

Art in Public Places Public Art Master Plan Austin-Bergstrom International Airport

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Cultural Arts

CITY OF AUSTIN
ECONOMIC
DEVELOPMENT DEPARTMENT



CITY OF AUSTIN CITY COUNCIL

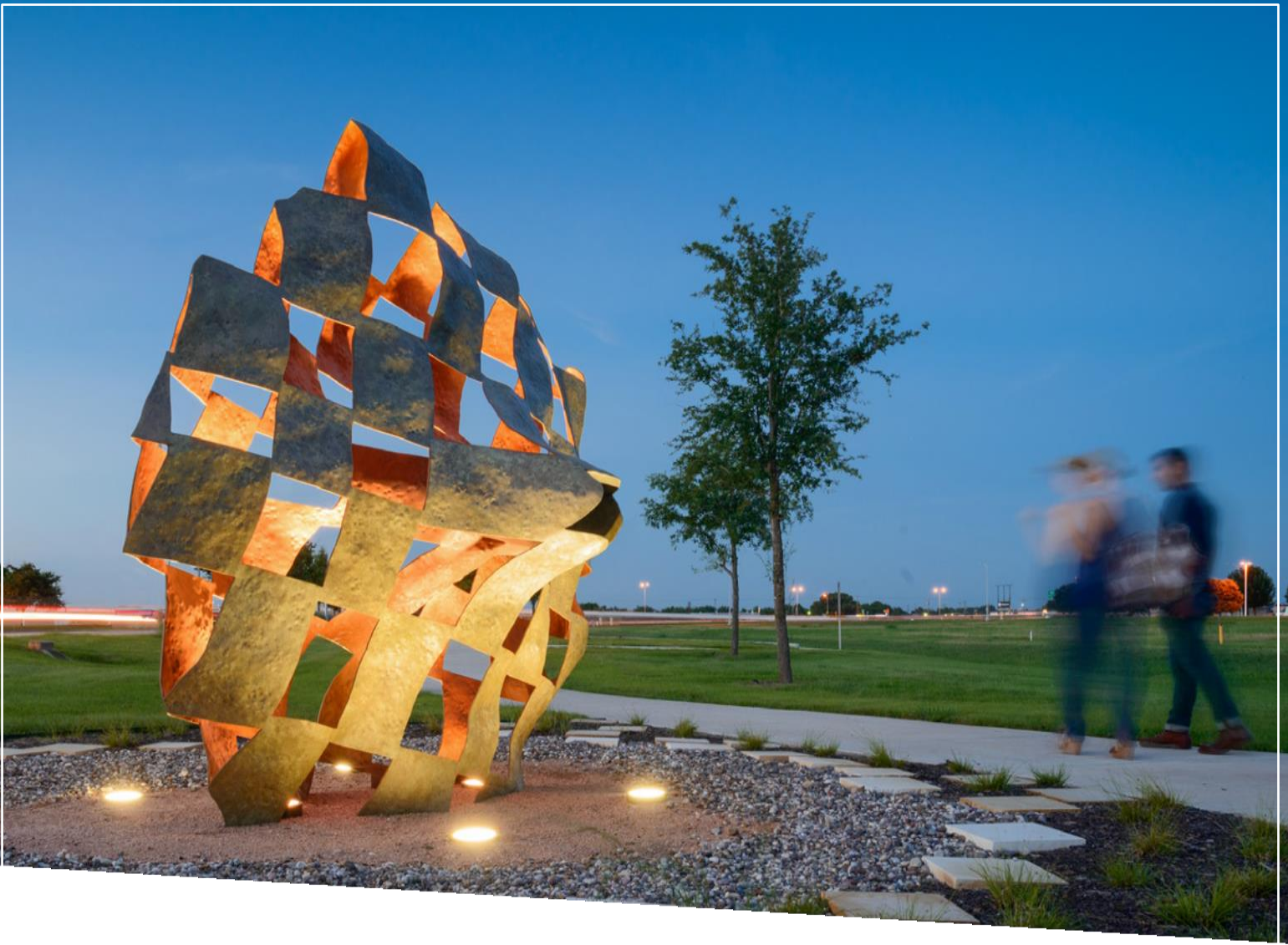
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I. INTRODUCTION

This Public Art Master Plan was created for the City of Austin's Art in Public Places (AIPP) program to guide the integration of future public art opportunities at Austin-Bergstrom International Airport (ABIA) specifically to enhance the site visitor's experience, reinforce a positive travel experience, complement the architecture and site, and add to the breadth and depth of the City of Austin's public art collection.

As Austin continues to grow, so does ABIA. This growth will generate more artwork opportunities and with that in mind, AIPP wants a thoughtful, carefully considered plan to guide the selection and placement of the collection going forward. The plan will help ensure that airport artwork supports a sense of arrival in an environment that is uniquely Austin and reflective of the region served by ABIA.

II. BACKGROUND

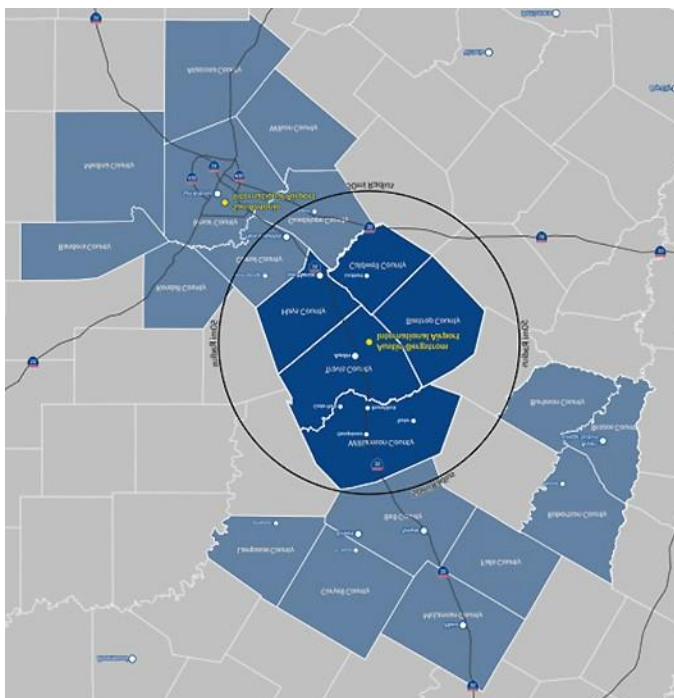
CITY OF AUSTIN ART IN PUBLIC PLACES PROGRAM (AIPP)

The City of Austin was the first municipality in Texas to make a commitment to include works of art in construction projects when it established the AIPP program in 1985. The program was brought forward by a citizen initiative and when it first began, 1% of Capital Improvement Program (CIP) project budgets was allocated to commission or purchase artwork for public sites such as the airport, libraries, and parks. In October 2002, the ordinance was amended with community support to increase the allocation to 2% and include streetscapes, a change that allowed greater visibility of art in the urban environment as Austin continued to grow.

Austin currently boasts over 300 public artworks in over 150 locations, ranging from outdoor sculptures to interior paintings and the collection continues to grow. The AIPP Program has commissioned 175 artists to date, with over 70% of the artworks in the collection coming from Austin area artists. The AIPP Program values the perspectives that local and non-local artists can provide within an artistic context and offers established and emerging artists opportunities to contribute to Austin's evolving culture. Visit www.austincreates.com to access information on the artworks in the City of Austin's public art collection.

The AIPP program is part of the City of Austin's Cultural Arts Division (CAD), within the Economic Development Department. The purpose of CAD is to nurture, preserve, and promote Austin's arts and creative industries to strengthen and sustain Austin's dynamic cultural vitality. CAD functions as the local arts agency for the City of Austin with the purpose of strengthening the role of the arts in economic development, tourism, community development and revitalization. The division serves the creative community working in all art forms and disciplines.

AUSTIN-BERGSTROM INTERNATIONAL AIRPORT



Nineteen years after opening, ABIA serves nearly fourteen million air travelers annually, with steady growth projected over the next 20 years. It attracts its passengers from 21 counties within the Central Texas region, thereby defining the ABIA service area. Originating with the influential 1994 New Austin Terminal Task Force Report, ABIA has used judicious and creative planning to expand its facilities to keep up with anticipated customer demand. ABIA is committed to maintaining a sustainable air transportation portal that provides a friendly, Austin-style environment reflecting the nature and character of the area. In 2013, the City awarded ABIA with a "Partner in the Arts" award, which is given annually to individuals and organizations that have made valuable contributions to the work of the City of Austin's Cultural Arts Division.

Since 1999, ABIA's comprehensive approach for the addition of art at the airport includes a robust award-winning arts and culture program comprised of:

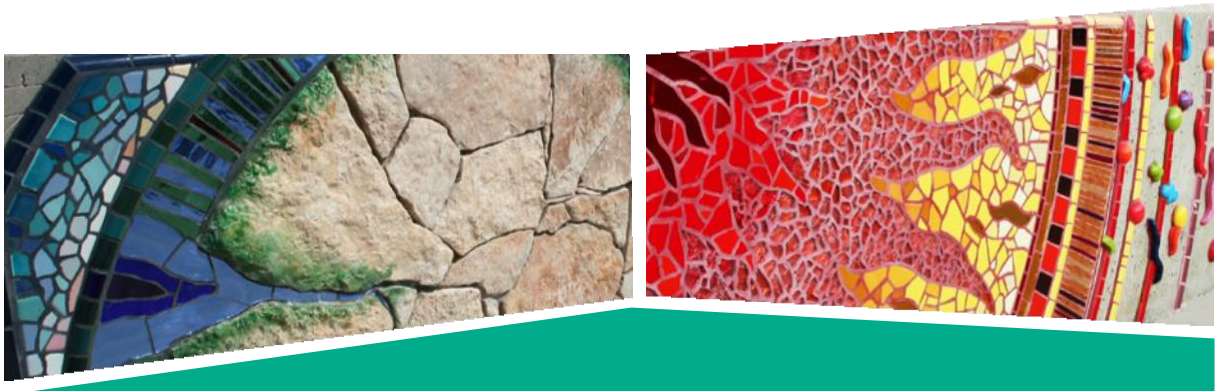
- A weekly rotating schedule of live music performances by local artists administered by a full-time Music Coordinator.
- Changing Exhibit Program consisting of regular monthly changing art and culture exhibits curated through rigorous outreach efforts to local artists, art groups, organizations, museums, and cultural organizations. Administered by a full-time Cultural & Arts Education Coordinator, ABIA's Changing Exhibits educate travelers, and provide needed exposure and exhibit space to local artists.
- Permanent Collection of local music and visual art which actively supports artists and continues to grow. Visual art is installed throughout the Barbara Jordan Terminal in various locations and music is broadcast throughout the building's audio system.
- Architectural Enhancements are encouraged by Aviation's Planning & Engineering Department in cooperation with the Culture & Arts Education Coordinator to inspire project architects to commission local artists to create functional artwork that can be incorporated into the building as an integral part of its construction.

