



Art and Culture Master Plan

Revised August 2020

I. Executive Summary

The Mission of the Airport Art and Culture Program is to enhance the aesthetic experience of visitors to Tulsa International Airport.

Tulsa International Airport is the gateway to a region that enjoys heavy employment in the aviation, healthcare, and oil and gas industries. Tulsa citizens enjoy an array of world-class cultural venues that offer a variety of visual and performing art displays. The Airport Art and Culture Program will create a signature identity for the Airport, and thus for the city of Tulsa, that reflects our diverse and thriving community.

A unified program of art utilizing multiple media and venues will showcase the innovation, sophistication and energy which define Tulsa. Through the resources and talents cultivated in this region, public art will provide a portal to the community, highlighting its lifestyle and culture.

The **Airport Public Art and Culture Master Plan** is the result of a community wide effort that involves members of Tulsa's arts district and corporate citizens who value the impact of these assets in the community. These volunteers make up the airport's Cultural Advisory Group and are charged with crafting a program that reflects the unique characteristics and outstanding talents of the local community. The following recommendations create a framework for the Airport Public Art and Culture Program to create a unique experience for the millions of passengers who utilize Tulsa International Airport each year.

II. Recommendations

The Airport Art and Culture Program will:

- Include both a rotating and permanent collection in strategically placed locations for maximum impact.
- Highlight the talents of local artists.
- Reflect the vitality of the region.
- Incorporate technology in community messaging.
- Incorporate program efforts into terminal improvements.

III. Introduction

Aviation has played a powerful role in the Tulsa community since the late 1920's when a group of civic minded businessmen pooled their resources to purchase land for the development of Tulsa Municipal Airport. The airport immediately drew industry and economic activity to the region. In 1930, Tulsa Municipal Airport was considered the busiest airport in the world with the June total passenger count at 11,009. The first terminal building, built in 1934, reflected the community's attraction to art deco

architecture. By design alone, the terminal showcased the importance citizens placed on cultural style.

As commercial air travel grew, so did the need for passenger services. In 1961, a newly built Tulsa International Airport opened its doors. The International Style design reflected the community's cosmopolitan feel. Throughout the last forty years, and numerous renovations, Tulsa International Airport grew and now encompasses 577,624 square feet of terminal space and over 4,000 acres of land. The most recent terminal expansion program dramatically improved the flow of passengers through the terminal and enhanced the overall passenger impression of airport facilities. Today, the airport has invested over \$40 million in concourse upgrades and renovations, has begun a new concession program, and is continuing to find ways to improve the customer experience.

The Airport Art and Culture Program will utilize areas throughout the terminal and grounds to communicate a collective message highlighting Tulsa's unique identity. The Airport Art and Culture Master Plan outlines planning, operational and financial issues that will be necessary for the successful implementation of the Program and includes input from the Cultural Advisory Group, Tulsa Arts Commission, and Tulsa Airports Improvement Trust. The result is a unified effort that reflects Tulsa's unique character and talents to the millions of visitors who pass through Tulsa International Airport each year.

IV. Context for Public Art at the Airport

Imagine you are a first time visitor to Tulsa. Your plane lands and is taxiing to the terminal. What do you see? Now you have just gotten off your airplane and are entering the terminal. What do you see, hear, or smell? What impression do those first few seconds give you regarding the Tulsa community? Every day hundreds of first time visitors go through these motions, which is why Tulsa International Airport must take steps to create a cultural experience for airport users.

The Airport Art and Culture Program will collaborate with the efforts of the airport's Customer Experience department to influence every aspect of a traveler's experience – leaving each traveler with a favorable impression of the airport and the City of Tulsa.

