexibly, experimenting with different approaches to curating as well as to working with artists and collections.

The annual, theme-based exhibitions have been a great success. This unique approach has allowed airport visitors to enjoy and explore different approaches and perspectives on a topic, and has created a strong, cohesive identity for the Exhibitions Program among a variety of disconnected sites. As the number of exhibition spaces expands into Terminal One, the Arts Program should consider different curatorial approaches for different areas of the airport. Some of the exhibition spaces could continue to be curated under a single theme within a specific terminal or a zone defined by the Arts Program. Other spaces could be curated independently; featuring work by local artists, local collections or exhibitions curated in partnership with regional arts, culture, history, nature and science organizations.

The Temporary Exhibitions Program has also benefitted from being able to work with artists, in some instances, to create new work to fit within the exhibition theme and in response to a specific space. These works have contributed to the quality and innovative nature of recent shows. The Arts Program should continue to build in the ability to occasionally support and pay for the creation of new work as part of exhibitions programming.

STRATEGY 2

Adopt Guidelines for Exhibition Siting and Infrastructure

The Arts Program should adopt guidelines that provide direction on the placement of different types of exhibitions infrastructure, as well as standards for exhibition site conditions. The Temporary Exhibitions Program occupies spaces throughout Terminal Two and in select Terminal One locations, both pre- and post-security, and includes both wall spaces and vitrines for three-dimensional exhibitions. The redevelopment of Terminal One provides an exciting opportunity for the exhibitions program to expand. Furthermore, future changes to Terminal Two may allow the Arts Program to upgrade exhibition infrastructure and reconsider existing siting.

Exhibition Infrastructure Types

The following types of exhibition infrastructure and sites are either currently used by the Arts Program or should be developed:

Wall Cases

Casework, usually built into wall spaces or placed in front of walls, that has flexibility to exhibit both two-dimensional and three-dimensional objects in a protected location.

Dimensions of casework vary but are typically a minimum of 24 inches deep to allow for the display of objects. Taller cases can have flexible and removable shelving, or use movable risers or pedestals to allow for more variety. The Arts Program currently has wall cases in the following locations:

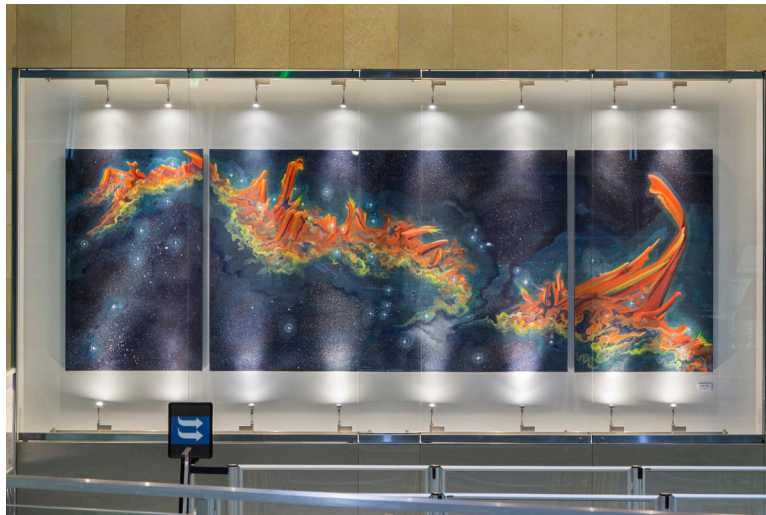
- Terminal Two, Post-Security, International Arrivals
- Terminal Two West, Pre-Security, Security Checkpoint

Stand-Alone Cases

Casework with a pedestal bottom and a clear acrylic vitrine top for the display of objects in a protected location.

Cases are often placed in groupings to allow for the curation of an exhibition with multiple objects. There are currently four groupings of stand-alone cases in Terminal Two. Many of these are suffering from maintenance and access issues, as well as being somewhat outdated aesthetically.

- Terminal Two East, Pre-Security
- Terminal Two West, Post-Security, Alcove between Gates 33-34
- Terminal Two Pre-Security, Lost and Found Office
- Terminal Two West, Pre-Security, Rotunda



Sheena Rae Dowling, *Intergalactic Dreaming*,

SAN, *Intergalactic Dreaming* Exhibition, Adriene Hughes

Dedicated Wall Space

Wall spaces that the Arts Program may use to install two-dimensional work as part of the exhibitions program.

These walls do not have any special infrastructure, but are typically clean, drywalled walls that have enough visual separation from advertising, wayfinding and other visual elements to create an uncluttered space for the art to be successfully displayed. Directional track lighting allows for works to be properly lit. These walls have allowed the Arts Program to have flexibility in exhibiting borrowed and commissioned work as part of its exhibitions that would not fit within the confines of casework. The availability of these walls has sometimes changed based upon other airport needs. The Arts Program currently uses walls at:

- Terminal Two East, Pre-Security, Alcoves
- Terminal Two East, Post-Security, Gate 22
- Terminal Two East, Post-Security, Gate 28
- Terminal Two East, Pre-Security, Hallway
- Terminal Two East/West Connecting Corridor, Post Security



Gallery

A room-like space dedicated to exhibitions.

A gallery is typically a flexible space where casework, video monitors or other exhibition infrastructure could be brought in, or work could be exhibited directly on the floor or walls. The Arts Program formerly exhibited work in the West End Gallery, located in Terminal Two West, which closed in 2017 to make way for the International Arrivals Facility. The Arts Program recently built a new mini-gallery space, pre-security, in Terminal Two East. The former West End location may also be available again, in part, with the completion of the International Arrivals Facility.

Light Boxes

Backlit, wall-mounted display infrastructure for printed, two-dimensional artwork.

Light boxes are often used for the exhibition of photography and other artwork that can be transferred digitally onto Duratrans or another specialty backlit film. Light boxes are frequently installed in multiples to allow for the exhibition of a collection or series of works. In an airport environment, it is important that they are visually distinct from advertising infrastructure. There are currently no light boxes at SAN.

Video Monitors

Large-scale monitors that allow for the display of video.

The Arts Program currently has three monitors available for use. One is permanently located near the Sunset Cove stage in Terminal Two West and is meant to promote the Arts Program and its varied offerings to customers.

Siting Criteria

Siting for exhibitions should consider the following criteria:

- Exhibitions should be located in a variety of sites, both pre- and post-security, in order to reach travelers as well as meeter-greeters and the non-traveling public.
- There should be a mix of the type of work that can be accommodated, with more space for two-dimensional than three-dimensional works of art and objects.
- When possible, exhibitions should be sited in accessible areas where airport customers have significant dwell-time or where there is an opportunity for a strong, immediate visual impact.
- Flexible and temporary exhibition spaces should be considered including ceilings, floors, suspended in open air space etc.

Exhibition Site Conditions

The Arts Program should have a General Facility Report for its exhibition cases for instances where the Program is interested in borrowing work from institutions, collectors or other lenders that would potentially have concerns about the general conditions of the exhibitions space. The Facility Report should indicate, at a minimum, temperature and humidity readings, lighting conditions and UV ratings, building fire protection and security and credentials of art handlers, and insurance requirements.

Over time, the Arts Program should complete an assessment of existing casework and de-accession or replace cases that are not in good condition.

When feasible, new casework should meet museum standards for UV-filtering, lighting, security, non-off-gassing materials and humidity control.

STRATEGY 3 Develop Approaches for Future Exhibition Spaces

The development of the new Terminal One, as well as other future capital projects, will create an opportunity to develop new exhibitions infrastructure. The Arts Program should take advantage of this opportunity to expand the variety of types and locations of spaces it has available for exhibitions.

Terminal One Exhibition Spaces

Through the ADP process, the Arts Program should identify a minimum of five and up to eight sites in the new Terminal One that can be used for exhibitions. Siting should take into consideration the criteria listed above. Sites discussed to date include wall cases adjacent to restrooms and the baggage claim area.

Exhibition spaces should include a mix of casework and wall sites in Terminal One. The Program's current display cases should be added to with new cases consisting of updated materials, finishes and technology, such as lighting and access. At least one of the cases should be full wall height to allow for the flexibility of exhibiting larger two-or three-dimensional objects. The Arts Program should play an active role in participating in an airport stakeholder wayfinding / arts / advertising work group to ensure available wall sites and promote "zones" for such uses.

The Arts Program should also invest in at least one additional large-scale monitor for the exhibition of video. The monitor would not need to have a fixed location but could be placed on available wall space (pending availability of electricity) or in a gallery location when an exhibition incorporates video.

¹⁰ New casework at SFO, LAX and ATL should be reviewed as potential models.

Casework

For Terminal One, most cases should be a minimum of 16 feet long and 24 inches deep. Cases can be anywhere from 18 inches to three feet off the ground, with the lower base being ideal for exhibiting taller objects. Cases can be either built-in, flush with the wall, or freestanding.¹⁰ Cases should have movable and adjustable track lighting. For wall cases, hinged doors, rather than sliding, are more functional and provide a cleaner glass front.

Cases meeting this description offer the most flexibility in terms of exhibiting two-dimensional art and artifacts, three-dimensional objects at a variety of scales, and art installations. The Arts Program does not currently have this type of case, and placing several cases of this scale in Terminal One would increase the variety of work that can be exhibited.

New casework should meet museum standards for UV-filtering, lighting, security, non-off-gassing materials and humidity control. This will provide the Arts Program with more flexibility in the materials that it borrows for exhibitions.



Leah Reynolds, *Furl*, Philadelphia International Airport
Photo: permission pending

Wall Sites

The Temporary Exhibitions Program should utilize wall sites in the future Terminal One.

Most wall sites should be a minimum of sixteen feet wide and the full wall height, though smaller sites could be used creatively depending on where they are located. Some walls should have the capacity to bear modest loads for two-dimensional installations, and some walls should have the capacity for the installation of monitors.

Gallery

A gallery at SAN could be a different type of exhibition space and experience than what is currently offered. A gallery could allow the Arts Program to create an oasis-like space that is removed from the competition and distractions of advertising, concessions, informational signage and other infrastructure. The space could be one appreciated by customers for its reprieve from other busy locations in the terminal. It could also allow the Program to present exhibitions that may not be practical or possible elsewhere, including shows that contain valuable and/or environmentally sensitive objects. In addition, a gallery could be used as a flexible space for events and programs.

The Arts Program should seek an area in the future Terminal One and/or Terminal Two for a new gallery space. The gallery should be built out to meet basic museum standards for UV-filtering, lighting, security, non-off-gassing materials and humidity control.

Cultural Exchange Space

A Cultural Exchange Space or Spaces should be set aside within Terminal One and/or Terminal Two. This space can be a large-scale wall space or exhibition case used to promote the Artist Residency program, DesignAHEAD, and other community partnership programs that fall outside of the Arts Program's core-component, regular programming.

STRATEGY 4

Prototype a Film Program

The Arts Program should designate a film screening area and create a series that features locally-produced short films. Eight of the airport Arts and Culture programs benchmarked as part of this planning process include media arts (film or video) as part of their overall programming.

Film Series

The film series should focus on short films, music videos and documentaries to accommodate the typically short waiting times that airport customers experience. The films could tie in thematically to the Temporary Exhibition or regional cultural celebrations and other happenings. San Diego is home to numerous filmmakers, as well as arts organizations that sponsor film festivals, provide opportunities for young and emerging filmmakers and promote San Diego's filmmaking scene. The Arts Program should either partner with an independent film curator or with one or more local organizations to co-curate and present the films. This approach is used for the film screening programs at the Minneapolis–St. Paul and Portland International airports.



See 18, Minneapolis-Saint Paul International Airport
Photo: David Sherman

Film Screening Area

The Arts Program should designate an area in the new Terminal One as a Film Screening Area.

The Film Screening Area should have:

- Ample room for a large screen that provides an experience that is cinematic.
- Comfortable, dedicated seating for a minimum of 10 – 12 people.
- Enough distance or separation from other noise in order for people to be able to hear the films.

STRATEGY 5

Create Mechanisms for Accepting Financial Donations

There may be instances when SAN and the Arts Program wish to seek financial donations to support the exhibitions program. The definition of “gifts” in the Policy for the Airport Authority Arts Program includes mention of financial gifts but does not provide guidance on the acceptance and use of those gifts. The program should establish the guidelines for how the Arts Program can receive and use financial donations for exhibitions. This could include sponsorship opportunities. These guidelines should be incorporated into Policy 8.50, the Policy for the Airport Authority Arts Program (see Appendix A).



Hollywood Theater, Portland International Airport
Photo: Bill Purcell

STRATEGY 6

Increase Program Resources

The expansion of the exhibitions program into the new Terminal One will necessitate an increase in the overall budget for both loan fees and for the contract for Art Handling, Installation, Fabrication and Off-Site Storage Services. Estimated costs and rationale are included below.

Loan Fees

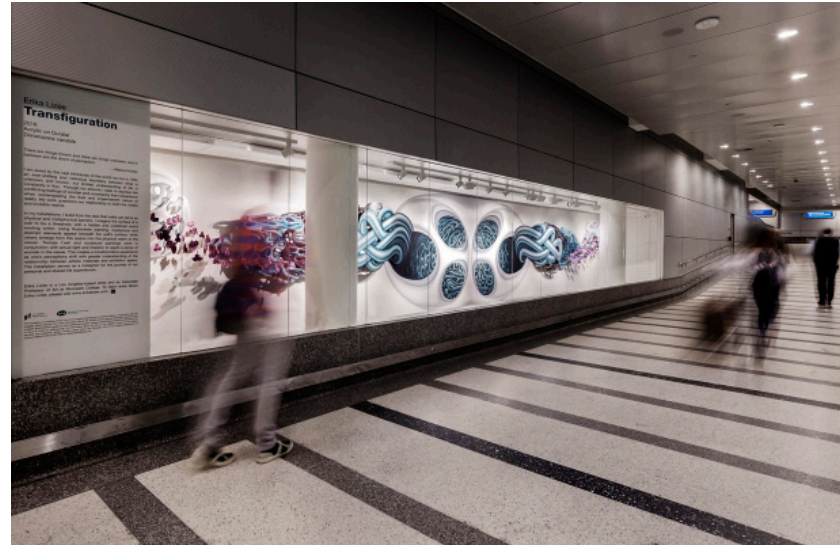
Paying a fee to artists and other lenders is in keeping with best practices in the field. The Arts Program currently offers a flat \$500 loan fee for each space. Moving forward, the Arts Program should consider this a minimum fee, and allow for higher fees for larger spaces and, for instances where an artist is creating new work for exhibition, up to \$1,500 per space.

Art Handling

The contract for on-call art handling services should be continued and expanded to manage the additional spaces. Using professional handlers and installations has resulted in excellent exhibition quality and allows for the exhibitions to be installed efficiently with little disruption to the spaces in which they are located. It is also important for artists and other lenders to know that accredited professionals will handle their works and objects.

Film Program

The costs of the Film Program would include costs for infrastructure, costs for equipment and infrastructure maintenance and replacement, and for programming (see Site and Opportunities Plan).



Erika Lizée, *Transfiguration*, Los Angeles International Airport
Photo: Panic Studio

COMMUNITY ENGAGEMENT & COMMUNICATIONS RECOMMENDATIONS



Arts and culture organizations are focusing more intently than ever on how to develop effective communications and engage audiences with their exhibitions, collections, performances and other artistic presentations. Their efforts are generally driven by mission-related goals, by the need to cultivate patrons and customers who will support their programs financially, or both.

For the SAN Arts Program, the primary focus of communications and engagement should be to support the Program's vision, goals and outcomes for customer experience. The second focus should be to support the value that the Arts Program brings to the airport overall and to community organizations that partner with the Program.

The Arts Program operates in a unique environment. The Program benefits from the large numbers of people who are passing through the airport and can be potential members of the audience. However, it is not a place where people as a whole specifically come to experience the arts; most travelers follow circumscribed routes and encounter the arts incidentally, rather than intentionally seeking them out. This provides important context for how the Arts Program should communicate with and engage its audiences.

Audiences

The following groups are the primary and secondary audiences that the Arts Program considers when developing communications and engagement plans.

Primary Audiences

- Airport customers. This includes passengers as well as meeters-greeters and well-wishers who accompany passengers to and from the airport.
- Airport employees. This includes all badged employees at SAN.

Secondary Audiences

- Arts, civic, education and community organizations. This includes organizations that currently are or could be future partners for the Arts Program. It is important for the Program's work to be understood and respected by these organizations, as that will help the Program build effective partnerships to expand its offerings and raise awareness of the Program and the airport overall. These organizations can also support the Arts Program efforts to connect with culturally diverse and underserved audiences as well.
- Internal Arts Program stakeholders. This includes SAN staff, Ambassadors and contractors that play a role in the success of the Arts Program and individual projects and initiatives.

- General public. This includes the general population in the culturally diverse region that the airport serves. The general public is of interest inasmuch as everyone is a potential airport customer, and because the Arts Program can help build general public understanding of the airport’s importance as a regional resource and strengthen goodwill towards the airport.
- Military. This includes thousands of military service members who use SAN when coming and going from deployment or training (many of whom utilize the USO), as well as former members of the military and military families.
- The broader arts and aviation community. This includes peer arts organizations and airports throughout the country. This is important as it will help generally elevate the profile of the airport within the travel industry, strengthening its business prospects.



FUTURE DIRECTIONS FOR COMMUNICATIONS AND ENGAGEMENT

The Arts Program should support 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 arts offerings. The communications and engagement program should be carefully designed to reflect the specific ways people use and experience the airport. It should take advantage of the evolving information and interactive tools that are being developed to help travelers manage their airport experience.

Overall, the Arts Program’s communication and audience engagement strategies should:

- Improve customer access to Program resources.
Ensure that all airport customers encounter information about the resources presented by the Program and can leverage that information to connect to arts resources and experiences.
- Enhance customer, stakeholder and public experience.
Provide more experiences, and deeper experiences, for audiences engaging with the resources presented by the Program.
- Catalyze actions.
Inspire customers to share information about their airport arts experience and to engage with arts experiences outside the airport.

SAN, Gemological Institute of American exhibition

- Add value to partnerships.
Provide value to organizations and artists that partner with the Program, particularly by expanding their audiences and the public's understanding of their work.
- Build internal support for the Arts Program.
Provide internal airport stakeholders with a strong appreciation for the value that the Arts Program brings to the airport, as well as the professional, funding and marketing resources that are necessary to sustain the Program at a continued high level of excellence.
- Create a cycle of learning from past experience.
Establish goals for communications and engagement strategies and evaluate the outcomes on a systematic basis.

STRATEGIES

Moving forward, the Arts Program should focus on the following strategies for communications and engagement:

1. Develop a Strong and Consistent Program Identity
2. Develop a Communications Plan for Each New Project and Initiative
3. Expand and Enhance Platforms for Communicating with Audiences
4. Expand and Enhance the Types of Information that are Provided about the Arts Program
5. Encourage Interaction with Arts Program Resources

STRATEGY 1

Develop a Strong and Consistent Program Identity

For the Arts Program, having a strong and consistent identity is important for two reasons.

First, while many customers are aware that there is art at the airport, fewer know that the airport has an Arts Program. Further those who know there is an Arts Program may only know about one aspect of the Program or be familiar with only a few works of art. This may not impact customer experience in terms of people's appreciation or enjoyment of the resources the Program offers. But it may provide an obstacle to individuals who would like to engage with the Program intentionally, seek information about what the Program is offering, or share information about their experience with the work.

Second, the Program's identity is an important factor when it is recruiting artists, developing partnerships and elevating SAN's profile among peer and competing airports. Artists and collaborators will be more likely to want to work with the Arts Program if it is a known entity with a solid reputation. Potential customers will be more likely to consider SAN as an option if they enjoy their experience at the airport, including their experience of arts resources.

Creating a strong and consistent identity is achieved by understanding the core values of the airport and the Program, acting on them, and communicating them effectively.

The Arts Program's identity includes its own standards for artistic excellence in all of its endeavors as well as its desire to redefine a traditional airport arts program through innovative approaches to artwork, artists and programs.

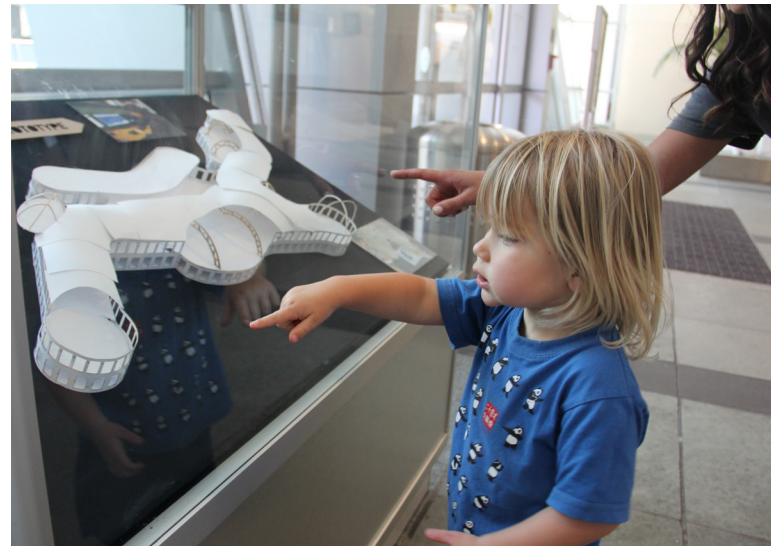
The Program already promotes its identity through having its own distinct logo and using it consistently on print materials, press releases, website, social media, identification labels and other communications. Although consistent and clear, these efforts have not been enough to generate broad awareness of the Arts Program. These efforts should be reinforced through expanded communications, in particular Program-specific social media channels. The Program should have a singular and unique voice through social media, its website and other communication channels that is friendly, responsive and encouraging dialogue with patrons, not simply broadcasting at them.

STRATEGY 2

Develop a Communications Plan for Each New Project and Initiative

The Arts Program, working with the airport's Marketing and Public Relations departments, should develop a communications strategy for each new public art project, exhibition, performance series and residency, as well as other initiatives. A communications strategy will ensure that resources are devoted to content that has the most impact, that content is made accessible across platforms, and that there is consistency in how communications is approached across the Program.

Each strategy should outline messaging opportunities from the selection and commissioning process through unveiling the work. It should identify target audiences, messages and vehicles for communication, as well as a timeline linked to the project milestones. The communications strategy can also be a tool for identifying strategies for audience engagement.



SAN, DesignAHEAD Program, High Tech High Chula Vista

STRATEGY 3

Expand and Enhance Platforms for Communicating with Audiences

The intercept survey conducted as a part of the Arts Master Plan process found that a large percentage of performance attendees (77%) said that they would plan ahead to see a performance the next time they are travelling through the airport. Having easily accessible information about Arts Program offerings can help ensure that visitors and travelers are able to take in public art, exhibitions and performances as part of their visit.

The Arts Program should make use of multiple platforms (e.g. print, internet and social media) to provide access to informational resources about the Arts Program. These platforms should be cross-linked in order to maximize their efficiency and effectiveness. Using a diversity of platforms is important for several reasons:

- People are accustomed to accessing information from different platforms, dependent on their preferences and circumstances, including whether they are at the airport or off-site.
- Different platforms have intrinsic strengths and weaknesses in communicating information.
- Multilingual informational content (exhibition labels, concert signage, printed handouts, etc.) is accessible to more people, particularly the San Diego region's large Spanish-speaking population.

SAN. Temporary Exhibition brochures

Print

Even though digital communication is becoming more and more prevalent, there is still a role for print materials in disseminating information about the Arts Program.

The print catalog that accompanies each Temporary Exhibition has been an effective way of helping audiences to understand the entire scope of the exhibition, even if their current travels only allow them to see a portion of it. Print documentation is tangible and more permanent than digital documentation.

Past print brochures about the Public Art Collection have provided customers with useful information that they can carry around as they navigate the airport and are a nice reminder piece to take home. They are also easy to share with potential collaborators and community supporters.

The Arts Program should continue to budget for brochures, catalogues and other print materials, such as a catalog of new additions to the collection or educational materials.



On-Site Signage

On-site information is a key way that people learn about the Arts Program while at the airport, particularly people who had not been aware that there were arts resources to experience. The Program should continue to invest in informative plaques, labels, performance signage and other relevant on-site signage, which can inform people about the artworks and performances, as well as direct them to the Program website and social media to learn more.

Website

The Arts Program's website is the main portal for people to learn about public art, exhibitions, performances, residencies, other initiatives and news, and is the main repository for Program-related content. The website is best suited for desktops and laptops, which means it can be used at home, the office or in the airport. It is also mobile-enabled, allowing for easy browsing for people who are on the move and do not have access to a computer. All marketing and communication should always include the arts.san.org address.

Social Media

People turn to social media channels to get up-to-the-moment information and to follow or participate in conversations that are user-generated. The Arts Program should establish a social media channel dedicated specifically to the Program. This can be used for general external communications for the Program (such as announcements about RFQs and events), as well as communications that engage and inform on-site users about the Public Art Collection, exhibitions, performances and residencies. Whenever possible, social media platforms and posts should direct traffic to arts.san.org through tags and web links.

Traditional and Arts Media

Coverage in the media can increase the visibility, stature and value of the Arts Program to internal stakeholders, external partners and peers. The Arts Program should continue to work with the Marketing and Public Relations departments to cultivate local and regional media to cover new public art installations, exhibitions, notable performances and residencies. In addition, the Arts Program should seek regional and national arts-focused media for specific projects, including on-line journals and blogs that cover art, and regional and national travel-focused media.

Video

Videos are a dynamic way to provide narrative or documentary content about the Program. The Program has periodically developed videos with additional information about specific public artworks and residencies. These videos provide access to more behind the scenes information about projects and snippets of artists' discussing their work. They are available on the SAN website and have also been made available at the airport at locations such as a monitor at the Rental Car Center and in Terminal Two.

The Arts Program should consider producing short videos for all new major public art installations, exhibitions and residencies. These videos can be accessed through the SAN Arts Program website and pushed out through social media, e-newsletters and platforms available to people in the airport and beyond.

Campaigns

Audience engagement campaigns can focus the attention of audiences on the Arts Program's work and elevate people's awareness of them. The Program should develop periodic campaigns – such as photo contests, selfie campaigns, scavenger hunts and contests – to encourage people to look at, think about and respond to the resources the Program offers. Possible campaigns could be centered on busy travel periods such as Spring Break or annual attractions like Comic-Con.

Airport Navigation

Airports are creating innovative approaches across a variety of platforms to help customers navigate throughout the airport. These include print and web-based maps and event calendars as well as social media channels that can push out information about Arts Program resources when customers are near artworks or exhibition sites. As SAN looks at navigation and wayfinding tools, the Arts Program should ensure that the Public Art Collection, exhibition sites and performance sites and schedules are incorporated into those platforms.

Ambassadors

The Ambassadors, volunteers who are stationed at information desks and provide assistance to airport customers, can be great spokespeople for the Arts Program. The Program should share current information with the Ambassadors in a format that is easy for them to access. The information should include print materials about the collections and exhibitions, and schedules of events.



SAN, Volunteer Ambassadors Program

STRATEGY 4

Expand and Enhance the Types of Information that are Provided about the Arts Program

The Arts Program should provide a wide range of content about its projects, programs and partnerships. This is important for several reasons:

- The artworks and programs have more to offer people than they can experience directly in the airport.
- Travelers don't always have time to take in the arts while they are at the airport and may want to circle back and learn more at a later time.
- Some travelers have extra time and may want to dig in deeper while at the airport.
- Knowing more about arts projects, exhibitions and performances generally makes people more appreciative of what they are seeing.
- Enriched information about the airport's arts offerings can make people's experience with the artwork more rewarding and their overall experience of the airport more positive.

These are examples of the types of content that the Arts Program should develop or make available across its platforms:

Behind the Scenes Stories

Often some of the most interesting stories about an artwork involve how it was put together. This can include information about the artist's vision, public engagement that led to the project, design and fabrication techniques, and the teams of people who were involved in making the artwork a reality.

Telling the artist's story or providing opportunities to hear directly from the artist can offer unparalleled insight into both individual works as well as how artists create a practice in public art.

The stories behind partners and partnerships with the community and with arts organizations could be further drawn upon to generate interest.

An Easily Accessible Calendar of Events

Pushing out information about upcoming art events through social media and signage, rather than requiring people to look for it, could engage people who are not already aware of the Arts Program and increase the number of participants at events. This will be even more important with the increase in performances and other Arts Program events recommended in this plan.

Educational and Informational Pieces Aimed at Specific Audiences

For example, Dallas Love Field has created an activity book about their public art collection for young children, providing entertainment for both child and adult during travel. Airport employees, military personnel and their families, and other customer groups could also be audiences for which the Arts Program develops specialized information pieces that meet particular interests and needs.

News Reports and Critical Responses to Projects

Content developed by news organizations and by art critics can provide a broader context for the Program's offerings.

STRATEGY 5

Encourage Interaction with Arts Program Resources

Interactive experiences help people connect with arts resources because they can result in experiences that users direct and are unique to them. Platforms that allow for people to engage in conversations with each other add interest because people can express their own thoughts while learning what other people have to say about artworks.

These are examples of approaches to encouraging interaction with the Arts Program:

Events

The Arts Program has recently initiated special programming in *The Spirit of Silence (the Reflection Room)* by Norie Sato and *AIRspace* by Jason Bruges Studio. These artworks encompass entire rooms that have been utilized for meditation, yoga and other programming.

The Arts Program should continue to look for creative ways to engage passengers through programs and events. These could include demonstrations and interactive art-making activities.

Artist Reinterpretations

Consider commissioning artists to reinterpret elements of the existing collection; for example, asking composers, dancers or writers to create new pieces inspired by the existing collection. The Arts Program Residency may be a good outlet for such a project.

Artist-led Engagement

The Arts Program should incorporate elements of artist-led community engagement into specific public art commissions, exhibitions and performances, when appropriate to the goals of the project and the interests of the artist and the Program. When artists work with communities in this way, people have a positive connection to the project, the Arts Program and the airport. In addition, the artworks can take on an additional level of site specificity.

The Program has done this successfully several times. Walter Hood worked with the broader San Diego community to collect images of objects incorporated into his artwork, *Carry On*, at the International Arrivals Facility. *Intergalactic Dreaming* artist Michael Giancristiano worked with the Veterans Museum of San Diego to create a day of community fun and art therapy.

Digital Platforms

Many museums are incorporating and experimenting with digital platforms that provide users with in-depth content, virtual and augmented reality experiences, and the ability to build a virtual collection or design and share their experience.

For example, the Museum of Modern Art received high marks for its interactive exhibition catalogue for the AB EX NY Exhibition. The Cooper Hewitt National Design Museum allows people to download images from their collection and use them at creative stations in the museum and on their personal computers at home. The San Francisco Museum of Modern Art sends people images of items in its collection in response to text message queries. The Philadelphia Museum of Art sponsors an annual “hackathon” in which developers are supported in creating apps that help people engage with the collection; one night each year, museum-goers can meet the developers and test out the apps.

Recognizing that platforms and technologies will change rapidly, the Arts Program should be cautious about investments in digital platforms, but should carefully assess innovations made by other arts organizations that might be of value to replicate at the airport. Above all, the Program should ensure that its digital content is optimized for mobile platforms.

SAN, Youth Arts Program workshop, High Tech High Chula Vista

Education Resources

The Arts Program can be a platform to develop educational resources and programs that support arts education and career development in the arts.

One successful example has been DesignAHEAD, a collaborative endeavor between the Arts Program and local universities to expose aspiring and emerging artists, designers, architects, inventors, and programmers to real-world design challenges encountered in an airport environment. The Arts Program has also traditionally invited one or more artists participating in the exhibitions program to do a collaborative project at a local school.

The Arts Program should continue these programs and develop partnerships for other opportunities for local educators to utilize the resources that the Arts Program has to offer. The education community should be consulted to determine what resources would be most beneficial.





ENGAGING WITH THE REGION'S ARTS AND CULTURE COMMUNITY

The SAN Arts Program is playing an increasingly significant role in the regional arts and culture community, not only through major public art commissions but also through its innovative approaches to its Temporary Exhibitions Program and its Performing Arts Residency Program. Its role includes commissioning and presenting work in a range of media and, through those efforts, supporting the visibility and growth of a widening range of regional artists and arts and culture organizations. Because the exhibitions and residency programs have been flexible, they have been able to develop impactful partnerships.

Arts Program staff have been more proactive in building relationships with artists and arts organizations in recent years. Their efforts have ranged from informal studio visits, to participation in arts events and peer gatherings, to taking on regional arts leadership roles. All of these efforts are raising the visibility of the Program, laying the groundwork for effective partnerships, and demonstrating leadership in the arts and culture ecosystem. Although the understanding the arts community has of the Arts Program is still growing, there is strong interest in partnering with the airport.

FUTURE DIRECTIONS FOR ENGAGING WITH THE REGION'S ARTS AND CULTURE COMMUNITY

As the Program's emphasis on exhibitions and performances grows, it will require increasingly robust partnerships with regional arts and culture organizations to sustain the breadth and quality of the work it presents. The Program's relationships with the regional arts community, its reputation in this community and its impact on the arts ecosystem will continue to become increasingly important to its success.

The Arts Program, because of its visibility, capacity and the quality of its work, should be recognized as a premier arts organization in the San Diego region. Achievement of this recognition can ultimately not only support the broad goal for the Airport to be a good neighbor and regional resource, but also the specific goal for the Arts Program to provide fresh and engaging experiences for customers. By building stronger partnerships with arts organizations, the Arts Program should be better able to pursue cost-effective approaches to expanding its offerings and providing airport customers a unique sense of what San Diego is all about. Through these partnerships, the Arts Program should also be able to leverage the creative capacity of regional arts and culture organizations for the benefit of airport audiences.

When engaging with the region's arts and culture community, the Arts Program should develop purposeful partnerships and collaborations for creating and presenting work at the airport, strengthen relationships with peer leaders and organizations, and ensure that partnerships are structured equitably.

STRATEGIES

Moving forward, the Arts Program should focus on the following strategies for engaging with the region's arts and culture community:

1. Cultivate Partnerships through Ongoing General Outreach Approaches
2. Pursue Specific Partnerships that Address Specific Project and Programming Needs
3. Cultivate Partnerships through Cultural Exchange
4. Strengthen Relationships with Peer Leaders and Organizations
5. Ensure that Partnerships are Structured Equitably
6. Connect Arts Program Audiences with the Broader Arts and Culture Ecosystem

SAN, public art community workshop, Walter Hood and Aja Project

STRATEGY 1

Cultivate Partnerships through Ongoing General Outreach Approaches

The Arts Program should continue hosting informational open houses related to programs and projects. The Program should also consider informational on-site walk-throughs of the Arts Program collection and exhibitions and performance spaces as a way of exploring co-programming possibilities. The Program should make a special effort to cultivate partnerships that connect with underserved audiences or otherwise increase the diversity of artists, arts organizations and art forms presented at the airport.