The focus of this master plan is AIPP public art at ABIA resulting from Ordinance 7.2 of the City of Austin Code 2. Artwork that is part of AIPP's collection is on display throughout the non-secure and secure side of the terminal, as well as selected locations outside on airport grounds. (Appendix A).

DISTRICT 2

ABIA is located in District 2 in the city of Austin and connects with its residents through the sponsorship of art, music, and charitable initiatives. ABIA's Culture & Arts Education Coordinator partners with Del Valle Independent School District (DVISD) in yearly art exhibits and projects at the airport that give emerging artists exposure and real-world experience in exhibiting their work. The Music Program regularly features performers from District 2 in events that include the annual Kids Band Week.

ABIA also has a long-standing Mentor Program with DVISD that provides youth with job shadowing opportunities and a Build a Backpack Program for area families in need of school supplies funded through ABIA employees' contributions, Adopt a Family during the winter holiday season, and Wings for All offering tours and education to families who have children with disabilities. Established in March 2017, ABIA's Food Rescue Program partners with airport concessionaires to collect healthy, unsold food products including sandwiches, salads, and snack boxes. These are distributed to area individuals and families in need on a weekly basis through the local nonprofit organization Keep Austin Fed.



EQUITY

AIPP embraces cultural equity, acknowledging that everyone has a right to cultural expression. The AIPP program seeks to ensure as many people as possible have meaningful engagements with public art, through access to viewing art, experiencing art and creating art.

III. VISION

This master plan sets a common vision for AIPP's public art at the airport. As ABIA evolves, AIPP's public art will evolve to serve airport users and support the airport's vision to be the airport of choice for the traveling public in Central Texas. The goals of this public art master plan are to:

- Define a vision for AIPP's public art at the airport that is mutually beneficial to the vision and mission of the Department of Aviation (DOA) and the Art in Public Places (AIPP) Program;
- Define the ways AIPP's public art can enhance the experience of the airport for Central Texas travelers and visitors; and
- Highlight the global reputation of Austin as a creative and progressive city.

Cohesion is critical to a positive, tranquil, and engaging user experience. This plan supports DOA's overall vision of creating and managing public spaces that enhance the experience of its users and attract the traveling public. With DOA's support and coordination regarding all projects associated with Ordinance 7-2 of the City of Austin Code 2, AIPP seeks to create an environment that:

- Offers acclaimed public art of the highest caliber;
- Makes the creative energy and cultural legacy of Austin palpable to anyone who visits the airport;
- Engages as many airport users as possible;
- Supports ABIA's vision to be the airport of choice for the traveling public in Central Texas; and
- Equitably showcases local, regional, national, and international artists.





IV. BENCHMARK STUDY OF SELECT AIRPORTS IN THE UNITED STATES

OVERVIEW

This study focuses on airports in the United States identified by DOA's planning staff as comparable to Austin, currently and in the future. Since the purpose of the study is to compare percent-for-art programs only, the airports selected for this comparison are limited to those with percent-for-art ordinances. For example, the extensive public art collection at Dallas/Fort Worth International Airport was privately funded and therefore is not included.

Most of the airports listed include comprehensive art programs of changing exhibitions and performances with designated internal staff managing the program. Only staff involved with percent-for-art administration are listed here. All are full-time employees, although many are assigned part-time to the management of the percent-for-art projects. The number of staff fluctuates based on the number of active projects at any given time.

KEY FINDINGS

Quality and Value

Public art has become a criterion used by travelers when ranking the quality and comfort of their airport experience according to numerous publications ranking the best airports throughout the world. For each airport listed in the Benchmark Study that appears in this document, public art was cited as a source of pride for airport staff and city policy makers. The artworks became symbols for the airport, embedded into people's experience and memory of the place. They also found that public art calmed anxiety by providing respites and visual cues that help travelers navigate through the facility.

Without exception, each person contacted stated that winning national and international recognition for the artwork positively affects the support and enthusiasm of aviation staff and local politicians.

Project Management

In all cases, there is at least one percent-for-art project manager designated for airport projects. The position sometimes is located at the airport, sometimes off-site, and sometimes split with offices in both locations.

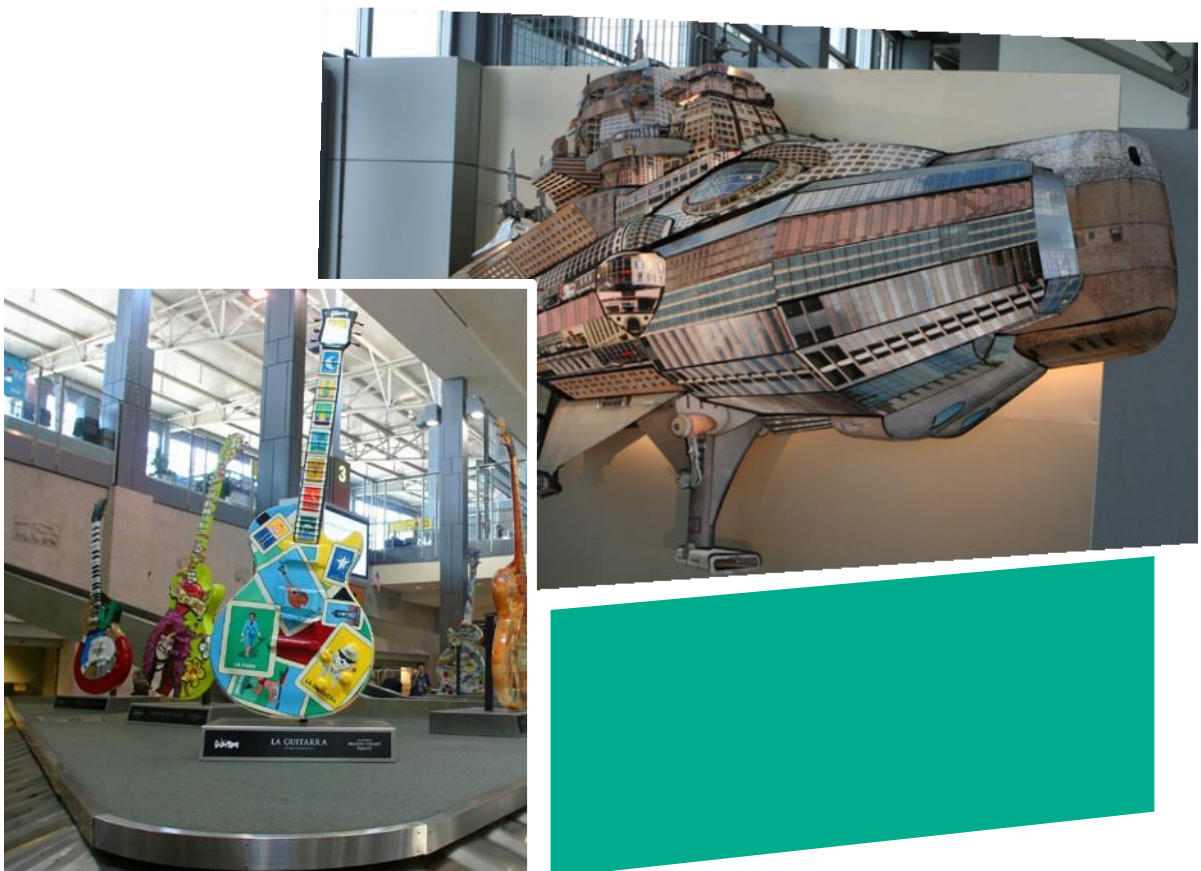
Artist Selection Panels

In all cases, the artist Selection Panels include airport representatives as voting members.

Joint Airport Art Advisory Committee

For airports required by municipal ordinance to set aside a percent-for-art for renovations and new construction, the mechanism ensuring a positive and productive partnership between the public art program and airport is a joint committee of staff and volunteers that provides oversight to public art at the airport. Denver has an Airport Arts Committee, San Jose an Airport Art Program Oversight Committee, and San Francisco an Airport Art Steering Committee.

These Committees are advisory to the Airport Board of Commissioners and the Public Art Committee/Commission. They are charged with recommending public art project locations, thematic content, and conceptual focus as well as artist selection and review of artists' projects throughout design and development. In addition, these committees set a cohesive, long-term artistic strategy and more consistent view of the range of projects being commissioned.



BENCHMARK STUDY OF SELECT AIRPORTS IN THE UNITED STATES

CITY	PSGR STATS	DEPARTMENT JURISDICTION FOR PERCENT-FOR-ART	% FOR ART	STAFF All listed are full- time positions; those marked PT manage airport projects part-time	OFFICE LOCATION	NUMBER OF ARTWORKS: PERCENT- FOR-ART	NOTABLE CHARACTERISTICS
Austin CITY	12.4M	City of Austin Cultural Arts Division	2%	Program Administrator (PT) AIPP Project Manager 2 (PT) Administrator (PT) AIPP Project Manager (PT)	Off Site	21 (17 pending)	Architectural Enhancements Programs
FUTURE							
Dallas/Fort Worth INDEPENDENT (PRIVATE) AUTHORITY	65.5M	NA Negotiated per CIP	NA Negotiated per CIP	Manager, Consumer Marketing (PT) Marketing Communications Specialist (PT) Volunteer docents conduct tours through Ambassador Program	Airport	30+	DFW Sculpture Garden in partnership with Nasher Sculpture Center Tours of the art collection both outside and inside security are offered to the public
Denver CITY/COUNTY	54M	Denver International Airport Art and Culture Program	1%	Director of Arts & Public Events (PT) Public Art Program Manager Exhibits and Public Art Intern (PT)	Airport	26	DIA Airport Arts Committee advisory to the Denver Commission on Cultural Affairs Maintenance backlog
Fort Lauderdale COUNTY	29.2M	Broward County Cultural Division	2%	Public Art & Design Administrator (PT) Public Art & Design Project Manager Arts Assistant (2 PT)	Off Site	60	Large collection of video and sound art Friends of Public Art
San Francisco CITY	50M	City of San Francisco Arts Commission	2%	Director (PT) Project Manager Project Managers (5 PT) Registrar (3 PT)	Off Site	100+ (30 pending)	Airport Art Steering Committee SF is Charter City; SFAC responsible for all art on City property Current percent-for-art budget is \$28M

Benchmark data was gathered in August 2017.