V. Planning Process

Public art is a powerful tool used to create emotion and interest in those who view it. Ultimately, it should create value and enhance the environment where it is displayed. Deciding what art is suitable for the airport environment is a daunting challenge that has been spiritedly debated by the airport's Cultural Advisory Group. In early 2006, this group held its first strategic planning session to discuss the many aspects that should be included in an airport-wide public art initiative. The topic was carried throughout several subsequent meetings until it was determined that a formal plan needed to be

crafted in order to convey the Program’s mission and define operational, financial, and security issues. This effort was led by the Cultural Advisory Group with input from the Tulsa Arts Commission and Tulsa Airports Improvement Trust. The resulting Airport Art and Culture Master Plan ensures that all airport art enhancements are utilized to maximize resources available and convey a consistent local look and feel. The Plan also outlines funding, program content, implementation, administration, maintenance and operation, artist selection, and security issues.

VI. Funding

Although Tulsa International Airport is a department of the City of Tulsa, it does not receive any funding from local tax dollars. Tulsa International Airport is a self-supporting entity that is funded primarily through user fees and other non-airline revenue sources such as parking and concession operations. The Federal Aviation Administration strictly regulates the use of airport generated revenue for the sole purpose of aviation-related business, thus severely limiting airport funding of art exhibits.

The support of local educational institutions, businesses, and philanthropists will be vital in the execution of the Airport’s Art and Culture Program. Members of the Cultural Advisory Group will work closely with airport staff to identify grant opportunities at local, regional, and national foundations to support the program’s development efforts.

The Tulsa Airports Improvement Trust must be briefed on the addition of any installation and is required to approve any donation received to support the efforts of the Airport Art and Culture Program. The TAIT must also approve the purchase of any art piece that will utilize airport funds and become part of the airport’s permanent art collection.

VII. Program Implementation

Given the unique nature of the airport environment, careful consideration must be given when identifying appropriate display venues. Priorities must be to maintain passenger flow, functionality of facilities, and security measures. The Cultural Advisory Group will identify optimal locations for art and determine appropriate media for each of the identified venues for either permanent or rotating collections.

VIII. Artist Selection

The Cultural Advisory Group will hold an artist training workshop prior to the issuance of an RFQ and at least bi-annually to inform artists of the purpose of the Airport’s Art and Culture Program, explain the selection and application process, and review the

artists' contractual obligations should their artwork be selected as a component of the Airport's program.

A Selection Committee will be formed from members of the Cultural Advisory Group. The Selection Committee must include at least one representative of the airport, at least one practicing artist or curator, and one guest "expert" appropriate to the project or program being evaluated, with no more than five committee members. The Selection Committee may utilize the following methods to identify artists to participate in the Airport Art and Culture Program:

- A Pre-qualified Artist Pool selected as a result of a Request for Qualifications and review by the selection committee.
- An Open Competition which is advertised and highlights guidelines for a specific location.
- An Invitational as determined by the selection committee for a commissioned piece.
- Art Incubators as determined by the selection committee that will review qualifications and/or proposals to work in conjunction with industry, educational institutions and/or community partners to incubate concepts for the Program.
- The Direct Purchase of Existing Artwork.
- The Lending and Borrowing of Artwork from other institutions.

To support the recommendations laid out in this plan, selection preference will be given to local artists. A local artist is defined as a person who operates a sole proprietorship, partnership or corporation within a 50 mile radius of Tulsa County. When evaluating artists utilizing the Artist Selection Evaluation Form, local artists will receive 10 additional points (out of a total of 100 points) to their overall score for location preference.

Prior to the issuance of a RFQ or acquisition of a specific piece, the Cultural Advisory Group will review the venue with airport staff to determine facility restrictions with regard to electricity, fire suppression, structural integrity, passenger flow, accessibility, and security. Any variable affecting the identified area must be detailed in the RFQ, and each proposal must address how those variables will be addressed.

The selection committee will present a recommendation to the Cultural Advisory Group for approval. The CAG will submit the concept to airport staff for review of facility issues only. Upon review and approval by staff, the Cultural Advisory Group will present the recommendation to the Tulsa Airport Improvement Trust. Upon the TAIT's approval, the selected artist can then enter into a contract for services with Tulsa International Airport.