STRATEGY 2

Pursue Specific Partnerships that Address Specific Project and Programming Needs

The Airport Arts Program should consider a variety of partnerships to support the Public Art, Temporary Exhibition and Performing Arts programs. Some examples include, but are not limited to:

- Partner with local university music composition programs to commission a new work of music for the airport, possibly tied to historic events (the Airport's 100th anniversary, completion of ADP, etc.).
- Partner with the region's children's museums, and science and nature museums on child-centered artwork, installations or play areas.



STRATEGY 3

Cultivate Partnerships through Cultural Exchange

The Arts Program should continue to develop cross-disciplinary partnerships with community organizations in pursuit of Cultural Exchange programs that highlight the region's "bright spots," and that are outside of the Program's usual schedule of core-component work. The Switchfoot BRO-AM exhibition and performances, which amplified the work of several local charities supporting underserved youth throughout the region, is an example of such a Cultural Exchange program. The Arts Program should:

- Participate in regional arts exhibitions by providing satellite exhibition or event space at the airport.
- Consider co-programming or co-producing work that supports the mutual interests of both the Arts Program and partnership organizations.
- Consider Cultural Exchange themes that educate residents and visitors about local organizations that are using the arts to connect the region's people across cultures.

STRATEGY 4

Strengthen Relationships with Peer Leaders and Organizations

The success of community partnerships relies on strong relationships with individuals and organizations in the community. The Arts Program should:

- Allocate time for staff to participate on arts and culture committees and panels.
- Participate in regional cultural planning activities, for overall plans or special projects.
- Serve as a convener for conferences, group strategy sessions or other community partner meetings.

STRATEGY 5

Ensure that Partnerships are Structured Equitably

The Arts Program should structure partnerships to benefit both the Program and the partnering organizations. In doing so, the Arts Program should:

- Develop a checklist of factors that should be considered in order for a partnership to be successful for both the Arts Program and partnering organizations.
- Ensure that there is mission alignment between partners and that each organization's goals for the partnership are clearly articulated.
- Consider the relative capacity and core missions of the Arts Program and independent arts organizations when allocating responsibility for tasks.
- Identify specific capacity building outcomes for artist commissions and residencies as well as ways to measure achievement of those outcomes.
- Compensate partners fairly for the services they provide and for their secondary costs when entering into a partnership.

STRATEGY 6

Connect Arts Program Audiences with the Broader Arts and Culture Ecosystem

The Arts Program is unusual among arts organizations in its ability to connect with broad public audiences who are not specifically seeking out an arts experience. Because of that, the Arts Program provides an important portal for residents of and visitors to San Diego to learn about the region's arts and culture offerings. To support regional arts and culture organizations, the Arts Program should:

- Openly solicit information about regional arts and culture resources and provide information about them across variety of Arts Program platforms, such as webpage blog posts and e-newsletter mailings.



ENGAGING THE BROADER COMMUNITY IN THE SAN DIEGO REGION

Connecting with the broader community is a key focus for most public art organizations and a growing focus for most other arts institutions, such as museums. While the SAN Arts Program potentially is accessible to more people than any other public art program or arts institution in the region, its approach to engaging the broader community is constrained because its mission is focused largely on airport customers and many of its projects are not accessible to the non-traveling public.

The airport's strategic plan outlines a focused community engagement role for the Arts Program, identifying it as one of five initiatives that will help the Airport achieve its goal of "enhanc(ing) community understanding of SAN as an economic engine and a portal for prosperity that enhances our quality of life." Specifically, the strategic plan suggests that the Arts Program should develop "strategic community partnerships" that "expand awareness of the airport as a cultural gateway" and refers to "engagement with youth and educational programs," and "arts residencies, workshops and programming."

The Arts Program has created numerous initiatives that implement this guidance and is a leader among its peers in this regard. Its initiatives include a Youth Art program with school workshops, the DesignAHEAD initiative, the Performing Arts Residency program and Cultural Exchanges.

Other examples are in-school workshops that connect students to airport exhibitions (such as a month-long, artist-facilitated, hands-on art making workshop for students from local high schools) and the community engagement requirement of the Performing Arts Residency that obliges the Resident to provide at least one performance or workshop outside of the airport that ties back to their work in the airport.

The Arts Program has also supported artists who seek to engage the community in their work, as Walter Hood did as a means to gather imagery for his project to create an emotional connection between his work and the general public.

However, beyond the guidance of the strategic plan, the Arts Program should have an overall set of community engagement goals to guide its work. Without a clear set of goals, the Program will not have a way to prioritize the use of its resources, test the impact of its activities, or give direction to artists who are working with the Program to engage the community. For example, the Program requires focused strategies for supporting youth arts education or engaging with military audiences, two groups that are repeatedly identified as key audiences for the Program.

FUTURE DIRECTIONS FOR ENGAGING THE BROADER COMMUNITY IN THE SAN DIEGO REGION

The Arts Program should strengthen its engagement with the broader community by focusing on the strategies of intentional partnerships with non-arts organizations, community-engaged art projects, arts education outreach and Cultural Exchange projects.

Community engagement will be a powerful tool for producing innovative artworks, exhibitions and performances that create a unique customer experience at the airport. Also, connecting with the broader community in the creation and presentation of work that appears at the airport will support the airport's efforts to build goodwill throughout the region and result in strong and long-lasting connections.

In focusing its community engagement efforts, the Program should give special consideration to key groups, including the military arts and healing community, culturally diverse and underserved communities, school-aged youth and emerging professionals in the arts, design and airport fields.

San Diego is home to the nation's largest concentration of military personnel and the airport is a critical resource. All non-sea deployments and arrivals through San Diego use the airport and its USO Neil Ash Airport Center. Using the arts to meaningfully reflect this important aspect of San Diego's regional culture can deepen airport customers' experience and provide stronger connections to local residents and military service members and their families.

In discussions with educators as part of the master planning process, there was strong consensus that there are many ways the Arts Program can connect with school-aged youth. Students who have been to SAN can be introduced to new ways of experiencing the airport environment

as well as the arts. Those who have never been to SAN can be introduced to it through the Arts Program's offerings or special outreach efforts. Educators suggested ways in which the Arts Program can support curricular needs combining art and design with science, technology, engineering and math, for example.

Culturally diverse communities will continue to make up larger portions of the region's population. The Arts Program can reflect the many cultures and ethnicities that make San Diego the region in which people want to live and visit, through relevant public art commissions, temporary exhibition themes and content, and performing arts events and residencies.

The definition of underserved communities depends, in part, on the organization or entity using it. Here it refers to those who are not currently being served by the Airport. Some people do not have the means or a reason to use an airport. The Arts Program however provides a way for many in the county who are underserved, with respect to experiencing SAN, with an opportunity to access it through educational programs with schools, through community partnerships and collaborations, and tours of the Public Art Collection, for example.



SAN, DesignAHEAD Program, San Diego City College

In addition, there are artists in the region who may be overlooked for public art commissions because they may not receive information through channels that more experienced artists do and are unaware of opportunities that are available. Similarly, artists who are less experienced are often unable to compete for larger scale commissions. Lacking a critical access point and projects that can increase their skills and experience can create a barrier to entry and future opportunities. This can be addressed by the Arts Program's continued efforts to intentionally identify projects for which lesser-experienced yet artistically skilled artists can compete. A recent example of this is the Admiral Boland Way Mural project, which was a lower dollar contract available to emerging and local artists.

Emerging professionals in the arts, design and airport fields also comprise an Arts Program constituency with continued potential for programs that engage them in career exploration. DesignAHEAD is a current example of such a program that serves high school and college-aged students.

The Arts Program should focus on how community engagement can support the visions of both the airport and the Program. Some ways to accomplish this include:

- Creating awareness of the airport as a cultural gateway.
- Creating awareness of the Arts Program as an integral part of the county's cultural resources and assets.
- Creating the perception that the Airport is a trusted and highly responsive regional agency.
- Providing resources and opportunities for artists who are creating artworks, exhibitions and performances for the airport.
- Promoting equity in people's access to the Arts Program's resources and opportunities.

STRATEGIES

The Arts Program's strategies for community engagement should include those recommended in the SAN Strategic Plan as well as the others listed below:

1. Expand Strategic Community Partnerships
2. Expand Engagement with the Military Community
3. Expand Engagement with Education Programs
4. Expand Engagement with Culturally Diverse and Underserved Communities
5. Continue Airport-Based Arts Residencies
6. Support Artists Who Wish to Engage with the Broader Community in the Process of Developing Their Projects
7. Establish Marketing Related to Community Engagement

STRATEGY 1

Expand Strategic Community Partnerships

The Arts Program should develop partnerships with community-based organizations and arts education organizations that purposefully advance the goals above and the directions of the airport's strategic plan. These include:

- Organizations related to diverse communities within the San Diego region.
- Off-site venues, such as libraries, parks and centers for community programming related to Arts Program initiatives.

STRATEGY 2

Expand Engagement with the Military Community

Conversations with members of the military community as part of this planning process suggested that there are several ways the Arts Program can engage with this community, including:

- Enlist military arts support organizations in the production of artworks, performances and workshops that engage the military community and educate travelers about the military community in the greater San Diego region.
- Enroll in national directories of military-arts and related organizations and play an active role as a connector of resources.

STRATEGY 3

Expand Engagement with Education Programs

Conversations with local arts educators during the planning process resulted in the following methods for connecting with education programs:

- Collaborate with arts educators in public and private K – 12 schools and independent arts education organizations to identify strategies for developing and using curricular materials related to the Arts Program and its youth arts programming.
- Consider the creation of learning guides, teacher packs, pop-up workshops and other tools that supports arts, STEAM and other educational areas through the Arts Program's lens. The activity book developed and distributed at Dallas Love Field is an engaging way to inform and entertain airport customers of all ages about the Public Art Collection as well as temporary exhibitions or artist residencies.
- Consider the creation of Arts Program-sponsored artist residencies with educational institutions with the intention that the artists would facilitate co-produced projects that would be exhibited at the airport.

SAN, Figure of Speech exhibition programming, St. Madeleine Sophie's Center

STRATEGY 4

Expand Engagement with Culturally Diverse and Underserved Communities

The Arts Program should seek to ensure that all of its programs support accessibility, diversity and equity. This can be achieved by:

- Commissioning works of art by artists who have historically experienced barriers to public art projects. This includes developing project opportunities that do not require extensive previous public art experience, to allow emerging artists or those unfamiliar with traditional solicitation processes to meet minimum eligibility requirements.
- Ensuring that Arts Program applications, calls for submissions, marketing efforts, informational materials, exhibition labels and signage are provided, at minimum, in Spanish as well as English.
- Publicizing and conducting information sessions for artist opportunities in a variety of locations that are accessible to those who may not attend sessions if they were only available at the airport. These could include culturally diverse neighborhoods or those with residents who are underserved with regards to the arts and/or arts opportunities.
- Partnering with trusted, local, community-based organizations to present sessions, workshops and outreach to ensure relevancy while strengthening community relations with the Arts Program and airport.



STRATEGY 5
Continue Airport-Based Arts Residencies

The Arts Program should follow the recommendations for Residencies in this plan.

STRATEGY 6
Support Artists Who Wish to Engage with the Broader Community in the Process of Developing Their Projects

The Arts program should encourage artists creating work for the Public Art, Exhibitions and Performing Arts programs to engage the broader community in the research for their projects. The Program should:

- Consider building in time for community engagement into artists' project scope and timelines.
- Consider making an artist's experience and approach to community engagement a selection criterion for certain projects.
- Consider community engagement when developing project budgets.



STRATEGY 7
Establish Marketing Related to Community Engagement

The Arts Program's community engagement activities should have the same level of communications and marketing as other Arts Program activities. The Program should:

- Develop content and programming for off-site community engagement activities related to airport public art projects, temporary exhibitions and performances.
- Consider providing brochures or public information programs in community centers, libraries and schools about the Arts Program in general or specifically about a new Temporary Exhibition or Performing Arts Residency.
- Consider using multiple platforms for publicizing community engagement activities to reach a variety of audiences. These platforms could be media-related (newspapers, social or radio/television); accessible in Spanish as well as English; or be developed in partnership with organizations in the community that the Arts Program is hopeful of reaching.
- Add web page and social media content that articulates the story of the Program's community engagement activities, highlighting or showcasing different constituencies throughout the year.

SAN, Youth Arts Program workshop, High Tech High Chula Vista



EVALUATION

Evaluation will be an increasingly important tool for the Arts Program as it expands its programming and audience development efforts. To date, the Arts Program has not undertaken any evaluation of its work outside of the Master Plan process.

There are two general reasons for performing evaluations. One is to assess whether a specific project has achieved its goals, which can be important for sponsors and participants. The other is to inform future processes, programs and projects, which can be useful to improving the Arts Program's impact.

The Arts Program should establish the following specific goals for its evaluation process:

- Understand stakeholder perceptions of public art project development processes
- Understand how airport users interact with airport arts and how it impacts their experience
- Understand the effectiveness of its communications
- Understand the economic impact of the Arts Program

The research protocols undertaken as part of the master plan process provide a baseline for future evaluation research. It is recommended that the Arts Program contract with an outside firm to manage all aspects of a multi-year evaluation process that remains objective as well as uses a consistent methodology in order to develop a knowledge base over time.

STRATEGIES

The Arts Program should use the following strategies to evaluate programs and processes:

1. Conduct Process Evaluations of Arts Program Projects and Initiatives
2. Evaluate Audience Engagement with the Public Art Collection and Temporary Exhibitions
3. Evaluate Audience Engagement with Performing Arts
4. Continue to Conduct Economic Impact Research

STRATEGY 1

Conduct Process Evaluations of Arts Program Projects and Initiatives

The Arts Program should evaluate the project development processes of its public art, exhibition, performing arts and residency projects. The evaluation should occur at the conclusion of the commissioning process, or at the conclusion of the presentation of exhibitions, performances and residency work. Evaluations can be accomplished using a simple questionnaire or exit interview with key project participants. The findings can provide data for future program reviews and inform goals and processes for future projects.

Questions to answer through evaluation protocols include:

- Did the project meet the stated goals that were established for the project at the outset?
- What were the lessons learned from stakeholders throughout the project's development?
- Were audience and community engagement processes well-suited for the project? (This may not be applicable to all projects.)

STRATEGY 2

Evaluate Audience Engagement with Public Art and Temporary Exhibitions

The Arts Program should periodically evaluate audience engagement with the permanent Public Art Collection and Temporary Exhibitions. This can be accomplished using intercept interviews, surveys with passengers and comment cards made available near public art and exhibition displays. Research should be conducted on an annual cycle, but given seasonal variations in airport usage, surveying should be spread throughout the year.

Questions to answer through evaluation protocols include:

- Are people aware of the Arts Program in general, public artworks specifically and Temporary Exhibitions specifically?
- How did they hear about airport art?
- How do they experience / engage with airport art?
- How does their engagement with airport art contribute to their experience of the airport and their overall impression of the airport?
- What aspects of the airport make them feel as if they are in the San Diego region? Does the artwork they experienced at the airport contribute to that sense, and if local, does it provide a sense of pride?
- Does their engagement with airport art in general lead them to take any follow-up activities (such as, post an Instagram photo or tell people about their experience)?
- How does their engagement with airport art in general affect their overall interest in arts and culture activities? Has this resulted in greater participation in other arts activities, such as art-making, attending performances or visiting museums?
- How does viewing public art during dwell-time impact concessions spending?
- What are the demographics of airport art patrons (ethnicity, age, gender, zip code, occupation)?¹¹

¹¹ But not income.

STRATEGY 3

Evaluate Audience Engagement with Performing Arts

The Arts Program should periodically evaluate audience engagement with performances, both through the ongoing concerts and the residency program. This can be accomplished with intercept interviews, surveys with passengers and comment cards distributed during events. Research should be conducted on an annual cycle, but given seasonal variations in airport usage, surveying should be spread throughout the year.

Questions to answer through evaluation protocols include:

- Are people aware of performances at the airport?
- How did they hear about the performance?
- How do they experience / engage with performances?
- How does their engagement with performances contribute to their experience of the airport and their overall impression of the airport?
- What aspects of the airport make them feel as if they are in the San Diego region? Does the artwork they experienced at the airport contribute to that sense, and if local, does it provide a sense of pride?
- How is their attendance at performances related to spending on concessions?
- Does their engagement with performances at the airport in general lead them to take any follow-up activities (such as, post an Instagram photo or tell people about their experience)?
- How does their engagement with performances at the airport in general affect their overall interest in arts and culture activities? Has this resulted in greater participation in other arts activities, such as art-making, attending performances or visiting museums?
- What are the demographics of airport art patrons (ethnicity, age, gender, zip code, occupation)?

SAN, Creative Youth Development event, transcenDANCE Youth Arts Project

STRATEGY 4

Continue to Conduct Economic Impact Research

The economic impact studies completed as part of this master planning process provided baseline data in several areas of analysis. In order to better understand the Arts Program's measurable impacts on the regional economy, the airport should continue to build on this data for comparative purposes.

One way to accomplish this would be to align with SAN's periodic economic impact reporting activities and engage in a similar study focused specifically on the Arts Program's impact. This information can be incorporated into the larger airport report or kept as a stand-alone study.

The Arts Program should continue to examine various factors and methodologies for quantitatively measuring the Program's impact beyond those already defined. Updating these studies will require the organized collection of data sets that have not been customarily gathered for this purpose. At least three areas of impact should be studied further:

- The impact of direct spending by the Airport Arts Program on the regional economy.
- The impact of live performances on concessions revenues.
- The cumulative impact of public art installations on passenger traffic.



SITE AND OPPORTUNITIES PLAN



PURPOSE OF THE SITE AND OPPORTUNITIES PLAN

The Airport Development Plan (ADP) Site and Opportunities Plan guides new investments in public art (permanent and temporary) and arts infrastructure (exhibitions, performances and other programming) for the San Diego International Airport Terminal One Redevelopment Program (T1RP). It also guides de-accessioning and relocation of artworks from the existing Terminal One and the Airport Administration Building as a result of the replacement of Terminal One and related facilities.

The Site and Opportunities Plan was developed concurrently with a new Arts Program Master Plan, which updates the master plan that was approved in 2006. It also builds on preliminary work completed in the Customer Experience Chapter of the Program Definition Document (PDD) for the ADP, which outlines how functional features, amenities, public art and arts programming in Terminal One will provide the highest-level experience for airport customers.

Together, the new Master Plan and the Site and Opportunities Plan are incorporated into the PDD for the ADP.

FACILITIES ADDRESSED BY THIS SITE AND OPPORTUNITIES PLAN

The Site and Opportunities Plan identifies opportunities for Arts Program projects and infrastructure in the following capital project development areas.

New Terminal One

The Airport Development Plan focuses on the redevelopment of Terminal One and associated improvements. The existing Terminal One will be replaced with a state of the art 30-gate facility in the area of the existing terminal and the existing Airport Administration Building.

Approach and Gateways

The redevelopment of Terminal One will result in the reconfiguration of airport approach roadways and create new opportunities for gateway features.

Administration Building

The redevelopment of Terminal One will result in the demolition of the existing Airport Administration Building and the construction of a new administration building on the western edge of the airport, in the vicinity of Airport Terminal Road and McCain Road.

HOW THE SITE AND OPPORTUNITIES PLAN IS ORGANIZED

An Airport Journey: Four Airport Zones

The Site and Opportunities Plan organizes the potential opportunities for T1RP into four main zones, based on the journey a typical traveler would take to and from the airport. Together, they comprise a series of experiences that can be orchestrated from an artistic point of view, just as they reflect a series of operational or functional aspects of the airport journey.

- The Airport Entry Zone is a sequence of spaces that people experience as they are arriving at the airport or passing by it in transportation, or looking at it from public property on Harbor Island.
- The Pre-Security, Ticketing Level Zone comprises the area that people experience after they enter the Terminal building, and before they enter into the security screening area.
- The Terminal Post-Security Zone comprises the area after the security checkpoint.
- The Baggage and Arrivals Zone is the last area people experience before they depart the Terminal and thus serves as a transition between the airport experience and arrival in the city and the region. It is also the area where “meeter-greeters” wait to meet people who are arriving on flights.
- Several projects are identified as being Flexible in terms of where they are commissioned.

The Site and Opportunities Plan also outlines general opportunities for public art in relation to the proposed Airport Administration Building.

Project Recommendations

Each project recommended in the Site and Opportunities Plan includes basic information and is cross-referenced to the goals, outcomes and project types outlined in the program administration section of the Arts Master Plan. Examples of projects are located in a chart at the end of this document.

Location

The recommendation describes the general location of each project. The specific determination of these locations will evolve through future phases of the design process.

Concept

The recommendation describes a basic concept for the project, in terms of how the opportunity would relate to the overall design of the airport and the experience it is intended to create for airport users.

Project Type

The recommendation indicates a project type, in terms of the artist's role. This recommendation refers to the various project types (Design Team Artist, Integrated, Stand-Alone Artwork, Goal-Oriented, Artist Residency, Temporary) outlined in the Artistic Program Recommendations section of the Arts Master Plan.

Consistency with Customer Experience Goals

The recommendation identifies which of the twelve public art goals and opportunities, outlined in the Customer Experience Chapter of the Program Definition Document, the specific opportunity addresses.

Consistency with Arts Program Goals and Outcomes

The recommendation identifies which of the Arts Program goals and outcomes, outlined in the Master Plan, are addressed by this specific opportunity.

Special Considerations

The recommendation notes any special circumstances that should be considered in the further planning of this project.

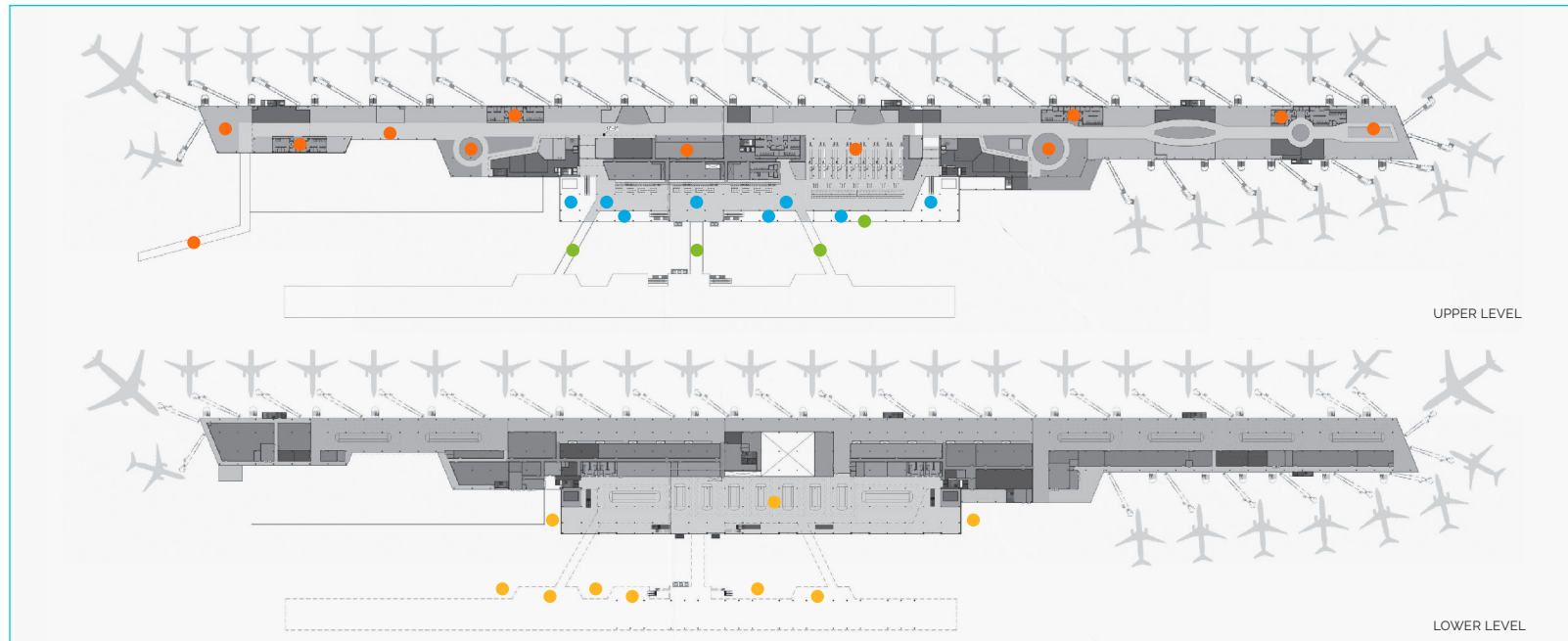
Budget Range.

The recommendation provides an order of magnitude cost estimate. This estimate is based on several factors, including the costs of comparative projects developed recently. However, because of the preliminary nature of the design process, the specific locations, scale, materials and other aspects of the scope of the projects are not yet known, and therefore budgets cannot be easily estimated. In those cases budget ranges are offered.

Generally, it is assumed that the proposed budgets include artist fees, design, materials, fabrication and installation costs, and a conservation reserve. Also, it is assumed that the budgeting method for integrated projects will allocate base costs of design and construction to the base building budget and that the Arts Program would only incur incremental costs above that. Finally, it is assumed that costs such as site preparation and lighting would be additional.

Implementation

The projects recommended in the Site and Opportunities Plan would be funded and implemented in accordance with Airport Policy 8.50, and follow the recommendations of the concurrent Arts Master Plan. The projects would be managed by the Arts Program staff through processes similar to those used for the recently-completed Rental Car Center and the Parking Plaza, which were also design-build projects.



AIRPORT ENTRY ZONE

The Airport Entry zone is a sequence of spaces that people experience as they are arriving at the airport, passing by it in transportation or looking at it from public property on Harbor Island.

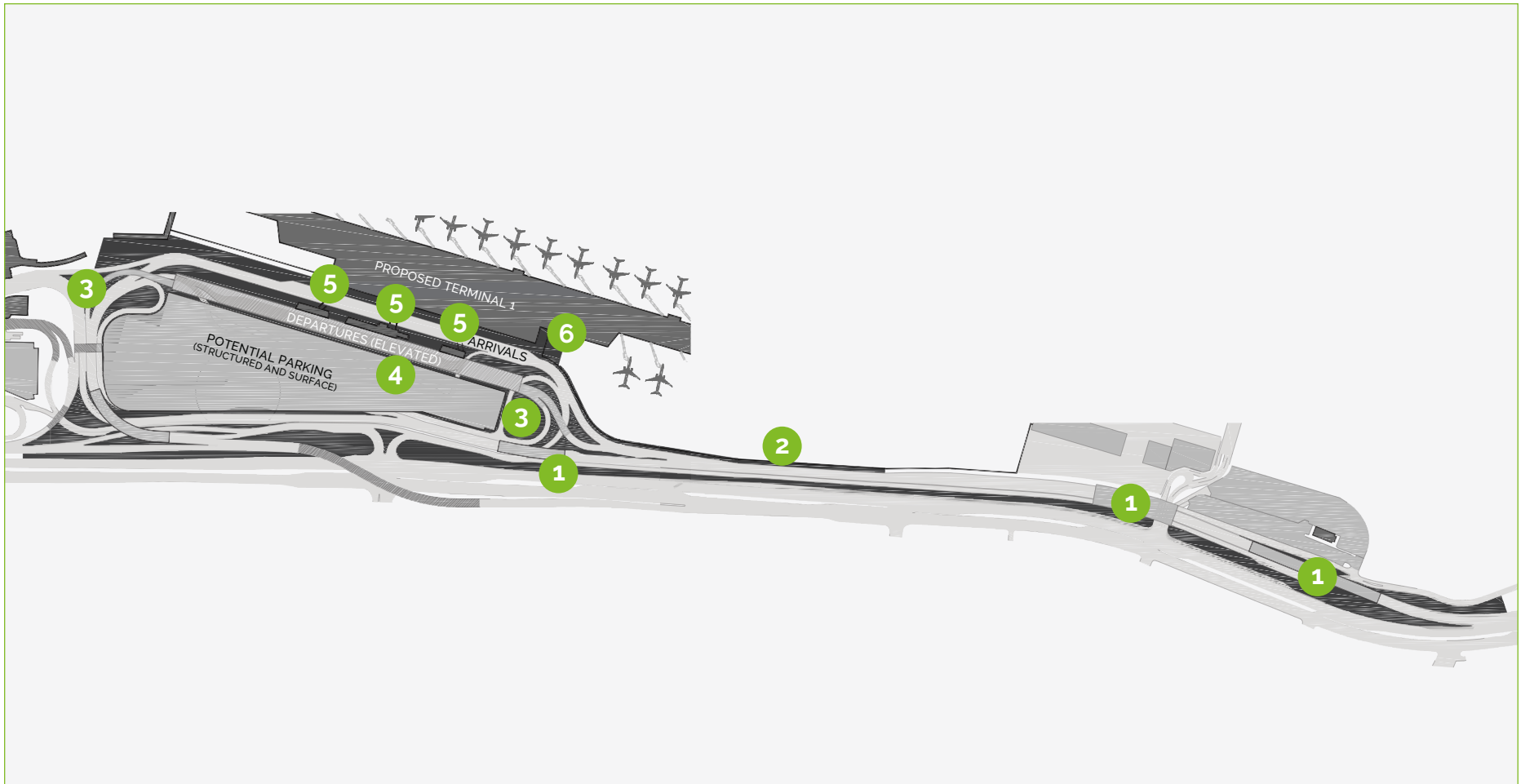
The artworks proposed here are a series of experiences that announce the airport, humanize the infrastructure of highways, walls and garages that are the face of the airport along Harbor Drive, and can create iconic images for the airport and the region.

The projects described here would be experienced as travelers approach the airport from the east. As work continues on the planning and design of Terminal 1 and the Airport Entry zone, these projects should be explored as collection of artworks providing a sequential experience. They should complement each other visually and not compete against each other for the viewer's attention.

- 1** Airport Roadway Retaining Wall
- 2** Airport Roadway Perimeter Fence
(Airport Operations Area / AOA Fence)

- 3** Gateway Monument
- 4** Garage Facade

- 5** Skyways
- 6** Roofline / Glass Facade



1 AIRPORT ROADWAY RETAINING WALL

Location

Between West Laurel Street and Airport Terminal Road, a new roadway is proposed just north of and parallel to Harbor Drive (Airport Roadway).

The Airport Roadway will be elevated for part of its length, with one option being to build the roadway on fill stabilized by retaining walls. The elevated portion will run approximately from the intersection of West Laurel Street and the Airport Support Facilities area.

Concept and Project Type

In general, the Arts Program looks for opportunities to involve artists in the design of airport facilities to make them unique, welcoming and memorable. This particular project would involve an artist in the design of the concrete retaining walls that support the fill upon which the second-level roadway will be built. The retaining walls will be features that are highly visible to people coming to and from the airport, or just passing by on Harbor Drive. The artist would be commissioned to create a design that could be integrated into the retaining wall, railings or related components of the infrastructure.

This project would be developed as an integrated artwork, coordinated with the design of the retaining walls, potentially as an integral part of the retaining walls.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Iconic placemaking
- Community focus

Consistency with Arts Program Goals and Outcomes

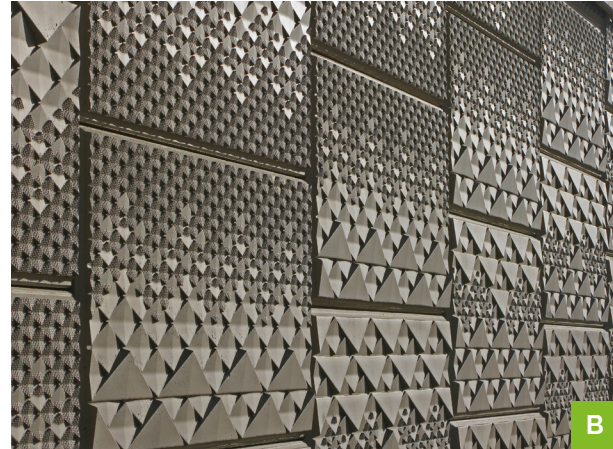
This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Enhance the appearance of airport infrastructure and design elements.
- Arts experiences that locals and visitors can access without entering secure areas.

Special Considerations

The approach to this project will be dependent on the construction method for the retaining wall.

The artist should be added to the team during the design process to maximize the efficiency of integration.



- A Carolyn Braaksma, *The Prickly Greenway*, Tuscon, AZ
Photo: Carolyn Braaksma
- B Vicki Scuri SiteWorks, *375 Outer Loop*, El Paso, TX
Photo: Vicki Scuri SiteWorks
- C Carolyn Braaksma with Barb McKee, *Drifting Beyond Control*
San Diego International Airport
Photo: SCRAA

2 AIRPORT ROADWAY PERIMETER FENCE

(Airport Operations Area / AOA Fence)

Location

The Airport Operations Area (AOA) fence will run along the airfield boundary on the north side of the Airport Roadway, between the Airport Support Facilities area and the ramps that carry traffic into Terminal One, for a distance of approximately 2,000 feet. The fence will be highly visible to passing traffic as well as to people using the trail on the south side of Harbor Drive.

Concept and Project Type

The AOA fence will be a highly visible feature for people coming to and from the airport or just passing by on Harbor Drive. This project would make the fence a memorable visual asset by installing a two-dimensional artwork or sculptural relief element, including landscape, in front of or on a portion of the fence. The project could follow the same approach as the temporary murals the Arts Program is currently installing along Admiral Boland Way. Or, the artwork could be a stand-alone structure in front of the perimeter fence.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Iconic placemaking
- Community focus
- Dynamic / Changing

Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Enhance the appearance of airport infrastructure and design elements.
- Arts experiences that locals and visitors can access without entering secure areas

Special Considerations

If the artwork could not be attached to the AOA Fence, it could be installed in front of it, as is the artwork along Admiral Boland Way.



A



B



C

- A Tim Bavington, *Pipe Dream*, Las Vegas, NV
Photo permission pending
- B Ball Nogues, *Not Whole Fence*, Southwest University Park, El Paso, TX
Photo: Marty Snortum
- C Dan Corson, *Shifting Topographies*, 19th Street BART Station, Oakland, CA
Photo: Greg Linhares

3 GATEWAY FEATURE

Location

A Gateway Feature should be located in the area where vehicles approach the airport, either east of Terminal One or between Terminal One and Terminal Two.

