

Public Art (2010)

Purpose

Overland Park seeks to provide residents and visitors with a city that is not only esthetically beautiful but also fulfilling. Since its inception in 2000, the Public Art Master Plan addresses this aspect of the City's development. The emphasis of this plan is to provide artistic experiences for all the citizens of the community both in permanent installations and seasonal programming.

The priorities of the City's Public Art Master Plan goals are:

- Installation of iconic art pieces on the City's streets, parks, and at its entrances
- Inclusion of art in the City's facilities
- Highlighting regional history, culture, and people by acquiring art for public spaces from regional artists

History

Just prior to 2002, the Overland Park Arts Commission (now the Friends of the OP Arts), at the request of the Community Development Committee of the Overland Park City Council, initiated a comprehensive public art master plan for our City. With the assistance of Sabatini & Associates Architects, they set forth to create a plan that would provide citizens and visitors with a diverse art experience in all areas of our City. The plan was designed with the intention of greeting and charming both visitors and citizens as they enter our City, drive our traffic corridors, and enjoy our public facilities.

On May 13, 2002, the Governing Body of Overland Park voted to accept the original plan for public art. The plan covered the entire City and included a wide variety of art media from monumental sculpture to landform alteration.

The plan also recognized the need for art to be enjoyed; as such, the traffic patterns or patron usage for each site was estimated to gauge maximum impact. It was hoped that the plan would be welcomed as a progressive initiative in a city known for pioneering leadership.

Ten years later nineteen projects, nearly half the original plan, have been completed. As a result the Friends of the OP Arts recommended revisions to the Public Art Master Plan in 2009 that included ten sites for addition, five sites for deletion, and one site that will be split into two separate listings on the plan. On June 8, 2009, the Governing Body voted to accept this revision of the Public Art Master Plan.

Policy

There are five guiding principles to selecting public art for acquisition:

- Hiring of regional artists
- Placement of the art that provides maximum public use, visibility, and enjoyment
- High longevity
- Low maintenance
- Subject matter that reflects our culture, history, people, and values

Public Art

General Characteristics:

- All media will be considered provided it meets the criteria outlined in the policy section, including but not limited to:
 - sculpture
 - paintings
 - photography
 - tapestries
 - landform alterations
 - mixed media creations
 - element augmentation of edifices

Guidelines for Site Selection:

- Within the City limits
- Within public usage areas or facilities
- When possible, in areas that have high usage rates
- Overall selections that reflect an equity in ward placement

Typical Locations:

- Parks
- Intersections
- Public facilities such as community centers, pools, and business centers
- City entrances

Other Considerations:

- Designed for passive use
- Use generally restricted to daylight or business hours
- Increasing the value of the impacted site
- Creating iconic elements for city promotion

Examples:

- Art collections at the Overland Park Convention Center, Matt Ross Community Center, and the Tomahawk Ridge Community Center
- Sculpture, Shim Sham Shimmy, by David Stromeyer at 119th and the Blue Valley Parkway
- The Song of Tomorrow sculpture by Kwan Wu in the park at the Santa Fe Commons

Maintenance**General Comment:**

Public Art acquisitions must be planned in such a way that the final art piece is indefinitely stable under normal conditions. This does not include

vandalism, natural disasters, or other accidents that may impede the art's planned existence. There is a mechanism in the City's art budget for routine maintenance to ensure the fullest possible longevity for the City's art investment as well as standard insurance and warranties on newly acquired works.

Existing Park and Facility Inventory

Included in the Public Art Master Plan element is a complete inventory of the City's permanent public art collection and an inventory of sites pre-approved for artistic enhancement.

Stakeholders in Public Art Projects

- Citizens whose property or property values may be impacted by any development must be notified prior to the project's initiation and given all reasonable opportunity to have their opinions considered.
- The Friends of the OP Arts Executive Committee provides recommendations to the Governing Body for all public art projects.
- The Governing Body and its committees will review and debate any public art acquisition prior to project initiation, during project development, and at the project's completion. The Governing Body has final approval on any and all public art acquisitions.
- The staff of the City of Overland Park will advise members of the Friends of the OP Arts, the Governing Body, and artists prior to project initiation, during project development, and at the project's completion.

Process for Public Art Project Development

General Comment:

Public Art acquisition planning must follow the below sequential process to ensure that all stakeholders have the option to participate fully in the acquisition process.