All artists will be required to execute a formal agreement with the Tulsa Airports Improvement Trust outlining the responsibilities of each party in regards to maintenance, insurance, liability, and length of show.

IX. Program Administration

Administration of the Airport Public Art and Culture Program will be the responsibility of the Tulsa Airport Authority staff with oversight provided by the airport's Cultural Advisory Group (CAG). The CAG was established in early 2006 to develop a strategic plan for art and cultural exhibits in the airport and has led the efforts for the development of this Airport Art and Culture Master Plan. The CAG will be responsible for the following elements of the Airport Art and Culture Program:

- Identifying funding resources to support the program's development.
- Recommending the best use of available airport funds for art in the terminal.
- Identifying local individuals and corporations who have an interest in partnering to support the efforts of the program.
- Creating a multi-venue program that is interrelated based on content or theme.
- Determining appropriate venues and media for display.
- Selection of artists and/or artwork appropriate for identified venues.
- Updating of an Annual Airport Art and Culture Work Plan. This plan must be reviewed and accepted by the Tulsa Airport Improvement Trust.

X. CAG Terms of Members

Each member of the Cultural Advisory Group will serve at the will of the TAIT Chair.

No member during the term of appointment and for twelve months thereafter, and no person, firm, or corporation employing such member, or his or her immediate family member, during such period, will be eligible to contract with the Airport or Airport Art and Culture Program.

CAG will meet at twice a year or more as needed.

XI. Administrative Staff

The airport's Community Relations Manager will be the staff liaison with the Cultural Advisory Group. The Community Relations Manager's responsibilities include:

- Execution of artist contracts.
- Management of the installation of artwork.
- Maintenance of an inventory of all existing airport art displays.

- Manage activities and facilitate meetings of the CAG.
- Maintenance of records documenting meeting discussions and specific action plans.
- Manage logistics, outreach and public education for exhibitions and installations.

XII. Maintenance and Operation

Artwork that is owned by the Airport or that is on loan to the Airport for the purpose of the Airport's Art and Culture Program shall be maintained according to the artist's specific direction. Airport staff will be responsible for the regular inspection and repair of airport owned artwork to ensure that the artwork is maintained in its best possible condition.

The airport will also perform general housekeeping (i.e. dusting, sweeping) for organization specific displays. All repair efforts must be addressed by the displaying organization within 30 days of notice given by the airport. Should the repairs not be addressed, the display will be removed from public viewing areas.

XIII. Initial Start Up

Artists shall guarantee and repair artworks against all defects of material or workmanship for a contracted start-up period following acceptance of the artwork by the CAG and TAIT. Within the terms of the artist's contract, the artist shall provide the CAG and airport will accurate documentation of the artwork installation including: as-built drawings, material specifications, programming manuals, and detailed instructions regarding routine maintenance and operation.

XIV. Ownership and Title

Ownership of the artwork will be conveyed to the TAIT upon completion and final acceptance of the artwork. (Traveling exhibits, loans, etc. are exempted from this stipulation.)

XV. Records

Airport staff must create and maintain an Artwork Collection Record of each artwork. Such records should include the maintenance information provided by the artist, documentation of all repairs or conservation to the artwork, and a copy of the executed contract and additional correspondence with the artist.

XVI. Security

All artwork must be displayed in a manner suitable for public viewing. Consideration must be given to public accessibility in order assure a maximum lifespan for the installation. Each location will have specific security parameters identified in the selection process.

XVII. Evaluation

I propose that a section on evaluation be added to the document. That will require that each project have a purpose, an audience, and an expectation as well as a statement of duration (how long will the specific element be on the floor) The expectation section may be as simple as “visually interesting and improves the ambiance of the area” or for some projects, there may be a more specific measure of success.

This process also implies that once an element is installed, there will be an appropriate evaluation plan. Again, this could be simple or for some elements, it might require either observation of the public or creating brief questionnaires to assess the public response.

Over time, this process will provide a record of what has worked well and what has not. It also provides a timetable for changing out old elements.