One option is the traffic triangle at the intersection with Laurel Street at the far eastern end of the airport approach, though that site is currently controlled by the Unified Port of San Diego.

A second option is the space in front of the parking area for Terminal One, which is seen by people approaching the terminal. Another option is the landscaped triangle between Terminal One and Terminal Two, which is bounded by the segment of Airport Terminal Road that connects the terminals and the inbound and outbound connections to Harbor Drive. Currently, it is planted with palm trees. This is a highly visible location for traffic arriving at Terminal Two, leaving Terminal One, and connecting between the two.

A final option is the area between the parking areas for Terminal One and Terminal Two, though this location may be less visible than the other options.

The feature could be a single artwork or multiple or serial features designed by the same artist and installed in several of these locations.

Concept and Project Type

Since SAN's first art master plan, the airport has been discussing the creation of a gateway or iconic feature through public art. This would be a visibly prominent feature that serves as an iconic or aspirational image for the airport and, perhaps, the region. It could consist of one artwork or a series of pieces.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Intuitive wayfinding
- Iconic placemaking

Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

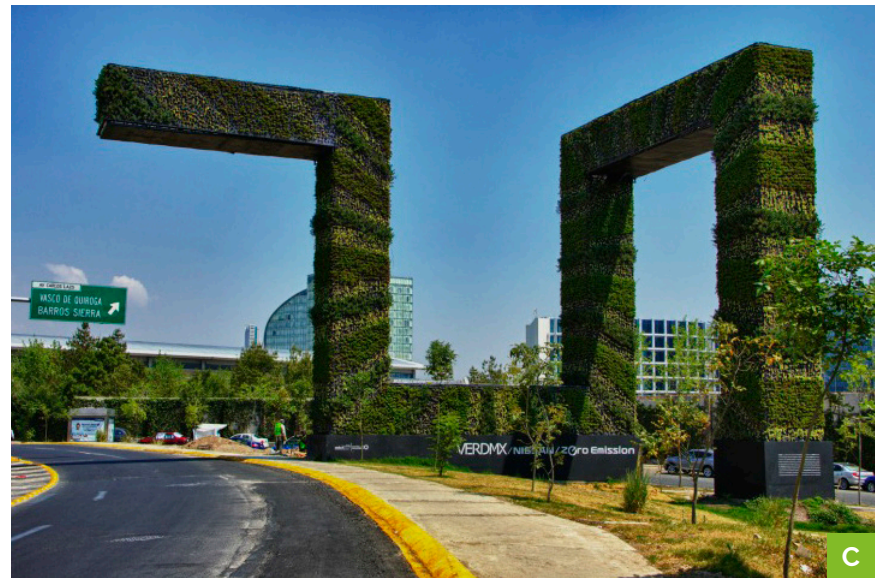
- Enhance wayfinding through visual cues and landmarks.
- Recognition of airport as a civic icon.
- Arts experiences that locals and visitors can access without entering secure areas.

- A Lawrence Argent, *I See What You Mean*, Denver, CO
Photo: Arts & Venues Denver
- B Ugo Rondinone, *Seven Magic Mountains*, Las Vegas, NV
Photo permission pending
- C *Breathe/Green Route*, Mexico City, Mexico
Photo permission pending

Special Considerations

The Gateway Feature should be visible to people passing by in vehicles from as many vantages as possible, including east and west approaches to the airport. Visibility from Harbor Island would be desirable.

There may be height restrictions related to the proximity to the landing field and Coastal Commission review.



4 GARAGE FACADE

Location

This project would be undertaken if a parking garage were built at the site between Terminal One and Airport Terminal Road, which is reserved for a parking area and could be used either for a surface lot or a combination surface lot / parking structure.

Concept and Project Type

A parking structure in front of Terminal One would be a highly visible piece of infrastructure. For most people it will create an early impression of the airport, before they see what is expected to be an iconic terminal facade.

All four sides of a parking structure at this location would be highly visible: One facade of the garage will face traffic arriving from the east on Airport Terminal Road and Harbor Drive; one façade will be visible from Harbor Island (and may obscure the terminal building itself); one façade will be visible from the terminal (and will be larger than the terminal facade); and one will face traffic arriving from the west on Airport Terminal Road.

This project would be developed as an integrated artwork, coordinated with the design of the parking structure, potentially as an integral part of the building facade.

Alternatively, one of the facades could be used to expand the temporary mural program so that the current program, which uses the east facing wall of the Airport Administration Building, can be continued in an alternate location once that building is removed.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Iconic placemaking
- Intuitive wayfinding

Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Experiences that are fresh, new, memorable and unforgettable; that are “takeaways”
- Arts experiences that locals and visitors can access without entering secure areas
- Sense of important civic function and presence at the airport
- Recognition of airport as a civic icon
- Recognition by artists as a place where they can develop fresh, challenging work in a unique environment with a unique audience

Special Considerations

This project is dependent on a new parking structure being built, but it is not clear if or when that will happen.



A Rob Ley, *May-September*, Eskenazi Hospital, Indianapolis, IN
Photo: Serge Hoeltzchi

B Roberto Behar & Rosario Marquardt, *Rhode Island Intermodal Station*, Warwick, RI
Photo: © R&R Studios

5 SKYWAYS

Location

Three skyways are proposed to connect the second level of the Terminal to the curbside drop-off for departing passengers, to the commercial vehicle bays for arriving and departing passengers, and to the parking area (surface or garage). The bridges will cross a ground-level road that provides for curbside pickup for arriving passengers at the baggage claim level. They will be connected to the parking and commercial vehicle bays via a vertical circulation tower.

Concept and Project Type

The skyways offer both an external and an internal opportunity.

From an external point of view, the skyways will be an important element of the visual approach to the airport. From an internal point of view, they provide a pedestrian connection between the terminal, curbside drop-off, and the parking garage. There should be further study during the design phases to consider whether the primary focus of this opportunity should be the external appearance and/or structure of the skyways, or how the skyways are experienced by people moving through them internally, or both.

This project would be developed as an integrated artwork, coordinated with the design of the skyways or created as an integral part of the skyways.

The skyways could also be potential locations for temporary installations related to the Temporary Exhibitions Program.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Intuitive wayfinding
- Dynamic / Changing (if temporary artworks are presented)

Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Enhance wayfinding through visual cues and landmarks.
- Enhance the appearance of airport infrastructure and design elements.
- Enhance the experience of monotonous or generic spaces.
- Environments / features / amenities that elevate the experience of travel and of public space.
- Environments / features / amenities that are comforting and calming, mitigating the stress of travel.
- Arts experiences that locals and visitors can access without entering secure areas.

- A Amy Landesberg, *Veneers*, Hartsfield-Jackson International Airport, Atlanta, GA
Photo: Amy Landesberg
- B Dale Chihuly, *Chihuly Bridge of Glass*, Tacoma, WA
Image Courtesy City of Tacoma
Photo: Mahesh Thapa
- C Seyed Alavi, *Flying Carpet*, Sacramento International Airport
Photo: Seyed Alavi



Special Considerations

In the three-bridge configuration, there is a shorter distance between each bridge. Exterior design approaches may not be as impactful for the second and third bridges of the sequence, as people travelling along the arrivals road may not have much time to see them. The primary bridge to work on is the eastern-most bridge.

If the focus is on the internal experience, it will be important to realize the transitory nature of the use of the space by customers coming and going from the terminal. Work that allows customers to experience it “on the move” will be most impactful, based on observation from current pedestrian bridge artwork.

This project is related to Project #18, Curbside, and might be undertaken by the same artist.



6 TERMINAL FACADE AND ROOFLINE

Location

This project would be located on the front (south-facing facade) of the new terminal building.

Concept and Project Type

The front (south-facing facade) of the new terminal building will be one of the most highly-visible features of the new terminal and could be one of the terminal's most iconic features as well. For the last half century, the boldest airport designs have been characterized by iconic rooflines and facades — from the TWA Terminal (JFK) to Dulles Airport; from Denver Airport's tent-like roofline to the undulating roofline of San Francisco's international terminal — that have generally been designed by architects. The newer sections of San Diego's Terminal Two have an equally dramatic glass facade, canopy and roofline.

Terminal One's front facade should follow in this tradition.

This is an appropriate opportunity for incorporating a Design Team Artist at the earliest possible stage. The artist's role would be as a full creative partner on the team of architects, engineers and other designers working on the massing, profile, roofline and materials of the terminal façade, and/or on artworks integrated into the design of the facade. The artist would play a collaborative role determining the sculptural form, materials and colors chosen for the structure.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Intuitive wayfinding
- Iconic placemaking

Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Strong overall visual identity for the airport
- Experiences that are fresh, new, memorable and unforgettable; that are “takeaways”
- Enhanced appearance of airport infrastructure and design elements
- Environments / features / amenities that elevate the experience of travel and of public space
- Environments / features / amenities that are comforting and calming, mitigating the stress of travel
- Sense of important civic function and presence at the airport
- Recognition of airport as a civic icon
- Recognition by artists as a place where they can develop fresh, challenging work in a unique environment with a unique audience
- Arts experiences that locals and visitors can access without entering secure areas

Coordination with Other Terminal One Projects

Because of the prominence of this project and the design and planning skill sets the artist would bring to it, the artist selected for this project could also be considered for Project #21, Terminal Look and Feel.

More specifically, the façade and roofline will have a visual interplay with suspended artworks proposed for vertical feature areas (Project #7) and the remote check-in and vertical circulation features (Project #17). The projects should be coordinated so they are complementary, from a visual point of view. The artist selected for Terminal Façade and Roofline could be involved in the artist selection and concept review of these projects, as well.

Other Special Considerations

The artist working on this project should be able to work compatibly with the design-build team. While the artist would best be selected through an invited request for qualifications managed by the Arts Program, the design-build team should be involved in the final artist selection and contracting.

As an investment of the Arts Program, the Terminal Façade and Roofline concept would be presented by the artist to the Arts Advisory Committee for approval. However, as an integral part of the building, the Façade and Roofline would not be formally accessioned into the Public Art Collection. Routine maintenance and repairs would be expected to maintain the aesthetic integrity of the design; conservation would be treated as a capital maintenance item and not as a responsibility of the Arts Program.



A



B

A Jacques Herzog and Pierre de Meuron of Herzog & de Meuron, Stefan Marbach, Ai Weiwei, and Li Xinggang of CDAG, Beijing National Stadium Beijing, China
Photo: Peter23 (https://commons.wikimedia.org/wiki/File:Beijing_national_stadium.jpg)

B Amanda Leveté, AL_A, MAAT Museum, Lisbon, Portugal
Photo: Hufton + Crow
Photo permission pending

Budget Range

The allocation could be up to 15 percent of the overall art budget for the Terminal One project.

The art budget should be used to cover the artist's fee and to contribute to the construction costs of artistic enhancements.

Usually integrated artworks are budgeted such that the incremental cost of the artwork and its installation, above the base budget, are the responsibility of the Arts Program. In the case of this project, the expectation is that the contributions of the artists versus the architect and the design team to the facade design project, with the artist fully integrated into the design team, costs will not be easily distinguishable and therefore it is recommended that the Arts Program commit an overall lump sum, as a percentage of its Percent for Art funds for this project, to the cost of the facade construction.



C Spencer Finch, *Following Nature*, Indianapolis Museum of Art, Indianapolis, IN
Photo: Courtesy of Indianapolis Museum of Art at Newfields

D Olafur Eliasson and Hennig Larsen Architects, Harpa, Reykjavik, Iceland
Photo permission pending

E Estudio Lamela & Rogers Stirk Harbour + Partners, Madrid-Barajas Airport Terminal 4
Madrid, Spain
Photo permission pending



TERMINAL PRE-SECURITY / TICKETING LEVEL ZONE

The Pre-Security, Ticketing Level zone comprises the area that people experience after they enter the Terminal building, and before they enter into the security screening area.

In this area, passengers are finalizing the ticketing, boarding pass and baggage processes, and it is often a place where passengers and people accompanying them will say goodbye. Some arriving passengers will pass through this area as well, on their way from the gate and concourse areas to the skyways that lead to parking and pedestrian pick-up areas.

More than any other area, this has the possibility of being an architectural civic space for both airport passengers and the general public. There are ample precedents in the design of airports and train stations of spaces like this that have become quite iconic – from great train stations like Grand Central Terminal to Santiago Calatrava's Guillemins TGV

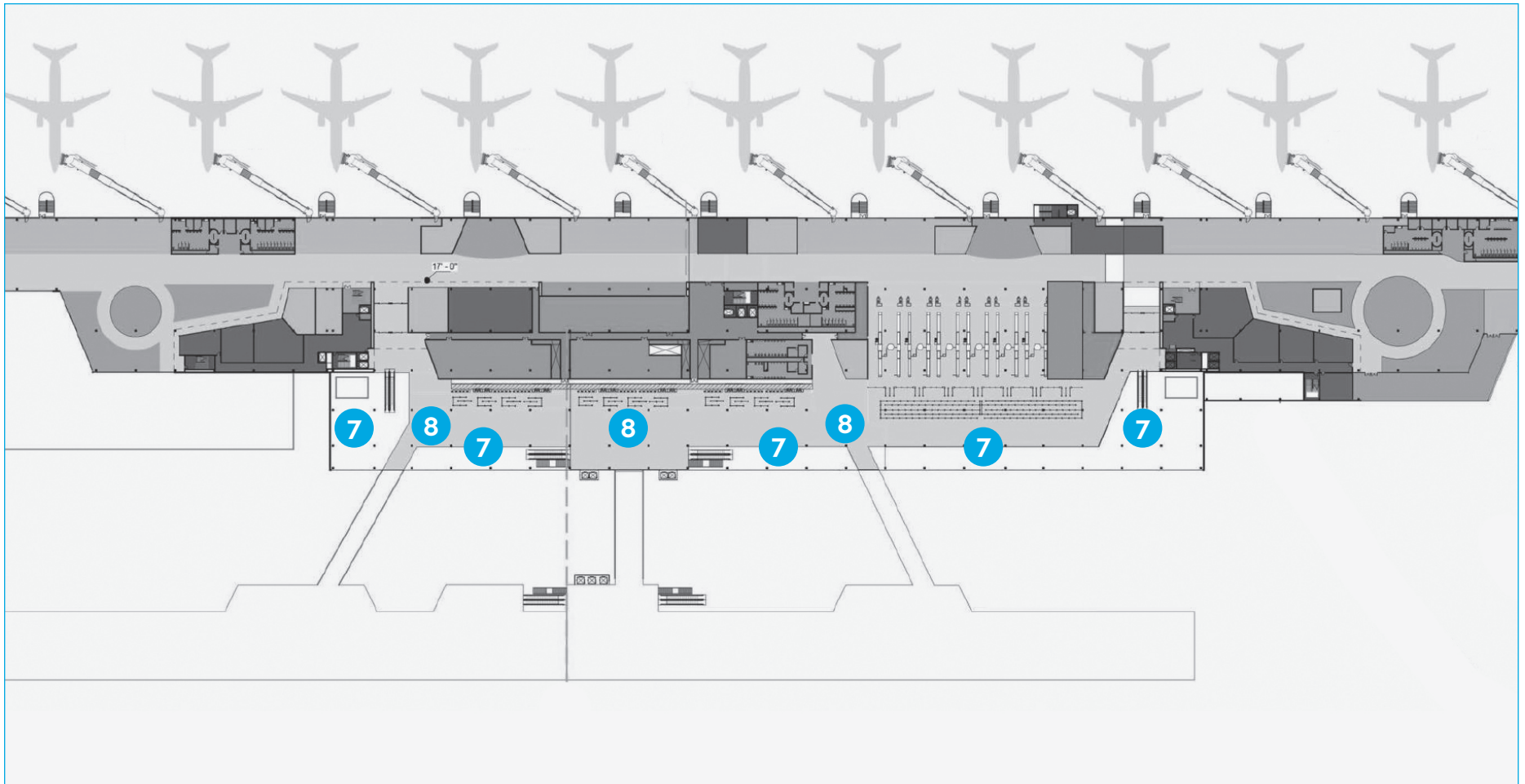
station; from Eero Saarinen's Dulles International Airport terminal to Curt Fentriss's Denver International Airport terminal.

Artists have contributed to these types of spaces. Lawrence Argent's playful sculptures are icons at the Colorado Convention Center and at Sacramento International Airport. Kent Bloomer's floral sculpture anchors the end of Terminal B at Reagan National Airport, where two-dimensional artwork is integrated into the floors and second-level balustrades.

This area would be just behind the iconic Terminal Facade (Project #6) and is likely to be a high, open airy space.

7 Vertical Feature Areas
(Center, Southeast, Southwest)

8 Ticketing Decision Area



7 VERTICAL FEATURE AREAS (Center, Southeast, Southwest)

Location

There are several areas in the ticketing area where the ground floor is open to the baggage claim level below — at each corner of the building and between the three skywalk connections.

Concept and Project Type

People arriving into the terminal at the ticketing level will experience a dramatic space, whether they are returning from the secure zone or entering the terminal from the outside. It will be an expansive space, open to the sunlight from the south, and with double height spaces that look down to the baggage claims level below.

These spaces would be ideal locations for one or more three-dimensional works that become a focal feature. The artworks could be made in many media; they could be static, interactive, or responsive to the shifts of light and air currents in the ticketing hall.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Iconic placemaking
- Intuitive wayfinding
- Serves meeter-greeters

Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Strong overall visual identity for the airport
- Enhanced wayfinding through visual cues and landmarks
- Environments / features / amenities that elevate the experience of travel and of public space
- Environments / features / amenities that are comforting and calming, mitigating the stress of travel
- Recognition of airport as a civic icon
- Arts experiences that locals and visitors can access without entering secure areas

Special Considerations

There are many materials that could be used for suspended artworks in this area and many ways of arranging one or more artworks in this space. One artist should be selected for this opportunity and should work with the design team to determine whether one or more pieces are most appropriate. The artist should be retained early enough to participate in design discussions and ensure that the approach to the artwork (location, media, scope and scale) is responsive to the architectural context, particularly the terminal façade.



- A** Sarah Sze, *An Equal and Opposite Reaction*
McCaw Hall, Seattle, WA
Photo: Bill Mohn
- B** Shimon Attie with Vale Bruck
Spiral of Gratitude, San Francisco, CA
Photo: Tim Griffith
- C** Aaron T. Stephan, *Paths Woven*
San Diego International Airport
Photo: SDCRAA



8 TICKETING LEVEL DECISION AREA

Location

There are three locations in the ticketing and security area that are important orientation points — between ticketing and security, to the east of security, and to the west of ticketing. These are busy junctions, where people moving in different directions will cross paths.

Concept and Project Type

The goal is to create artworks that serve orientation and welcoming functions in these locations. Passengers entering the airport will be leaving the ticketing area and finding their way to security. Passengers leaving the airport will be departing the secure zone and heading toward curbside pick-up areas or the parking garage. The challenge is that this is an area that will be busy with pedestrian flows and will require operational flexibility.

Artwork integrated into the flooring is one of the most likely approaches to this project, as long as there is a reasonable chance that the artworks will remain visible and that future changes will be operational, not requiring fundamental changes to the floor. Other approaches could include integrated wall treatments.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Intuitive wayfinding

Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Enhanced wayfinding through visual cues and landmarks
- Environments / features / amenities that elevate the experience of travel and of public space
- Environments / features / amenities that are comforting and calming, mitigating the stress of travel
- Recognition by artists as a place where they can develop fresh, challenging work in a unique environment with a unique audience
- Involvement of local artists and the arts community in creating new artwork and arts programs
- Arts experiences that locals and visitors can access without entering secure areas

Special Considerations

The investment in floor artwork should be balanced against the prospect of future alterations to this area.



A Katharina Grosse, *untitled*, Toronto Pearson International Airport, Toronto, ON
Photo permission pending



B Elena Manfredini, *Zev Yaroslavsky Family Support Center Civic Artwork*, Los Angeles, CA
Photo: Atelier Manfredini



C Alicia LaChance, *New Village*, St. Louis Lambert International Airport
Photo: Richard Sprengler

TERMINAL POST-SECURITY ZONE

The Terminal Post-Security zone comprises the area after the security checkpoint. This is for passengers and employees only, and passengers will remain here until their flights board (or pass through this area once they deplane).

9 Recompose Area

11 Arts Zone

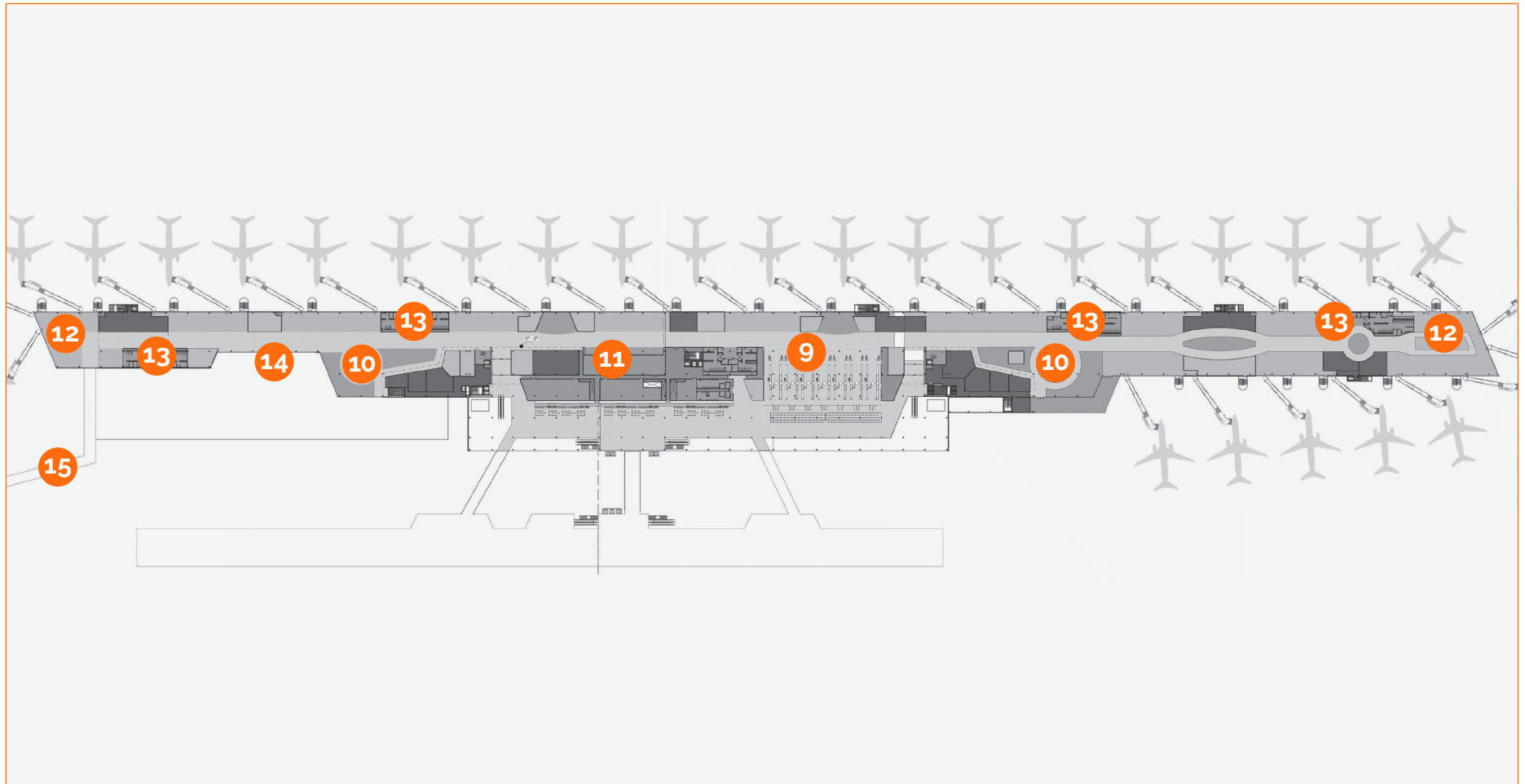
13 Restrooms

15 Inter-Terminal Connector
(Terminal One / Terminal Two)

10 Concession Cores
(East and West)

12 Dwell Lounges
(East and West)
and Gate Lounges

14 West Concourse Wall



9 RECOMPOSURE AREA

Location

The recomposure area is the location just past security where passengers gather up their belongings and re-orient themselves before they head to their gates. It is estimated that this area will be 20 feet deep, between the screening area and the east-west concourse.

Concept and Project Type

The recomposure area is an important transition for passengers. They are leaving the sometimes stressful and highly structured experience of security screening and transitioning to part of the journey that they have more control over. They are gathering their belongings, from which they might have been separated in the screening process, and orienting themselves in regard to the location of their gate and the time they have before they need to board.

When respondents to the online survey conducted as part of this Arts Master Plan were asked to select from a list of 12 amenities they would like to see at the airport, the most frequently selected option was: "calm area with seats to gather things after security (47%)."

Key goals for this space are to provide a calming transition and to enable people to re-organize their belongings. On the other hand, security officials do not want people to dwell in the area any longer than they need to. There are some functional needs in this area, such as seating and orientation information, such as flight information displays.

This area might be best suited for art forms like lighting, environmental graphics, music and artist-designed functional elements, such as flooring or seating.

The glass partitions used to demarcate the screening area from the post-security concourse are also an opportunity for incorporating artwork.

This project would be developed as an integrated artwork, closely coordinated with the design of the recomposure area and transition to the main concourse.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- New / Innovative amenities
- Improves pain point



A

A Catherine Widgery, *Ripples*, Raleigh-Durham International Airport
Photo: Michel Dubreuil

B Penny Coss, *Slow Drift Effect*, Perth International Airport
Photo permission pending

C Snarkitecture, *Playhouse*, Columbus, OH
Photo: Hadley Fruits



B

Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Experiences that are fresh, new, memorable and unforgettable; that are “takeaways”
- Environments / features / amenities that elevate the experience of travel and of public space
- Environments / features / amenities that are comforting and calming, mitigating the stress of travel
- Experiences that bring to life the narratives embodied in modern travel
- Involvement of local artists and the arts community in creating new artwork and arts programs

Special Considerations

Within the screening area, it is likely that TSA will rearrange equipment from time to time, and views of artworks in features such as the glass panels that separate the screening area from the concourse might be blocked.



C

10 CONCESSION CORES (East and West)

Location

There will be two major concession cores or food halls managed by the airport, on the east and west side of the main concourse. They will be similar to Terminal Two's Sunset Cove in form and function, though they will be more visibly open to the main concourse corridor. Both will have views to the outside through south-facing glass walls; the east core will overlook part of the tarmac.

Concept and Project Type

The concession cores will be key locations for people to wait when they have dwell time. They should be a focal point for all components of the Arts Program, public art, performance and exhibition. The Airport's hope is that the Arts Program will provide passengers with amenities that will not only make their experience of the airport more positive, but also support increased spending on concessions by making them comfortable in the space.

Public art approaches must balance the potential of creating a significant visual experience and/or customer amenity with the need for operational flexibility. Options range from an artist-designed seating area or stage, to a suspended artwork, to a painted light well, to a glass treatment or light-based work that echoes glasswork in the front facade.

Projects in these areas would be developed as integrated artworks, closely coordinated with the design of the concession cores.

Performance Infrastructure

Each of the concession cores is an opportunity for either a built-in stage, a plug-and-play performance site or a mobile set-up performance site. These options should be reviewed during the design process.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Revenue enhancement
- Dynamic / Changing
- Interactive / Passes dwell time

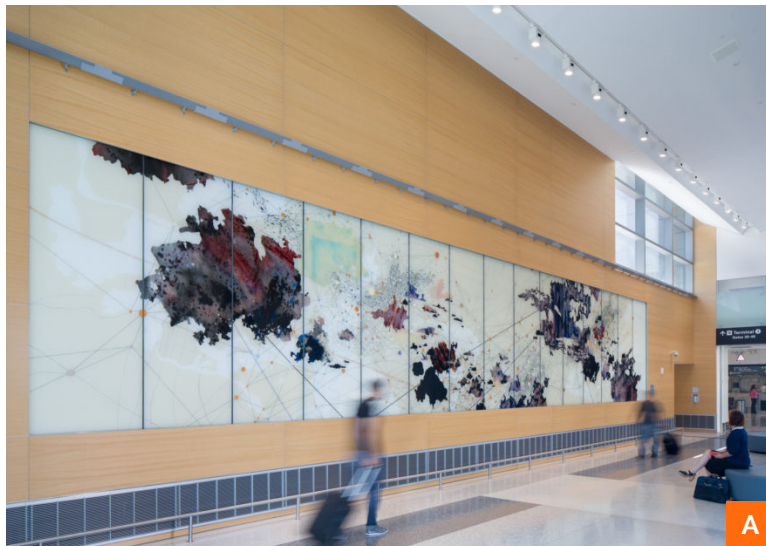
Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Experiences that are fresh, new, memorable and unforgettable; that are "takeaways"
- Environments / features / amenities that elevate the experience of travel and of public space
- Environments / features / amenities that are comforting and calming, mitigating the stress of travel
- Experiences that people recognize, seek out and enjoy

Special Considerations

Artworks and infrastructure should be positioned in consideration of space acoustics and sound deflection from glass.



A Val Britton, *Voyage*, San Francisco International Airport, San Francisco, CA
Photo: Ethan Kaplan Photography

B Ralph Helmick, *Floating World*, Iowa State University, Ames, IA
Photo: Howcroft Photography

11 ARTS ZONE

Location

Current plans for Terminal One include a space adjacent to the concourse — in the center of the terminal and just south of the walkway — that can be programmed by the Arts Program.

Concept and Project Type

This should be considered a flexible space, balancing necessary fixed infrastructure with the need for programming that can evolve in response to changing needs and opportunities, in order to achieve the following goals:

- Incorporate all aspects of the Arts Program (public art, temporary exhibitions, performance); consider collaborations with other airport departments
- Address a variety of passengers, in terms of their ages and needs
- Facilitate the gathering of people with different interests, rather than separating out people with specific interests

The following built-in features should be considered for this space:

- Film screening area
- Exhibition features (including gallery space)
- Video wall

- Audio features with built-in sound reinforcement (plug-and-play)
- Spaces for relaxation and working, with power, data and comfortable seating

The following semi-permanent features could be included in this space:

- Artist-designed family-friendly play features

All programming should be evaluated on an ongoing basis to learn what programming is most desired, useful and appreciated by airport passengers.

This project should be developed through a Design Team Artist approach. A lead artist or designer should be assigned specifically to this space so the mix of features feels cohesive.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- New / Innovative amenities
- Family-friendly
- Interactive / Passes dwell time

- A** *To Travel is to Live*, San Francisco International Airport
San Francisco, CA
Photo courtesy of the San Francisco Arts Commission
Photo: Ethan Kaplan Photography
- B** Hollywood Theater, Portland International Airport
Photo: Bill Purcell
- C** Point of Entry exhibition, San Diego International Airport
Photo: SDCRAA



Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Experiences that are fresh, new, memorable and unforgettable; that are “takeaways”
- Experiences that people recognize, seek out and enjoy.
- Environments / features / amenities that elevate the experience of travel and of public space
- Environments / features / amenities that are comforting and calming, mitigating the stress of travel
- Recognition by artists as a place where they can develop fresh, challenging work in a unique environment with a unique audience.



Special Considerations

The assumption should be that this overall space will be permanently dedicated to the Arts Program, but that the uses should evolve over time, in response to user needs and updated thinking about customer experience and amenities.

Preferably, the space should be configured so that it is open to the main concourse, with a wide frontage and shallow depth, rather than a small frontage with a deep space.

Generally, the space should be designed to be open and flexible, and encourage a mix of activities adjacent to and visible to each other, though a film projection area might need to be enclosed for light and sound purposes.



12 DWELL LOUNGES (East and West) AND GATE LOUNGES

Location

There are two large dwell lounges at either end of the terminal; the east dwell area serves six gates and the west dwell area serves three gates. There are also eleven gate lounges, each serving one or two gates.

Concept and Project Type

The two large dwell lounges, one at either end of the terminal, will be designed as areas that serve multiple gates at once. The space available for art will be limited, so the final opportunities will emerge in the process of the design of the areas.

The Arts Master Plan online community survey found that waiting areas in general, and gate waiting areas in particular, are places where people would most like to see visual art.

Potential goals for these areas could be to create a visual element that terminates the long view down the corridor, thereby marking the destination of the end gates; to introduce features that provide unique passenger amenities; and to stimulate positive and exciting thoughts about the journey ahead.

Potential approaches could be suspended pieces, if the ceilings are high enough, art glass in the external glass walls, artist-designed seating or play features, artwork in glass partitions, or artwork in terrazzo flooring.

The gate lounges will be similarly constrained in regard to space. If there were any walls that are not adjacent to active queuing areas or are not controlled by tenants, they would be good locations for two-dimensional artworks, such as photo panels, light boxes, murals or posters. While the artworks could change (and therefore be a specialized type of temporary exhibition), they should all reflect the same theme and approach, and should not be confused with advertising or commercial signage.

Projects in these areas would be developed as integrated artworks, closely coordinated with the design of the dwell lounges.

Projects in the gate lounges should be developed as integrated artworks or as exhibition spaces.