CITY	PSGR STATS	DEPARTMENT JURISDICTION FOR PERCENT-FOR-ART	% FOR ART	STAFF All listed are full- time positions; those marked PT manage airport projects part-time	OFFICE LOCATION	NUMBER OF ARTWORKS: PERCENT- FOR-ART	NOTABLE CHARACTERISTICS
CURRENT							
Nashville INDEPENDENT AUTHORITY	12.6M	Metropolitan Nashville Airport Authority (MNA); Arts	1%	Director, Community Services and Customer Affairs (PT) Curator (PT consultant)	Airport	5 (2 pending)	239 artworks installed in corporate offices funded by MNA Uses professional art installers for exhibitions Primarily known for music programming
Phoenix CITY	43.8M	City of Phoenix Office of Cultural Affairs	1%	Director (Curator) Arts Specialist Museum Assistants (3) Project Manager (PT)*	Airport	900+ (300 CIP funding)	Sky Harbor Museum
Portland PORT	18.4M	Port of Portland	NA (\$50K annually)	Coordinator (PT)	Off Site (adjacent to Airport)	25	Hollywood Theatre, a free 17- seat movie theater at airport
Sacramento CITY/COUNTY	10M	City of Sacramento Metropolitan Arts Commission	2%	Cultural Services Division Manager (PT) Public Art Project Manager	Off Site	22	Inactive except for maintenance needs
San Diego INDEPENDENT AUTHORITY	20M	San Diego County Regional Airport Authority	2%	Arts & Community Partnerships Sr. Manager Arts Program Manager Arts Program Coordinator (2)	Airport	44	Goal to make SDIA a cultural destination regardless of intent to travel
San Jose CITY	10.3M	City of San Jose Office of Cultural Affairs	1%	Public Art Director (PT) Public Art Project Manager	Off Site Airport	17	Art + Technology theme with additional funding from private tech firms Airport Art Program Oversight Committee
Tampa COUNTY	18.9	Hillsborough County Aviation Authority	NA Voluntary 1%	Airport Marketing Manager	Airport	30 (12 pending)	Last activity 2009; currently expanding Under jurisdiction of Marketing Department

Benchmark data was gathered in August 2017.

V. PLAN RECOMMENDATIONS

The following recommendations were developed in response to input from local citizens, artists, designers, policy makers, business leaders, non-profit organizations, and other stakeholders (Appendix B). Research included one-on-one interviews, focus groups, public meetings, and an on-line survey (Appendix C). Many topics were repeatedly raised and the priorities that emerged form the foundation of these recommendations.

LIST OF RECOMMENDATIONS

1. Use AIPP's public art as a vehicle for expressing and reflecting the unique and evolving nature and character of Austin.
2. Develop an internal joint working group with ABIA and AIPP staff to increase communication, collaboration, and planning between ABIA and AIPP to support the mission of both entities.
3. Improve the effectiveness and efficiency of the AIPP's public art program at ABIA.
4. Increase the presence of AIPP staff at ABIA to improve communication between departments regarding the implementation of Ordinance 7-2 of the City of Austin Code 2.
5. Develop airport-specific administrative guidelines for AIPP at the airport in consultation with ABIA staff.
6. Include Department of Aviation (DOA) staff representatives as voting members of artist Selection Panels.
7. Include the AIPP Administrator in the CIP planning process to strategically plan for the integration of public art.
8. Establish partnerships between AIPP and local arts and culture organizations in support of AIPP public art at ABIA.
9. Enhance visibility of AIPP's public art at ABIA through marketing, education, and outreach in partnership with ABIA.
10. Distinguish between AIPP and ABIA's Cultural Expressions (aka Architectural Enhancements).

RECOMMENDATION #1

Use AIPP public art as a vehicle for expressing and reflecting the unique and evolving nature and character of Austin.

The notion of integrating the unique character of Austin into the design and operations of the airport was codified in the final report of the New Austin Terminal Task Force, a committee created by City Council in 1994. In this report, several recommendations were made to ensure travelers would have a uniquely Austin experience while at the airport. The recommendations included the use of local concessions and retail, live performances by local musicians, integration of architectural details by local artisans, and permanent visual art that reflects regional issues and themes.

While the idea of reflecting the “nature and character” of Austin in AIPP’s public art at the airport has been part of the airport since its inception, the meaning of the phrase continues to shift with the ever-changing and growing Central Texas region. Austin is a place that attracts and inspires innovation, risk, and expansive, progressive ideas which need to be reflected in AIPP’s public art collection to accurately represent the region. Notably, Austin is currently the only UNESCO City of Media Arts the United States. It has an international reputation as inventive, cutting-edge, and a mecca of bright, creative people who embrace change. Locals are proud of this unique identity and their ability, willingness, and drive to look at things in new, ever-evolving ways.

People flock to Austin for its festivals, food, culture, and contemporary music and art. To accurately reflect the unique nature and character of Austin, AIPP with support from ABIA needs to be as forward-thinking, ambitious, and unconventional as the city it reflects while remembering and appreciating the origin and evolution of the city and it’s people. Favoring artwork that reflects the expansive, innovative, forward-thinking reputation and reality of Austin will significantly influence people’s experience of using the airport. How AIPP’s public art looks and feels contributes to that special Austin state of mind, giving passengers a chance to explore the essence of the city from within ABIA’s terminals.

RECOMMENDATION #2

Develop an internal joint working group of ABIA and AIPP staff to increase communication, collaboration, and planning and to support the mission of both entities.

AIPP with ABIA’s support and coordination, can facilitate the creation of AIPP public art that engages users, attracts Austin residents, and garners recognition from around the world by working together proactively to set a cohesive strategy and consistent, long-term view for art at the airport. To that end, it is proposed that AIPP and ABIA establish an Airport Experience Working Group comprised of staff that would meet on a quarterly or as-needed basis to exchange information on public art projects and activities. Ideas generated by the Working Group would be communicated to the respective AIPP and ABIA volunteer committees, panels, and commissions for action, as needed.

Co-facilitated by the AIPP Program Administrator and ABIA Culture & Arts Education Coordinator, the Working Group would provide a sounding board and peer group resource to discuss overlapping efforts, potential synergies, and unanticipated conflicts. Developing a common protocol through open communication and shared expectations will ensure the Working Group operates efficiently and effectively.

The Airport Experience Working Group would be comprised of the following representatives. Additional staff from other Aviation divisions, such as Planning & Engineering, may be included as necessary depending on the current circumstances and CIP projects planned and underway.

ABIA Staff

- Properties Division
- Culture & Arts Education

AIPP Staff

- Administrator
- AIPP Project Managers

The Airport Experience Working Group would discuss current and future plans for AIPP's public art that affect the experience of the traveler and visitor. Topics may include:

- Best practices in public art and visual arts programming at airports
- Standards of aesthetic quality and content
- AIPP project locations, artists, and proposed artwork
- CIP projects that are AIPP-eligible
- Coordinating exhibitions of the work of AIPP commissioned artists

RECOMMENDATION #3

Improve the effectiveness and efficiency of the AIPP program at ABIA.

To enhance collaboration between AIPP and ABIA and create open lines of communication between City of Austin colleagues working together on CIP projects, it is important that a direct working relationship be maintained between the AIPP Program Administrator and ABIA's planning, design, project management, and budgeting staff. This will ensure that AIPP opportunities can be anticipated, planned, and coordinated in a timely and responsible way to the benefit of everyone involved.

For effective AIPP project administration, it is recommended that:

- The AIPP Program Administrator be the first point of contact on all matters related to Ordinance 7-2 of the City of Austin Code 2 and that DOA's Culture & Arts Education Coordinator be copied be kept apprised of all these communications;
- Communication related to CIP projects takes place directly between AIPP project managers and ABIA project managers, and that the DOA's Culture & Arts Education Coordinator on all communication; and
- The AIPP Program Administrator present an annual plan to the ABIA Executive Team regarding AIPP projects and activities and make subsequent quarterly updates to the ABIA Executive Team on the status of AIPP public art projects and issues to improve communication and mutual understanding.

To maintain continuity with visual art that is within the purview of Aviation staff, communication with the Culture & Arts Education Coordinator will be maintained through regular meetings, such as the Airport Experience Working Group and through attendance, as schedule permits, at AIPP staff meetings. In addition, it is recommended that the Culture & Arts Education Coordinator continue to serve as a voting member on AIPP Selection Panels for public art at the airport.

RECOMMENDATION #4

Increase the presence of AIPP staff at ABIA to improve communication between departments regarding the implementation of Ordinance 7-2 of the City of Austin Code 2.

The increasing volume of AIPP projects at ABIA, focus on building new partnerships, and development of crucial educational and marketing initiatives require a sufficient workforce of professional staff. It is recommended that the Cultural Arts Division designate and fund an additional two part-time AIPP Project Managers to support AIPP projects at ABIA on a part-time basis. This is key to the long-term successful management, continuity, transparency, and accountability of the AIPP Program at the airport.

To provide for optimal administrative efficiency, effectiveness, and decision-making, it is recommended that AIPP Project Managers retain a satellite office space at ABIA in proximity to the Planning and Engineering building, where they can work during mutually agreed-upon days and times, subject to space availability. This will help improve communication between AIPP staff and ABIA's Planning and Engineering group for AIPP public art projects.

RECOMMENDATION #5

Develop airport-specific administrative guidelines for AIPP at the airport.

By Ordinance 7-2 of the City of Austin Code 2, AIPP is charged with delivering CIP-related public art projects at the airport through implementation of a process that is unique from other project management procedures in practice at ABIA. Due to these unique requirements and opportunities at ABIA, there is a strong need to develop airport-specific policies and procedures to reinforce professional practice and consistency when administering AIPP projects at ABIA. Developing airport-specific policies and resulting guidelines will support ABIA staff in taking advantage of the benefits of AIPP's public art when developing CIP projects.

Administrative guidelines, including a process sheet developed by ABIA with input from AIPP, will orient staff, facilitate operations, capture safety and security constraints, explain legal requirements, and reflect best practices in the public art field specific to airports. In addition to establishing a process that proactively averts disruption or delay in the construction schedule, the joint guidelines will provide a better understanding and transparency of the goals, policies, and procedures of AIPP's public art at ABIA. AIPP's public art process will be easier to navigate when the roles and responsibilities of ABIA and AIPP staff, Airport Experience Working Group, Art in Public Places Panel, Arts Commission and Airport Advisory Commission are clearly defined.

RECOMMENDATION #6

Include DOA staff representatives as voting members of artist Selection Panels.

DOA is the client for AIPP projects at the airport, in accordance with Ordinance 7-2 of the City of Austin Code 2. Enlisting DOA staff who are visual arts professionals to serve as voting members of the Selection Panel assures that ABIA's point of view is a key factor in the final artist selection recommendation. Although standard AIPP Selection Panels are comprised of 3-5 visual arts professionals, it is recommended that the ABIA Selection Panels be adapted to consist of 5 -7 members as follows:

- 3-4 visual arts professionals, assigned by AIPP staff
- 2-3 airport project representatives (who may be DOA staff or project design team members) who are visual arts professionals, as assigned by DOA staff

Visual arts professionals include art curators, artists, architects, landscape architects, interior designers, conservators, and educators. In compliance with the AIPP Ordinance, the AIPP Panel and the City of Austin Arts Commission must review and approve the selection process recommendation.