Process:

1. The Arts and Recreation Foundation of Overland Park (ARFOP or Foundation), and/or Friends of the OP Arts (FOA), principal donors, and City staff cooperate to determine parameters of donation and area(s) of donor interest (i.e.: project type, location, or art type).
2. The Foundation and/or FOA will refer to the Public Art Master plan, in which all project sites have been approved by the City Council.
 - a. All projects are itemized with size and location noted.
 - b. Each site on the Public Art Master Plan has budget recommendations and suggestions as to art type.
 - c. The donor (if any) will be assisted by City Arts Coordinator and a designated Foundation or FOA Executive Committee member in reviewing the master plan for projects which mirror donor interest. They will also answer donor questions.
3. The Public Art Master Plan Committee of the FOA Executive Committee will meet to develop the project by:
 - a. Including all stakeholders as voting members in the selection process.
 - i. Stakeholders are defined as any involved party contributing to project.
 - ii. The donor (if any) is considered a stakeholder with project approval or veto and may choose to recommend artist and/or art type.
 - iii. Property owners and homes associations/neighborhood organizations within 200 feet of the art site who may be affected by the installation.
 - b. The Friends of the OP Arts Executive Committee also has project approval or veto and will convey that opinion and associated reasoning to the Governing Body.

4. Recruiting interested artists:
 - a. By a general call for artists and/or proposals
 - b. (Or) by approaching specific artists agreed upon by the FOA Executive Committee and donor
5. Review potential pieces or design proposals
6. Verify references and resume criteria for prospective artist
7. The Public Art Master Plan Committee selects and recommends a design proposal, acquisition, and/or artist selection to:
 - a. The FOA Executive Committee for approval by a strong majority. A strong majority is defined as a 2/3 vote of all seated members of the FOA Executive Committee.
 - b. The Foundation Board for approval by a strong majority.
 - c. The donor who has project approval or veto (if principal donor chooses to be involved in project).
8. IF the Public Art Master Plan Committee recommendation is approved by a strong majority vote of the FOA Executive Committee and by a strong majority vote of the Foundation Board, THEN process continues, if NOT then process is remanded back to Step 3.
9. The acquisition selection or design proposal is recommended to the Community Development Committee of the City of Overland Park. The recommendation should include the following project information:
 - a. An image and specifications for the art
 - b. Development timeline
 - c. Budget
 - d. Funding sources

- e. Artist background information including references
 - f. Minutes reflecting a favorable strong majority vote for the project by the FOA Executive Committee
 - g. Minutes reflecting a favorable strong majority vote for the project by the Foundation Board
 - h. Endorsement by the donor (if any)
 - i. Property owner and homes association/neighborhood organization notifications within 200 feet of the art site. Notification will be made at least 20 days prior to the Community Development Committee meeting via postcard mailer detailing the time and location of the meeting and its purpose.
10. IF approved by the Community Development Committee THEN City Arts Coordinator will:
- a. Request placement on the Governing Body regular business agendas for selection review.
 - i. The Chairperson of the Friends of the OP Arts has the option to delay this agenda placement if necessary by contacting or having the City Arts Coordinator contact the chair of the Community Development Committee and receiving permission to delay the item.
11. IF the Governing Body approves the art recommendation THEN City Arts Coordinator is responsible for:
- a. Negotiating a contract for the art piece
 - b. Requesting placement on the Governing Body and Foundation regular business agendas for contract review
 - c. The Foundation President and Friends of the OP Arts Chairperson or appointed representative(s) may choose to be present for contract negotiation and/or have the option of reviewing the final contract.

12. The Governing Body and the Arts and Recreation Foundation of Overland Park will review the contract for approval.
13. The Governing Body must approve the contract for signature, as the piece will be installed on public property:
 - a. The Mayor of Overland Park is the contractual signing agent for the City.
 - b. The City Clerk signs as an attest.
 - c. A member of the Law Department will sign indicating contract approval as to form.
 - d. The Sculptor or sculptor's agent signs the contract.
 - e. A Notary Public attests to the Sculptor or Agent's signature.
14. Signing of the contract activates acquisition.
15. IF the contract is approved and signed THEN:
 - a. Foundation and/or FOA will make arrangements for the donor's payment to be handled through the Foundation financial systems.
 - b. The donor payment will be applied to the project cost center through the City's Finance Department to activate matching funds (if any).
16. The City Arts Coordinator will oversee the installation process to ensure contract compliance. The FOA chairperson or appointed representative(s) may offer insights and assistance as needed to assist with contract compliance.
17. After installation, the City Arts Coordinator will consult with the FOA, the Foundation, the donor and other stakeholders and THEN initiate:
 - a. Appropriate public announcements and/or an unveiling ceremony with appropriate donor recognition.