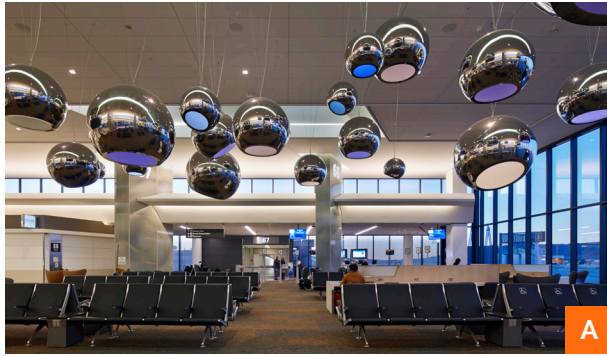
Performance Infrastructure

The large dwell lounges at the eastern and western ends of the concourse are opportunities for mobile set-up performance sites.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Intuitive wayfinding
- Revenue enhancement
- Interactive / Passes dwell time



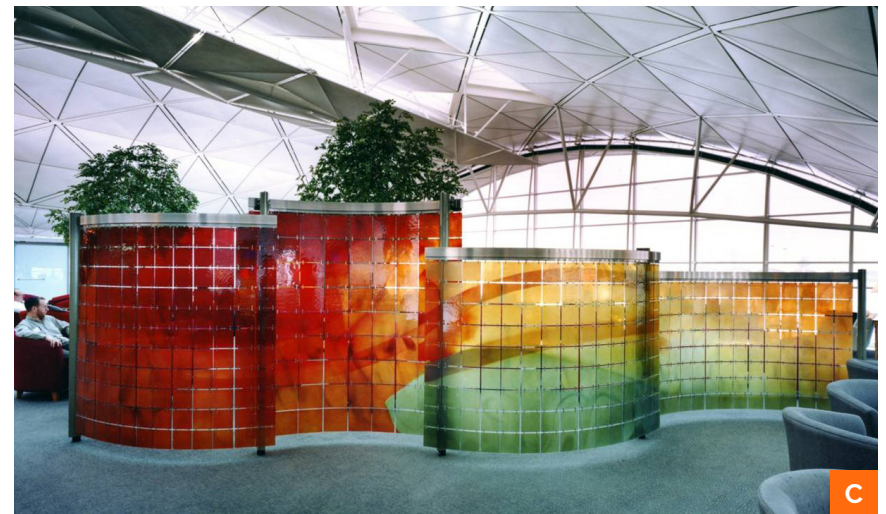
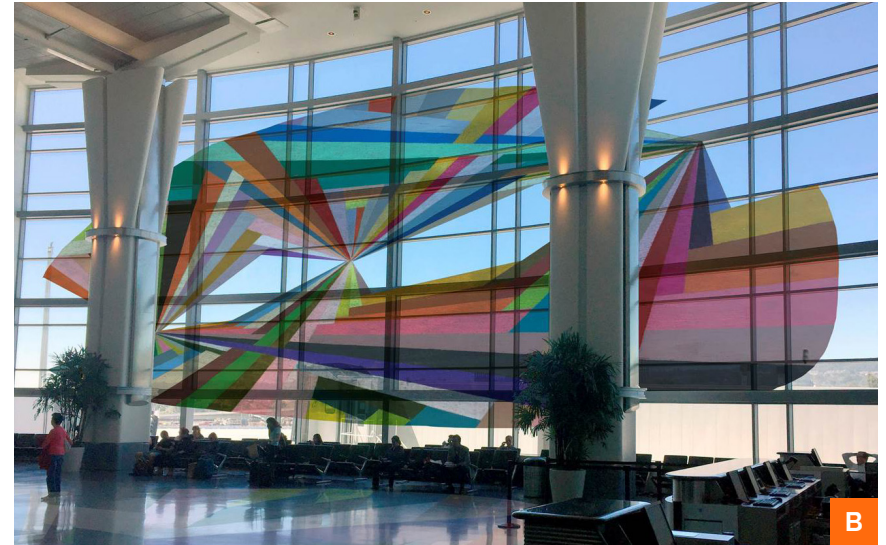
Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Enhanced wayfinding through visual cues and landmarks
- Environments / features / amenities that elevate the experience of travel and of public space
- Environments / features / amenities that are comforting and calming, mitigating the stress of travel

Special Considerations

Art glass projects should balance the admission of light and views to the airfield with positioning that makes them an iconic or wayfinding element when viewed from inside the concourse.



A Franka Diehnelt and Claudia Reisenberger, *Sky*
San Francisco International Airport Proposal
Photo: Bruce Damonte

B Alicia McCarthy, *Rendering of San Francisco International Airport Proposal*
Photo permission pending

C Karl-Heinz Traut, *DragonAir Lounge*, Hong Kong International Airport
Fabrication: Derix Glasstudios Taunusstein
Photo: Horst Goebel

13 RESTROOMS

Location

There will be five restroom areas along the concourse: one in the center just to the side of the entrance through security and two each on the east and west sides.

Concept and Project Type

There are opportunities for two-dimensional works on the exterior walls of the restrooms and on the walls that separate incoming from outgoing traffic. Examples of artworks in both types of locations can be found in Terminal Two.

All five restrooms should be treated similarly; for example, the same artist should be asked to work on all five restroom entries, or the same media, such as tile, should be used.

This project would be developed as a series of integrated artworks.

Temporary Exhibitions Infrastructure

The exterior restroom walls are a possible location for exhibition cases.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Intuitive wayfinding

Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Enhanced wayfinding through visual cues and landmarks
- Enhanced appearance of airport infrastructure and design elements
- Environments / features / amenities that elevate the experience of travel and of public space
- Environments / features / amenities that are comforting and calming, mitigating the stress of travel

Special Considerations

Potential conflict between ambient noise levels and sound art should be considered.



A Erik Carlson, *¿Dónde Está?*, San Diego International Airport
Photo: SDCRAA

B Lori Greene, *Confluence*, Minneapolis-Saint Paul International Airport
Photo: Airport Foundation MSP

14 WEST CONCOURSE WALL

Location

The west concourse wall is located between the west concession core and a set of restrooms. It is an external wall and faces south. Beyond the wall is a site that might one day be used for development. It is approximately 120 feet long.

Concept and Project Type

This wall would be suitable for several components of the Arts Program. It could be the location of a permanent public art exhibition, a location for temporary commissions or a temporary exhibition wall space, or a location for exhibition cases. This could be the location for a Cultural Exchange exhibition space, if no space is available pre-security.

This project, if a permanent commission, would be developed as an integrated project.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Green sustainability
- Community focus
- Dynamic / Changing

Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Enhanced experience of monotonous or generic spaces
- Environments / features / amenities that elevate the experience of travel and of public space
- Environments / features / amenities that are comforting and calming, mitigating the stress of travel
- Recognition by artists as a place where they can develop fresh, challenging work in a unique environment with a unique audience
- Involvement of local artists and the arts community in creating new artwork and arts programs

Special Considerations

The wall may be used for windows/viewing or other purposes related to future development.

The scale for the artwork will be dependent on the viewer's experience of it, whether it's on the interior or exterior of the building.



A



B



C

- A Miki Iwasaki, *Astralgraph*, San Diego International Airport
Photo: SDCRAA
- B Ugo Rondinone, *Clockwork for Oracles*, Art Gallery of New South Wales, Sydney, Australia
Photo permission pending
- C Elena Manferdini, *Zev Yaroslavy Family Support Center Civic Artwork*, Los Angeles, CA
Photo: Atelier Manferdini

15 INTER-TERMINAL CONNECTOR (Terminal One / Terminal Two Pedestrian Connection)

Location

The inter-terminal connector is the pedestrian walkway that connects Terminal One to Terminal Two. Its configuration will be similar to that of a skyway.

The Terminal One / Terminal Two connection will be used by both passengers and airport employees. It will be in a highly visible location for people in vehicles leaving Terminal One curbside pickup and for people arriving at Terminal Two in vehicles. It is expected to be constructed as a permanent, not a temporary, structure, and will be approximately 150 feet long.

Concept and Project Type

The most important opportunity is for the design of the overall walkway structure. More people will see it from the outside than the inside, and it will serve as a visual landmark for people arriving at and departing the airport in vehicles.

This project could be developed through a Design Team Artist approach.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Intuitive wayfinding
- Iconic placemaking

Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Experiences that are fresh, new, memorable and unforgettable; that are “takeaways”
- Enhanced wayfinding through visual cues and landmarks
- Enhanced appearance of airport infrastructure and design elements
- Enhanced experience of monotonous or generic spaces
- Environments / features / amenities that elevate the experience of travel and of public space
- Environments / features / amenities that are comforting and calming, mitigating the stress of travel
- Arts experiences that locals and visitors can access without entering secure areas

Special Considerations

The space is a narrow corridor.



A



B



C

- A Teresita Fernandez, *Black Sun*, MassMOCA, North Adams, MA
 Courtesy the artist and Lehmann Maupin, New York, Hong Kong, and Seoul
 Photo: David Dashiell
- B Amy Ellingson, *Untitled (Large Variation)*
 San Francisco International Airport, San Francisco, CA
 Photo: John Janca
- C Leo Villareal, *Multiverse*, National Gallery of Art, Washington, DC
 Photo permission pending

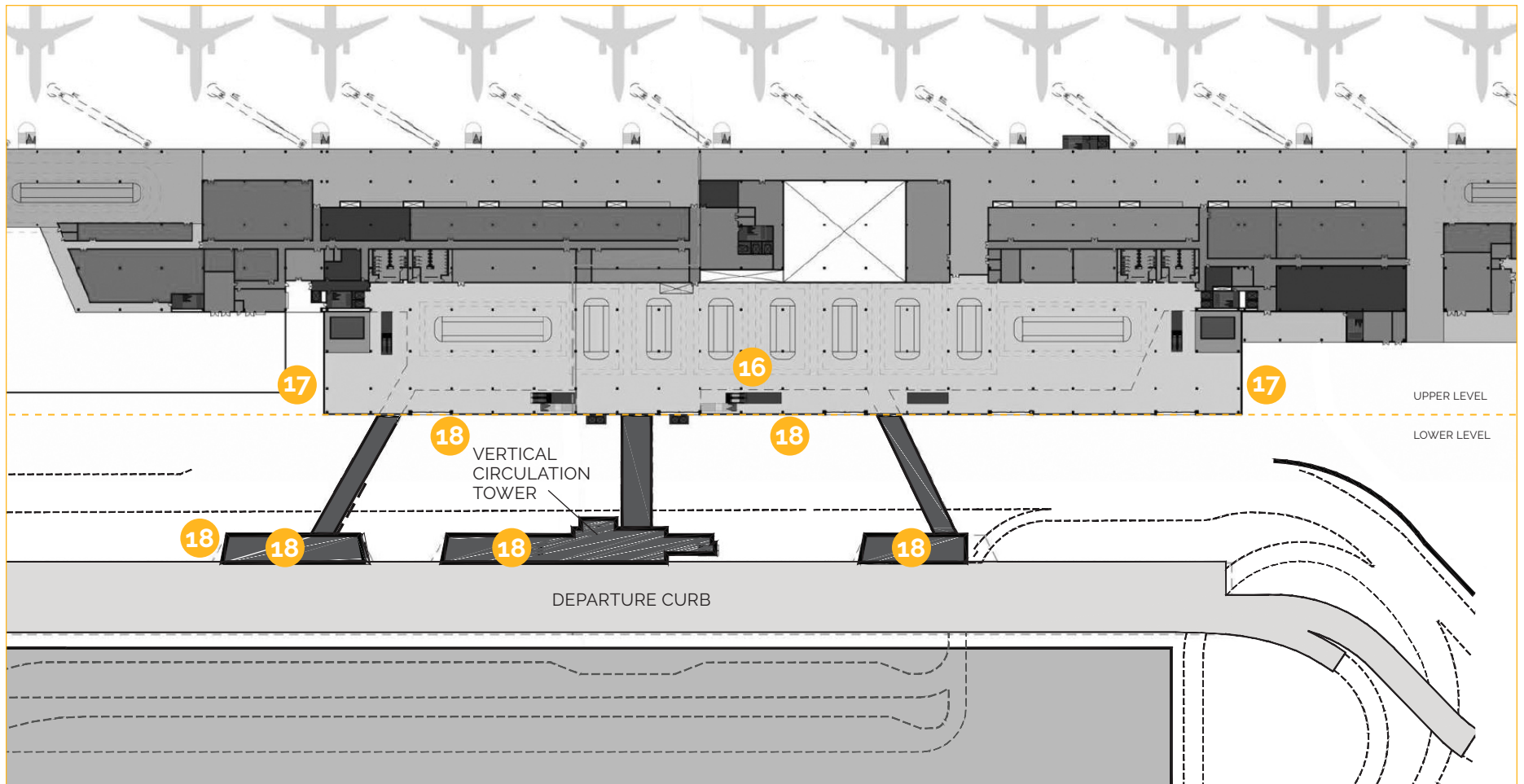
TERMINAL PRE-SECURITY / BAGGAGE AND ARRIVALS ZONE

The baggage and arrivals area is the last area people experience before they depart the terminal and thus serves as a transition between the airport experience and sense of arrival in the city and the region. It is also the area where meeter-greeters wait to meet people who are arriving on flights.

16 Baggage Claim Area

18 Curbside

17 Outdoor Seating Areas



16 BAGGAGE CLAIM AREA

Location

The project would be located in the baggage claim area on the ground floor of the terminal. The specific location and opportunity would be determined after further evolution of the design. (This project does not include the vertical areas open to the ticketing area and the roof; those areas are described in Project #7.)

Concept and Project Type

Artwork in the baggage claim area serves several types of airport stakeholders — arriving passengers, people waiting to meet those passengers, and airport employees. The baggage claim is important in terms of how it can create a first impression of San Diego for visitors, and important as a location where people are often experiencing a charged moment, meeting loved ones or friends. It is also an important orientation point on people's exit path from the airport.

As this project would be in an area open to the general public, it is particularly suitable for a project that engages the public in its creation.

This is an opportunity for an integrated artwork, closely coordinated with the design of the baggage claim area. The Arts Program should collaborate with the design team to think expansively about the opportunities here, including floors, walls, ceilings and the baggage belt islands themselves.

Temporary Exhibitions Infrastructure

The baggage area is a possible location for exhibition cases. This would be the best location for a Cultural Exchange display as well.

Performing Arts Program Infrastructure

The southeastern corner of the baggage area is an opportunity for a mobile set-up or plug-and-play performance site.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Intuitive wayfinding
- Serves meeter-greeter



A



B

Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Enhanced appearance of airport infrastructure and design elements
- Environments / features / amenities that elevate the experience of travel and of public space
- Environments / features / amenities that are comforting and calming, mitigating the stress of travel
- Experiences that bring to life the narratives embodied in modern travel
- Arts experiences that locals and visitors can access without entering secure areas

Special Considerations

The project by Walter Hood in the International Arrivals Facility is a good example of what can be achieved here.



C

A Walter Hood, *Carry On*, San Diego International Airport
Photo: SDCRAA

B Miki Iwasaki, *Signalscape*, San Diego International Airport
Photo: SDCRAA

C Jan Hendrix, *Centro Cultural Bella Epoca*, Mexico City, Mexico
Photo: César Flores

17 OUTDOOR SEATING AREAS

Location

Small outdoor plazas have been proposed for the southeast and southwest corners of the terminal building.

Concept and Project Type

Small outdoor plaza areas are proposed at either end of the terminal, outside the baggage claim areas. These small plaza areas are likely to be used by people who would like a quiet place to sit and rest while waiting for a ride or waiting for a passenger to arrive. These settings should be comfortable and aesthetically pleasing, a respite from hectic baggage and curbside pick-up areas. This is a particularly strong opportunity because people like to be outside in the San Diego climate.

Artists here could create features that are functional and/or integrated into the design and enhance these aspects of the sitting area, these aspects of the sitting areas as well as areas designated for smoking, pet relief and the like, such as canopies, enhanced walkways, seating and lighting. Alternatively the design of the sitting areas could be put in the hands of a lead artist, working with designers for support.

This is an opportunity for an integrated artwork at one or both areas, or an artist-led design of the entire plaza areas. In particular, there is an opportunity for an artist-designed performance space.

Performance Infrastructure

The eastern outdoor seating area is an opportunity for a built-in stage, plug-and-play site or a mobile set-up.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Serves meeter-greeter
- Interactive / Passes dwell time

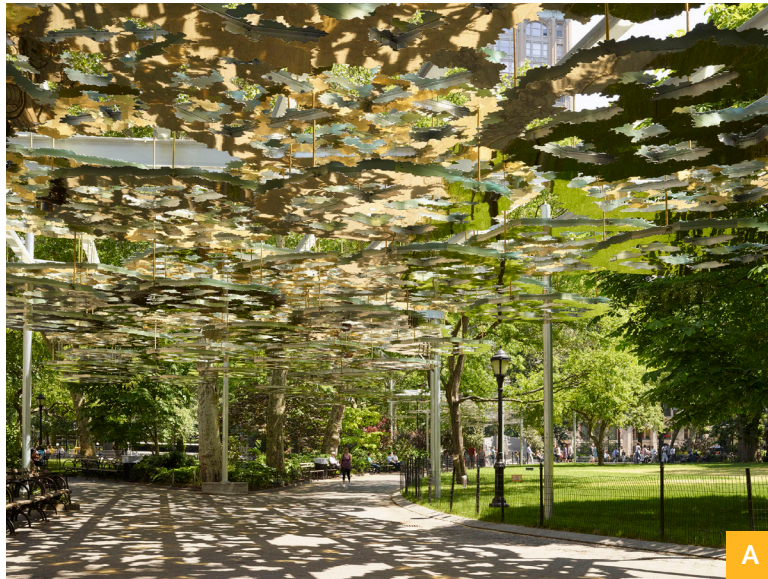
Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Experiences that people recognize, seek out and enjoy
- Arts experiences that locals and visitors can access without entering secure areas

Special Considerations

The scope of this project will depend on the ultimate scope of the plaza areas.



A Teresita Fernandez, *Fata Morgana*, Madison Square Park, New York, NY
 Courtesy the artist, Lehmann Maupin, New York, Hong Kong, and Seoul
 Photo: Elisabeth Bernstein; © Teresita Fernández



B Becki Chan, *Meander*, Richmond, BC
 Photo permission pending



C Jeppe Hein, *Long Modified Social Bench*, Auckland, New Zealand
 Photo permission pending

18 CURBSIDE

Location

There are several curbside drop-off and pick-up areas:

- Arrivals Curb. There is one general-purpose bay at the arrivals adjacent to the terminal, with access directly to the terminal baggage area.
- Commercial Vehicle Area. There are three commercial bays at the arrivals level, outboard from the general-purpose bay, with access via elevators and a central skybridge.
- Departures Curb. There is one general-purpose bay at the departures level, with access to the terminal via three skybridges.

In addition there are remote check-in areas at the entrances to the three skybridges and one vertical circulation core attached to the central skyway.

Concept and Project Type

The curbside areas will be busy with passengers moving back and forth to the terminal from parking and ground transportation, as well as up and down between ground level and the skybridges.

The Arts Program can anticipate several public art opportunities:

- Safety Barriers. Because the circulation system is designed to prevent passengers from crossing the commercial vehicle area to the terminal at grade (vertical circulation is provided), it is possible that there

will need to be safety barriers to keep people from straying into the roadway. Also, because the departures drop-off area is surrounded by roadways, it is possible that there will need to be safety barriers to keep people from straying into the roadway. These could be designed by artists in a number of materials, such as glass or other translucent panels, or metalwork.

- Vertical Circulation Core. The exterior surface of this core could include artist-designed surfaces, such as tile (ceramic, porcelain enamel).
- Remote Check-in Areas. These areas, at the entry to the skybridges, could be enclosed or partially enclosed structures. If they are structures, there are many possibilities. The exterior walls and roofline of the structures could be designed in concert with the terminal facade and roofline project. Alternatively, if the walls are glass, they can be designed with art glass or other methods of incorporating imagery into glass. If the walls are not glass, the interior or exterior could also be treated with artist-designed surfaces. The remote check-in structures and vertical elements could be designed by one artist or a group of artists.
- Functional Features. Areas like this potentially include a number of functional features, such as overhead canopies, seating and wayfinding. Any or all of these elements could be created or enhanced by artists.

- A Chuck Ramirez, *Suit Case Portraits*, San Antonio International Airport
San Antonio, TX
Photo permission pending
- B Jan Hendrix, *Patio de las Jacarandas*, Aguascalientes, Mexico
Photo: Jaime Navarro
- C Georgia A. Greeley, *Tipping the Scales, Everyday Poems for City Sidewalks*
Saint Paul, MN
Photo: Public Art Saint Paul



Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Intuitive wayfinding

Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Enhanced appearance of airport infrastructure and design elements
- Experiences that bring to life the narratives embodied in modern travel
- Arts experiences that locals and visitors can access without entering secure areas



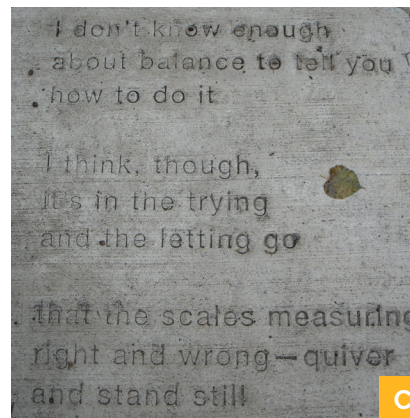
Special Considerations

Passenger flow, passenger waiting areas, and potential conflicts with wayfinding should be considered.

Barriers may need to be blast resistant.

The existing *Sublimare* public artwork is an example of a project in this zone, at Terminal Two.

This project is related to Project #5, Skybridges.





FLEXIBLE ZONE

There are several projects that are driven at the outset by an idea or a goal, rather than a specific location. The artist could be selected before the actual location is determined, and the location would emerge through the interaction of the artist and the design team.

PROJECT 19
Green / Sustainable Artwork

PROJECT 20
Interactive / Family-Friendly Artwork

PROJECT 21
Terminal Look and Feel

19 GREEN / SUSTAINABLE ARTWORK

Location

The location for this project would be determined by the artist in collaboration with the design team.

Concept and Project Type

One of the airport's key organizational commitments is to sustainability. The five-year vision in its Strategic Plan states:

In 2022, our integrated leadership team has continued to evolve the Authority into a passenger-focused, business driven, community-centered enterprise. We have achieved our five-year strategic plan and are widely recognized for successfully managing our financial, social and environmental sustainability.

One of the airport's key goals in this regard is to:

Execute regional engagement and education plan to clearly communicate SAN's role in economic growth (including focus on small/local/disadvantaged businesses), innovation, environmental sustainability, and quality of life for local residents.

The Arts Master Plan online survey found that green features, such as a green wall or a garden, would be one of the most desired features that could improve their airport experience.

The Arts Program should explore how it can create a public presence for the Authority's sustainability efforts through its projects and exhibitions. For public art, the approach would be to review the work of artists who explore environmental issues and sustainability and select an artist whose work would seem to be in good alignment with the airport's interests. The artist would then work with the design team to develop a strategy for locating their work in the terminal. The project could be exterior or interior, pre-security or post-security.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Green / Sustainability

xx San Diego County Regional Airport Authority, Five-Year Strategic Plan, 2017 – 2022

- A** Mike Weinmaster, Green over Grey – Living Walls & Design Inc., *Project: Arty Gallery*
Edmonton International Airport
Photo: Green over Grey, copyright: www.greenovergrey.com
- B** Trevor Lee, *WindNest*, a project of the Land Art Generator Initiative
Image: Land Generator Initiative
Originally proposed to the LAGI 2010 design competition for Abu Dhabi and re-designed for an urban site in Pittsburgh, PA.
- C** STUDIOKCA (Studio Klimoski Chang), *Skyscraper*, Bruges, Belgium
Photo: Matthias Desmet

Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Experiences that are fresh, new, memorable and unforgettable; that are “takeaways”
- Environments / features / amenities that elevate the experience of travel and of public space
- Environments / features / amenities that are comforting and calming, mitigating the stress of travel
- Experiences that people recognize, seek out and enjoy
- Recognition by artists as a place where they can develop fresh, challenging work in a unique environment with a unique audience



20 INTERACTIVE / FAMILY-FRIENDLY ARTWORK

Location

The location for this project would be determined by the artist in collaboration with the design team.

A key opportunity lies within Project #11, the Arts Zone. A secondary opportunity lies within Project #12, Dwell Lounges, particularly the shared Dwell Lounge at the east end of the terminal.

Concept and Project Type

Children's play spaces have become common features in airports, but they rarely feature artist-designed, original content. They are useful as areas for children to engage in active play in the downtime while they and their families are waiting for their flights to depart.

There could be several approaches to integrating artist-designed, family-friendly, interactive features at the airport. One would be to designate a specific area, where children could play on specially designed elements while caregivers watched nearby. Another would be to integrate smaller, playful features into the dwell lounges and gate lounges so they can be accessed by families that do not want to leave the gate areas. These approaches are not mutually exclusive.

This project could offer an opportunity for an artist-led project in collaboration with organizations such as the New Children's Museum, Children's Discovery Museum, San Diego Zoo, Fleet Science Center, or other youth, nature and science organizations.

Given the high volume and wear and tear these sites experience, this may be a temporary commission that is turned over every 3 to 5 years, engaging a different artist or partner organization with each iteration.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- New amenity / Innovation
- Family-friendly
- Interactive / Passes dwell time

Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Experiences that are fresh, new, memorable and unforgettable; that are "takeaways"
- Environments / features / amenities that elevate the experience of travel and of public space

A Volkan Alkanoglu, *Cloud Scape*, Hollywood International Airport, Fort Lauderdale, FL
Photo: Tabatha Mudra

B Walter Kitundo, *San Francisco Bird Encounters*, San Francisco International Airport
Photo: Bruce Damonte

C Mark Reigelman, *Sweetwater – Domino Park Playground*, Brooklyn, NY
Photo: Mark Reigelman

- Environments / features / amenities that are comforting and calming, mitigating the stress of travel
- Experiences that people recognize, seek out and enjoy
- Recognition by artists as a place where they can develop fresh, challenging work in a unique environment with a unique audience

Special Considerations

If a designated children's play area is created, seating and amenities for caregivers should be integrated as well. This could include seating, cup holders, easy access to flight information display systems (FIDS), charging stations, etc.

Children's play experts should be integrated into the artist's team as consultants.



21 TERMINAL LOOK AND FEEL

Location

This project would create a role for an artist to participate in the development of an overall design vision or theme for the Terminal that would be used to shape the interior architecture, design, graphics and public art throughout the Terminal, in consultation with the design-builder.

Concept and Project Type

Numerous design professions influence the look and feel of an airport — architects, environmental graphic designers, interior designers and others. Design professionals in each field can be capable of setting an overall thematic look and feel for their work, but often their work is compartmentalized and not well coordinated from a visual point of view.

Excellence in design is strongly associated with people's satisfaction with SAN. In intercept surveys conducted as part of the Arts Master Plan process, most respondents said they were pleased with the ambiance at SAN, with nearly three-fourths ranking it “much better than,” “a little better than” or “the same as” other airports they've experienced.

Design excellence is also a concern of peer airports. Looking at the vision statements and goals of 14 domestic and non-domestic airports through the Arts Master Plan's benchmarking process, most programs work to create a “sense of place” in the airport or transit system and to connect users with the city or region they are in.

For this project, the design-build team would be asked to include an artist on their team who would be an equal partner to the other design professionals. The artist would join the team early on and be responsible for collaborating to develop a vision or theme for the airport that could be carried through different aspects of the design and would be responsible for collaborating with the rest of the team to ensure that the overall visual approach to the airport is carried through. This would include consideration of the location of public art projects that are commissioned and involvement in artist recruitment and selection processes. The artist would work directly with the Arts Program in implementing projects.

Consistency with Customer Experience Goals

This project addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Intuitive wayfinding
- Iconic placemaking

A Michele Oka Doner, *A Walk on the Beach*, Miami International Airport, Miami, FL
Photo: Nick Merrick

B Kent Bloomer, Reagan Washington National Airport, Washington, DC
Photo: Kent Bloomer

Consistency with Arts Program Goals and Outcomes

This project addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Strong overall visual identity for the airport
- Enhanced appearance of airport infrastructure and design elements
- Recognition by artists as a place where they can develop fresh, challenging work in a unique environment with a unique audience

Coordination with Other Terminal One Projects

The artist selected for this project could be the same artist selected for Project #6, Terminal Facade and Roof. In that case, the artist would be expected to advise on how the vision or theme that they develop for the Terminal overall could be translated into the design of the facade and/or roofline of the building.

Special Considerations

The integration of the artist onto the design team and coordination / delineation of the artist's role will be a key factor of the success in this project.

The artist's role could involve a long-term engagement of several years, as well as a significant time commitment at certain phases of the design process.



PERFORMING ARTS AND TEMPORARY EXHIBITIONS INFRASTRUCTURE



PERFORMING ARTS PROGRAM

The T1RP will allow the Performing Arts Program to expand its offerings into Terminal One, where it has not had a significant presence in the past because of space constraints.

Criteria

- Flexibility is key. With a variety of sites, and a variety of infrastructure, the Arts Program will be able to experiment and produce a schedule of performances that best meets customer needs.
- Visibility is positive. Performance spaces should be positioned in high visibility locations to maximize their benefit to customers. Performance spaces should be in visual connection to concession areas and seating areas, to the extent possible.
- Acoustic impact is an important consideration. Performance spaces should be designed and positioned to minimize interference with public announcements and operations of nearby concessions and similar activities, and to limit sound deflection into areas where low volume may be preferred.
- Space is at a premium. Consider how performance spaces may be repurposed for other uses when not actively used for performance and in collaboration with the Arts Program.

Infrastructure

The Arts Master Plan recommends that three types of performance spaces should be considered: permanent built-in stages, plug-and-play sites, and mobile set-up sites.

Locations

To allow for flexibility, the Arts Program should identify a variety of locations for scheduled performances. These would not be programmed simultaneously, but would allow for performances to be presented indoors or outdoors, pre-security or post-security. The Arts Program should work with the design-build team as the T1RP progresses to identify the exact locations for performances and the best approaches to creating the spaces.

The locations for performances presented through the performing arts residencies are situational and developed through collaboration between resident artists and the Arts Program staff.

The following locations are recommended in the previously described project zones.

Zone: Airport Entry

There are no appropriate locations for performing arts spaces in the Airport Entry Zone because this zone only serves vehicular traffic.

Zone: Pre-Security, Ticketing

There are no appropriate locations for performing arts spaces in the Pre-Security Ticketing Zone because of potential conflicts with passenger flows and queuing.

Zone: Post-Security

Performing arts spaces should be considered in the following locations:

Concession Cores

The two concession cores, where people will sit and dine, will be conducive to the enjoyment of performances. The Arts Program should investigate with the design team the potential for at least one performance space in each concession core, either a permanent built-in stage or a Plug-and-Play site.

East and West Dwell Areas

The east and west ends of the concourse have large dwell areas that serve multiple gates. Performances in these locations can entertain large numbers of passengers who are waiting for their flights as well as welcome passengers arriving. The Arts Program should investigate with the design team the potential for at least one performance space in each concession area, possibly a mobile set-up site.

Arts Zone

The Arts Program anticipates programming performances in conjunction with other activities in the Arts Zone. The space should have the infrastructure to accommodate performance, including plug-and-play.

Zone: Pre-Security, Baggage and Arrivals

The Arts Program should develop two performing arts spaces in this zone, one inside the building and one outside the building. The indoor site should be near the bottom of the east elevator bay, in the location with the two-level atrium. This will allow for the music to also drift up to Level Two and create a welcoming ambiance for customers arriving to the airport. The outdoor location should be on the proposed patio space at the southeast corner of the terminal on ground level. In each location, collaboration with the design team should be undertaken to realize built-in and/or plug-and-play sites.

Consistency with Customer Experience Goals

Performing Arts infrastructure addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Community focus
- Revenue enhancement
- Dynamic / Changing
- Serves meeter-greeters
- Interactive / Passes dwell time

Consistency with Arts Program Goals and Outcomes

Performing Arts infrastructure addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Experiences that are fresh, new, memorable and unforgettable; that are “takeaways”
- Environments / features / amenities that elevate the experience of travel and of public space
- Environments / features / amenities that are comforting and calming, mitigating the stress of travel
- Experiences that people recognize, seek out and enjoy
- Arts experiences that locals and visitors can access without entering secure areas
- Experiences that bring to life the narratives embodied in modern travel
- Involvement of local artists and the arts community in creating new artwork and arts programs
- Recognition by artists as a place where they can develop fresh, challenging work in a unique environment with a unique audience



SAN Performing Arts Concert Series, Voices of Our City Choir



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map removed
some words
a piece of circular
diagram

EXPAND YOUR
CONSTELLATION

100 WORLDS PROJECT
by Ron Miriello
© ECOR

TEMPORARY EXHIBITIONS PROGRAM

The T1RP will allow the Temporary Exhibitions Program to expand its offerings into Terminal One, where it has not had a significant presence in the past because of space constraints.

Criteria for Siting Temporary Exhibition Infrastructure

The Arts Master Plan recommends that siting for Temporary Exhibition Program infrastructure consider the following criteria:

- Exhibitions should be located in a variety of sites, both pre- and post-security, in order to reach both travelers and the non-traveling public, including meeter-greeters.
- Exhibition spaces should accommodate a mix of two-dimensional and three-dimensional work at a variety of scales.
- Exhibitions should be sited in areas where airport customers have significant dwell time, or where there is an opportunity for the exhibitions to have a strong, immediate visual impact.

Types of Exhibitions Infrastructure

The Arts Master Plan recommends the following types of Temporary Exhibition Program infrastructure.

All types of infrastructure could be accommodated in Terminal One except a gallery. The Arts Program should monitor the design development of Terminal One to determine whether an opportunity for a gallery arises in the future.

Wall Cases

Casework, usually built into wall spaces or placed in front of walls, that has flexibility to exhibit both two-dimensional and three-dimensional objects in a protected location. Casework should meet museum standards for UV filtering, lighting, security, non-off-gassing materials and humidity control.

Stand-Alone Cases

Casework with a pedestal bottom and a clear acrylic vitrine top for the display of objects in a protected location. Casework should meet museum standards for UV filtering, lighting, security, non-off-gassing materials and humidity control.

Dedicated Wall Space

Wall spaces that the Arts Program may utilize to install two-dimensional work as part of the exhibitions program.

Light Boxes

Backlit, wall-mounted display infrastructure for printed, two-dimensional artwork.

Video Monitors

Large-scale monitors that allow for the display of video.

Gallery

A room-like space dedicated to exhibitions.

Film Screening Area

A room-like space dedicated to screening films.

Locations

The Arts Program should aim for a minimum of five and up to eight sites in Terminal One for temporary exhibitions. The following sites respond to the above criteria and would potentially be available to accommodate an exhibition location. As the design process for Terminal One proceeds, the Arts Program should work with the design-build team to refine the exact locations, dimensions and approach to cases.

Zone: Airport Entry

No opportunities.

Zone: Pre-Security, Ticketing

No opportunities.

Zone: Post-Security

Restroom Walls

The outer, concourse-facing walls of the four restroom areas are potential exhibition spaces. This would include two sites in Phase One and two sites in Phase Two of the T1RP.

The exhibition spaces could include wall cases if there is enough depth in the walls, or stand-alone cases if there is enough breadth in the concourse. If there is not enough room for cases, then dedicated wall spaces, light boxes or video monitors could be considered.

Exhibition spaces should only be located on one side of the restroom. The side would be determined by which wall had the most unobstructed space available and the least amount of competing signage. Alternatively, if the Arts Program preferred a mix of cases and wall sites, two of the walls could have cases and two could be wall sites.