RECOMMENDATION #7

Include the AIPP Administrator in the CIP planning process to strategically plan for the integration of AIPP's public art.

DOA staff are strong advocates for AIPP's public art at ABIA. In addition to a commitment to AIPP's percent-for-art mandate for each qualifying ABIA CIP project, the DOA encourages CIP project managers to involve artists in the design and creation of architectural enhancements such as handrails, seating, and terrazzo floors as part of ABIA's Cultural Enhancement Program.

Because Aviation needs to balance an infinite number of competing priorities in construction projects, staff separates the AIPP process from the building process to ensure that development and installation of the artwork does not negatively impact the construction timeline. As with all City-wide AIPP projects, incorporating AIPP staff and subsequently artists into the pre-design phase of a project when feasible and applicable provides an opportunity to explore a greater variety of innovative approaches to site and materials than is otherwise available when the artist is brought in at a later stage of design development.

Therefore, it is recommended that AIPP and ABIA partner to develop an AIPP demonstration project that includes an artist at the earliest stage of design to serve as a model for future projects. It is further recommended that this practice be adopted and standardized for all AIPP projects, when feasible, within the next five years.

Notable projects that have garnered international acclaim for their impact on the well-being of airport travelers—and that would not have been possible without early coordination with the design team—are illustrated below.



Left: Every Beating Second by Janet Echelman, San Francisco International Airport
Right: Hands by Christian Moeller, San Jose International Airport

Every Beating Second, a sculpture installation by Janet Echelman at SFO (left image above), cuts three round skylights into the ceiling, from which descend delicate layers of translucent colored netting to create three volumetric forms. A series of shaded outlines below are embedded into the terrazzo floor, reflecting the precise shadows that would occur on the summer solstice if the sun could penetrate through the roof. During the day, sun streams through the skylights to cast real shadows that interplay with the fictional shadows in the floor. At night, a program of colored lighting makes the sculpture glow from indigo to purple, and magenta to red-orange. Computer-programmed mechanized air-flow animates the fluidly-moving sculpture at different intervals throughout the day.

Hands (right image above) is the result of a collaboration between artist Christian Moeller and Fentress Architects who were tasked with exploring innovative design solutions for the massive facade of the San Jose Airport's Consolidated Rental Car Garage (ConRAC). The only constraint was to design within the established budget for the façade. With general contractor Hensel Phelps, the team developed an artwork that is integral to the building façade function and design. The façade of the garage was constructed from two layers of architectural metal fabric. The outer layer of metal mesh serves as a canvas for the image, which is made of permanently affixed white plastic disks (pixels). The inner layer of mesh provides a backdrop and a pedestrian barrier for the garage facility. The partnership between the Airport and San Jose Public Art Program supported multidisciplinary design team collaboration, resulting in an inspired solution to urban infrastructure.

RECOMMENDATION #8

Establish partnerships between AIPP and local arts and culture organizations in support of AIPP public art at ABIA.

For its size, Austin has a remarkable number of large, nationally-focused for-profit and not-for-profit arts organizations. These organizations have become national models due to their innovative and creative programming. They are attracting a new creative class to this already progressive city and are credited with substantially influencing how the city is growing.

AIPP can continue to foster partnerships can be created among Austin's non-profit agencies, universities, private businesses, and cultural organizations including Big Medium, Landmarks, SXSW, MindPop, Fusebox Festival, University of Texas at Austin, The Contemporary Austin, Laguna Gloria, and the Austin Chamber of Commerce among others. Partnerships with philanthropy, business, and others can help expand the relevance of the AIPP Program at ABIA.

- Cross-organizational partnerships can help increase the capacity of the AIPP Program and the impact of AIPP's public art projects at ABIA.
- Collaborative relationships will educate and share with the community how today's artists create and innovate public works.
- Strategic alliances can provide the AIPP Program with a link to sharing resources, assets, and personnel with a community partner.

These local entities can help publicize art at the airport and build understanding about new AIPP projects through the hosting of artist talks, presentations about new projects, and cross-programming initiatives. A network among these creative partners can assist with advocacy efforts. For example, when intimations of disagreement begin to occur within the community about a particular project, partners are important in helping to bring the community back to consensus.

Likewise, arts organizations can assist in building AIPP initiatives by contributing curatorial projects for exhibition at the airport, if schedule permits. For example, when The Contemporary Austin is commissioning an artist to create a temporary installation at a locale in Austin, a site at ABIA could be included. AIPP's highly regarded and critically acclaimed TEMPO could be expanded to locations at ABIA, if feasible. It is conceivable that in the long term, a sculpture garden at ABIA could be established to further engage travelers. In addition, the installation of AIPP artwork at ABIA could be viewed remotely at other partner arts venues and vice versa.

RECOMMENDATION #9

Enhance visibility of AIPP's public art at ABIA through marketing, education, and outreach.

Art in an airport provides a meaningful way for travelers to be engaged while waiting in lines and terminals. Rather than being subsumed by the hectic, chaotic nature of airports and the focus on destination, art encourages visitors to stop and enjoy the airport itself before boarding the plane.

The more AIPP increases its visibility in the community, the more likely Austin residents and visitors will develop a sense of ownership for the art at ABIA and a positive outlook towards future innovative endeavors. Through educational outreach, travelers and citizens of Austin can learn about the AIPP collection, better understand it, and subsequently, develop an appreciation for the artwork.

Through AIPP programming of artist presentations in schools, libraries, and local arts venues, participants including youth, artists, arts organizations, and businesses can align themselves with the AIPP vision. Communicating as much as possible with the local community about upcoming programs, new projects, and opportunities will generate understanding, trust, and transparency. AIPP can accomplish this through social media, a dynamic website, and cross-marketing with local organizations, schools, and local colleges and universities.

RECOMMENDATION #10

Distinguish between AIPP's public art and ABIA's Cultural Expressions

Currently the ABIA Culture & Arts Education Coordinator administers several programs including Cultural Expressions and temporary exhibitions that are separate from AIPP's purview. ABIA and AIPP staff may understand this, but the casual traveler and Austin citizen is unlikely to discern the division of responsibility. To create distinctions between the two collections, it is recommended that the published name Cultural Expressions officially be replaced with the title Architectural Enhancements on ABIA's website, as it is commonly referred to by ABIA staff. It is further recommended that the Culture & Arts Education Coordinator keep the AIPP Program Administrator apprised of Architectural Enhancements when appropriate, and that AIPP staff be available as a resource to ABIA staff when Architectural Enhancements impact AIPP public art projects and vice versa.



VI. AIPP CURATORIAL STRATEGY

AIPP at ABIA will benefit from adopting a public art strategy that shifts from placing isolated works throughout the airport to a bold encompassing methodology that directly addresses the large architectural spaces and movement of the traveler. It is through this approach that the true nature and character of Austin will emerge. The curatorial philosophy can offer opportunities for artists to create works that integrate the grandeur of the architecture with the path of the traveler.

Recommendation #1

It is recommended that the AIPP Panel, in collaboration with AIPP staff, define a curatorial vision for AIPP's public art at ABIA with the goal of creating a broad range of art experiences for airport visitors to enjoy. This can be achieved by building AIPP's public art collection to reflect a diversity of artistic styles and approaches ranging from unique landmark sculpture and two-dimensional wall art to media/digital spectacles and temporary art installations.

Recommendation #2

Additionally, it is recommended that the Airport Experience Working Group develop a series of area-specific art plans for each expansion project that identifies locations, types of art, and media appropriate for the area. As each AIPP project at ABIA is being discussed by the AIPP/ABIA project team, decisions related to site and artist selection need to consider how the resulting artwork will contribute to the overall public art collection at the airport. The response will inform the statement of specific goals and priorities for each project artwork.

PATH OF THE TRAVELER

Airports are places we pass through on the way to somewhere else. The traveler's main concern is to get from point A to point B. Yet, when there is a delay and we are forced to contemplate our surroundings, the play between art and architecture can transform a drab waiting room into a sanctuary. In ABIA, passengers move from a large ticketing hallway to a security area and finally to the departure concourse to board their plane.

After passengers land at the airport, they move from the arrival gate to the baggage claim area and finally to the outdoor ground transportation waiting lanes. The mechanics and politics of air travel create waiting patterns at the beginning and at the end of the airport experience, both coming and going. The experience of art can transform this movement.

ARCHITECTURE

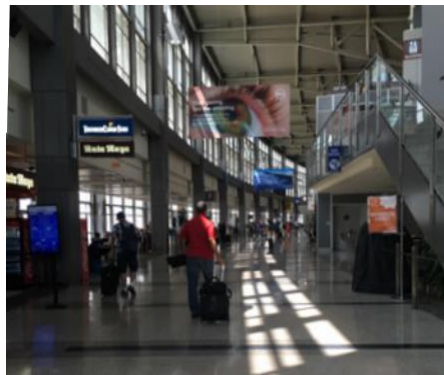
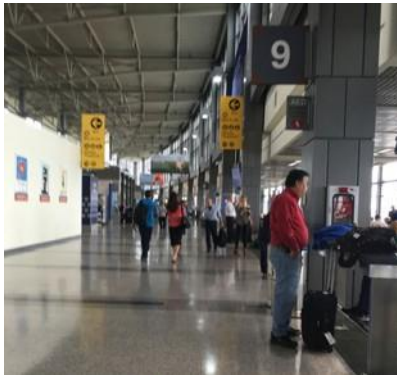
It is recommended that the primary strategy for the Barbara Jordan Terminal be to unify the entrance, concourse, and baggage claim areas with large-scale bold artworks that make the spaces more interesting and engaging for the traveler. The spaces can be supplemented with smaller, more subtle and surprising experiences that reinforce the inventiveness and creativity of Austin.



For example, architect, Boris Podrecca redesigned Tartini Square in 1953 to hold a huge ellipse of white stone. The large visual geometry of the stone floor organizes and unifies the square so that even the traditional bronze sculpture of Tartini has a profound meaning.

PRIORITY #1

Gate Concourses & Ticketing Areas



Gate Concourses

Travelers constantly pass through long walkways lined with restaurants, shops and departure gates. At present, airport notices, wayfinding, restaurant décor, advertising, and commercial signage dominate the surroundings. To balance the visual elements, it is a priority to address the entire concourse atrium in a way that unifies the gate concourses and provides a compelling backdrop for necessary announcements and advertising. A bold, signature artwork could convey the nature and character of today's Austin through quirky, whimsical form and movement. The existing smaller works, etched mirrors and metal sculptures, would reveal a greater historical continuity while projecting the remarkable metamorphosis of Austin.



Ticketing Areas

In the south ticketing area, Fidencio Duran's *The Visit* is a successful example of how art can capture a space and communicate a sense of identity without being literal. The narrative artwork depicts the local culture of City Council District 2 in which the airport is located. Had there been an opportunity to continue the images throughout the length of the wall, the illusion of a larger space could have been created.