Arts Zone

The Arts Zone could include space for all types of exhibition infrastructure, depending on how it is designed. The Arts Zone provides the best opportunity to create a dedicated Film Screening Area, utilizing approximately 500 – 750 square feet of floor space. The Arts Program should work with the design team to develop design specifications as they progress with the next phase of design.

West Wall

There is a long wall on the west end of the south side of the concourse in an area where future development might occur. As with the restroom walls above, this could be a location for wall cases, stand-alone cases, light boxes or video monitors. It could also be a location for a temporary installation.

This would also be a secondary location for a Cultural Exchange space, because of its scale and its unique location.

Zone: Pre-Security, Baggage and Arrivals

Baggage Claim

The main pre-security location for exhibitions should be on Level One, in the vicinity of the baggage claim carousels. The site would need to be highly visible, but not block movement. This would be an appropriate location for casework as described above. In the first phase of Terminal One development, a site should be identified that is either to the north of the horizontally oriented baggage carousel, against the wall, or to the south of the carousel, freestanding but not obstructing traffic. A second case could be oriented similarly in the second phase of development.

This would also be the best location for a Cultural Exchange space, because of its accessibility to the general public.

Flexible Sites

In addition to the locations for exhibition infrastructure defined above, the Arts Program should continue to periodically use other spaces for temporary exhibitions, including walls, ceilings and freestanding objects. The Arts Program currently employs this technique of siting work, especially installations that are part of exhibitions in Terminal Two, allowing for visually interesting components of the exhibitions and unexpected experiences for customers.

Consistency with Customer Experience Goals

Exhibition infrastructure addresses the following Customer Experience goals, as identified in the ADP Program Definition Document:

- Community focus
- Dynamic / Changing
- Serves meeter-greeters
- Interactive / Passes dwell time

Consistency with Arts Program Goals and Outcomes

Performing Arts infrastructure addresses the following Arts Program outcomes as outlined in the Arts Master Plan:

- Experiences that are fresh, new, memorable and unforgettable; that are “takeaways”
- Experiences that people recognize, seek out and enjoy
- Arts experiences that locals and visitors can access without entering secure areas
- Experiences that bring to life the narratives embodied in modern travel
- Involvement of local artists and the arts community in creating new artwork and arts programs
- Recognition by artists as a place where they can develop fresh, challenging work in a unique environment with a unique audience



AIRPORT ADMINISTRATION BUILDING

The redevelopment of Terminal One will result in the demolition of the existing Airport Administration Building and the construction of a new administration building on the western edge of the airport, in the vicinity of Airport Terminal Road and McCain Road.

The design for the new Airport Administration Building is not known at this time. As the design develops, the Arts Program should evaluate the building for the following potential public art locations and possibilities.

Exterior feature walls, if highly visible to the public

Consider continuation of mural series on current Administration Building.

Exterior facade treatments/architectural elements

Consider features such as a sun screen, a brise soleil or a canopy.

Exterior outdoor seating area

Consider artist-designed feature element, functional element or green element integrated into the design.

Main lobby

If there is a high ceiling, consider suspended artwork. If there is a feature wall, consider relocation of artwork from existing Airport Administration Building or Terminal One, a large-scale graphic design or integrated two-dimensional artwork.

Elevator lobbies

Consider relocation of artwork from existing Airport Administration Building or Terminal One. Also consider a large-scale graphic design and/or the acquisition of two-dimensional artworks.

Administrative office waiting area

Consider integrated floor artwork. Consider green artwork.

Board room

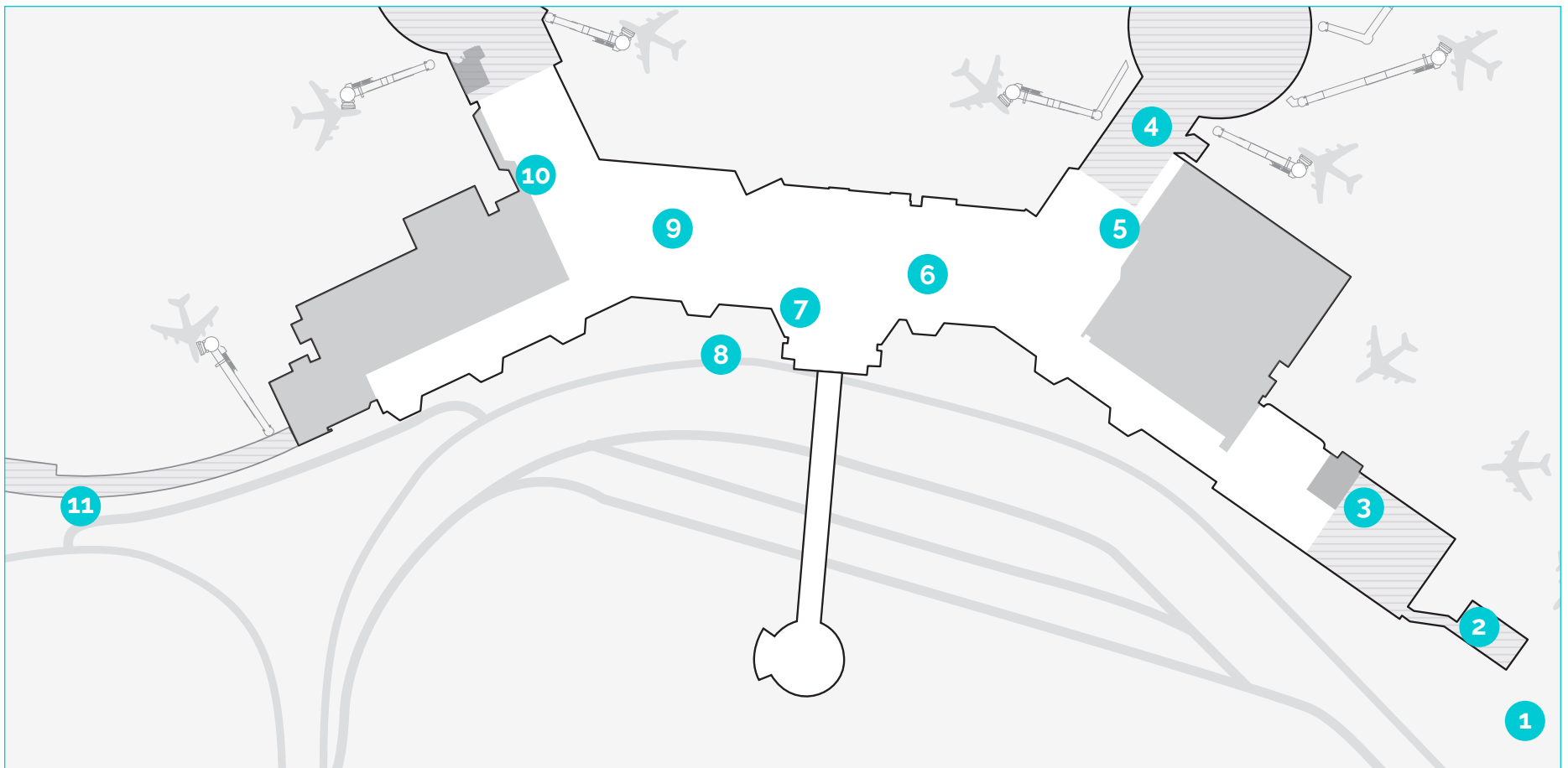
Consider commissioning an original two-dimensional work.

Conference rooms

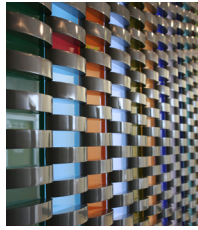
Consider acquisition of two-dimensional artworks.

RELOCATION AND DE-ACCESSION

Existing Public Art Collection, Terminal One



Administration Building



- 1 Christine Beniston
Time Interwoven
Elevator Lobby,
Ground Level
(pre-security)



- 2 Javi 'WERC' Alvarez
SAN
Building Exterior
(pre-security)

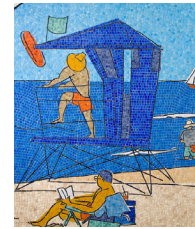
Terminal One



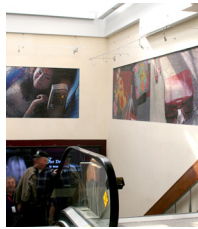
- 1 Steve Bartlett
Guillermo
Sidewalk, Ground Level
(pre-security)



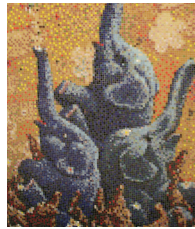
- 2 Brett O'Connell and
Kyra Sheker
The Traveler
Gate 1A, Ground Level
(post-security)



- 3 Tracy Sabin
A Day at the Beach
Gates 1 & 2
Ground Level
(post-security)



- 4 Mike Mandel
In Flight
Southwest Rotunda,
Upper Level
(post-security)



- 5 Ben Darby
Puff
Ground Level
(pre-security)



- 6 Miki Iwasaki
Signalscape
Baggage Claim,
Ground Level
(pre-security)



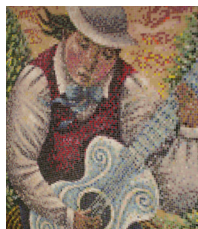
- 7 Charles R. Faust
Sandcast
Entrance, Ground Level
(pre-security)



- 8 Anne Mudge
Pacific Flyway
Curbside, Ground Level
(pre-security)



- 9 Miki Iwasaki
Astralgraph
Food Court, Ground
Level (pre-security)



- 10 Rin Colabucci
Wind, Trees, and Birds
Ground Level
(pre-security)



- 11 Carolyn Braaksma
Drifting Beyond Control
Pedestrian Sidewalk,
Ground Level
(pre-security)



- 12 Paul T. Granlund
*Charles A. Lindbergh:
The Boy and the Man*
currently in storage

Materials, dimensions and costs, where given, are based on the Replacement Value Appraisal Report, commissioned by the Arts Program in 2014.

Administration Building

Jari "Werc" Alvarez, *SAN*, 2014.

Digital wall mural on vinyl. 35' x 60'. Value: \$25,000. Located on exterior, east facing wall. This is the first of three digital murals commissioned from Werc. The second and third murals were intended to be printed at a later date and installed as a series.

Recommendation: The mural that was installed was intended to be a temporary mural and was not formally accessioned into the Airport's collection. It should be decommissioned when it reaches the end of its useful life, or when the building is removed, whichever is earlier. The installation of the other murals in the series will depend on the configuration of the new building and the ability to place a similarly-sized frame on a similarly-visible wall.

Christie Beniston, *Time Interwoven*, 2009.

Light box with extruded plastic strips. Value \$80,750. Located in lobby.

Recommendation: Relocate to new Administration Building or new Terminal One.

Terminal One

Miki Iwasaki, *Astralgraph*, 2015.

Walnut hardwood, local artisan ceramic. 60' long, 9' high, 6" deep. Terminal One Food Court, Ground Level (pre-security).

Recommendation: *Astralgraph* could be very successful at a similar site (serving as a screen or way of delineating spaces in a food court or elsewhere) in the new Terminal One, but would need to be reconfigured / re-built by the artist to fit its new location. This artwork is not listed in the appraisal that was commissioned of the Public Art Collection. Costs should be evaluated before making a final decision.

Miki Iwasaki, *Signalscape*, 2011.

Wood boxes and motion sensors. 64' long. Terminal One Baggage Claim, Ground Level (pre-security). Replacement value: \$100,000.

Recommendation: *Signalscape* could be very successful at a similar site (on the fascia in baggage claim, ticketing or another busy location) in the new Terminal One, but would need to be reconfigured/re-built by the artist to fit its new location. Costs should be evaluated before making a final decision.

Steve Bartlett, *Guillermo*, 1997.

Stainless Steel. 11.4' x 11.4' x 6'. Located at east end of outdoors. Replacement value: \$165,000.

Recommendation: *Guillermo* is not integrated and could therefore be easily located to a new interior or exterior site in the new Terminal One, or at another public location. (It is also a very popular work in the collection and should not be de-accessioned).

Carolyn Braaksma, *Drifting Beyond Control*, 2001.

Precast Concrete. Eight 9' x 14' panels. Outdoor pedestrian corridor linking Terminals One and Two. Replacement value: \$90,000.

Recommendation: *Drifting Beyond Control* may not be able to be moved without destroying it, and there may not be a good location for it to be re-created. The Program should investigate relocation further while considering possible sites, such as the airport entrance roadway. Otherwise, de-accession.

Anne Mudge, *Pacific Flyways*, 2010.

Lithocrete, shells, glass disks, imbedded aggregate, colored reflected glass. 17.5" to 29.5" diameter. Seats 18.5" high. Terminal One Exterior Plaza. Replacement value \$166,000.

Recommendation: *Pacific Flyways* cannot be moved without destroying it. The piece has also had issues with surface soiling, gum adhesion, fading and various glass disks being dislodged. De-accession.

Tracy Sabin, *A Day at the Beach*, 2005.

Mosaic. 6.5' x 38'. Terminal One, Gates 1 & 2. Replacement value: \$70,000. Relocation cost: \$55,000.

Recommendation: Because *A Day at the Beach* is a very long work, there may not be a suitable location in the renovated Terminal One to re-install it. If the work cannot be relocated, it should be de-accessioned and offered to the artist, who has a right of first refusal on taking the work if it is de-accessioned. If the artist does not want the work, it could be donated to a community partner that has a suitable location for the work (and if it is possible for SAN to donate the work). The cost for removing, storing and re-installing the work could possibly exceed the replacement value. These costs should be evaluated before making a final decision.

Kira Schecker and Brett O'Connell, *The Traveler*, 2009.

Photography and digital graphics printed on mixed media. Terminal One, Gates 1 & 2. Replacement value: \$45,000.

Background: There is no record of this work being in the permanent collection.

Recommendation: This display would require a long, linear display area. There is not a suitable location for this work in the new Terminal One. The cost for removing, storing and re-installing the work could exceed the replacement value. Remove and do not replace.

Ben Darby, *Puff*, 2010.

Mosaic. Terminal One, Ground Level (pre-security).

Recommendation: Translated into mosaic from a painting that is hanging in the Administration Building, *Puff* was fabricated to specifically fit the dimensions of the restroom/fountain areas. This work could be re-installed in one of the restroom areas, but would likely need to be modified to fit the dimensions of a new site. These costs should be evaluated before making a final decision.

Rin Colabucci, *Wind, Trees and Birds*, 2010.

Mosaic. Terminal One, Ground Level (pre-security).

Recommendation: Translated into mosaic from a painting that is hanging in the administration building, *Wind, Trees and Birds* was fabricated to specifically fit the dimensions of the restroom / fountain areas. This work could be re-installed in one of the restroom areas, but would likely need to be modified to fit the dimensions of a new site. These costs should be evaluated before making a final decision.

Mike Mandel, *In Flight*, 2009.

Mosaic. Terminal One Southwest Rotunda, Upper Level (post-security).

Recommendation: A work in multiple parts, there may not be a suitable location in the renovated Terminal One to re-install *In Flight* as it is currently configured. The artist would need to be re-engaged to reconfigure the work for a new site (possibly adding or subtracting elements). The cost for removing, storing, artist re-design, fabrication modifications and re-installing the work could possibly exceed the replacement value. These costs should be evaluated before making a final decision.

Charles R. Faust, *Sandcast*, 1966.

Terminal One Entrance, Ground Level (pre-security).

Recommendation: This work suffered damage when previously relocated and there were issues with how it was re-installed. The work should be evaluated for the costs to re-locate and if it could be re-located without sustaining further damage. Would need to find a suitable location.

Paul T. Granlund, *Charles A. Lindbergh, the Boy and the Man*, 1967.

Bronze. Currently in storage during construction in Terminal Two.

Recommendation: This work commemorates Charles Lindbergh, who began his historic trans-Atlantic flight from Dutch Flats, the location of the airport. The airport was named for him (Lindbergh Field) until 2003, when it was officially re-designated San Diego International Airport. In 1987, the statue was donated by Teledyne Ryan Aeronautical to the Port of San Diego (which operated the airport at the time), and it is not known if there are any conditions that accompanied the donation. The statue should be relocated to a new site. Because there are already other acknowledgements of Lindbergh's historic flight at the terminal, consideration could be given to a location at the Administration Building.

SITE AND OPPORTUNITIES CUSTOMER EXPERIENCE CONSIDERATIONS

This table summarizes how each of the projects recommended in the Site and Opportunities Plan addresses the Customer Experience goals that are identified in the ADP Program Definition Document.

	Intuitive Wayfinding	New / Innovative Amenities	Family-Friendly	Revenue Enhancement	Iconic Placemaking	Green / Sustainability	Community Focus	Dynamic / Changing	Improves Pain Point	Serves Meeter-Greeters	Interactive / Passes Dwell Time	Related Programming
1. Airport Roadway Retaining Wall					X							
2. Airport Drive Perimeter Security Wall (Airport Operations Area / AOA Fence)	X							X				
3. Gateway Feature	X				X							
4. Garage Facade	X				X							
5. Skyways	X											
6. Roofline / Glass Facade	X				X							
7. Vertical Feature Area	X				X							
8. Ticketing Decision Points	X											
9. Recomposure Area		X						X				
10. Concession Cores (East, West)				X							X	
11. Arts Zone		X	X								X	

Airport Entry Zone

Terminal Pre-Security / Ticketing Level Zone

Terminal Post-Security Zone

Terminal Pre-Security / Baggage and Arrivals Zone

Flexible Zone

	Intuitive Wayfinding	New / Innovative Amenities	Family-Friendly	Revenue Enhancement	Iconic Placemaking	Green / Sustainability	Community Focus	Dynamic / Changing	Improves Pain Point	Serves Meeter-Greeters	Interactive / Passes Dwell Time	Related Programming
12. Dwell Lounges (East, West)				X							X	
13. Restrooms	X											
14. West Concourse Wall						X	X	X				
15. Inter-Terminal Connector (Terminal One / Terminal Two)					X							
16. Baggage Claim Area										X		
17. Outdoor Seating Areasx										X	X	
18. Curbside	X											
19. Green / Sustainable Artwork		X				X						
20. Interactive / Family-Friendly Artwork		X	X									
21. Terminal Look and Feel	X				X							

APPENDICES



APPENDIX A

SUMMARY OF MASTER PLAN RECOMMENDATIONS

PUBLIC ART PROGRAM STRATEGIES

1. Adopt Criteria for Evaluating Potential Public Art Opportunities

Develop criteria for evaluating public art opportunities that supports alignment with Airport and Arts Program mission, vision and goals and includes provisions for artistic quality, location and feasibility.

2. Continue to Use a Variety of Approaches to Public Art

Continue to use the following approaches to working with artists: Design Team Artist; Integrated; Stand-Alone Artwork; Goal-Oriented; Artist Residency; and Temporary.

3. Adopt a Range of Methods for Recruiting Artists

In addition to the current open call method for recruiting artists, adopt a broader range of approaches including an invitational selection process and the use of an artist roster (pre-qualified list) when appropriate.

4. Create an Artist Mentorship Program

Develop a mentorship program that provides emerging artists in the region with the opportunity to work with experienced artists on large-scale public art commissions.

Invite local artists to apply to a Mentorship Roster through an open Request for Qualifications issued on a periodic basis.

5. Create a Visual Art Residency

Reinstate SAN's previously discontinued Visual Art Residency program for annual implementation.

6. Develop Processes for Incorporating Public Art into Public-Private Partnership Projects

Create a set of principles for establishing Percent for Art requirements for public-private partnerships.

Incorporate the principles into the Airport Authority's Arts Policy 8.50.

7. Create Mechanisms for Accepting Financial Donations

Establish guidelines for receiving and utilizing financial donations for public art.

8. Utilize Percent for Art Funds for Collections Management

Set aside up to 15 percent of the Percent for Art allocation per project for collections management. These funds should be used to supplement, not to replace, the operating funds available for conservation.

Pool funds into a Collections Management Fund to be used for conservation and collections management needs for the entire collection.

Develop a work plan that anticipates conservation and maintenance needs both in the near term and over the next 10 years (based on the Collections Management Plan and anticipated new commissions).

Allocate monies from the Collections Management Fund based upon needs identified in the Collections Management Plan.

9. Create Clear Goals and Criteria for Receiving Gifts of Artwork

Include criteria for reviewing gifts that ties the acceptance of gifts to the Arts Program's goals and policies.

Include language that states that the donor is responsible for all costs associated with a gift such as, installation, ongoing maintenance, and security etc. and include clearer language around the procedures for review of gifts.

PERFORMING ARTS PROGRAM STRATEGIES

1. Broaden the Range of Performances

Continue to actively recruit a broad range of talent to ensure a deep and diverse bench of qualified performers and performing arts genres that reflect the region's cultural resources.

Develop a recruitment process that includes working with community partners and a procedure for artists to submit materials annually.

Establish and post the criteria for evaluating talent.

2. Increase the Frequency of Performances

In the near-term present three to four performances weekly in Terminal Two.

When Terminal One is completed target a baseline of four performances weekly, two in each terminal.

Long-term grow the performance schedule to six to eight per week, resources permitting.

Badge a small number of musicians for regular sets.

Explore partnerships with performing arts organizations.

Feature special performances related to festivals and events presented elsewhere. Allow flexibility for adjusting to external schedules.

3. Broaden the Types of Locations in which Performances Can Be Experienced

Develop several areas for mobile set-ups and/or plug-and-play.

Incorporate at least one mobile/plug-and-play into an existing location in Terminal Two.

Consider mobile/plug and play, and permanent set-up(s) in the new Terminal One.

Purchase a portable dance floor for use with dance / theatre performances.

4. Develop New Collaborations

Proactively seek partnerships with local arts and culture organizations to assist with achieving recruitment goals.

5. Explore New Funding Resources for Performances

Explore the options for reducing costs through badged musicians (lower overhead) and partnerships (cost-sharing).

Explore co-created programs and leverage resources with local arts and culture organizations that want to increase access to the arts for non-traditional audiences or in non-traditional settings.

Explore the possibility of performing arts sponsorships with concessionaires.

PERFORMING ARTS RESIDENCY STRATEGIES

1. Keep the Creative Output of the Program Fresh and Innovative

Keep the selection process open to ensure a wide range of genres.

2. Strengthen Awareness of the Program

Develop additional documentation for each residency (e.g. resident background, creative process and presentation of the work) for display in terminals or online.

Continue promoting the program through digital media as well as in the terminals and in the Cultural Exchange Space with documentation from past and current residencies.

3. Strengthen Partnerships with Artists and Cultural Organizations

Create and implement a means for articulating both Arts Program and resident goals and needs at the beginning of the residency.

Build the capacity of resident organizations to develop realistic project budgets by requiring budget proposals from residents that include all residency costs including administration, marketing and documentation.

Create and implement a means for capturing future benefits regarding recognition and audience development.

TEMPORARY EXHIBITIONS STRATEGIES

1. Maintain Flexibility in Curatorial Approaches

Continue to work flexibly, experimenting with different approaches to curating as well as to working with artists and collections.

Consider different curatorial approaches in each terminal once Terminal One is completed.

Build in the ability to support the creation of new work as part of exhibitions programming.

2. Adopt Guidelines for Exhibitions Siting and Infrastructure

Develop Siting Criteria for exhibitions.

Develop a General Facility Report.

Complete an assessment of existing casework.

New casework should meet museum standards.

De-accession or replace cases not in good condition.

3. Develop Approaches for Future Exhibition Spaces

Identify a minimum of five and up to eight sites for use with two-dimensional works in Terminal One.

Purchase one additional large-scale, mobile monitor for video exhibitions.

Seek an area in the new Terminal One or Terminal Two for a new gallery space that is built out to basic museum standards.

Set aside a Cultural Exchange Space in the new Terminal One and/or Terminal Two.

4. Prototype a Film Program

Create the infrastructure needed to prototype a film program including the purchase of monitors and other equipment.

Develop and implement a program that features locally-produced short films, videos and/or documentaries in partnership with a local curator or genre-specific organizations.

Designate an area in the new Terminal One as a Film Screening Area.

5. Create Mechanisms for Accepting Financial Donations

Establish guidelines for the receipt and use of monetary contributions.

6. Increase Program Resources

Establish the current \$500 loan fee as a minimum; have higher fees for larger spaces or newly-created work.

Expand on-call art handling services contract.

COMMUNICATIONS AND ENGAGEMENT STRATEGIES

1. Develop a Strong and Consistent Program Identity

Focus on standards for artistic excellence and the desire to redefine the airport experience through the Arts Program.

Expand communications efforts related to social media platforms.

2. Develop a Communications Plan for Each New Project and Initiative

Work with the Marketing and Public Relations departments to develop a communications strategy for each new public art project, exhibition, performance series, residency or other initiative.

3. Expand and Enhance Platforms for Communicating with Audiences

Use multiple platforms, print, Internet and social media to reach different audiences.

Create multilingual informational content for increased access.

Continue to budget for collateral materials related to programs, installations and exhibitions.

Continue to invest in informational signage for visual and performing arts programs.

Continue to work with the Marketing and Public Relations departments to cultivate local and regional media stories about the Program's activities.

Consider producing short videos for all new major public art installations, exhibitions and residencies.

Develop periodic campaigns to encourage people to engage with the collection, temporary exhibitions and performing arts programs.

Ensure that the Airport Art Collection, Temporary Exhibition and Performance locations and schedules are included in airport wayfinding and customer navigation assistance.

Provide information about the Arts Program to the Ambassadors in accessible formats.

4. Expand and Enhance the Types of Information that are Provided about the Arts Program

Provide a wider range of content about Arts Program projects, partnerships and partnerships.

Create an easily accessible calendar of events.

Develop and disseminate educational and informational materials aimed at specific audiences.

Make news reports and critical responses to projects available to the public.

5. Encourage Interaction with Arts Program Resources

Explore and develop activities to encourage interaction with the collection such as demonstrations or interactive art-making.

Commission artists (visual and performing) to reinterpret elements of the collection.

Incorporate elements of artist-led community engagement into specific public art commissions, exhibitions and performances.

Explore the development and use of interactive apps to expand customer experiences with the collection and exhibits.

Continue to develop programs for and partnerships with educators that use the Arts Programs resources, e.g. DesignAHEAD.

COMMUNITY ENGAGEMENT AND COMMUNICATIONS RECOMMENDATIONS

1. Cultivate Partnerships through Ongoing General Outreach Approaches

Continue informational open houses related to programs and projects.

Consider informational on-site walk-throughs of the collection, exhibitions and performance spaces to explore co-programming.

Cultivate partnerships that connect with underserved audiences or otherwise increase the diversity of artists, arts organizations and art forms presented at the airport.

2. Pursue Specific Partnerships that Address Specific Project and Programming Needs

Partner with university music composition programs to commission new work for the airport.

Partner with local children's museums on child-centered artwork, installations and/or play areas.

3. Cultivate Partnerships through Cultural Exchange

Participate in regional art exhibitions by providing a satellite location at the airport.

Consider co-programming/co-producing with arts and culture partners.

Consider Cultural Exchange themes that educate residents and visitors about local organizations that are using the arts to connect the region's people across cultures.

4. Strengthen Relationships with Peer Leaders and Organizations

Allocate time for staff to participate in arts and culture committees and panels.

Participate in regional cultural planning activities.

Serve as a convener for conferences, group strategy sessions or other community partner meetings.

5. Ensure that Partnerships are Structured Equitably

Develop a checklist of factors to consider for successful partnerships.

Ensure there is mission alignment between partners.

Clearly articulate each partner organization's goals for the partnership.

Consider the relative capacity and core missions of the Arts Program and independent arts organizations when allocating responsibility for tasks.

Identify specific capacity building outcomes for artist commission and residencies as well as ways to measure achievement of those outcomes.

Compensate partners fairly for their services as well as secondary costs.

6. Connect Arts Program Audiences with the Broader Arts and Culture Ecosystem

Solicit information about arts and culture resources and provide information about them across variety of platforms, such as blog postings, newsletter and web page.

ENGAGING THE BROADER COMMUNITY IN THE SAN DIEGO REGION

1. Expand Strategic Community Partnerships

Develop partnerships with community-based and arts education organizations.

Develop partnerships with off-site venues such as libraries for related community programming.

2. Expand Engagement with the Military Community

Enlist military support organizations in the production of relevant artworks, performances and workshops that engage the military community and educate travelers about the military community in the greater San Diego region.

Enroll in national directories of military arts and related organizations and play an active role as a connector of resources.

3. Expand Engagement with Education Programs

Collaborate with arts educators to identify strategies for development and implementation of curricular materials.

Create educational materials such as learning guides, teacher packs and pop-up workshops that support arts, STEAM and educational areas through the Arts Program's lens.

Explore the creation of Arts Program-sponsored community-based artist residencies to develop co-produced projects for airport exhibition.

4. Expand Engagement with Culturally Diverse and Underserved Communities

Commission works of art by artists who have historically experienced barriers to public art projects.

Ensure that Arts Program applications, calls for submission, marketing efforts, informational materials, exhibitions labels and signage are provided, at minimum, in Spanish as well as English.

Publicize and conduct information sessions for artist opportunities in a variety of locations that are accessible to those who may not attend sessions if they are only available at the airport.

Partner with trusted local community-based organizations to present sessions, workshops and outreach to ensure relevancy while strengthening community relations with the Arts Program and the airport.

5. Continue Airport-Based Arts Residencies

Follow recommendations for Arts Residencies in this plan.

6. Support Artists Who Wish to Engage with the Broader Community in the Process of Developing Their Projects

Consider building in time for community engagement into artists' project scope and timelines.

Consider making an artist's experience and approach to community engagement a selection criterion for certain projects.

Consider community engagement when developing project budgets.

7. Establish Marketing Related to Community Engagement

Develop content and programming for off-site community engagement activities related to Arts Program activities.

Consider providing brochures or public information programs in community centers, libraries and schools, about the Arts Program in general, or specifically about a new Temporary Exhibition or Performing Arts Residency.

Consider using multiple platforms for publicizing community engagement activities to reach a variety of audiences.

Add web page and social media content that articulates the story of the Arts Program's community engagement activities, highlighting or showcasing different constituencies throughout the year.

EVALUATION

1. Conduct Process Evaluations of Arts Program Projects and Initiatives

Design and implement a questionnaire or exit interview to gauge project stakeholders' perceptions of the project development process for public art, exhibition, performing arts and residency projects

2. Evaluate Audience Engagement with Public Art and Temporary Exhibitions

Design and implement a survey (in-person, online etc.) and comment cards that gather information about people's knowledge of and experience and interaction with the permanent Public Art Collection and Temporary Exhibitions.

Conduct research annually and throughout the year to align with peak and non-peak travel.

3. Evaluate Audience Engagement with Performing Arts

Design and implement a survey (in-person, online etc.) and comment cards that gather information about people's knowledge of and experience and interaction with performances, both through the ongoing concerts and the residency program.

Conduct research annually and throughout the year to align with peak and non-peak travel.

4. Continue to Conduct Economic Impact Research

Build on the data gathered as part of the 2017 studies for comparison in future years; include data on the impact of direct spending on the local economy.

Continue to examine various factors and methodologies for quantitatively measuring the Arts Program's impact beyond those already defined.

PLANNING PROCESSES

1. Pursue Several Types of Planning at Times that Meet the Needs and Circumstances of the Arts Program.

Develop an annual Artistic Plan with a three-year look ahead.

Conduct a Program Review.

Periodically develop Site and Opportunities Plans related to major capital projects.

Establish a baseline Collections Management Plan.

Annually recommend a conservation program and funding levels based on the Collections Management Plan.

ALL RECOMMENDATIONS FOR REVISIONS TO ARTS POLICY 8.50 IN APPENDIX B

1. Adopt the recommended revisions to the Arts Policy's Purpose, Goals and Definitions.
2. Adopt the recommended revisions to the Arts Policy's Funding language regarding the addition of language to set aside Percent for Art funds for conservation, Arts Program staff's participation in initial planning for Capital Project funding, references to Temporary Installations Program, the use of Percent for Art funds for P3 projects and the inclusion of guidelines for accepting Financial Contributions.
3. Adopt the recommended revisions to Ownership language in Arts Policy Section 1(c)(ii) that removes language that requires blanket use of artwork for commercial purposes.
4. Adopt the recommended revisions to Arts Policy Section 1(e) related to annual updates of the Conservation and Maintenance Plan and the Arts Program's practice of using a Collections Management Plan.
5. Adopt the recommended revisions to Arts Policy Section 1(g) regarding Gifts and Loans of Artwork that guides the review and acceptance process of donated works of art including language that ties the acceptance of a gift of artwork to the Arts Programs Goals and Policies, outlines donor responsibility for all costs associated with the gift, expands the provisions for accepting Memorials to gifts of artwork, review and acceptance of gifts shall be standardized and independent, allows additional time for considering acceptance of a donation of artwork and that clarifies that objects that do not meet the Policy's definition of Art work are not reviewed.
6. Adopt the recommended revisions to Arts Policy Section 2 regarding the duties of Art Advisory Committee, Artist Selection and Review Panels, Authority Board, President/CEO, and Arts Program Management.
7. Adopt the recommended revisions to Arts Policy Section 4 regarding the Duties of the Authority Board as they relate to current Arts Program and Airport Authority practices for the approval only of artist contracts.
8. Adopt the recommended revisions to Arts Policy Section 5 regarding the duties of the President/CEO to reflect current Arts Program and Airport Authority practices for the approval only of artist contracts.
9. Adopt recommended revisions to Arts Policy Section 6 that outlines the duties of Arts Program Management to indicate that the duties are those of the entire staff and reflect the broader scope of their responsibilities.

APPENDIX B

SUMMARY OF POLICY RECOMMENDATIONS

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

Purpose

The Policy refers to the governance of the acquisition, retention, display, gifts and loans, and de-accession of Artwork. It should be updated to refer also to the overall administration of the Arts Program, including the Arts Advisory Committee.

Purpose

To establish policy governing the acquisition, retention, display, gifts and loans, and de-accession of Artwork at all public-use facilities and airports under the jurisdiction of the San Diego County Regional Airport Authority (“Authority”), as well as overall administration of the Arts Program and the Arts Advisory Committee.

Goals

The goals statement should be updated to reflect minor changes in nomenclature:

Goals

To integrate the Airport Arts Program into the day-to-day administration of the Airport Authority and to afford new and innovative opportunities for the presentation of arts and culture, and to further the mission of the Authority.

Definitions

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

• Remove definitions for:

Airport Art Master Plan

This is replaced with new definitions for Artistic Plan and Program Review (below).

Conservation and Maintenance Plan

This is being replaced with a definition for Collections Management Plan (below).

Temporary Installations

The Arts Program does not make a programmatic distinction between temporary and permanent public art. This has been combined with “Changing Exhibitions” in what is now called “Temporary Exhibitions.”

- Create definitions for:

Artistic Plan

An annual plan that sets out overall artistic goals, as well as strategies for accomplishing them through the Arts Program's program areas (Public Art, Temporary Exhibitions, Performing Arts).

Percent for Art

A funding mechanism for public art at SAN whereby the President/CEO shall take appropriate action to earmark for Board approval 2% of eligible construction costs from eligible airport capital projects for the purpose of commissioning site-specific public art throughout the airport campus, as well as maintenance and conservation of the Public Art Collection.

Program Review

A periodic review of the Arts Program that considers the overall vision and goals for the Program, its internal processes, and external partnerships. The Program Review is reviewed and recommended by the Arts Advisory Committee and approved by the President/CEO.

Collections Management Plan

A plan maintained by the Arts Program staff that documents the Airport's Public Art Collection, records previous conservation, and documents and prioritizes conservation needs.

Financial Contributions

Funds contributed to support any element of the Arts Program. This may include cash contributions and sponsorships.

- Revise definitions for:

Art Advisory Committee

Change name to *Arts Advisory Committee*.

Airport Art Site and Opportunities Plan

Change to make its focus specifically on planning for major capital projects.

Airport Art Site and Opportunities Plan

A comprehensive plan created for the Arts Program related to major capital projects. The Site and Opportunities Plan should include recommendations for public art projects and arts infrastructure and include recommended budget allocations for each project or infrastructure investment that would be funded through Percent for Art and the operations budget. The Site and Opportunities Plan is reviewed, and recommended by the AAC to the President/CEO and subsequently approved by the Board.

Airport Art Program

Remove reference to Temporary Installation Program and change to Airport Arts Program. Remove specific reference to Arts Program vision.

Airport Arts Program

A program of the Authority consisting of the (1) Public Art Program, (2) Temporary Exhibitions Program and (3) Performing Arts Program. The Arts Program enriches the travel experience and airport environment for customers through innovative and memorable arts programming and exemplified the airport's role as a respected community partner and regional resource.

Eligible Project

Change to:

Eligible Project

A Capital Project that includes construction of or renovations to terminals, curbsides, roadways, connecting green spaces and other related landside improvements that directly impact the customer experience by nature of being physically accessible and/or visually prominent.

Funding

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

- Revise Section 1(b)(i) to clarify that the earmark for Board approval is 2 percent of eligible construction costs from eligible Airport capital projects.
- Revise Section 1(b)(i)(c) to indicate that the Arts Program staff, in collaboration with the Airport Design and Construction Department, shall participate in the initial planning phase for the Capital Project funding.
- In Section 1(b)ii, remove reference to Temporary Installations Program. Remove reference to conservation and maintenance.
- In Section 1(b) add language that allows the Airport Arts Program to set aside up to 15 percent of the Percent for Art funds allocated per project in a separate fund for conservation, costs associated with relocation and de-accession, and other costs related to collections management. The amount would be at the recommendation of Arts Program staff.
- Either in the funding section or another section of the Policy, a set of principles should be outlined that guide how the Percent for Art requirement should be handled for P3 projects.

P3 projects should be subject to the same Percent for Art obligation as capital projects managed by the Airport.

The Arts Program should take the lead on identifying and defining the public art opportunities for P3 projects in conjunction with the overall planning for the capital project, including developing a Site and Opportunities Plan for large-scale capital projects.

Arts Program staff should manage the integration of art using the public art commissioning process outlined in the Policy, in particular with regard to the roles of Artist Selection Panels and the Arts Advisory Committee.

Even if the P3 is responsible for operating and maintaining the future facility, as in a lease situation, the public art asset should be owned by the Airport and maintained and conserved as part of the Airport's Public Art Collection.

- Either in the funding section or another section of the Policy, a set of guidelines should be outlined that address the acceptance of Financial Contributions, including sponsorships.

Financial Contributions should be held in a fund that earmarks the funding for the purpose that it was contributed.

Donors making financial contributions agree that their funds will be used to support projects and programs developed by the Arts Program in accordance with the Policy, and may not direct the selection of particular artists, performers or contractors.

Ownership

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

Conservation and Maintenance

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

Gifts and Loans of Artwork

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

- The "special and unique circumstances" under which the President/CEO would consider an artwork under (Section 1 (g)(i)) should additionally include language that ties the acceptance of the gift to the goals and Policies of the Arts Program:

The proposed gift of artwork supports the vision and goals of the Arts Program and meets criteria for artistic excellence and innovation as outlined in the Artistic Plan,

There is an available location for the siting of the gift,

The gift adds to the diversity of the collection, and

The gift is an Artwork and is created by an Artist, as defined in the Policy.

- Add language that states that the donor of the proposed gift shall be required to pay all costs associated with the donation including but not limited to design, fabrication, transportation, installation, security, permits, on-going maintenance, and lighting. This language is currently in Section 1(h)(ii) under the review and acceptance of memorials. As with memorials, the Airport should not have to bear the responsibility for the costs associated with gifts of artwork.
- Add language that states that all gifts are subject to all applicable provisions regarding review, acquisition, exhibition, ownership and de-accession governing the Airport Arts Program as described herein. This is language that is currently in the review of Memorials section of the Policy and should be the same for gifts.
- Add language that states that review and acceptance of gifts shall be made by deliberate, standardized procedures, independent of political pressures and public opinion. This replicates the language found in the section on De-accession (Section 1(i)).
- Add language that states that consideration of gifts may be held for up to 12 months to be considered in relation to other donations. This allows Arts Program staff and the Arts Advisory Committee to review proposals annually and in a systematic manner.
- Add language that states that objects that do not meet the Policy's definition of Artwork are not reviewed under this Policy.

Memorials

Section 1(i)ii, revise the language to state that the donor of the Memorial shall be required to pay all costs associated with the donation including but not limited to design, fabrication, transportation, installation, security, permits, on-going maintenance, and lighting.

Arts Advisory Committee

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

- In Section 2(a)i, should state that the composition of the AAC should include one voting member that serves as the Board Liaison, rather than a member that serves on the Board.
- In the description of the composition of the Arts Advisory Committee in Section 2 (a), add language about striving for age, ethnic, gender and cultural diversity on the Committee.
 - 2(a): The composition should include members who bring a variety of professional expertise in the arts, cultural backgrounds and spectrum of life experiences, striving especially to insure inclusive representation in regard to age, cultural background, and gender.
- Section 2(b)i on Appointment Process should be edited to reflect the appointment of a Board Liaison and should note that the Board Liaison may be a past or current member of the Board.
- Section 2(c) on Terms of Membership should reflect that voting members of the AAC are recommended by the President/CEO and appointed by the Board.
- Section 2(d)i on Governance should remove "and Vice Chair" from the residential requirement. This limitation may prevent the position from being filled.

- Section 2(e) outlines the role of the Arts Advisory Committee. Some of these roles, especially regarding the entity to which it is making recommendations, need clarification. Amend the roles to reflect that the Arts Advisory Committee:

Recommends Arts Program policies to the President/CEO for review and recommendation to the Board for approval.

Recommends Arts Program guidelines and procedures to the President/CEO for approval.

Recommends the Site and Opportunities Plan to the President/CEO for review and recommendation to the Board for approval.

Approves selection process and Artist Selection and Review Panel composition for specific public art commissions.

Approves selection panel for Performing Arts Residency and Temporary Exhibition programs.

Recommends approval of artist selection for public art projects to President/CEO for review and confirmation.

Recommends approval of artist concept design for public art projects to President/CEO for review and confirmation.

Recommends De-accession to the President/CEO for approval.

Recommends Gifts and Loans to the President/CEO for approval.

Recommends Memorials to the President/CEO for approval.

Participates in advocacy, community outreach and strategic planning in support of the Arts Program mission.

Artist Selection and Review Panels

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

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

3(e): The AAC, at staff's request and at the Committee's discretion, reserves the right to be called upon to serve as the Artist Selection and Review Panel.

Duties of the Authority Board

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

- Revise the duties of the Board to reflect the following:

Approve the Site and Opportunities Plan.

Approve Arts Program Policies.

Approve the earmarked 2% of the amount of eligible construction costs from eligible Airport capital projects for the Public Art Fund.

Approve the Arts Program Operating Budget through the annual budget process.

Through its Chair, appoint one Board Liaison annually to serve as a voting member of the AAC who may be a past or present Board member.

Approve appointments to the AAC, other than the Board Liaison who is selected by the Chair.

Approve Arts Program public works contracts above \$25,000 and other Arts Program contracts above \$50,000 (or as per contracting authority).

Duties of the President/CEO

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

- Revise the duties of the President/CEO to reflect the following:

- Review and approve the Program Review.

- Review the Site and Opportunities Plan and forward to the Board for approval. Recommend Arts Program policies to the Board for approval.

- Earmark 2% of eligible construction costs from eligible Airport capital projects for the Public Art Fund.

- Approve Arts Program public works contracts valued at up to \$25,000 and other Arts Program contracts valued at up to \$50,000 (or as per contracting authority).

- Review and confirm AAC's recommended artist selection for public art projects.

- Review and confirm AAC's recommended concept design for public art projects.

- Approve De-accession and Relocation of public art.

- Approve Gifts and Loans.

- Approve Memorials.

Duties of Arts Program Management

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

- Revise the duties of the Arts Program staff to include the following:

- Manage, coordinate and oversee administration of the Arts Program, including staffing the Arts Advisory Committee.

- Work with Authority, staff, artists and contractors to oversee the commissioning and installation of public art projects, including project planning, management of the artist selection process, project implementation, and documentation.

- Ensure that the Public Art Collection is properly documented, maintained and conserved.

- Oversee the Exhibitions Program, including the selection of work (review panel), the installation and de-installation of exhibitions, and documentation.

- Oversee the Performing Arts Program, including the selection and programming of performances, and documentation.

- Oversee the Artist Residency Programs, including the selection and presentation of artists and their work, and documentation.

- Serve as a liaison between the Airport Authority and the public on Arts Program-related matters.

- Oversee the development of plans, policies, procedures, and guidelines.

- Pursue collaborations and partnerships that help further the goals of the Arts Program and the Airport Authority.

APPENDIX C

DEFINITIONS

Airport Development Plan (ADP)

A master plan for San Diego International Airport that identifies improvements that will enable the Airport to meet demand through 2035, including the redevelopment of Terminal One and related facilities and transportation improvements.

Artist Residency

A method of engaging an artist in which an artist is embedded in the airport for a fixed period of time with the expectation that he or she will create new permanent, temporary or time-based work from research and exploration conducted during the period.

Artist Roster

A pre-qualified pool of artists from which the Arts Program can choose artists for an invitational selection process.

Arts Advisory Committee (AAC)

A standing committee that serves to advise the President/CEO and Board on matters regarding the SAN Arts Program.

Conservation

The regularly scheduled examination, documentation, treatment and preventative care of an artwork conducted by a professional art conservator.

Cultural Exchange

Activities of the SAN Arts Program that are designed with the specific intent of partnering with a community or arts organization to develop mutually beneficial programming.

Customer Experience Chapter

a section of the Airport Development Plan (ADP) Program Definition Document (PDD) that considers the entire experience airport customers have from purchasing a ticket to departing the airport and recommends strategies for improving customer experience at the airport.

DesignAHEAD

A collaborative endeavor between the Arts Program and local high schools, colleges and universities to expose aspiring and emerging artists, designers, architects, inventors, and programmers to real-world design challenges encountered in an airport environment.

Gifts of Artwork

The donation of Artwork, or the funds to acquire or commission Artwork, to the Authority for placement in the Airport.

Goal-Oriented Art Project

A public art project in which an artist is selected to create work in response to a specific goal, outcome or idea identified by the Arts Program, without a specific site having been identified prior to engaging the artist.

Integrated Artwork

An artwork that is planned for and executed in conjunction with the overall design of a larger capital project. The work can be integrated into architecture, landscape design, streetscape or infrastructure projects.

Invitational Selection Process

A method of recruiting artists for a project by which the Arts Program invites a short list of artists to submit qualifications to be considered for the project.

Maintenance

The routine care and repair of works of public art that does not require specialized expertise.

Memorial

An item, object, or monument designed or adapted to commemorate or honor the memory of a person, place, idea, or event that occurred in the past.

Mobile Set-Up

A location that has been visually delineated for performances and has electricity and seating but does not have a full stage or permanent sound system.

Open Call

A method of recruiting artists for a project by which any artist may submit his/her qualifications, subject to any requirements established by the Arts Program.

Percent for Art

A funding mechanism for public art at SAN whereby the President/CEO shall take appropriate action to earmark for Board approval 2% of eligible construction costs from eligible airport capital projects for the purpose of commissioning site-specific public art throughout the airport campus, as well as maintenance and conservation of the Public Art Collection.

Performing Arts Program

The presentation of live performances of music, dance, theater or other performative art forms at SAN.

Performing Arts Residency

A component of the Performing Arts Program that provides opportunities for artists and/or arts organizations to develop and perform original site-specific work at SAN over an extended period of time that is inspired by the airport environment.

Plug-and-Play Space

A delineated performance space that has built-in audio, and sometimes monitors or screens to present visual content, but not necessarily a built-in stage or performance space infrastructure.

Program Definition Document (PDD)

An element of the Airport Development Plan (ADP) that will be used by the selected Design Builder to plan and design the new Terminal One and related facilities.

Public Art

An original, site-specific work of art created by an artist that is visually accessible to the traveling public.

Public Art Collection

The group of permanent artworks acquired by the Authority.

Selection Panel (also called Artist Selection and Review Panel)

An ad-hoc panel appointed by the Arts Advisory Committee to review and recommend artists for designated project and program opportunities within the Arts Program.

Stand-Alone Artwork

An artwork commissioned independently of any capital project, or independently of the design and construction schedule of a capital project.

Temporary Public Art

An artwork that is commissioned to be presented for a fixed amount of time, from a one-time event to a period of a few years.

Temporary Exhibitions Program

The temporary presentation at SAN of items on loan from local and regional museums, cultural institutions, arts organizations, collectors and artists.



SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY POLICIES

ARTICLE 8 - GENERAL OPERATIONS
PART 8.5 - VISUAL AND PERFORMING ARTS
SECTION 8.50 - POLICY FOR THE AIRPORT AUTHORITY ART PROGRAM

PURPOSE: To establish policy governing acquisition, retention, display, gifts and loans, and deaccession of Artwork at all public-use facilities and airports under the jurisdiction of the San Diego County Regional Airport Authority (“Authority”), as well as overall administration of the Arts Program and Arts Advisory Committee.
~~jurisdiction of the San Diego County Regional Airport Authority (“Authority”).~~

GOALS: To integrate the Airport ~~Art~~Arts Program into the day-to-day administration of the Airport Authority and to afford new and innovative opportunities for the presentation of art and culture, and to further the mission of the Authority.

DEFINITIONS:

Airport. All public-use facilities and airports under the jurisdiction of the Authority including San Diego International Airport (Lindbergh Field).

Acquisition. Permanent artwork collected and catalogued by the Authority through purchase, commission, bequest, or gift.

ArtArts Advisory Committee (AAC). A standing committee that serves to advise the President/CEO and Board on matters regarding the Airport ~~Art~~Arts Program.

~~Airport Art Master Plan. A five-year planning document reviewed and recommended by the AAC to the President/CEO and subsequently approved by the Board that establishes a strategic direction for the Airport Art Program and defines the associated administrative, organizational, financial resources and guidelines to support its implementation.~~

~~Airport Art Site and Opportunity Opportunities Plan. An annual comprehensive plan created for the Arts Program related to major capital projects, The Site and Opportunities Plan should include recommendations for public art projects and arts infrastructure and include recommended budget allocations for each project or infrastructure investment that would be funded through Percent for Art and the operations budget. The Site and Opportunities Plan is reviewed and recommended by the AAC to the President/CEO and subsequently approved by the Board that identifies specific areas, project opportunities, and budget allocations for the following fiscal year as a document discrete from the Airport Art Master Plan. The Airport Art Site and Opportunity Plan may be modified during the course of the year in response to changing conditions and subsequently approved by the Board.~~

Airport ArtArts Program. A program of the Authority consisting of the: (1) Public Art Program; (2) Temporary ~~Installations Program;~~ (3) ~~Changing~~ Exhibitions Program; and (4) Performing Arts Program. ~~The Airport Art Program is dedicated to engaging the traveling public and the greater San Diego region by providing enhanced customer~~ The Arts Program enriches the travel experience and airport environment for customers through the presentation and advancement of high-quality art innovative and culture memorable arts programming that has artistic merit, cultural interest, and educational value and exemplifies the airport's role as a respected community partner and regional resource.

Arts Professionals. Individuals with recognized expertise and working knowledge in one or more fields of the visual, performing, and literary arts including arts administrators, arts educators, or practicing artists.

Artist. An individual recognized by critics and peers as a professional practitioner of serious intent and substantial ability in the visual, performing, or literary arts.

Artist Selection and Review Panels. Ad hoc committees comprised of members appointed by the AAC that review and recommend Artists for participation in the Airport ~~ArtArts~~ Program.

Artistic Plan. An annual plan that sets out overall artistic goals, as well as strategies for accomplishing them through the Arts Program's program areas (Public Art, Temporary Exhibitions, Performing Arts).

Artwork. A permanent, temporary, fixed, portable, visual, and/or performative work in any style, expression, genre and/or media created by an Artist as defined herein. Memorials, as defined herein, shall also constitute Artwork subject to this Policy 8.50. Gifts of State, as defined herein, shall not constitute Artwork subject to this Policy 8.50.

Board. The Authority's Board of Directors.

Capital Project. Construction projects of any new Airport building or facility and renovation of any existing Airport building or facility financed wholly or in part by funds appropriated by the Board.

Changing Temporary Exhibitions Program. The temporary presentation of items on loan from local and regional museums, cultural institutions, arts organizations, educational groups, collectors, and Artists.

~~Conservation and Maintenance Collections Management Plan. Annual survey conducted~~ A plan maintained by a trained fine art conservator the Arts Program staff that details the conditions of and documents the Airport's Public Art Collection, records previous conservation and maintenance, and documents and prioritizes conservation needs for all Artwork acquired through the Airport Art Program.

Deaccession. The removal of Artwork from the Authority's collection and care.

Design Professionals. Generally refers to architects; civil, structural, mechanical, electrical engineers; landscape architects; urban planners; graphic, interior, industrial, fashion designers;

and others whose services require licensing or registration by the state or otherwise require the knowledge and application of design principles appropriate to the Airport ~~Art~~Arts Program.

Eligible Project. A Capital Project that includes construction of or renovations to terminals, curbsides, roadways, connecting green spaces and other related landside improvements that directly impact the customer experience by nature of being physically accessible and/or visually prominent.

Financial Contributions. Funds contributed to support any element of the Arts Program. This may include cash contributions and sponsorships.

Gifts of Artwork. The donation of Artwork, or the funds to acquire or commission Artwork, to the Authority for placement in the Airport.

Gifts of State. Items given to the Authority by a domestic or foreign government official as an expression of goodwill; not considered Artwork under this policy.

Incoming Loan of Artwork. Artwork borrowed by the Authority for display in the Airport for a specified period of time.

Ineligible Project. A Capital Project that includes airside improvements, utilities, land acquisition, purchase of right of way, equipment purchase or rental, pollution mitigation, and other project soft costs that do not directly impact or relate to the public experience.

Memorial. An item, object, or monument designed or adapted to commemorate or honor the memory of a person, place, idea, or event that occurred in the past.

Outgoing Loan of Artwork. Artwork from the Public Art Collection that is loaned to qualified institutions which include a non-profit museum, art gallery, governmental or educational entity for a specified period of time.

Percent for Art. A funding mechanism for public art at SAN whereby the President/CEO shall take appropriate action to earmark for Board approval 2% of eligible construction costs from eligible Airport capital projects for the purpose of commissioning site-specific public art throughout the airport campus, as well as maintenance and conservation of the Public Art Collection.

Performing Arts Program. The presentation of live performances of music, dance, theater or other performative art forms.

Program Review. A periodic review of the Arts Program that considers the overall vision and goals for the Program, its internal processes, and external partnerships. The Program Review is reviewed and recommended by the Arts Advisory Committee and approved by the President/CEO.

President/CEO. The President/Chief Executive Officer of the Authority.

Public Art Program. Planning and development of a collection of permanent Artwork that is integral to the Airport.

Public Art Collection. The group of permanent Artworks acquired by the Authority.

Site. A specified area, space or system within the Airport identified for the placement of Artwork

~~Temporary Installations Program. Artwork commissioned for a designated Site at the Airport installed for a limited duration of time.~~

POLICY STATEMENT:

- (1) General Policy. The Authority recognizes the unique physical, social and economic contribution of the arts and culture. The Authority is committed to the presentation and advancement of a wide variety of high quality art and culture programming that has artistic merit, cultural interest, and educational value; that positions the airport as a creative industry driver; and that promotes regional prosperity and quality of life. Such programming shall be aligned with the mission of the Authority.
 - (a) Airport ~~Art~~Arts Program. The President/CEO shall sustain the Airport ~~Art~~Arts Program through the presentation and advancement of quality art and cultural programming that supports and enhances the mission of the Authority.
 - (b) Funding. Funding for the Airport ~~Art~~Arts Program shall be accomplished as follows:
 - i. The President/CEO shall take appropriate action to earmark for Board approval 2% of ~~the amount of eligible~~ construction costs ~~off from~~ eligible ~~projects in the Authority's annual Capital Program and~~ Airport ~~Master Plan~~ budgets capital projects to fund the Public Art Program.
 - a. Artists shall be involved at the earliest stages of design to maximize the successful integration of the Artwork and the Site.
 - b. Allocations shall be calculated based on the total of construction costs for the eligible project.
 - c. In collaboration with the Airport ~~Art~~Design and Construction Department, the Arts Program Manager ~~staff~~ shall participate in the identification of eligible projects during the initial planning phase for Capital Project funding.
 - d. The Board shall approve public art fund allocations in conjunction with Capital Project funds. All monies appropriated for the Airport ~~Art~~Arts Program purposes shall be maintained in a separate project fund.
 - ii. The Temporary ~~Installations Program, Changing~~ Exhibitions Program, Performing Arts Program, ~~conservation and maintenance~~ and administrative costs required to operate the Airport ~~Art~~Arts Program shall be funded from the Authority's annual operating expense budget.
 - iii. The Airport Arts Program shall set aside up to 15% of the Percent for Art

funds allocated per project in a separate fund for conservation, costs associated with relocation and de-accession, and other costs related to collections management. The amount shall be recommended by Arts Program staff.

iv. Public Private Partnerships. Public Private Partnership (P3) projects in which the Authority is a public partner should be subject to the same Percent for Art obligation as capital projects managed by the Authority.

a. The Arts Program should take the lead on identifying and defining the public art opportunities for P3 projects in conjunction with the overall planning for the capital project, including developing a Site and Opportunities Plan for large-scale capital projects.

b. Arts Program staff should manage the integration of art using the public art commissioning process outlined in the Policy, in particular with regard to the roles of Artist Selection Panels and the Arts Advisory Committee.

c. Even if the P3 is responsible for operating and maintaining the future facility, as in a lease situation, the public art asset should be owned by the Airport and maintained and conserved as part of the Airport's Public Art Collection.

v. Financial Contributions. The Authority shall accept financial contributions to support the Arts Program.

a. Financial Contributions shall be held in a fund that earmarks the funding for the purpose that it was contributed.

b. Donors making financial contributions shall agree that their funds will be used to support projects and programs developed by the Arts Program in accordance with the Policy, and may not direct the selection of particular artists, performers or contractors.

(c) Ownership. Except as described below, Authority shall obtain full ownership of and title to all Artwork acquired through the Airport ~~Art~~Arts Program.

- i. Waiver and Transfer of Rights. The Authority shall not commission, accept, or receive any Artwork unless prior to such commissioning, acceptance, or receipt, the author and (or) owner of the Artwork has executed a written waiver of all interests and rights held by the author and (or) owner in the concerned Artwork under all applicable local, state and federal law, and transferring all ownership interests to the Authority.
- ii. Copyright. Subject to the above provisions, the Artist retains copyright to the Artwork as the sole author of the Artwork and the Artist (or other copyright holder if not the Artist) gives the Authority perpetual license and right to use the Artwork and images of the Artwork at the Authority's sole discretion and without further compensation, including all ~~commercial and~~ non-commercial

uses regardless of whether or not a fee is charged to the public or whether revenue is otherwise received by the Authority. The Authority will reasonably endeavor to provide advance notice to the copyright holder for any Artwork that is anticipated to be prominently featured in a commercial use undertaken by the Authority.

- iii. Unconstrained Use. The Authority shall have the right to alter, change, modify, relocate, destroy, distort, mutilate, remove, transport, store, sell, transfer in whole or in part, replace and replicate the Artwork in whole or in part when the Authority, in its sole discretion, deems it necessary for any reason or when required as part of public works or infrastructure improvements to enhance Airport facilities.
- (d) Rights and Responsibilities. A legal instrument of conveyance clearly defining the rights and responsibilities of all parties must accompany all Artwork acquired and presented by the Authority, including but not limited to ownership, copyright, license, and reproductions.
 - (e) Conservation and Maintenance. The President/CEO shall ensure that all Artwork in the Public Art Collection is maintained and ~~exhibited in accordance with an annual conservation and maintenance plan conserved.~~ Maintenance and conservation shall be conducted through the use of qualified fine art conservators when necessary, skilled maintenance technicians, and detailed Artwork maintenance records.
 - (f) Collections Management. The President/CEO shall ensure accurate records that document the ownership, care and appraisal value of Public Art Collection.
 - (g) Gifts and Loans of Artwork. The AAC shall review all Gifts and Loans of Artwork and shall provide a written recommendation to the President/CEO. The AAC shall review all proposed Gifts and Loans by deliberate, standardized procedures independent of political pressures, fluctuations in artistic taste, and public opinion.
 - i. —The Authority shall accept donated Gifts and Incoming Loans of Artwork only where the President/CEO, in his or her sole discretion, determines that special and unique circumstances exist. In making such a determination, the Arts Advisory Committee and the President/CEO shall consider, at a minimum, whether some or all of the following criteria exist:
 - a. Relevance of the Gift or Incoming Loan of Artwork to the Public Art Collection;
 - b. Appropriateness of the Gift or Incoming Loan of Artwork to the Airport;
 - c. Artistic excellence of the Gift or Incoming Loan of Artwork;
 - d. Costs for delivery, site preparation, installation, maintenance and ongoing display of the Gift or Incoming Loan of Artwork;

- e. Any special restrictions, conditions, or considerations required by the donor regarding the use of the Gift or Incoming Loan of Artwork.
- f. The proposed gift of artwork supports the vision and goals of the Arts Program and meets criteria for artistic excellence and innovation as outlined in the Artistic Plan,
- g. There is an available location for the siting of the gift.
- h. The gift adds to the diversity of the collection, and
- i. The gift is an Artwork and is created by an Artist, as defined in the Policy.
- ii. Unless otherwise approved by the AAC, the donor of the proposed gift shall be required to pay all costs associated with the donation including but not limited to design, fabrication, transportation, installation, security, permits, on-going maintenance, and lighting.
- iii. All gifts shall be subject to all applicable provisions regarding review, acquisition, exhibition, ownership and Deaccession governing the Airport Arts Program as described herein.
- iv. The consideration of gifts may be held for up to 12 months to be considered in relation to other donations.
- ii.v. The Authority may establish limitations to or a moratorium on future installations of a gifts at a particular location or area.
- i. The Authority shall approve Outgoing Loans of Artwork only where the President/CEO, in his or her sole discretion, determines that special and unique circumstances exist. In making such a determination, the President/CEO shall consider, at a minimum, the following criteria:
 - a. Value of Artwork and period of Outgoing Loan;
 - a. Function of the facility in which the Artwork is to be located and hours of operation;
 - b. Accessibility of the building in which the Artwork is to be located;
 - c. Environmental controls for Artwork;
 - d. Provision of security and staffing for Artwork; and
 - e. Proof of adequate insurance coverage for Artwork.
- iii.vi. Gifts of state by foreign governments or by other political jurisdictions of the United States are not considered Artwork and shall not be reviewed by

the AAC.

vii. Objects that do not meet the Policy's definition of Artwork are not reviewed under this Policy.

- (a) Memorials. The AAC shall review all Memorials, as defined herein, being considered for placement on Airport property and shall provide its written recommendation to the President/CEO. The AAC shall review all proposed Memorials by deliberate, standardized procedures independent of political pressures, fluctuations in artistic taste, and public opinion.
- i. The Authority shall accept requests for Memorials only where the President/CEO, in his or her sole discretion, determines that special and unique circumstances exist. In making such a determination, the President/CEO shall consider, at a minimum, whether some or all of the following criteria exist:
 - a. The person, place, idea or event being memorialized is deemed significant enough to merit such honor and is appropriate to the mission of the Airport;
 - b. The Memorial has timeless qualities and makes a statement of significance to future generations;
 - c. The Memorial represents broad community values and has been embraced and supported by the community it is intended to honor;
 - d. The proposed location is an appropriate setting for the Memorial and there is specific justification for the Memorial being located at that site;
 - e. The quality, scale, and character of the Memorial are at a level commensurate with the proposed location or setting;
 - f. The Memorial is relevant to the Public Art Collection; or
 - g. Provision of a maintenance endowment to ensure adequate quality of care for the Memorial in perpetuity.
 - ii. Unless otherwise approved by the AAC, the donor of the proposed Memorial shall be required to pay all costs ~~for~~ associated with the donation including but not limited to design, fabrication, transportation, installation, security, permits, on-going maintenance, and lighting.
 - iii. All Memorials shall be subject to all applicable provisions regarding review, acquisition, exhibition, ownership and Deaccession governing the Airport ~~Art~~ Arts Program as described herein.
 - iv. The Authority may establish limitations to or a moratorium on future

installations of a Memorial at a particular location or area.

(b) Deaccession. The Authority shall retain the right to Deaccession any Artwork in the Public Art Collection. The AAC shall review all Artwork being considered for Deaccession by deliberate, standardized procedures independent of political pressures, fluctuations in artistic taste, and public opinion.

i. The Authority shall Deaccession Artwork only where the President/CEO, in his or her sole discretion, determines that special and unique circumstances exist. In making such a determination, the President/CEO shall consider, at a minimum, whether some or all of the following criteria exist:

- a. The condition or security of the Artwork cannot be reasonably guaranteed;
- b. The Artwork requires excessive maintenance or has faults of design or workmanship and repair or remedy is impractical or unfeasible;
- c. The Artwork has been damaged or has deteriorated and repair or remedy is impractical or unfeasible;
- d. The Artwork's physical or structural condition poses a threat to public safety;
- e. The Artwork is proved to be inauthentic or in violation of existing copyright laws;
- f. The Artwork is not, or is only rarely on display because no suitable site is available;
- g. Significant changes in the use, character or design of the site have occurred which affect the integrity of the Artwork;
- h. The Artwork has been lost, stolen, or is missing;
- i. The Artwork has received documented and unabated adverse public reaction over an extended period of time; and
- j. Deaccession is requested by the Artist.

ii. Should the Authority choose to Deaccession an Artwork, the Authority reserves the right to sell the Artwork. The Artist shall be given the first opportunity to purchase the Artwork at its current appraised value.

iii. Should the Artist choose not to purchase the Artwork, the Authority may sell, trade, donate, or destroy the Artwork.

iv. Destruction shall only be used where, in the sole discretion of the President/CEO, the following circumstances exist:

- a. Most or all of the Artwork has been damaged or has deteriorated and/or repair or remedy is impractical or unfeasible; and

b. Public safety can be protected only by destroying the Artwork.

(2) ~~Art~~Arts Advisory Committee (AAC). In carrying out its duties, the AAC shall make recommendations to the President/CEO on matters relating to the Airport ~~Art~~Arts Program upholding the Airport ~~Art~~Arts Program mission, ensuring the Airport ~~Art~~Arts Program policies and procedures are followed, and supporting the development and stewardship of the Airport ~~Art~~Arts Program. The President/CEO shall decide, in his or her sole discretion, whether or not to forward the AAC recommendations to the Board for approval. The AAC shall be advisory in nature and shall have no authority to negotiate for or commit the Authority in any respect.

(a) Composition. The AAC shall be comprised of seven voting members and no more than three ex-officio, non-voting members. The composition should include members who bring a variety of professional expertise in the arts, cultural backgrounds and spectrum of life experiences, striving especially to insure inclusive representation in regard to age, cultural background, and gender. The following membership shall constitute the AAC:

i. Six voting members who are Arts Professionals or Design Professionals.

a. At least two of the six members shall be practicing Artists.

b. At least one of the six members shall be actively involved in the performing arts.

c. At least two of the six members shall reside outside San Diego County.

ii. One voting member who serves ~~on~~as the Board Liaison.

iii. Up to three ex-officio non-voting Authority staff members whose departments work closely with the Airport ~~Art~~Arts Program as determined by the President.

iv. Authority staff members are ineligible to vote.

(b) Appointment Process. Appointment of members to the AAC shall be as follows:

i. The Chair of the Board shall annually appoint one ~~member of the~~ Board Liaison to serve as a voting member of the AAC. The Board Liaison may be a past or present Board member. The President/CEO shall recommend six individuals who are Arts Professionals and Design Professionals to serve as voting members of the AAC subject to appointment by the Board, for three-year terms.

ii. The President/CEO shall review interested candidates' qualifications and make recommendations to the Board as follows:

a. Solicit and review qualifications submitted by AAC, staff, and

interested professionals in the fields of design, visual art, performing arts, and literary arts annually or as needed; and

b. Conduct interviews as needed.

(c) Terms of Membership. ~~Except for a replacement term as described below, voting~~ Voting members of the AAC shall be ~~appointed~~ recommended by the President/CEO for appointment by the Board for a term of three years, and no member may serve more than two consecutive terms. Should a member serve a partial term to complete the non-expired term of a prior member, such partial term shall not be included for purposes of the maximum service of two consecutive terms. Ex-officio members of the AAC shall be appointed by the President/CEO without a term limit.

i. A member's term shall commence on the date the member is appointed or reappointed to the AAC.

ii. Should a vacancy occur prior to the end of the member's scheduled term, the President/CEO shall recommend a replacement for the non-expired term, subject to appointment by the Board.

iii. The Authority shall maintain a record of the current AAC members and their term expirations.