PRIORITY #2

Security Areas



The security areas are the second most important location where public art might ease the anxiety of the waiting traveler. Art placed overhead could offer relief from the waiting lines. For example, instead of only hanging paintings on the left of the domestic security area, a glass or suspended artwork would be an engaging addition, provided it conforms to required security view lines. Projection opportunities or word art could be installed on the glass over the security posts to engage travelers during lengthy waits in the security line. Word art would offer an opportunity for collaboration with local poets. In the international security area, a suspended artwork would respond in counterpoint to the high-ceilinged hall. In every instance, the artwork should impart boldness of spirit and a willingness to take chances, mirroring the nature and character of Austin as described in this plan.

PRIORITY #3

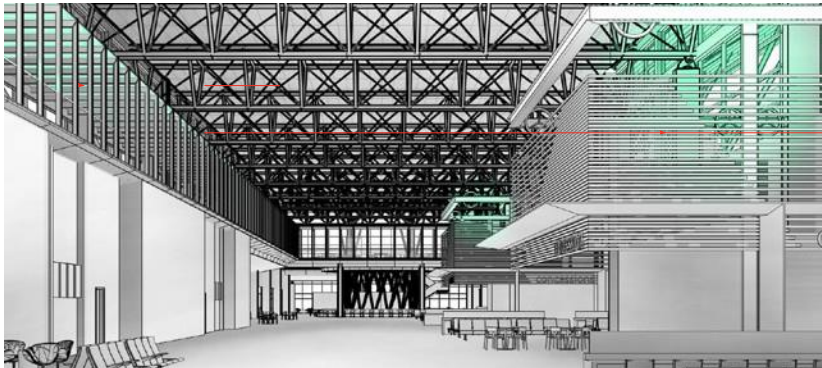
Baggage Claim Areas & Future Airport Expansion



Baggage Claim

In the international baggage claim area, *Timelines* by Mikyoung Kim spans the high wall and presents a successful example of how an artwork can create a strong coherent statement. It fills the space with a vibrant yet relaxing experience that communicates, “Welcome to Austin.” The domestic baggage claim area offers an insight into Austin through a literal representation of its music scene. The effect would be more energizing if the artwork addressed the entire space. The high-ceilinged space is opportune, particularly since travelers on the escalator enter from the top down as they move towards the baggage claim area. There are monitors in this area that are highly visible from the escalators. Video art projects featuring artists’ experiences of Austin could be curated in partnership with local arts organizations.

Future Airport Expansion



In the new concourse expansion, artwork needs to respond to the architectural space. Effective public art in a commercial space needs room to breathe. Flat art displayed on walls needs to be considered in the context of the use of the space, visitor circulation, advertising, and mechanical fixtures.

The artwork should integrate with the architecture to establish an identifiable personality and coherent character throughout. The artwork should remain distinctively bold, beautiful, and whimsical, all radiating the nature and character of Austin. As mentioned above, smaller, subtle art installations that work in intimate and personal ways are more effective in smaller spaces. In waiting areas, artists can create floor, wall, and environmental relaxation zones. Surfaces can be articulated with creative elements that address the movement and waiting patterns of the travelers.

Temporary environmental seating scenarios or experiential enclaves for a quiet retreat or children’s play might surprise the frequent traveler with a new experience. Within these enclaves, access to local music, either through Bluetooth or the Internet, would be an excellent way to promote local musicians and the Austin scene.

Walk-through areas, such as escalators or restroom entrances could be enhanced with sound works. A great example of this is the indigenous tribal drumming rhythms that rise and fall in volume while passing over a walking bridge within the Denver International Airport. In Chicago's O'Hare International Airport, an orchestra interprets the United Airlines theme differently depending on where you are as you pass from one concourse to another. Each of these examples illustrate how sound can be a welcome moment of tranquility, a gentle surprise in a hectic moment.

VII. AIPP PUBLIC OUTREACH AND EDUCATION

There are several public education and outreach options available to keep the community engaged and informed. These initiatives will help foster ownership in what is being created and build a better understanding of the value of public art. The AIPP program at ABIA can become a national model for public art by exercising bold and creative outreach and education strategies which reflect the pride and enthusiasm its residents feel for Austin.

COLLATERAL MATERIAL

AIPP, with the support of DOA staff, can develop collateral material to communicate its vision and collection of artwork to the local, national, and international community. As artwork is added to the AIPP collection, staff can strategize how to develop a series of collateral materials that document each artwork that is accessible to the traveler and visitor while in the airport and to future travelers and visitors through the internet.

- Brochures can be available online or in print with preliminary drawings, comments from the community, writings by established national curators, and artist statements about the process. They can be available online through the AIPP and ABIA websites or in print in designated display areas in the airport.
- Videos can be produced that provide background, reveal behind the scenes experiences, and feature interviews with Aviation staff about the artwork.
- Other AIPP marketing strategies include simple giveaways like bookmarks, postcards, and other products to promote the artwork and bring visibility to art at ABIA. For example, the iconic blue bear sculpture at the Denver Convention Center by artist Lawrence Argent was reproduced as small collectible toys for sale at gift shops. Limited editions of signed artifacts related to the making of the artworks could be produced. Subsequent sales could help fund the production of educational materials.
- Kiosks can be placed in airport terminals to provide travelers with easy access to information on each AIPP artwork including the artist, title, media, date of installation, and other particulars of interest. The kiosks also can be a conduit for information on ABIA's Architectural Enhancements, Changing Exhibits, and temporary installations, thereby helping highlight and distinguish between ABIA and AIPP projects.

WEBSITES

Websites reach a broader community and keep people up to date on the history and evolution of Austin and how it's reflected in the public art collection at ABIA. AIPP needs a hip website linked to both the official AIPP website and the ABIA website. The website can be changed and updated easily. An active, live, and constantly evolving website represents a public art program that is on the move.

There could be an active blog with news about AIPP projects, interesting articles about the collection, and related items of national interest written by staff or guest writers. The staff can create clever educational pages on each artist, video interviews, short documentations on the making of the artwork, and then build an extensive QR reader plan at ABIA, expanding the repository of information about each piece in the collection.

SOCIAL MEDIA

As technology continues to advance, it is important for AIPP to retain a healthy online presence. Social media provides a way for artists and the general public to connect with art at ABIA. AIPP can participate in a variety of social media platforms to raise awareness of upcoming artist opportunities, exhibitions, and special public art events and activities.

Facebook and Twitter

Announcements, events, and links can be shared through social media platforms like Facebook fan page and Twitter. These platforms allow a page owner to trace metrics around posted content tracking growth and demographics, consumption of content, and creation of content. Hosting these accounts is free. However, minimal funds are required to use Facebook as a marketing tool.

Regular AIPP blog posts about the public artwork at ABIA can be shared through social media. For example, Facebook offers various internal mechanisms that facilitate identification and ultimately expansion of audiences for these efforts. Blog entries can focus on specific artists from the collection or AIPP in general. The AIPP staff can build a carefully considered list of influential Austinites to share AIPP posts about upcoming events, talks, and opening receptions.

Editorial Calendar

Organized by date, an editorial calendar could include interviews with artists, designers, travelers, and others championing public art in Austin, images of public art in progress, and other events. Members of the community could submit photos of public art at the airport that inspires them as well as examples from other airports outside Austin.

Video

The AIPP public art collection at ABIA, including temporary and permanent installations, and special events can be brought to life through video sharing channels like YouTube and Vimeo, allowing the public to discover and share original videos. An AIPP channel can be established on these networks to allow a page owner to track demographics and consumption of content. Content can be searched through a database; viewers can “like” and comment on favorite videos, share embedded videos on their own personal social media networks and blogs, and subscribe to the AIPP channel for a one source video feed.

Smart Phone

AIPP could develop a smart phone application specific to the AIPP art collection at ABIA with linkages to information on the artists. A portal could be placed on each artwork that links to the AIPP and ABIA websites, artist's website, and other resources utilizing Quick Response I or GPS coordinates.

AIPP-sponsored public art events at ABIA could be added to help travelers plan their visits. A trip planner and travel guide, Time Out allows its users to discover and explore new places through an enhanced location-based search.

Photographs

Photographs of the artwork fabrication and installation processes, the AIPP public art collection at ABIA, special exhibitions, unveilings, and other activities can be posted on image sharing sites like Instagram, Flickr, Pinterest, and Snapchat for the public to view. These social media platforms allow users to keep up with their friends from Facebook and Twitter, discover new places and hotspots, share photos and trip recommendations with friends, and pick-up rewards from places where they check-in.

PRESS

Attentive and timely pursuit of promotional articles and news media spots about the AIPP public art collection at ABIA is critical to keeping the public engaged. Links to these articles on the AIPP and ABIA websites need to be maintained and refreshed. Consistency in the development of press packets, giveaways, and special events in conjunction with the unveiling of new artwork is important to branding. AIPP can establish an appealing visual and verbal style that fosters a reputation for wit and spirit while developing a growing audience of followers.

ADVOCACY

An informal AIPP ad hoc advocacy group comprised of Austin movers and shakers that include partners like SXSW, Fusebox, and Austin Contemporary could meet regularly to discuss ways to promote and sustain a high profile for AIPP's public art in Austin and ABIA. This group can be used to devise a positive message plan when new work is being developed and to manage controversy when it arises.

EDUCATION

A short PowerPoint presentation and/or video about the AIPP public art collection at ABIA can be developed and presented regularly to community organizations, public schools, business groups, designers, artists, and others. It could also be programmed on monitors throughout the airport for passengers and visitors to enjoy. Self-guided tours of the public art at ABIA could also be available through apps and other online resources that can be promoted through taxicab and ride-sharing services.

Special events, brown-bag lunches, and interactive discussions can be organized with AIPP-commissioned artists when they come to Austin to work on their projects. Local educational institutions, arts organizations, and museums can partner with AIPP by co-hosting educational programs, workshops, and lectures through the sharing of venues, professional resources, and funding.

TEN YEAR ACTION PLAN: PUBLIC EDUCATION AND OUTREACH

Note: Implementation of this Action Plan is subject to staff resources and available funding.

RECOMMENDATION	FY 2017-2018	SHORT-TERM FY 2018-2020	MID-TERM FY 2020-2023	LONG-TERM FY 2023-2027
COLLATERAL MATERIAL				
Produce the first video documentary on an AIPP artwork project at ABIA				
Produce promotional video on AIPP collection at ABIA				
Create give-away bookmarks, postcards, or other products				
WEBSITES				
Link AIPP and ABIA websites				
Begin to create information pages on each artwork with links to artist's web site				
SOCIAL MEDIA				
Begin an AIPP blog				
Establish an editorial calendar				
Create an AIPP video-sharing channel				
Develop a smart phone application specific to the AIPP art collection at ABIA with linkages to information on the artists				
Post photos of the AIPP artwork at ABIA on image sharing sites				
PRESS				
Create a unique visual and narrative branding style for press, websites, and collateral material				
Write promotional articles/news media spots with AIPP/AIBA website links				
ADVOCACY				
Establish an AIPP Ad Hoc Advocacy Council				
EDUCATION				
Create short PowerPoint presentation about AIPP public art at ABIA Develop self-guided tours of AIPP public art at ABIA				
Develop self-guided tours of public art at ABIA				
Host events and talks when AIPP-commissioned artists are in Austin				
Co-host programs, workshops, and lectures with local institutions and organizations				

VIII. MEASURING SUCCESS

The role of public art in economic revitalization is difficult to separate from that of its overall surroundings. The most comprehensive resources on evaluation can be found in ixia's Public Art: A Guide to Evaluation, April 2014 (<http://ixia-info.com/wp-content/uploads/2009/01/ixia-Public-Art-A-Guide-to-Evaluation4th-Edition-2014.pdf>). It outlines an approach to evaluation that considers the changing nature of artists working in the public realm and recognizes that good evaluation must take into account the range of social, economic and environmental outcomes and impacts of public art along with the intrinsic values of experiencing art in one's everyday life.

One resource for measuring success is the data derived from the Airports Council International (ACI) Airport Service Quality survey that is conducted quarterly and includes a section on rating ambiance of the airport. Art and music are included in the scores. In addition, awards and recognitions received for AIPP projects at ABIA serve as notable measures of success.

IX. NEXT STEPS

1. Seek adoption of this Public Art Master Plan by the City of Austin Art in Public Places and City of Austin Arts Commission.
2. Establish the Airport Experience Working Group.
3. Create airport-specific AIPP guidelines and seek adoption of them by the City of Austin Art in Public Places and City of Austin Arts Commission.
4. Create a physical plan of the airport's interior and exterior public-access spaces that delineates future opportunities for public art, incorporating the airport's buildings and campus in their entirety.



APPENDIX A

AIPP PROJECTS AT ABIA

EXISTING AIPP ART AT ABIA

PROJECT	ARTIST	ARTWORK	INSURANCE VALUE	YEAR
Robert Mueller Municipal Airport Project (relocated to ABIA after RMMA closure)	Jimmy Jalapeeno	Green Austin Series	\$50,000	1991
ABIA Passenger Terminal Project	John Christensen	Leaf, Pod & Samara	\$53,183	1999
ABIA Passenger Terminal Project	Thomas Evans	Hill of the Medicine Man	\$59,850	1999
ABIA Passenger Terminal Project	Fidencio Durán	The Visit	\$50,734	1999
ABIA Passenger Terminal Project	Jill Bedgood	Reality * Texas * Mythology	\$27,900	1999
ABIA Passenger Terminal Project	Judy Jensen	Voyages	\$77,481	1999
ABIA Passenger Terminal Project	Sandra Fiedorek	To Parts Unknown	\$61,768	1999
Donation	Bruce Wolfe	True Patriot: Barbara Jordan Memorial Statue	\$250,000	2002
ABIA Pedestrian Bridge Art Enhancement Project	James Talbot	Transition	\$21,000	2006
ABIA (Elevator/Escalator and Baggage Screening) Project	Young-Min Kang	Austin Downtown Cruiser (Day)	\$60,000	2009
ABIA (Elevator/Escalator and Baggage Screening) Project	Young-Min Kang	Austin Downtown Cruiser (Night)	\$60,000	2009
Donation	Sarah Hickman	Keep Austin Weird	\$16,000	2009
Donation	Delfin Escalante	La Guitarra	\$4,000	2009
Donation	Debra Prather Samples	Austin Music Flows	\$6,500	2009
Donation	Sharon Roy Finch	MusiCapital	\$8,500	2009
Donation	Howard Weliver	Musician	\$12,000	2009
Donation	Kathy Marcus	Por Vida	\$16,000	2009
Donation	Tracy Sutton	Piece of My Heart	\$10,000	2009
Terminal East Infill Project	Mikyoung Kim	Time Lines	\$700,000	2014
ABIA, Spirit of Austin Lane, Cell Phone Waiting Area Project	Eric Eley	Shock Egg and Checker Burst	\$355,000	2015
Consolidated Rental Car Facility (CONRAC) Project	Michael Singer Studio	Uplifted Ground	\$1,833,000	2015

EXISTING AIPP ART AT ABIA

PROJECT	ARTIST	ARTIST BUDGET
ABIA Airport Entrance Project	Janet Echelman	\$2,000,000
ABIA Parking Garage and Admin Building - Phase I	Marc Fornes	\$1,550,000
LaunchPAD ABIA Parking Garage and Admin Building - Phase I	TBD - local artist	\$15,000
ABIA Terminal/Apron Expansion and Improvements Project	Janet Zweig	\$950,000
LaunchPAD ABIA Terminal/Apron Expansion and Improvements Project	TBD - local artist	\$15,000

FUTURE AIPP ART AT ABIA

PROJECT	ARTIST	NOTE: Artist Budget to be confirmed	ARTIST BUDGET
ABIA Terminal/Apron Expansion and Improvements Project - Phase 2	TBD - local artist		\$280,000
ABIA Terminal/Apron Expansion and Improvements Project - Phase 2	TBD - local artist		\$210,000
ABIA Terminal/Apron Expansion and Improvements Project - Phase 2	TBD - local artist		\$210,000
LaunchPAD ABIA Terminal/Apron Expansion + Imprmnts Project Phase II	TBD - local artist	Possible Projects - TBD	\$15,000
LaunchPAD ABIA Terminal/Apron Expansion + Imprmnts Project Phase II	TBD - local artist	Possible Projects - TBD	\$15,000
LaunchPAD ABIA Terminal/Apron Expansion + Imprmnts Project Phase II	TBD - local artist	Possible Projects - TBD	\$15,000
ABIA Parking Garage and Admin Building - Phase II	TBD - local artist		\$212,000
LaunchPAD ABIA Parking Garage and Admin Building - Phase II	TBD - local artist		\$15,000

APPENDIX B

PARTICIPANTS

Gail M. Goldman Associates with Patty A. Ortiz developed the Austin-Bergstrom International Airport Art In Public Places (AIPP) Public Art Master Plan from April 2016 through August 2017. To gain a comprehensive understanding of the AIPP at ABIA and to solicit broad-based input into the planning process, the master planning team conducted research using a number of approaches.

The research methods included one-on-one interviews with stakeholders in person or by phone, targeted focus group sessions, large-scale public meetings, spontaneous outreach to individuals in public places, and a survey instrument that was widely distributed electronically and via hard copy. Multiple meetings took place with City of Austin and DOA officials, the AIPP Panel, and the Arts Commission.

Overall, the team conducted 20 individual interviews and held two focus group sessions, one with artists and one with visual arts and artist organizations. In addition, 76 survey responses were collected and analyzed.

CITY OF AUSTIN ARTS COMMISSION

Maria Luisa Flores, Chair	District 9
Michelle Polgar, V. Chair	Mayor
Alissa McCain	District 1
Jaime Castillo	District 2
Felipe Garza	District 3
Brett Barnes	District 4
Renee Rice	District 5
Richard “Bears” Fonte	District 6
Krissi Reeves	District 7
Christopher Bryan	District 8
Amy Mok	District 10

CITY OF AUSTIN ART IN PUBLIC PLACES PANEL

Chris McCray, Chair

Ilse Frank, Vice Chair

Brett Barnes, Arts Commission Liaison

Emily Little

Tammie Rubin

Jacob Villanueva

Jade Walker

ADDITIONAL PARTICIPANTS

We thank the following stakeholders, including individual artists, non-profit organizations and institutions, and business leaders for their participation in this effort.

Council District 2

Delia Garza, District 2 Council Member

Alexandra Landeros, District 2 Council office

Del Valle Independent School District

Dr. Celina Bley, Asst. Superintendent of Finance & Operations

Fusebox Festival

Brad Carlin, Managing Director

SXSW

Morgan Catalina, Principal + Creative Director, Out of Office Consulting

The Contemporary Austin

Louis Grachos, Executive Director

MindPop

Brent Hasty, Executive Director

Big Medium

Shea Little, Executive Director

Austin Creative Alliance

Shea Little, Board Chair

University of Texas at Austin Landmarks public art program

Nick Nobel (former)

University of Texas at Austin Visual Arts Center

Jade Walker, Director (former)

Xochi Solis, Events and Public Programming (former)

Austin Chamber of Commerce

Mike Rollins, President

Gail Susholtz, Arts Patron

Artists

Lucy Begg, Artist

Chris Gannon, Artist/Architect

Jean Graham, Artist

Deborah Hay, Choreographer

Josef Kristofolletti, Artist

Jimmy Van Luu, Artist

Beverly Penn, Artist

Rachel Wolfson Smith, Artist

STAFF - DEPARTMENT OF AVIATION

Jim Smith, Director

Jamy Kazanoff, Assistant Director

Susana Carbajal, Assistant Director

Lyn Estabrook, Project Management Supervisor

Jennifer Williams, Capital Improvement Program Manager

Cory Anne Hurless, Culture & Arts Education Coordinator

Matt Coldwell, Culture & Arts Education Coordinator (former)

STAFF - CULTURAL ARTS DIVISION

Meghan Wells, Cultural Arts Division Manager

Susan Lambe, AIPP Program Administrator

Marjorie Flanagan, AIPP

Janet Seibert, Civic Arts Consultant

Carrie Brown, AIPP (former)

APPENDIX C

SUMMARY OF PUBLIC ART SURVEY

In consultation with the consultants, AIPP staff broadly distributed an on-line survey through a constant contact email, ongoing blurbs in the AIPP and Cultural Arts Division newsletters, Facebook posts, and in-person surveys. Titled Austin Why Do We Love You So, the 13-question survey was available from October 2016 through February 2017. The responses from 76 survey participants, which are summarized below, provided additional insight into where and how public art at ABIA can have a strong impact in creating a sense of community pride and civic engagement.