(d) Governance. The members of the AAC shall elect a Chair and Vice-chair at the first meeting of each calendar year for a one-year term.

i. The Chair ~~and Vice-chair~~ shall be ~~residents~~ a resident of San Diego.

ii. The Chair and Vice-chair shall not hold a current leadership position on the staff, governing board, or advisory committee of the arts agency or department of any local governmental or educational entity within San Diego County, to prevent any overlap of authority.

(e) Role. The AAC shall make recommendations to the President/CEO who shall decide, in his or her sole discretion, whether or not to forward the AAC recommendations to the Board for approval. The AAC shall provide expert advice regarding:

~~i. Airport Art~~ Recommends Arts Program policies to the President/CEO for review and recommendation to the Board for approval.

~~ii. Airport Art~~ Recommends Arts Program guidelines and procedures; to the President/CEO for approval.

~~ii. Airport Art Master Plan;~~

~~iii. Airport Art~~ Recommends the Program Review to the President/CEO for review and approval.

- ~~iii. — Recommends the Site and Opportunity Plan;~~
- ~~iv. — Artist selection, review panels, and processes;~~
- ~~ii-iv. Artwork Opportunities Plan to the President/CEO for review and selection; recommendation to the Board for approval.~~
- ~~v. — Conservation and maintenance of Artwork;~~
- ~~vi. — Proposed Deaccession of Artwork;~~
- ~~v. Proposed Approves selection process and Artist Selection and Review Panel composition for specific public art commissions.~~
- ~~vi. Approves selection panel for Performing Arts Residency and Temporary Exhibition programs.~~
- ~~vii. Recommends approval of artist selection for public art projects to President/CEO for review and confirmation.~~
- ~~viii. Recommends approval of artist concept design for public art projects to President/CEO for review and confirmation.~~
- ~~ix. Recommends De-accession to the President/CEO for approval.~~
- ~~iii-x. Recommends Gifts and Loans of Artwork; to the President/CEO for approval.~~
- ~~iv-xi. Proposed Recommends Memorials, as defined herein; and to the President/CEO for approval.~~
- ~~v-xii. Advocacy Participates in advocacy, community outreach, and strategic planning in support of the Airport Art Arts Program mission.~~

(f) Conflict of Interest. AAC members must abide by the following:

- i. Withdraw from participating or voting on any recommendation involving a competition, commission, project or program for which any monetary gain or for which any business or familial relationship would make it difficult to render an objective and impartial decision or create the perception that an objective and impartial decision would be difficult.
- ii. Be ineligible for any Authority-related competition, commission, project, or program during their tenure; and
- iii. Disclose any real or perceived conflicts of interest

(3) Artist Selection and Review Panels. The AAC shall appoint Artist Selection and Review Panel members to review and recommend Artists for ~~specified~~ designated projects and program opportunities within the Airport ~~Art~~ Arts Program. Each Panel shall be comprised of the following:

- (a) Three to five voting members who are Art and Design Professionals.
- (b) A representative from the project design or construction team of the Authority shall participate as a non-voting advisor;
- (c) A member of the AAC shall participate as a non-voting advisor;
- (d) Duration. Artist Selection and Review Panels shall be formed for only the duration of the ~~particular Artist selection process designated projects.~~ Upon final recommendation of an Artist to the AAC, the specific Artist Selection and Review Panels shall be disbanded.

The AAC, at ~~its sole staff's request and at the Committee's~~ discretion, reserves the right to be called upon to serve as the Artist Selection and Review Panel.

(4) Duties of the Board. The Board shall, subject to its sole discretion:

~~(a)~~ Approve funds annually the Site and Opportunities Plan.

~~(b)~~ Approve Arts Program Policies.

~~(a)(c)~~ Approve the earmarked 2% of the amount of eligible construction costs from eligible Airport capital projects for the Airport Public Art Program; Fund.

~~(d)~~ Approve the Arts Program Operating Budget through the annual budget process.

~~(b)(e)~~ Through its Chair, appoint one ~~member of the~~ Board Liaison annually to serve as a voting member of the AAC who may be a past or present member of the Board;

~~(e)(f)~~ Approve appointments to the AAC, other than the Board ~~member~~ Liaison who is selected by the Chair; ~~and.~~

~~(d)(g)~~ Approve Arts Program public works contracts with Artists above \$25,000 and other Arts Program contracts above \$50,000 (or as recommended by the President/CEO per contracting authority).

(5) Duties of the President/CEO. The President/CEO shall be responsible for the administration and implementation of the Airport ~~Art~~ Arts Program and decide, in his sole discretion, whether or not to forward the AAC recommendations to the Board for approval as defined herein.

~~(b) The President/CEO shall determine a process to carry out the following:~~

~~i. Selection of Artists and Artwork;~~

~~ii. Ongoing care, maintenance, and conservation of Artwork;~~

~~iii. Review of proposed Memorials;~~

iv. ~~Deaccession of Artwork; and~~

- ~~(a) and approve the Program Review of proposed.~~
 - ~~(b) Review the Site and Opportunities Plan and forward to the Board for approval.~~
 - ~~(c) Recommend Arts Program policies to the Board for approval.~~
 - ~~(d) Earmark 2% of eligible construction costs from eligible Airport capital projects for the Public Art Fund.~~
 - ~~(e) Approve Arts Program public works contracts valued at up to \$25,000 and other Arts Program contracts valued at up to \$50,000 (or as per contracting authority).~~
 - ~~(f) Review and confirm AAC's recommended artist selection for public art projects.~~
 - ~~(g) Review and confirm AAC's recommended concept design for public art projects.~~
 - ~~(h) Approve De-accession and Relocation of public art.~~
 - ~~(a)(i) Approve Gifts and Loans of Artwork.~~
 - ~~(e) Upon authorization from the Board, the President/CEO shall negotiate and execute contracts with Artists or commission the design, fabrication, and installation of Artwork for the Airport.~~
 - ~~(j) Approve Memorials.~~
- (6) Duties of the Airport ~~Art~~Arts Program ~~Manager~~Management. The Airport ~~Art~~Arts Program ~~Manager~~Management shall be responsible for all of the following:
- ~~(a) Managing, coordinating~~Manage, coordinate and ~~overseeing~~oversee administration of the ~~Airport Art~~Arts Program, including staffing the ~~AAC;~~Arts Advisory Committee.
 - ~~(d) Working~~Work with Authority, staff, ~~Artists, artists and~~ contractors, ~~vendors and tenants to facilitate~~oversee the ~~design, fabrication~~commissioning and installation of ~~Artwork for the Airport;~~
 - ~~(b) Collaborating with the Authority's capital~~public art projects ~~staff on the integration of Artwork at the Airport; and, including project planning, management of the artist selection process, project implementation, and documentation.~~
 - ~~(c) Serving~~Ensure that the Public Art Collection is properly documented, maintained and conserved.
 - ~~(d) Oversee the Exhibitions Program, including the selection of work (review panel), the installation and de-installation of exhibitions, and documentation.~~
 - ~~(e) Oversee the Performing Arts Program, including the selection and programming of performances, and documentation.~~
 - ~~(f) Oversee the Artist Residency Programs, including the selection and presentation of artists and their work, and documentation.~~

(g) Serve as a liaison between the Airport Authority and the public on Airport Art Arts Program--related matters, including coordinating outreach and communications efforts.

(h) Oversee the development of plans, policies, procedures, and guidelines.

(i) Pursue collaborations and partnerships that help further the goals of the Arts Program and the Airport Authority.

[Amended by Resolution No. 2013-0005 dated January 10, 2013.]

[Amended by Resolution No. 2006-0149 dated December 4, 2006.]

[Amended by Resolution No. 2006-0081 dated July 6, 2006.]

[Adopted by Resolution No. 2002-02 dated September 20, 2002.]

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SITE AND OPPORTUNITIES BUDGET ESTIMATES

ADP PUBLIC ART PROJECTS	BUDGET RANGE	PROJECTED BUDGET
Zone: Airport Approach		
1. Airport Roadway Retaining Wall	\$1,000,000	\$1,000,000
2. Airport Drive Perimeter Security Wall (Airport Operations Area / AOA Fence)	\$1,000,000	\$1,000,000
3. Gateway Feature	\$1,000,000 to \$2,000,000	\$2,000,000
4. Garage Façade	\$1,000,000	\$1,000,000
5. Skyways	Interior, per bridge: \$450,000; total \$1,350,000	\$3,000,000
	Exterior, per bridge: \$1,000,000; total \$3,000,000	
6. Roofline / Glass Façade	10-15 percent of total art budget	
Zone: Pre-Security, Ticketing		
7. Vertical Feature Area	Per artwork: \$350,000 to \$1,000,000; up to \$1,500,000	\$1,500,000
8. Ticketing Decision Points	Per artwork: \$100,000; total \$500,000	\$500,000
Zone: Post Security		
9. Recomposure Area	\$650,000	\$650,000
10. Concession Cores (East, West)	Glass, per artwork: \$200,000; total \$400,000	\$830,000
	Suspended sculpture, per artwork: \$350,000; total \$700,000	
	Performance infrastructure: \$130,000	
11. Arts Zone	Unifying design features (seating, tables, flooring, plug & play performance A/V, film display monitors): \$200,000	\$725,000
	Film Screening Area: \$500,000	
	Performance infrastructure: \$25,000	
12. Dwell Lounges (East, West)	Suspended sculpture: \$600,000	\$650,000
	Exterior wall art glass: \$400,000	
	Artist-designed seating or play feature: \$150,000	
	Glass panel projects: \$200,000	
	Terrazzo floors: \$200,000	
Performance infrastructure: \$25,000 per location, or \$50,000		
13. Restrooms	Per restroom, \$150,000; total \$600,000	\$600,000
14. West Concourse Wall	\$500,000	\$500,000
15. inter-Terminal Connector	\$1,000,000	\$1,000,000
Zone: Pre-Security, Baggage and Arrivals		
16. Baggage Claim Area	\$500,000	\$500,000
17. Outdoor Areas	Per plaza: \$300,000; total \$600,000	\$650,000
	Performance infrastructure: \$50,000	
18. Curbside	Up to \$2,000,000	\$2,000,000
Zone: Flexible		
19. Green / Sustainable Artwork	\$300,000	\$300,000
20. Interactive / Family Friendly Artwork	\$350,000 to \$500,000	\$500,000
21. Terminal Look and Feel	\$100,000	\$100,000
Airport Administration Building	\$500,000	\$500,000
Exhibition Infrastructure (cases)	\$300,000	\$300,000
Existing artwork relocations	\$750,000	\$750,000
Subtotal	\$23,257,000	\$20,555,000
Project #6, Roofline / Glass Façade	\$2,907,125 - 4,983,643*	\$2,569,375 - 4,404,643*
Conservation reserve	\$2,907,125 - 4,983,643*	\$2,569,375 - 4,404,643*
Total	\$29,071,250 - 33,175,000	\$25,693,750-29,364,286

**This document represents a range of potential budget estimates for proposed ADP public art projects based on varied factors: 1) potential for multiple installations within a single opportunity and 2) comparable, precedent projects. All figures are subject to change and dependant upon final, approved budget for ADP.*

**Projected Budget column reflects high end of projected budget, or combined expense where multiple projects are recommended.*

**Range reflects 10-15% of estimated overall ADP public art funding. Final percentage allocated for both Project #6 and Conservation Reserve will be contingent upon the final, overall budget available.*

SAN Arts Master Plan Implementation Matrix

This matrix identifies proposed timelines for Arts Program Staff to implement the SAN Arts Master Plan recommended Strategies.

Strategies are identified using their name and numerical value from the Master Plan, and labeled for Short-term, Mid-term, or Long-term implementation.

Some Strategies from the Master Plan have been omitted from the matrix in cases where the recommendation from the Plan is to continue a current practice.

	Task or Ongoing?	Budget/Cost	Notes
Short-Term Priorities: Years 1-2			
<u>A. Public Art Program</u>			
Strategy 1: Adopt Guidelines for Evaluating Potential Public Art Opportunities			
<ul style="list-style-type: none"> Adopt Guidelines for Evaluating Potential Public Art Opportunities 	Task	Staff time	Tied to ADP; implementation of guidelines will be ongoing once adopted.
Strategy 3: Adopt a Range of Methods for Recruiting Artists			
<ul style="list-style-type: none"> Develop an Artist Roster (prequalified list) 	Task/Ongoing	Staff time	Only adopt if needed. If adopted, should be updated annually or bi-annually.
Strategy 4: Create an Artist Mentorship Program			
<ul style="list-style-type: none"> Create an Artist Mentorship Program 	Task	Staff time	
Strategy 8: Utilize Percent for Art Funds for Collections Management			
<ul style="list-style-type: none"> Develop Collections Management Fund 	Task	Staff time	
<u>B. Performing Arts Program</u>			
Strategies 1 and 2: Broaden the Range of Performances and Increase the Number and Frequency of Performances			

	Task or Ongoing?	Budget/Cost	Notes
<ul style="list-style-type: none"> Establish goals for inclusive recruitment, develop a recruitment process and a procedure for artists to submit materials annually Establish and post the criteria for evaluating talent Present 3-4 performances weekly in Terminal 2 (T2) Badge a small number of musicians for regular sets Explore partnerships with performing arts organizations to assist with diversifying performance offerings Feature performances related to festivals and other relevant events in the San Diego region 	Task	Staff time	
	Ongoing		Costs include: badges for each musician and additional artist fees
	Ongoing		Also supports Performing Arts Program Strategy 4
<p>Strategy 3: Broaden the Types of Locations in which Performances can be Experienced</p> <ul style="list-style-type: none"> Incorporate at least one mobile/plug and play into an existing location in T2 	Ongoing	Varies	
<p>C. Performing Arts Residency</p> <p>Strategy 2: Strengthen Passenger Awareness of the Program</p> <ul style="list-style-type: none"> Continue promoting the program through digital media as well as in the terminals with documentation from past and current residencies 	Ongoing	Varies depending on method of promotion	
<p>D. Temporary Exhibitions</p> <p>Strategy 1: Maintain Flexibility in Curatorial Approaches</p> <ul style="list-style-type: none"> Continue to work flexibly, experimenting with different curatorial and display approaches. 			
<p>E. Communications and Engagement</p> <p>Strategy 2: Develop a Communications Plan for Each New Project and Initiative</p> <ul style="list-style-type: none"> Work with Marketing and Public Relations Department to develop a communications strategy for each 	Ongoing		

new public art project, exhibition, performance series, residency or other initiative

Strategy 3: Expand and Enhance Platforms for Communicating with Audiences

Continue to:

- use multiple platforms, print, internet and social media) to reach audiences
- budget for collateral materials related to programs, installations and exhibitions
- invest in didactic signage for visual and performing arts programs
- work with Marketing and Public Relations to cultivate local and regional media stories about the Program’s activities

Consider:

- producing short videos for all new major public art installations, exhibitions and residencies
- developing periodic campaigns to encourage people to engage with the collection, temporary exhibitions and performing arts programs

Ensure that:

- the Airport Art Collection exhibition and performance locations and schedules are included in airport way-finding and customer navigation assistance
- information about the Program is shared with the Ambassadors in an accessible format

Strategy 5: Encourage Interaction with Arts Program Resources

- Explore and develop activities to encourage interaction with the collection such as demonstrations or interactive art-making

Task or Ongoing?	Budget/Cost	Notes
All ongoing	All TBD/Staff time	Align with Strategy 2 above
Ongoing	\$5,000 +	Costs vary depending on scope and scale of project
Several times each year	Staff time	
Ongoing	None	
Ongoing	Depends on format	Update with changes in programs or the collection
Ongoing	Depends on activities	Refer to Arts Master Plan for suggested activities.

F. Engaging with the Region’s Art and Culture Community

Strategy 1: Cultivate Partnerships through Ongoing General Outreach Approaches

- Continue informational open houses related to programs and projects
- Conduct informational on-site walk-throughs of the collection, exhibitions and performances spaces to explore co-programming

Strategy 2: Pursue Specific Partnerships that Address Specific Project and Programming Needs

- Develop a checklist of factors to consider for successful partnerships
- Consider co-programming or co-producing work that supports the mutual interests of both the Arts Program and partnership organizations
- Allocate time for staff to participate in arts and culture committees and panels and regional planning activities
- Identify and implement methods for cross promotions with resident organizations

Strategy 3: Cultivate Partnerships through Cultural Exchange

Continue to develop cross-disciplinary partnerships with community organizations by:

- participating in regional arts exhibitions by providing satellite exhibition space
- co-programming or co-producing work with partner organizations
- considering thematic exhibitions that educate residents and visitors about local organizations that connect the region’s people across cultures

Task or Ongoing?	Budget/Cost	Notes
Ongoing	Staff time	
Ongoing	Varies	

Strategy 5: Ensure that Partnerships are Structured Equitably

- Require resident budget proposals to include all project costs

G. Engaging the Broader Community in the San Diego Region

Strategy 1: Expand Strategic Community Partnerships

Develop partnerships:

- with community-based and arts education organizations
- related to key communities e.g. military and school-aged youth with off-site venues such as libraries for related community programming

Strategy 2: Expand Engagement with the Military Community

- Involve military support organizations in the production of relevant artworks and exhibitions
- Enroll in national directories and play an active role as a connector of resources

Strategy 4: Expand Engagement with Culturally Diverse and Underserved Communities

Seek to ensure that all programs support accessibility, diversity and equity by:

- commissioning artworks by artists who have historically experienced barrier to public art projects
- ensuring applications, calls for submissions and other promotional materials for artist opportunities are in Spanish as well as English
- publicizing and conducting information sessions in a variety of locations that support increased accessibility in underserved areas

Task or Ongoing?	Budget/Cost	Notes
Task	Staff time	Changes to budget proposals will require changes to the Request for Proposal
Ongoing	Staff time and program costs	Cost will vary and can be offset by shared budgets or grant funds
Ongoing		No additional costs anticipated, could generate grants

- partnering with trusted community partners to present sessions, workshops and outreach programs

Strategy 6: Support Artists Who Wish to Engage with the Broader Community in the Process of Developing Their Projects

Encourage artists creating work to engage with the broader community by considering:

- building in time for community engagement in the artists scope of work
- making an artist’s experience and approach to community engagement a selection criterion for certain projects
- community engagement when developing project budgets

H. Evaluation

Strategy 1: Conduct Process Evaluations of Public Art Projects

- Design and implement a questionnaire or exit interview to gauge project stakeholders’ perceptions of the public art development process

Medium-Term Priorities: Years 3-5

A. Public Art Program

Strategy 5: Develop and Implement the Visual Art Residency

- Develop and Implement the Visual Art Residency

Strategy 6: Develop Processes for Incorporating Public Art into Public-Private Partnership Projects

Task or Ongoing?	Budget/Cost	Notes
On completion of each public art project	Costs depend on methodology	This may require hiring an evaluation consultant for expertise and as well as implementation support
Ongoing	\$25,000/year	

- Develop Processes for Incorporating Public Art into Public-Private Partnership Projects

Strategy 7: Create Mechanisms for Accepting Financial Donations

- Establish guidelines for receiving and utilizing financial donations for public art.

B. Performing Arts Program

Strategy 2: Increase the Number and Frequency of Performances

- Target a baseline of 2 performances in each terminal each week

Strategy 3: Broaden Types of Locations in which Performances can be Experienced

- Purchase a portable dance floor for use with dance/theatre performances

Strategy 5: Explore new funding sources for performances

- Explore possibility of performing arts sponsorships with concessionaires.

D. Temporary Exhibitions

Strategy 2: Adopt Guidelines for Exhibition Siting and Infrastructure

- Develop and implement a General Facility Report as described in the Arts Master Plan
- Complete an assessment of existing casework and deaccession or replace cases as needed

Strategy 3: Develop Approaches for Future Exhibition Spaces

- Invest in at least one additional large-scale monitor

Task or Ongoing?	Budget/Cost	Notes
Task	Staff time	
Task	Staff time for developing and approving guidelines.	Overall outcome is revenue positive as donations are received.
Ongoing		Tied to completion of T1
Ongoing	\$3,000-\$5,000	Cost varies depending on size/materials etc.
Ongoing	Sponsorships would be revenue neutral	
Ongoing	Staff time	
Ongoing	Staff time – replacement costs	Can be implemented over time to address budgetary concerns.
Task	\$5,000	

	Task or Ongoing?	Budget/Cost	Notes
<ul style="list-style-type: none"> Seek an area in T1 or T2 for a new gallery space- built out to basic museum standards Set aside a Cultural Exchange Space in T1 and/or T2 <p>Strategy 5: Create Mechanism for Accepting Financial Donations</p> <ul style="list-style-type: none"> Establish guidelines for how Arts Program can accept and use financial donations for exhibitions in conjunction with Policy 8.50 <p>Strategy 6: Increase Program Resources</p> <ul style="list-style-type: none"> Expand on-call art handling services contract Establish the \$500 loan fee as a minimum; have higher fees for larger spaces or new work 	Task		Both of these are related to ADP and completion of T1. Refer to the Arts Master Plan for more information
<p><u>E. Communications and Engagement</u></p> <p>Strategy 1: Develop a Strong and consistent program identity</p> <ul style="list-style-type: none"> Expand communications efforts related to social media platforms <p>Strategy 2: Develop a Communications Plan for Each New Project and Initiative</p> <ul style="list-style-type: none"> Update strategy to align with Artistic Plan updates 	Task	From \$45K to \$65K Up to \$1500 per space for loan fees	Once expanded costs will be annual
<p><u>F. Engaging with the Region's Art and Culture Community</u></p> <p>Strategy 2: Pursue Partnerships that Address Specific Project and Programming Needs</p> <p>Partner with:</p> <ul style="list-style-type: none"> local university music composition programs to commission a new work of music for the airport, possibly 	Review and update annually	Staff time	Align with Strategy 2 below
	Ongoing Varies	Commission and presentation fees	

- tied to historic events (100th anniversary of the airport, completion of ADP, etc.)
- the region’s children’s museums on child-centered artwork, installations or play areas
- Participate in regional arts exhibitions by providing satellite exhibition or event space at the airport.

G. Engaging the Broader Community in the San Diego Region

Strategy 3: Expand Engagement with Education Programs

- Create educational materials that support arts, civic, STEAM and other relevant issues
- Explore the creation of community-based artist residencies for co-produced exhibitions

Strategy 7: Establish Marketing Related to Community Engagement

Consider:

- providing brochures or public information programs about Arts Program activities in off-site community locations
- using multiple platforms for publicizing community engagement activities to reach a variety of audience with diverse accessibility needs
- developing program-related content and programming for offsite community engagement activities

Task or Ongoing?	Budget/Cost	Notes
Ongoing	Varies	Tied in part with ADP
Ongoing	Staff time	
Ongoing	Staff time	Refer to Arts Master Plan for additional information

H. Evaluation

Strategy 4: Continue to conduct Economic Impact Research

- Continue to conduct Economic Impact Research

Long-Term Priorities: Years 6+

A. Public Art Program

Strategy 2: Continue to Use a Variety of Approaches

- Pursue stand-alone and temporary projects along with integrated commissions.

B. Performing Arts Program

Strategy 2: Increase the Number of Performances

- Increase Performances to 6 – 8 per week
- Strategy 3: Broaden Types of Locations in Which Performances Can Be Experienced
- Consider mobile/plug and play set-up(s) in T1

D. Temporary Exhibitions

Strategy 3: Develop Approaches for Future Exhibition Spaces

- Identify a minimum of five and up to eight sites for use with two-dimensional works in T1

Strategy 4: Prototype a Film Program

Task or Ongoing?	Budget/Cost	Notes
Ongoing-Bi-annually	\$10,000 est.	This may require hiring outside expertise. Cost dependent on degree of research needs and types of studies.
Ongoing		Full implementation with completion of T1
Task	\$25,000 per set up	
Task		Related to ADP and completion of T1

- Create the infrastructure needed to prototype a film program including the purchase of monitors and other equipment.
- Develop and implement a program that features locally-produced short films, videos and/or documentaries in partnership with a local curator or genre specific organizations

E. Communications and Engagement

Strategy 4: Expand and Enhance the Type of Information Provided about the Arts Program

- Provide a wide range of interesting and informational content about projects, programs, and partnerships.

F. Engaging with the Region’s Arts and Culture Community

Strategy 6: Connect Arts Program Audiences with the Broader Arts and Culture Ecosystem

- Solicit information about arts and culture resources and provide access to them across a variety of platforms.

G. Engage the Broader Community in the San Diego Region

Strategy 7: Establish marketing related to community engagement

- Add webpage and social media content that tells the story of the program’s community engagement activities.

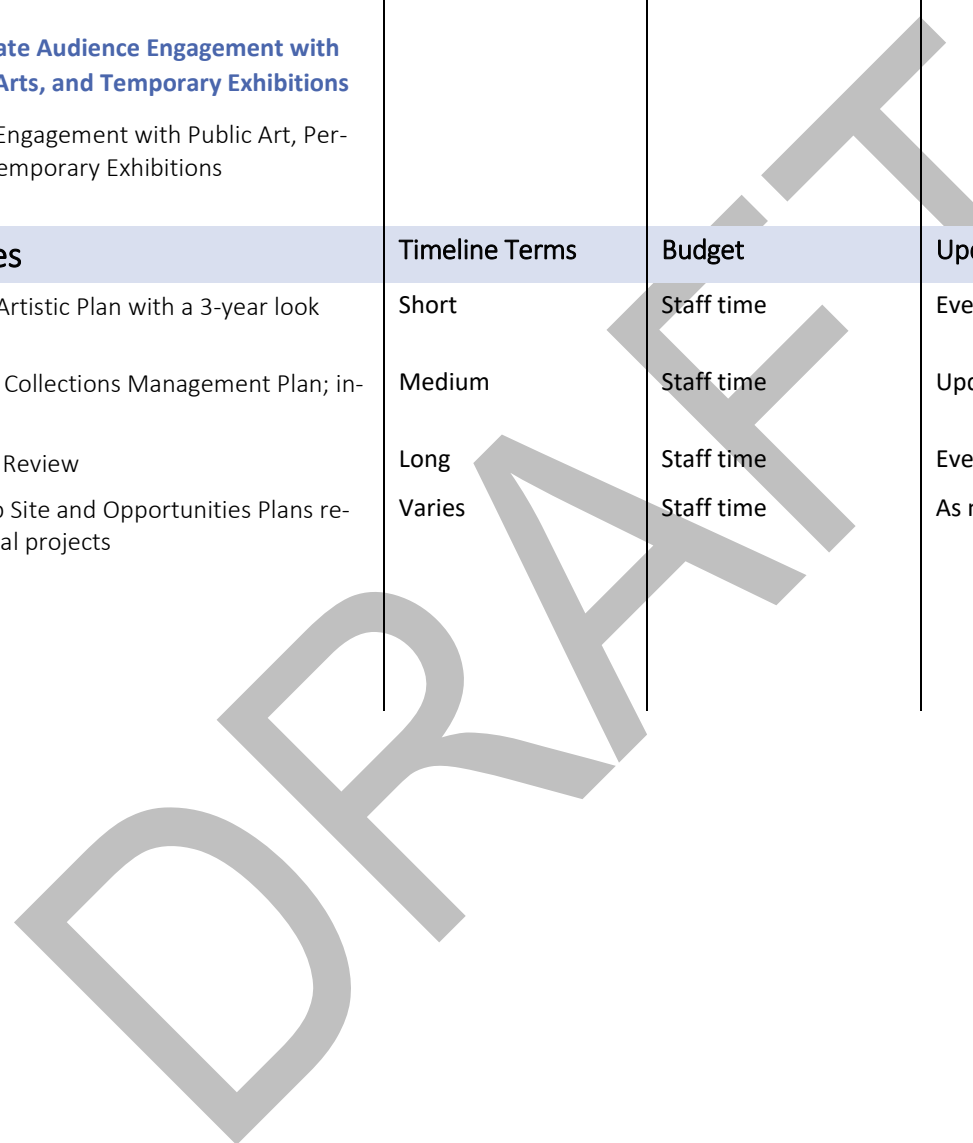
Task or Ongoing?	Budget/Cost	Notes
Task	Est. \$500,000	Related to ADP; Budget is based on estimates from benchmarking
Ongoing	Est \$10,000 to \$15,000 annually	
	Staff time/depends on format of materials	Refer to Arts Master Plan for suggested content.
Ongoing	Staff time	

H. Evaluation

Strategy 2 and 3: Evaluate Audience Engagement with Public Art, Performing Arts, and Temporary Exhibitions

- Evaluate Audience Engagement with Public Art, Performing Arts, and Temporary Exhibitions

Planning Processes	Timeline Terms	Budget	Update or Review
<ul style="list-style-type: none"> • Develop an annual Artistic Plan with a 3-year look ahead 	Short	Staff time	Every 3-years
<ul style="list-style-type: none"> • Establish a baseline Collections Management Plan; including funding 	Medium	Staff time	Update as needed
<ul style="list-style-type: none"> • Conduct a Program Review 	Long	Staff time	Every 5-6 years
<ul style="list-style-type: none"> • Periodically develop Site and Opportunities Plans related to major capital projects 	Varies	Staff time	As needed



Item 3—Action: Approve Recommended Artists for the 2019 Performing Arts Residency Program.

Presented by: Joey Herring, Arts Program Coordinator II

(Finalist Interviews Scheduled for October 25, 2018)

**SAN DIEGO REGIONAL AIRPORT AUTHORITY
AIRPORT ART PROGRAM**

BACKGROUND MEMO

Date: October 26, 2018
To: Airport Art Advisory Committee
From: Lauren Lockhart, Arts Program Manager
Subject: Item 4 : Airport Development Plan (ADP) Proposed Public Artist Selection Panel Members

BACKGROUND

The Airport Development Plan (ADP) will provide an opportunity for the commissioning of multiple new, integrated public art opportunities. The timeline for formal Board approval and implementation of the ADP is not yet defined, but in an effort to prepare for releasing multiple Public Art Request for Qualifications related to the ADP once approved, the Arts Program proposes the following potential artist selection panel members for the Art Advisory Committee’s review and approval.

Staff will draw upon this roster of potential panel members to compose panels of 3-5 members with expertise relevant to each opportunity. Staff will endeavor to ensure diversity in the composition of each selection panel in terms of professional experience in the arts, cultural background, age, and gender.

RECOMMENDED ADP PUBLIC ARTIST SELECTION PANEL MEMBERS

Aaron T Stephan

Aaron T Stephan is an artist living and working in Portland, Maine. His work presents a wry look at the world around him – focusing on complex web of information carried by everyday materials and objects. His work has taken form as a twenty-foot high table and chairs, a shelter made entirely of books, and a series of drawings reproducing iconic artworks ad infinitum.

Stephan has completed public commissions at multiple sites in Maine including Westbrook, Jackman, Dover-Foxcroft, Belfast, Jefferson, Lewiston, Lisbon, Biddeford, and Portland. In addition, he has completed public commissions at Southern New Hampshire University in Manchester (NH), Music City Center in Nashville (TN), Wishard Hospital in Indianapolis (IN), Fire Station 45 in Clearwater (FL), Texas Tech University in Lubbock (TX), Salt Palace Convention Center, Salt Lake City (UT), and the San Diego International Airport.

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Amy Galpin

Amy Galpin, PhD, is Curator at The Patricia & Phillip Frost Art Museum FIU, the Smithsonian Affiliate in Miami, and most recently served as Curator at the Cornell Fine Arts Museum at Rollins College. Galpin's curatorial trajectory has primarily focused on modern and contemporary work created in the U.S. and Latin America. She also served as Associate Curator of Art of the Americas at the San Diego Museum of Art, and has curated exhibitions at the National Museum of Mexican Art in Chicago and the Pasadena Museum of California Art. In her role at the Frost Art Museum FIU, Galpin is responsible for curating the institution's exhibitions, implementing the museum's plans for its permanent collection, and leveraging her expertise to support the museum's vision.

Galpin's exhibitions at the Cornell Fine Arts Museum included: Women and Abstraction (2015) and Ria Brodell: Devotion (2018) and at the San Diego Museum of Art included: Behold, America! Art of the United States from Three San Diego Museums (a collaboration between the San Diego Museum of Art, the Timken Museum of Art and the Museum of Contemporary Art San Diego), and Women, War, and Industry, Jean Charlot: Global Journey/Local Response.

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Anne Marie Purkey Levine

Anne Marie Purkey Levine empowers arts organizations and commercial and private clients to effectively manage their exhibitions, collections, and public art projects based on a deep understanding of contemporary artistic processes, materials and museum-standard best practices. Anne Marie has over 15 years of art collection and exhibition management experience, with a focus in contemporary and public art. Before launching her art consulting practice in 2016, she was a public art project manager for the San Francisco Arts Commission, where she helped manage the city's collection of more than 4,000 public artworks. She also has held exhibition and collection management positions at the Yerba Buena Center for the Arts in San Francisco, the Museum of Contemporary Art in San Diego, the Art Institute of Chicago and the Los Angeles County Museum of Art. She holds a Master of Arts in Humanities from the University of Chicago, and a Bachelor of Arts in Art History from Scripps College. Anne Marie currently lives in Portland, Maine where she serves on the Board of Directors for TEMPOart Portland, a public art non-profit.

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Christina Amini

Is the Executive Publishing Director of Art, Food, and Lifestyle Publishing at renowned independent publisher Chronicle Books. She is a professional collaborator and creator, overseeing the publishing of more than 100 books and gift products every year. Her publishing experience spans books, gift products, games, magazines, and more. She began her publishing career at HarperCollins Children's Books as the Online Marketing Manager where she built the award-winning sites for LemonySnicket.com and

BeverlyClearly.com. At Dwell, she launched the first blog, podcasts, video, and community site within six months. She has written for Salon.com, Readymade Magazine, and the San Francisco Chronicle magazine, and she is the author of *Before the Mortgage* (Simon & Schuster).

Denise Montgomery

Denise Montgomery is founder and president of CultureThrive, a consulting practice focusing on organizational development, program development and implementation, audience development, and communications for arts and cultural organizations. Her clients have included the Australia Council for the Arts, Balboa Park Learning Institute, New Children’s Museum, La Jolla Playhouse, Nevada Humanities, National Performing Arts Convention, and WESTAF (Western States Arts Federation), among others.

Denise holds a B.S. in Marketing and Minor in Art History from Miami University of Ohio. She was selected as a fellow for the Stanford University National Arts Strategies program for arts leaders in 2005. She serves on The San Diego Foundation’s Arts and Culture Working Group and is an active volunteer with the San Diego Regional Arts and Culture Coalition. Her past community involvement includes service on The Denver Foundation’s Arts and Culture Advisory Group as well as on the boards of Denver Civic Ventures, the Clyfford Still Museum, the Alliance for Contemporary Art of the Denver Art Museum.

Derrick Cartwright

Derrick Cartwright began his academic career as an Assistant Professor at USD from 1993-1998. Next, he enjoyed a fifteen-year detour as a museum director in Giverny (France), Hanover, New Hampshire, San Diego, and Seattle, Washington, before returning to the University of San Diego in the fall of 2012. In addition to his teaching role in the department, he is the Director of University Galleries on campus and serves as the Director of Curatorial Affairs for the Timken Museum of Art, in Balboa Park. Cartwright is currently a member of the Public Art Committee for the City of San Diego and is also a member of the Advisory Board for Murals of La Jolla (a local non-profit).

Cartwright teaches a variety of theoretical and practical courses, especially about North, Central and South American Art. He also enjoys demystifying “The Art World” for undergraduates, and teaches several courses dedicated to museums, the history of collecting, and problems of curatorship. He also participates regularly in the Honors program at USD, co-teaching courses with Professors in the History, Theology & Religious Studies, and English departments.

Elizabeth Monoian

Elizabeth Monoian (MFA, Carnegie Mellon University) is the founder and Executive Director of Society for Cultural Exchange (SCE), an organization that is developing global partnerships between

private and public entities around interdisciplinary projects that address issues of climate and sustainability through the lens of creativity. She works closely with cities, universities, corporations, arts organizations, and community groups to design customized approaches to renewable energy installations. Under SCE she co-founded the Land Art Generator Initiative (LAGI), an international initiative activating interdisciplinary teams to conceive of large-scale public artworks for specific sites that artfully provide utility-scale clean energy to the city grid. The project combines renewable infrastructure design with international cultural exchange and community educational outreach. The project has been featured in articles in numerous international press outlets, including The New York Times, Huffington Post, the Guardian, and Dwell magazine.

Felicia Filer

Felicia Filer is the public art director for the City of Los Angeles Department of Cultural Affairs. She has overseen the commission and fulfillment of over 200 permanent public art projects throughout the city. In Summer 2016, Filer co-produced the city's inaugural Public Art Biennial, CURRENT: LA Water, commissioning 15 original, temporary public art installations and over 150 public programs. Previously Filer worked as a senior management consultant and loan fund manager for ARTS, Inc., a Los Angeles nonprofit arts management consulting organization. A native of Los Angeles, she earned an MBA in finance and marketing from Claremont Graduate University.

Grant Kester

Grant Kester is professor of art history and director of the Ph.D. Program in Art History, Theory and Criticism in the Visual Arts department at the University of California, San Diego. He is also the founding editor of FIELD: A Journal of Socially Engaged Art Criticism. His publications include Art, Activism and Oppositionality: Essays from Afterimage (Duke University Press, 1998), Conversation Pieces: Community and Communication in Modern Art (University of California Press, 2004, second edition in 2013) and The One and the Many: Contemporary Collaborative Art in a Global Context (Duke University Press, 2011). He has recently completed work on Collective Situations: Dialogues in Contemporary Latin American Art 1995-2010, an anthology of writings by art collectives working in Latin America produced in collaboration with Bill Kelley Jr. which will be published by Duke University Press in early 2017.

Jennifer Frias

Jennifer Frias is the associate curator at the Sweeney Art Gallery at UC Riverside's ARTSblock. Her curatorial projects focus on contemporary art, video and photography with emphasis on identity, technology and pop culture. She has organized exhibitions such as "Jesper Just: Sirens of Chrome," "RENDER: New Construction in Video Art" with artist/curator, Jeff Cain, "Even Better Than the Real Thing: The Art of the Uncanny," "Metadataphile: The Collapse of Visual Information" with Lilia Lamas, "JEFF&GORDON: Play Against," and "Your Donations Do Our Work: Suzanne Lacy and Andrea Bowers,"

in which she was part of a curatorial team with Tyler Stallings and Shane Shukis. She is currently working on an exhibition "SECOND WAVE: Aesthetics of the 80s In Today's Contemporary Art" that focuses on the influence of artistic styles and movements of the 1980s and its resurgence in art today. She is co-founder of the artists/curators collaborative Sixpack Projects where she and her team organizes events and exhibitions at phantom gallery venues in Los Angeles, Orange County and the Inland Empire.

Jill Dawsey

Jill has held curatorial posts at the San Francisco Museum of Modern Art and, most recently, at the Utah Museum of Fine Arts. At Utah, she established salt, an on-going series of exhibitions to help bring emerging international artists to the community. She has organized one-person exhibitions by artists such as Edgar Arceneaux, Phil Collins, Rachel Harrison, and Adriana Lara, as well as coordinating presentations of permanent collection holdings. Before joining the Utah Museum of Fine Arts, Dawsey served as assistant curator in painting and sculpture at the San Francisco Museum of Modern Art. She has organized one-person exhibitions by artists such as Edgar Arceneaux, Phil Collins, and Rachel Harrison, as well as coordinating presentations of permanent collection holdings. Jill, a San Diego native, received her Ph.D. in Art History from Stanford University and holds a B.A. from Bryn Mawr College.

Karen Mack

Karen Mack is founder and Executive Director of LA Commons, an organization dedicated to promoting Los Angeles' diverse neighborhoods through locally based, interactive, artistic and cultural programming. LA Commons has implemented community art projects, tours and classes in communities throughout LA. Ms. Mack is a nationally recognized voice on the role of creativity in the empowerment of communities and is asked to speak regularly on this topic. Prior to work with LA Commons, she served as a Public Service Fellow at the John F. Kennedy School of Government at Harvard University where she researched the role of culture in community building. She holds an MPA from Harvard University and an MBA from the John Anderson School of Management at UCLA. She is a past president of the board of the Los Angeles Neighborhood Initiative and of the City's Board of Neighborhood Commissioners.

Katya Min

Katya Min was the Curator of Public Programs at Yerba Buena Center for the Arts (YBCA) from 2011 until 2017. In this position, Katya led a range of programs, including the ongoing social context exhibition series for emerging Bay Area artists in the Room for Big Ideas (2012-2015); the monthly Converge series; an ongoing presentations of participatory workshops, social installations, and performance art; and YBCA Arts & Ideas Festivals. She was also the curator of the YBCA Live Practice series, a monthly artists led trans-disciplinary and conceptual activation series as well as other public programs related to YBCA's

visual arts exhibitions. Last but not least, she managed the YBCA/Art Practical Social Practice Artist Residency Program.

She has previously produced and curated Bay Area arts festivals, exhibits, and cultural events that brought together local and national multi-disciplinary artists as well as present them nationally. Her undergraduate studies were in Interdisciplinary Fine Arts (CCA) and graduate studies were in Integral Psychology/Philosophy (CIIS).

Kevin B. Chen

Kevin B. Chen has been involved in the Bay Area arts community for over two decades as a visual artist, curator, writer, arts administrator, and educator. He currently serves on Recology's Artist in Residence Program Advisory Board, the Curatorial Committees for Root Division and Pro Arts Gallery, and is serving as faculty at Stanford University and San Francisco State University. He has curated projects for San Francisco Arts Commission Galleries, Headlands Center for the Arts, Fine Arts Museums of San Francisco, San Jose Institute of Contemporary Art, San Francisco Art Institute, Yerba Buena Center for the Arts, Jack Fischer Gallery, California Shakespeare Theater, SOMArts Cultural Center, San Francisco Friends of Chamber Music, and Chinese Culture Center of San Francisco & Kearny Street Workshop.

Previously he served as Co-Chair for the City of Oakland's Public Art Advisory Committee, Manager of the Artist Residency Program and Public Programs at the de Young Museum, Programs Manager at Kala Art Institute, and Program Director of Visual Arts at Intersection for the Arts for over 15 years, where he curated over 70 exhibitions and hundreds of public programs.

Kipp Kobayashi

As an artist and urban designer, Kipp Kobayashi has a keen interest in the nature of human interaction in our public environments and is in constant search for ways to initiate dialogue and to promote sociability within these spaces. His work explores how these overlapping narrative threads merge with the physical characteristics of a specific environment, transforming them into living and unique entities composed of our thoughts, actions and experiences.

In a career spanning nearly two decades, Kobayashi has created projects and presented ideas for cities across the nation and for such organizations as the Getty Museum, the Bay Area Rapid Transit District, Sound Transit and the Los Angeles County Metropolitan Transit Authority. In addition, he is an elected member of the Public Art Network Advisory Council which provides recommendations and insight to Americans for the Arts for the development and execution of public art services and resources. Based in Los Angeles, he received a BA from the University of California at Berkeley, an MFA from the University of Southern California.

Larry Baza

Larry Baza is a professional arts administrator with more than three decades of experience in advocating for the arts at the local, state and national level. He is the immediate past Chair of the San Diego Arts Commission. Baza has served on the boards of various nonprofit arts organizations and provided his expertise as a panelist for arts commissions and foundations. In his professional career, he has directed and managed San Diego arts organizations and businesses including Centro Cultural De La Raza, Sushi Performance and Visual Arts, Fingerhut Gallery, and Community Arts of San Diego. His wealth of knowledge and experience includes affiliations, consultancies, site visits and panel participation with multiple arts organizations including the National Endowment for the Arts, California Arts Council, California Association of Local Arts Organizations, Chicano Federation of San Diego County, National Association of Latino Arts and Culture, and the San Diego Community Foundation.

Baza was appointed to the California Arts Council by Assembly Speaker Toni Atkins in February of 2016. On January 25, 2018, he was elected Vice Chair of the Council. His term expires January 1, 2020.

Lucía Sanromán

Lucía Sanromán is an independent curator and writer who lives between Mexico City and San Diego, CA. Her work investigates aesthetics in relation to efficacy in social, participatory, and process-based art practice, focusing on the correlation between art history and theory with disciplines outside of the arts. She was Associate Curator at the Museum of Contemporary Art San Diego from 2006-2011. As an independent curator, Sanromán was awarded the 2012 Warhol Foundation Curatorial Fellowship and a 2013 Warhol Exhibition Grant for Citizen Culture: Art and Architecture Shape Policy, at the Santa Monica Museum of Art in 2014. Also that year, she curated the retrospective exhibition inSite: Cuatro ensayos de lo público, sobre otro escenario, at Proyecto Siqueiros: La Tallera, in Cuernavaca Mexico, and was co-curator with Candice Hopkins, Janet Dees and Irene Hofmann of SITE Santa Fe's signature Biennial SITElines.2014: Unsettled Landscapes. Sanromán is an awardee of a The Pew Center for Arts & Heritage Fellowship for 2014 for Playgrounds for Useful Knowledge a project by Cohabitation Strategies for the Restored Spaces Initiative at Mural Arts, Philadelphia.

Mathieu Gregoire

Mathieu Gregoire creates large scale public projects, as well as more intimate temporary installations using found and fabricated objects. He has created master plans for public sites, bringing together artists and design professionals. He has received fellowships from the National Endowment for the Arts and the Louis Comfort Tiffany Foundation, among

others. He has taught in the visual arts departments of the University of Nevada Las Vegas and the University of California San Diego. Gregoire has also managed the commissioning and acquisition of art at the University of California San Francisco's new Mission Bay campus, the Stuart Collection at UCSD and Stanford University.

Matt Bradley

Matthew Bradley is a Santa Fe, New Mexico-based artist who utilizes various media and materials to explore myth, belief and identity and is currently Exhibition Manager for the arts and entertainment collective, Meow Wolf. In his position there, Bradley oversees the development of immersive, interactive experiences that feature artwork across all disciplines including architecture, sculpture, painting, photography, video production, virtual and augmented reality, software and hardware development, music and audio engineering, narrative writing, and costuming and performance. He was formerly the Exhibition Manager for The New Children's Museum, where he helped to realize more than 40 original, participatory artworks by recognized contemporary artists such as Shinique Smith, Vik Muniz, and Chris Sollars. Bradley has an MFA from The School of Visual Arts, NY, NY, and a BFA from the University of Arkansas, Fayetteville, and has been exhibited throughout the United States and abroad.

Mayen Alcantara

Mayen Alcantara have committed the past few years developing a solid background in project management and art to gain the experiences and skills necessary to become an effective Civic Art Project Manager. A combination of a BS in Engineering from Brown University and an MFA in Sculpture from Rhode Island School of Design is supported by more than 7 years of experience as a project engineer and general manager with a strong foundation working with universities and arts organizations. Mayen has partnering with firms such as HOK, Turner Construction, and Kajima required skilled interface with a varied constituency that included artists, architects, designers, urban planners, city and municipal boards, donors, trustees and a varied workforce. Because of her multifaceted background, she has worked on both highly technical and uniquely artistic projects as an invested team player on prestigious projects with Vito Acconci, Tom Marioni, and Gae Aulenti.

Mely Barragan

Mely Barragán is a Mexican contemporary border artist. Barragán uses elements and images from mass media, pop art, and popular culture to address gender issues, particularly imposed feminine archetypes by our patriarchal society. She utilizes various media including collage, painting, printing and sculpture. Barragán's wordplay in her art transcribes indiscretion over windows of symbolisms, producing palettes affected by human relationship and time, her philosophy surfaces over found idealisms and broken models. During her two-year residency in China, she co-founded the TJ in China Project Space, which

hosted multicultural exchange between Tijuana, her hometown, and the global art discourse. Barragán has participated in many solo exhibitions in Mexico and in group exhibitions in the United States, Spain, China and Mexico.

Nicole Caruth

Nicole J. Caruth is a curator and writer whose work examines place and identity and often focuses on the necessities of life—such as food, shelter, and health—and the relationships that help human beings to thrive. She works with contemporary artists in gallery contexts and public spaces, organizing exhibitions such as: *The Grace Jones Project*; *Burning Down the House: Building a Feminist Art Collection*; *Fallen Fruit: Power of People, Power of Place*; *Derrick Adams: Crossroad—A Social Sculpture*; and, most recently, *Build Better Tables*, a temporary public-art exhibition commissioned by Metro Arts: Nashville Office of Arts and Culture.

Currently, Caruth serves as the consulting artistic director at The Union for Contemporary Art; as its former director of pedagogy and public practice, she established the annual Wanda D. Ewing Commission—to support the production and presentation of new work by emerging or mid-career Black women artists—and the Community-Engaged Art Incubator, a yearlong series of workshops for artists whose practices involve communities. She has also held positions at Art21 and the Brooklyn Museum, where she worked at the intersection of education, curation, and digital technology. In 2013, she was the founding editor of the online *Art21 Magazine*.

Renee Piechocki

Renee Piechocki is an artist and public art consultant. She was the founding director of Pittsburgh's Office of Public Art, a partnership of the Greater Pittsburgh Arts Council and the Department of City Planning which provides technical assistance and educational programs to the public and private sectors in Pittsburgh. She was the Facilitator of Americans for the Arts' Public Art Network (2000-2004), the only national service program for the field of public art; was the studio manager for Vito Acconci and Acconci Studio (1998-2000); and a public art project manager for the New York City Department of Cultural Affairs (1994-1998).

Her publications include the *Call for Artists Resource Guide* published by the Public Art Network, "Beyond the Ribbon Cutting: Education and Programming Strategies for Public Art Projects and Programs" in *Public Art By the Book*, edited by Barbara Goldstein; and *Pittsburgh Art in Public Places: Downtown Walking Tour*. She collaborated with artist Tiffany Ludwig as part of Two Girls Working on a national, interview-based public art project "Trappings." Their book, *Trappings: Stories of Women, Power and Clothing* was published by Rutgers University Press in 2007. In 2018, Piechocki was recognized by the Americans for the Arts with the Public Art Network Award.

Tanya Aguiñiga

Tanya Aguiñiga (b. 1978) is a Los Angeles based artist/designer/craftsperson who was raised in Tijuana, Mexico. She holds an MFA in furniture design from Rhode Island School of Design and a BA from San Diego State University. In her formative years she created various collaborative installations with the Border Arts Workshop, an artists' group that engages the languages of activism and community-based public art. Her current work uses craft as a performative medium to generate dialogues about identity, culture and gender while creating community.

Aguiñiga is a United States Artists Target Fellow in the field of Crafts and Traditional Arts, a NALAC and Creative Capital 2016 Grant Awardee. She has been the subject of a cover article for American Craft Magazine and has been featured in PBS's Craft in America Series. Aguiñiga is the founder and director of AMBOS (Art Made Between Opposite Sides), an ongoing series of artist interventions and commuter collaborations that address bi-national transition and identity in the US/Mexico border regions. Aguiñiga is the inaugural fellow for Americans for the Arts (AFTA) Johnson Fellowship for Artists Transforming Communities.

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Walter Hood

Walter Hood is the Creative Director and Founder of Hood Design Studio in Oakland, CA. He is also a professor at the University of California, Berkeley and lectures on professional and theoretical projects nationally and internationally. Hood Design Studio is tripartite practice, working across art + fabrication, design + landscape, and research + urbanism. The resulting urban spaces and their objects act as public sculpture, creating new apertures through which to see the surrounding emergent beauty, strangeness, and idiosyncrasies. The Studio's award winning work has been featured in publications including Dwell, The Wall Street Journal, The New York Times, Fast Company, Architectural Digest, Places Journal, and Landscape Architecture Magazine. Walter Hood is also a recipient of the 2017 Academy of Arts and Letters Architecture Award.

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ARRIVE, DEPART,
BE INSPIRED.

ITEM 5 - Staff Updates

Lauren Lockhart
Arts Program Manager

Joey Herring
Arts Program Coordinator

Chris Chalupsky
Sr. Manager, Arts & Community Partnerships

October 26, 2018



PUBLIC ART

Aaron T. Stephan, *Paths Woven*, 2018
Site: Federal Inspection Services (FIS)
Completed: June 2018





↑ Ground Transportation
↑ Passenger Pick-Up

↑ Connecting Flights
↑ Inter-Terminal Shuttle

← Ground Transportation
← Passenger Pick-Up

← Connecting Flights
← Inter-Terminal Shuttle





Information

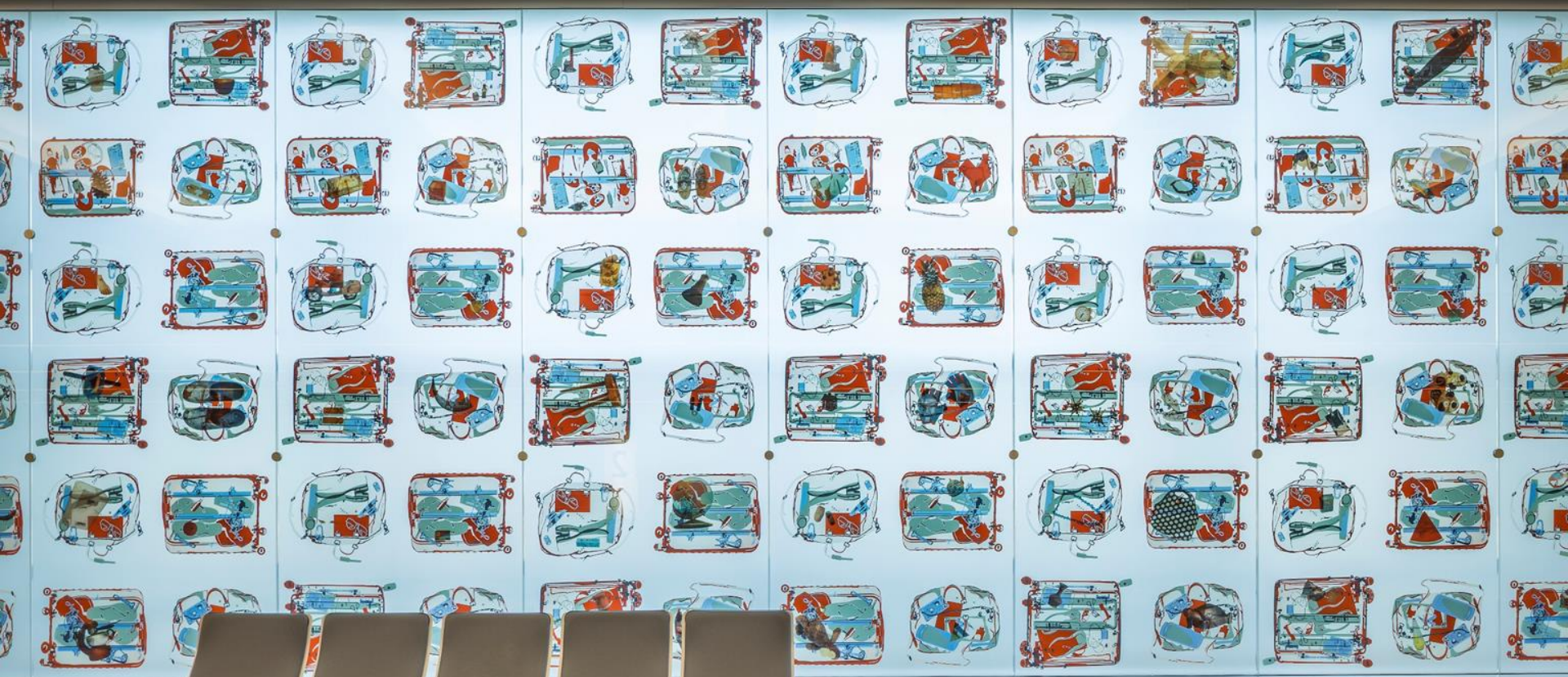
→ General Information
→ Message Pick-Up
→ Elevating Flight
→ Elevator Station

→ Elevating Flight
→ Elevator Station

Hood Design Studio, *Carry On*, 2018
Site: Federal Inspection Services (FIS)
Completed: June 2018









Mark Reigelman, *Formation*, 2018
Site: Terminal 2 Parking Plaza
Completed: April 2018





ORS STAIRS

ORS STAIRS

WARNING

25

Ride Share





Orchid Awards Ceremony
Formation public art project



Ying Wu, *Before*, 2018
Site: Terminal 2 Parking Plaza
Completed: June 2018

YOU KNOW THIS
WHEN YOU JUST
DISCERN AN
island IN
THE
DISTANCE.

BEFORE THEY MAPPED
THE OCEANS
DEPTHS
A BUILDER WELDED SHEETS OF STEEL
AND WILLED A
SHIP THAT
floats.

YOU ARE MEANT TO TELL A
story
YOU KNOW THIS
WHEN YOU PAUSE TO LOOK ACROSS THE
SKY—
AND FEEL YOUR THOUGHTS UNFOLDING
AND FEEL THE BENEATH YOUR SKIN.
pulse

Ball-Nogues Studio, *Boulevard*, 2018
Site: Terminal 2 Parking Plaza
Projected Completion: Dec 2018



Adriene Hughes, *Oh lovely desert*, 2019
Site: Admiral Boland Way
Projected installation: January 2019





FACILITIES MANAGEMENT DEPARTMENT CAMPUS

AIRLINE SUPPORT BUILDING

SAN DIEGO INTERNATIONAL AIRPORT SITE PLAN



Potential Site of Airline Support Building Public Art Project



AIRLINE SUPPORT BUILDING
OPTION B3 VIEW 1

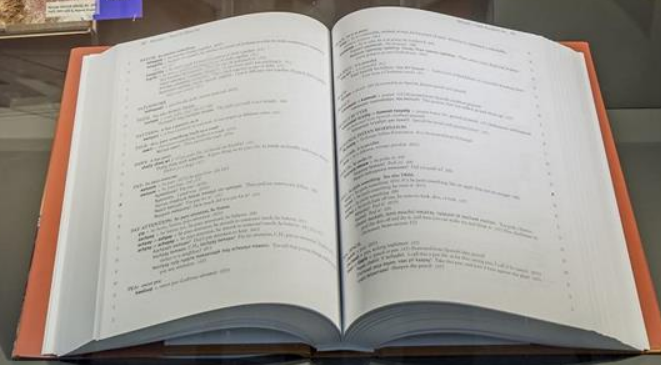
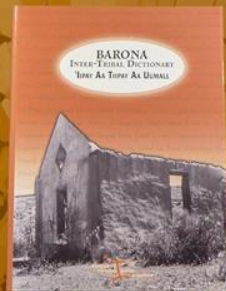


TEMPORARY EXHIBITIONS



FIGURE OF SPEECH

Barona Cultural Center & Museum



Barona Cultural Center & Museum
1. Dictionary: Tupay AA
2. Dictionary: Klamath
3. Dictionary: Marjory Langlois
4. Dictionary: Lester Hinton
5. Dictionary: Tol Coon
6. Dictionary: Marjory Langlois
7. Dictionary: Lester Hinton
8. Dictionary: Tol Coon
9. Dictionary: Marjory Langlois
10. Dictionary: Lester Hinton

Boehm Gallery Collection, Palomar College

Pedestrian Bridge
Ground Transportation
USO

ENROLLMENT
CENTER

figure of SPEECH

BOEHM GALLERY COLLECTION
PALOMAR COLLEGE

Using the words and the language of art to create a visual of the world around us is the mission of the Boehm Gallery Collection. The collection is a space where artists can express their ideas and emotions through their art. The gallery is a place where artists can share their work with the community and where they can learn from each other. The gallery is a place where artists can find inspiration and where they can find the support they need to create their art. The gallery is a place where artists can find the resources they need to succeed and where they can find the community they need to thrive. The gallery is a place where artists can find the space they need to create their art and where they can find the support they need to succeed. The gallery is a place where artists can find the resources they need to succeed and where they can find the community they need to thrive. The gallery is a place where artists can find the space they need to create their art and where they can find the support they need to succeed. The gallery is a place where artists can find the resources they need to succeed and where they can find the community they need to thrive.



PAINTING AND SKETCHING

THIS PARTING CONTAINS ALL THE INFORMATION
NEEDED BY THE ART STUDENT.
YOUR SKETCH AND SKETCHES BY A SUCCESSFUL
PAINTER AND SKETCHER. BEYOND THAT OF
DRAWING AND SKETCHING IS FULLY COVERED.





David Fokos



FIRE EXTINGUISHER

figure of SPEECH

Featuring GABI SCHAFFZIN AND ZACHARY KAISER

Calling metaphorical words that “language is a sort of fire engine, and it is the metaphorical fire” “Embedded within oral language—spoken, written, or communicated through picture or sign—are specific messages, experiences and a unique understanding of the world. Our design is born as an ethically and culturally charge installation where we meet the fire language we speak. In the spirit of interdependency of various languages, the artwork is an ideal setting to offer unique perspectives on language and its influence on culture and behavior. The *Figure of Speech* features custom casted portraits of our artists and features explore the complexity, history, and beauty of language.

In this artwork of ours by *Dieter Heusing*, a vision on the artwork depicts the use of flame coloring and subtle, a great display on the exhibition being shown. To design this artwork, interactive parts, artist *Gabi Schaffzin* and *Zachary Kaiser* brought their influence that makes a unique connection to a unique light language and get their colors and use for each and every color. These colors are used in a way to generate a sense, using a total of colors collected from various colors, about color.

Dieter Heusing will work to *Dieter Heusing* form to address concerns with the human language, and other features to explore a new world of color from a diverse range of cultures and experiences.

SANDIEGO
ART MUSEUM
#FireArt





figure of
SPEECH

Presenting GILBERT NERI

Gilbert Neri is a San Diego-based artist and architect who has worked in the fields of architecture, interior design, and public art. He is known for his innovative and interdisciplinary work, which often combines art and architecture. Neri's work has been exhibited in galleries and museums around the world, and he has received numerous awards and commissions. His latest work, 'figure of SPEECH', is a large-scale public art installation that explores the relationship between language and architecture.

'figure of SPEECH' is a large-scale public art installation that explores the relationship between language and architecture. The work consists of hundreds of small, white, stylized human figures arranged in a long, horizontal line that forms a jagged, wave-like pattern across a light-colored wall. The figures are positioned at various heights and angles, creating a sense of movement and rhythm.

The work is a collaboration between Neri and the San Diego-based architecture firm of Neri + Partners. The installation is located in a public space in San Diego, California, and is intended to be a permanent fixture of the city's public art program.



Kevin Larsen, Veterans Art Project



MASTERING THE ART OF *DRIFTING*

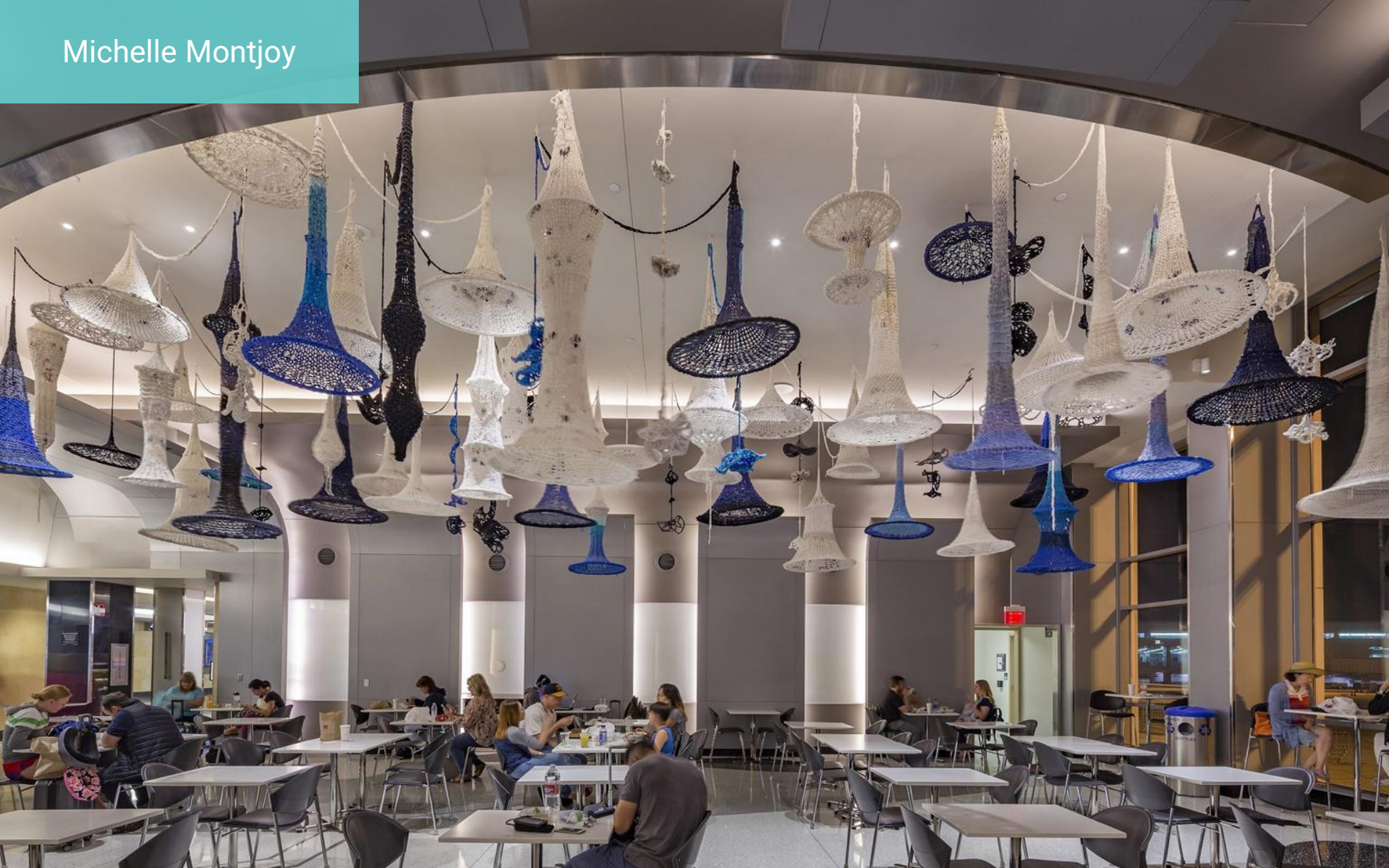
We invite you to pause during your journey and enjoy *Throwing stars*
one cannot think or play around **DEACTIVATED PET RELIEF AREA**

FIRST KNOCK ON DOOR if you **SEE** something **LET'S** relax **SYSTEMS ARE IN USE**
THE SPIRIT OF Authority does not in any way sponsor SMOKING

Download free guided meditations **AND UNDER POSITIVE CONTROL** Measure your carry-on.
Once you pass this point you must continue to **breathe** and **relax**
This is not an Airport Information Booth.

Monday December 4, 2017 9:28 AM

Michelle Montjoy





Try Your Hand at Writing with Knots

Knot Alphabet



figure of SPEECH

featuring SARAH MENDELSON

Ludwig Wittgenstein wrote that "Language is a part of our organism, and no less complicated than it." Embedded within one's language-specific histories, experiences and a unique understanding of the world, San Diego is home to an ethnically and culturally diverse population, where more than 100 languages are spoken. As the point of convergence of so many languages, the airport is an ideal setting to offer original perspectives on language and its influence on culture and modern life. **Figure of Speech** features sixteen distinct exhibits whose artwork and collections explore the complexity, history, and beauty of language.

Artist **Sarah Mendelsohn** shows the human side of airport security and the people who operate them through the video installation **Security Chorus**. In the video, a dedicated Airport Traffic Officer performs a favorite song in Spanish, and a retired TSA agent orones with confidence. To create this work, Mendelsohn filmed security personnel from throughout the airport performing and singing songs of their choosing. The piece addresses the power dynamics that can cast security staff in a negative light due to the strictly regimented processes they must abide by. Mendelsohn hopes to bridge the gap between the transactional encounters that occur at security checkpoints and the diverse personalities of these individuals.



St. Madeleine Sophie's Center



Susan O'Malley





figure of SPEECH

Featuring TML DUNN

Learning to communicate through sign language is a part of our experience and we are committed to providing a safe and secure environment for our students. Our students are encouraged to learn and grow through their experiences and to become confident in their abilities. Our students are encouraged to learn and grow through their experiences and to become confident in their abilities. Our students are encouraged to learn and grow through their experiences and to become confident in their abilities.

Our students are encouraged to learn and grow through their experiences and to become confident in their abilities. Our students are encouraged to learn and grow through their experiences and to become confident in their abilities. Our students are encouraged to learn and grow through their experiences and to become confident in their abilities.





Whitney Lynn





EXHIBITION PROGRAMMING







Michelle Montjoy





VetArts Project & USO









PERFORMING ARTS

Spring 2018 Performing Arts Residency
Astraeus Aerial Dance Theatre



Fall 2018 Performing Arts Residency
Kristina Wong Projects



COMMUNITY ENGAGEMENT

DesignAHEAD 2019 Partners