1. What one word would you use to describe Austin to someone who has never been here?



2. What is your favorite Austin landmark? Where do you take visitors?

- | | |
|----|-----------------------------|
| 29 | Barton Springs Pool |
| 29 | Ladybird Lake Hike |
| 25 | Zilker Park |
| 19 | Congress Avenue Bridge Bats |
| 14 | Mount Bonnell |
| 13 | City Hall or Capitol |

13	The Contemporary/other art museums or galleries
9	Alamo Drafthouse Cinemas
4	Darryl K. Royal Stadium
4	Pennybacker Bridge
3	UT Austin
2	Hill Country
2	6th Street

Write-in votes: East Austin Beer Gardens, Moody Theater/other music venues, Emma Long City Park, James Turrell Skyspace, SOCO, Hamilton Pool, taco places, Alborz Persian cuisine, Cedar Park Center, Deep Eddy, Graffiti Park, Green Belt, Stevie Ray Vaughn statue

3. What does Austin mean to you?

- It is a great combination of weird culture, upscale urban spaces and natural places all in the central city!
- Austin is a mix of smart, creative, youthful souls in a very old and staid conservative world. It is a good party town that still has places where you can find peace and quiet. But Austin is rapidly drifting towards losing its captivating charm and becoming like any other big city due to overcrowding and the loss of its laid-back character.
- To me, Austin is a place with room for creativity. Opportunities abound for the quirky and unique - centered on history, local culture, the landscape, and urban life. I am a big walker and bus rider, so traveling in Austin is a lot about the street perspective and taking it all in at a slow pace. This experience would be nice to bring to the airport - to allow visitors to feel what it's like to be our streets.
- City known for its TX roots but accepting of all that move here. Music continues to be a big part of the history and draw.
- Austin means living in a town where I and everyone else are empowered to be as outlandish in our dreams and dress as we want to be and that we know we will be celebrated, rather than stigmatized, for doing so.
- Austin was a progressive city in a non-progressive state which regarded its vibrant and abundant green spaces as treasures. With over development, eminent domain, gentrification, and clearing of green spaces, Austin has indeed lost its glamor. Austin is 14th on the 2016 list of best cities to live in in Texas due to these changes in our city. It would be nice to see Austin adapt to the growth of the city sustainably and intelligently as to not further loose the benefits which made it so popular in the first place.

- Austin is both laid-back and exhilarating, with a natural beauty and an unparalleled musical scene- an incubator that attracts talented musicians from all over. On any given evening, the choice of live music events is amazing. We even have live music at many of our pretty cool grocery stores. Austin also has a wealth of parkland for hiking, biking, playing frisbee, flying kites, swimming and other water sports, or just lazing around in the shade of its many precious trees. There is a growing art scene, which includes several excellent museums, galleries and such annual events as the East Austin Studio Tour. If great dining appeals, then you've come to the right place: from barbecue to Mexican food to innovative cuisine, we have it all. We also have lots of fun and quirky shops, many great opportunities for education, a smart and talented populace, a respect for the environment, and a value for healthy lifestyles. When I moved here in 1972, I was so charmed by the friendliness and humanity of the populace that I knew I had found my forever home. We've grown enormously since then, and we do have our share of grouches, but it's still a pretty friendly city. Even taking into consideration the few negatives like heat, bugs, and terrible traffic congestion, there's no other city in the US where I would rather live.
- Wild at heart
- Always Loved Austin and its open-minded views on the world. A city full of hope, opportunity, and freedom to express yourself, whether Musically, Artistically or Creatively. Keep Austin Weird, and continue to offer diversity and uniqueness!!! THAT is why so many flock here. It saddens many to see iconic landmark businesses struggle to stay afloat in the corporate culture we are now experiencing. Please help Keep Old Austin Alive alongside new Austin growth.
- There is a laid-back culture of friendliness that defines Austin and makes it the place I call home. There is a vibrant and authentic but increasingly endangered arts community here which I am lucky to be a part of. This is the Austin people think of and what makes them curious about Austin as a tourist. 10 years ago. It was easy and possible to live here as an artist. Now not so much. Hopefully any kind of public art or exhibition at the airport will be a venue to benefit local artists.
- People are open to new possibilities and interested in new ideas, new residents, new businesses, and new opportunities. There is a youthful "new bride" attitude in Austin, a willingness to keep growing, learning, changing and stretching boundaries. In short, Austin offers room to grow for anyone who chooses to live in this community.

4. Is there anything else you want to tell us?

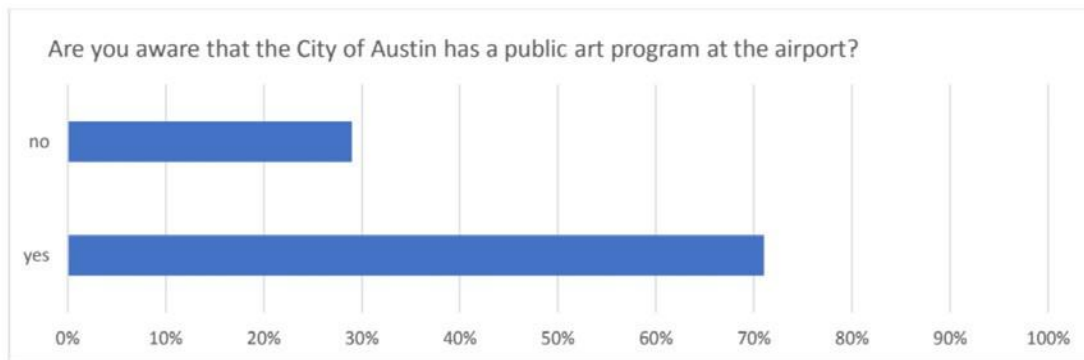
- When you think of the best public art pieces in the world (think Anish Kapoor in Chicago, the Eiffel Tower in Paris, etc.), they stand first as an incredible piece of art. The airport should think of themselves as a collector. Collect the best pieces of art in the world. Don't try to reflect the cities identity - create the identity. The adjectives that correspond with the city identity will follow. The Kapoor didn't try to express the funky neighborhoods of Chicago or communicate the world-famous architecture. People made those connections after the fact. PLEASE PLEASE PLEASE don't commission art to function as a communication device. Purchase the best art in the world and it will communicate plenty about who we are and what we value. If it is beautiful or has a strong sense of materiality or is innovative or is simply the best.... you will communicate all the world needs to know about who we are... not reduce our identity to a bat or a river or taco... or another simple idea better expressed in other ways.

- As I have traveled all over the world, I have noticed that in the last 10 years, airports have become repositories of compelling artwork. For me, the visual experience has enriched my travel experience.

5. Are you aware that the City of Austin has a public art program at the airport?

71% yes

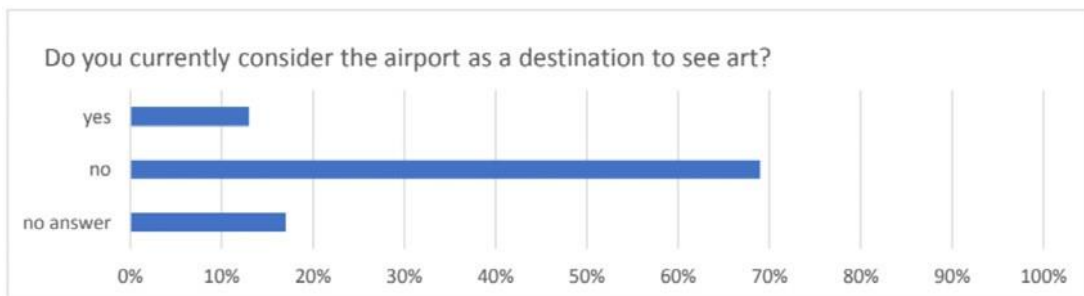
29% no



6. Do you currently consider the airport as a destination to see art?

84% no

16% yes

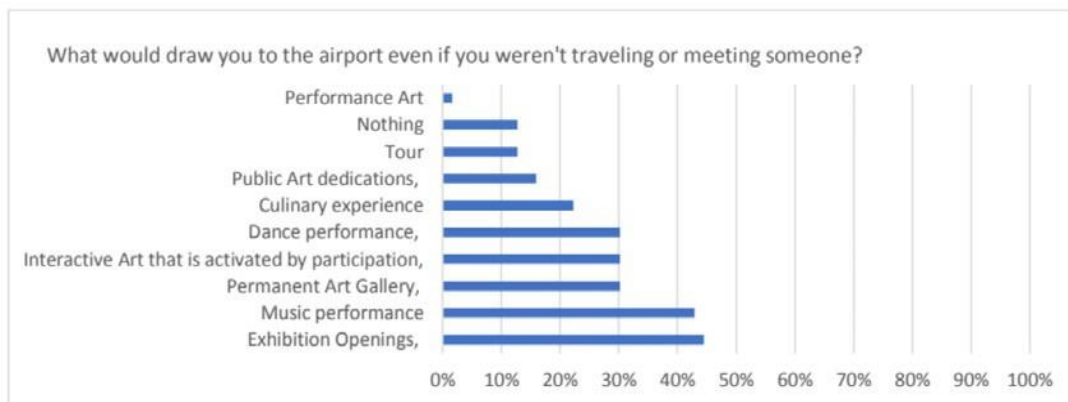


7. What would draw you to visit the airport even if you weren't traveling or meeting someone?

44% Exhibition Openings,

43% Music performance

- 30% Permanent Art Gallery,
- 30% Interactive Art that is activated by participation,
- 30% Dance performance,
- 22% Culinary experience
- 16% Public Art dedications,
- 13% Tour
- 13% Nothing
- 2% Performance Art



8. What is the role of public art at the airport? Choose up to five:

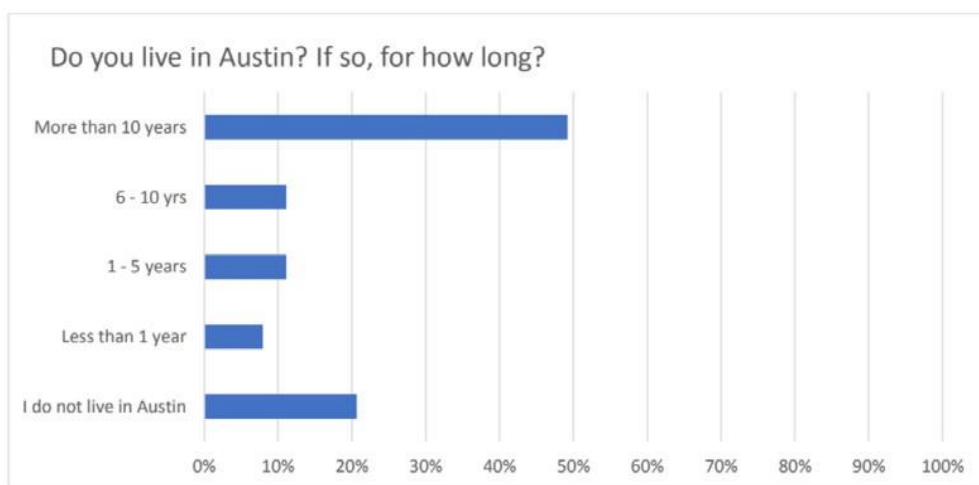
- 57% Promote pride in Austin
- 57% Welcome visitors to Austin and let them know they have arrived
- 49% Bring a sense of whimsy or tranquility to ease the stress of traveling
- 48% Help build and reinforce the city's identity
- 46% Provide opportunities for people to experience art that enhances their experience at airport
- 41% Support the growth of the local arts community
- 41% Position Austin as an arts destination
- 35% Anchor gathering places at the airport
- 29% Support tourism

- 17% Explore or provide information about the facets of Austin's history and culture
- 17% Draw attention to the natural environment
- 13% Keep people engaged while waiting



9. Do you live in Austin? If so, for how long?

- 21% I do not live in Austin
- 8% Less than 1 year
- 11% 1 - 5 years
- 11% 6 - 10 years
- 49% More than 10 years

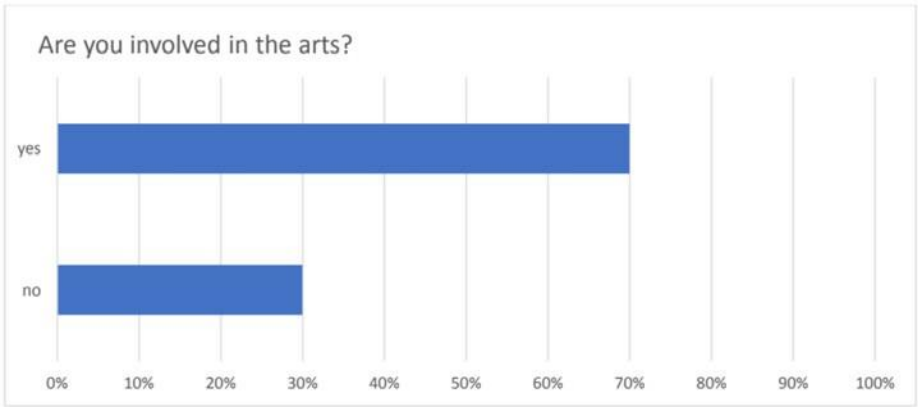


10. What area or neighborhood of Austin do you live in?

Barton Hills, Bouldin, Central Austin, Circle C, Downtown, Lakeway, NACA, Northwest, NW Austin,, Balcones Woods, Ridgetop Neighborhood, South Austin, 78727, North, Unincorporated, Cherrywood, South Austin-78745, Riverside, Anderson Mill, Riverside, Barton creek , round rock, Round Rock , Rocky Creek, Westlake, NE Austin, Downtown, South, West Campus, Tarrytown, SoCo, Round Rock South, Shady Hollow, 78745, Allandale, south Austin, Northwest Hills, west lake hills, Downtown, Old, West Austin/Clarksville, West Campus , Old West Austin, Lake Travis area, Westlake Hills, Lakeway, City Center, Georgetown, Southwest, Wells Branch

11. Are you involved with the arts? Check all that apply.

30% no
70% yes

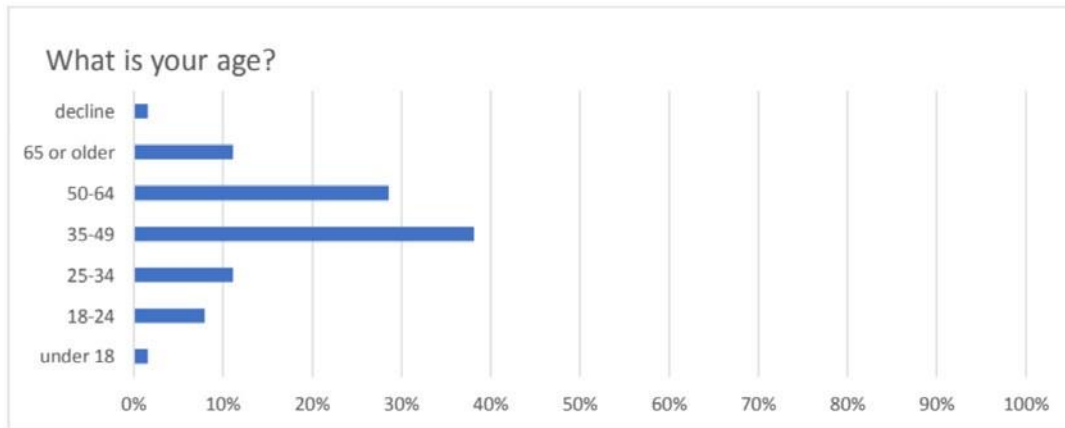


12. What is your age?

2% under 18
8% 18-24
11% 25-34
38% 35-49
29% 50-64

11% 65 or older

2% Decline



13. What is your race or ethnicity?

68% White

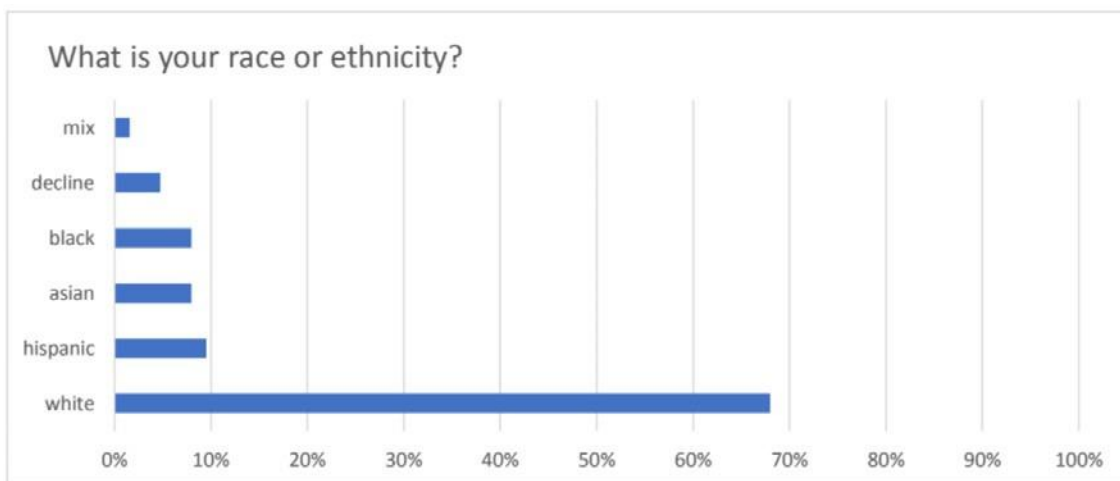
10% Hispanic

8% Asian

8% Black

5% Decline

2% mix



APPENDIX D

CONSULTANT BACKGROUND

GAIL M. GOLDMAN ASSOCIATES

GAIL GOLDMAN, PRINCIPAL

Gail Goldman is widely recognized as a leader in public art planning, policy development, and project management for government agencies, non-profit organizations, and private developers. On a national, state, and regional level, Gail has conducted 25 city, county, and transportation-related public art master plans that include policy and legislative analysis, development of administrative guidelines, arts and culture programming, identification of artwork locations and project goals, artist selection methodology, project implementation, and community engagement. In addition, Gail provides expert services in project management for a variety of public art and community engagement initiatives in both the public and private sectors.

Prior to establishing Gail M. Goldman Associates in June 2000, Gail was the founding director of the Public Art Program for the City of San Diego Commission for Arts and Culture and the director of the Art in Public Places Program for the State of Colorado Council on the Arts and Humanities.

Gail co-founded the Public Art Network (PAN), the first and only national professional public art association of its kind in the United States, and served as a member of the inaugural PAN Council. She helped establish the National Task Force on Public Art for the National Assembly of Local Arts Agencies (now Americans for the Arts) and served as its first chair. She is the founder and past chair of the Public Art Coalition of Southern California (PAC/SoCal), the first regional association for public art administrators in the United States that served as a model for similar coalitions later established throughout the country.

PATTY ORTIZ

Patty Ortiz is a visual artist, independent curator, and arts consultant. She built her core artistic practice based on 20 years as an artist, 25 years as an arts manager, and 15 years as a curator of contemporary art. From this broad base, she has constructed a hybrid approach that reflects her longstanding interest in infusing the arts into public space. Ortiz believes that art has the ability to transform norms and she approaches her artwork, exhibitions, and creative projects with this mindset.

Patty received her BFA from the University of Texas in Austin and her MFA from the University of Texas at San Antonio. As an artist in the 1980s and 1990s, Patty exhibited her work throughout the United States and internationally including Mexico City, Chile, and Amsterdam. As a public artist, she received many public and private commissions including the City of Boulder, The Jeppeson Corporation in Frankfurt Germany, and Denver International Airport.

As an arts administrator, Patty worked as Program Director of the Artists in Residence Program for the Colorado Council on the Arts where she developed programs that include several statewide initiatives and national models in the area of teacher training and art infusion programs. In 1999, she served as Director of Programs for the Museum of Contemporary Art/Denver, working in the areas of exhibitions, education, development and strategic planning. In 2005, Patty was appointed Executive Director of the Museo de las Américas where she curated exhibitions addressing historical and contemporary shifts in Latino artistic practice. In 2009, she was appointed Executive Director and chief curator of the Guadalupe Cultural Arts Center. In 2014, she retired from arts management and is working as an independent curator and artist.

AUSTIN AIRPORT PHOTO CREDITS

Cover

Uplifted Ground, Michael Singer Studio, 2015

Photo: Jeremy Green

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ABIA Concourse. 2017

Photo: Patty A. Ortiz

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Checker Burst, Eric Eley, 2015

Photo: Jeremy Green

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LEFT & RIGHT:

Transition, James Edward Talbot, 2006 (detail)

Photo: Dee Azadian

Page 6

LEFT:

Voyages, Judy Jensen, 1999

Photo: Jimmy Jalapeeno

RIGHT:

The Visit, Fidencio Duran, 1999

Photo: AIPP Staff

Page 7

Timelines, Mikyoung Kim, 2014

Photo: AIPP Staff

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LEFT:

Gibson Guitars, Delfin Escalante, Sharon Roy Finch,
Sara Hickman, Kathy Marcus, Debra Prather Samples,
Tracie Sutton, Howard Weliver, 2006

Photo: AIPP Staff

RIGHT:

Austin Downtown Cruiser (Day), Young Min Kang,
2009

Photo: Sandy Stevens

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LEFT:

Every Beating Second, Janet Echelman, 2011

Photo: Flickr, Wonder64

RIGHT:

Hands, Christian Moeller, 2009

Photo: christianmoeller.com

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Hill of the Medicine Man, Thomas Evans, 1999

Photo: AIPP Staff

TOP RIGHT:

ABIA Baggage Claim, 2017

Photo: Patty A. Ortiz

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TOP:

Tartini Square, 1953

Photo: Plamen Agov

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LEFT:

Leaf, Pod and Samara, John Christensen, 1999

Photo: Matt Coldwell

BOTTOM:

ABIA Concourse, 2017

Photos: Patty A. Ortiz

RIGHT:

Barbara Jordan, "True Patriot", Bruce Wolfe, 2002

Photo: Jack Newton

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ABIA Ticketing and Security, 2017

Photos: Patty A. Ortiz

Plan Graphic Design

Karen Morrison

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TOP LEFT:

Timelines, Mikyoung Kim, 2014

Photo: Patty A. Ortiz