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EXECUTIVE SUMMARY

The City of Olathe Parks and Recreation Master Plan, adopted by City Council in 2014, called for the creation of a master plan for public art. In the fall of 2014, the City of Olathe issued a Request for Proposals for consultants to work with the City to develop this plan. Through this search, the City selected Meridith McKinley of Via Partnership and independent curator and consultant James Martin.

Beginning in early 2015, McKinley and Martin worked closely with City staff, and a citizen Advisory Committee to develop the recommendations in this plan. They also gathered input through a community-wide survey and a community workshop.
ADMINISTRATIVE GUIDELINES

Public Art Master Plan makes the following recommendations regarding administrative guidelines for the Public Art Program:

1. The City should formally establish the City of Olathe Public Art Program by ordinance. This program should be managed by the City of Olathe Parks and Recreation Department, and advised by a citizen-based Public Art Committee.

2. The efforts of the City of Olathe Public Art Program should support the following vision:

   Public art in Olathe helps build the overall identity of the City, activates public spaces, and connects people to the community.

3. The Public Art Program should be funded through a variety of mechanisms:
   • General Fund: The Parks and Recreation annual budget plan should include costs such as staffing and administrative support; collection management, communications, and the annual Downtown Outdoor Sculpture Exhibition.
   • Percent for Art: In future capital budgets, the City of Olathe should set aside 2% for art for individual Active Lifestyles, Downtown, Economic Viability, Public Safety, Transportation, and Utility Service Capital Projects where the cumulative project budget is greater than $1,000,000, and the project meets additional carefully defined criteria.
   • Grants: The City should pursue grants to specifically support the Public Art Program, and when the City applies for grants to support capital projects, public art should be a component of the grant.
   • Private fundraising: The City should develop mechanisms to encourage donations.

4. Decisions should be informed through citizen-input. A Council-appointed, Public Art Committee should be formed to advise on public art policies, plans, commissions, acquisitions, gifts and loans and removal of a work from the City’s public art collection. City Council retains oversight over public art budgets, Work Plans, Project Plans, as well as approval of policies and removal of work from the City collection. Once a project has been identified, an Art Selection Panel should be formed to review artist qualifications and artist concept proposals and make recommendations regarding artist selection.

5. The day to day work of implementing the Public Art Program should be the responsibility of City staff. A Parks and Recreation Department staff person should be the primary contact for all Public Art Program matters, develop and manage an annual Public Art Work Plan, manage projects and staff the Public Art Committee. This position should be referred to as the Arts Program Coordinator. Public art responsibilities may be a part of an existing Parks and Recreation Department employee’s workload, or could be hired out to a qualified contractor, or grow to be a part or full-time position.

6. The City should work with developers to commission public art. Many of the private development projects in Olathe will offer opportunities to further the City’s vision for public art. These opportunities should be pursued as the City negotiates development approvals and financial incentives for development projects. Development projects that are receiving City incentives and are at least 75,000 square feet in size will be considered candidates for public art. If a development is not a good site for art, the developer will contribute to the Public Art Fund.
ART + PLACE: PUBLIC ART OPPORTUNITIES FOR OLATHE

In addition, the plan outlines a series of permanent and temporary public art opportunities for the next five to ten years. Some of these projects will be related to City capital projects, and others should be pursued as funding or partnerships are available. Specific recommendations include:

1. Develop public art projects as part of community parks, trails and facilities. As the City renovates major community-scale parks, expands its trail system, and builds or renovates community facilities with major capital projects, the City should incorporate public art projects that enhance these facilities.

2. Commission public art as part of select transportation infrastructure capital projects. These projects can be opportunities for the City of Olathe to create new gateways and to enhance the experience of driving or walking through the community.

3. Execute two to three High Impact Projects. These works will contribute a strong visual image or icon for Olathe and help create a sense of place at their particular site. Such projects would put Olathe on the public art map, and make it distinct from anywhere else in the region. Candidate sites could include community parks, facilities and infrastructure projects, but with more ambitious goals and a higher budget. Other sites may emerge in future capital planning. Artists selected for these projects would be nationally or internationally acclaimed and the scale of the work would grab regional and national attention.

4. Refine the Downtown Outdoor Sculpture Exhibition. As this program enters its 12th year, it should look for ways to increase awareness and visibility of the art, and showcase a broader variety of work that supports the vision for public art outlined in this plan to build the identity of Olathe, activate public spaces, and connect people to the community.

5. In the near future, kick off projects featuring “Community Stories.” These are special opportunity public art projects that illuminate aspects of Olathe’s unique culture and history. Not necessarily tied to city capital projects, Community Stories projects would be in collaboration with organizations or community groups. Examples of Community Stories might include a collaborative project with the Kansas School for the Deaf to highlight the deaf culture and community in Olathe, or a project that marks the place or tells the history of Lincoln High School, and the Santa Fe, Oregon Trail, and California Trail crossings.
The Public Art Master Plan Advisory Committee and City of Olathe staff toured public art in Overland Park, KS and Kansas City, MO to learn about public art programs in the region.
Olathe, Kansas has become known as one of the best places to live in the country. With its excellent schools, outstanding parks and greenways, and strong neighborhoods, Olathe attracts residents and businesses from throughout the nation.

Olathe, like many communities across the country, is recognizing the value that arts bring in elevating quality of life and creating a sense of place, thus providing a more desirable place to live, work and play.
The City has already undertaken several public art projects and initiatives that have begun to build an identity for Olathe as a place that appreciates art, culture and creativity. The Downtown Outdoor Sculpture Exhibit, a juried sculpture competition, has annually brought a rotating display of sculpture from regional and national artists since 2004. In 2014, as part of the Civic Center Park and Downtown Streetscape project, the City installed new permanent artwork that celebrates the community’s love for the arts. And later the same year, the City of Olathe opened its first community center, which includes a unique and sophisticated art collection of world-class works by artists from the Kansas City metro area and state of Kansas.

With the success of the Downtown Outdoor Sculpture Exhibition, and the new art commissions and acquisitions for the Olathe Community Center and downtown, the time seemed right to take a fresh look at the role of public art in Olathe and how it can be further supported. The City of Olathe Parks and Recreation Master Plan, adopted by City Council in 2014, called for the creation of a master plan for public art. In the fall of 2014, the City of Olathe issued a Request for Proposals for consultants to work with the City to develop a Public Art Master Plan. Through this search, the City selected Meridith McKinley of Via Partnership and independent curator and consultant James Martin.

Beginning in early 2015, McKinley and Martin worked closely with City staff, and a citizen Advisory Committee to develop the recommendations in this plan. A survey was launched in May 2015, designed to gather input regarding people’s awareness of public art currently on view in Olathe, to learn more about people’s perceptions of the city, and to gather input on a broad set of possible directions for public art. The survey received 161 responses. This was followed by a community workshop held on June 3, 2015, at which more than 40 citizens of Olathe gathered to help shape a public art vision for Olathe and provide critical input into identifying locations for and approaches to public art throughout the community. Via has worked closely with the City to ensure that the recommended administrative guidelines reflect best practices and fit within existing City policies and procedures.
The Administrative Guidelines provide recommendations that will guide the method that the City of Olathe uses to plan for, fund and commission or acquire new public artwork. It also recommends how the City will work with developers to implement public art projects that support the overall vision for public art and the opportunities outlined in this plan. Finally, the guidelines address activities necessary to the success and longevity of Olathe’s public art collection, such as the maintenance and conservation of artworks.
CREATION OF THE CITY OF OLATHE PUBLIC ART PROGRAM

The City of Olathe should formally establish the City of Olathe Public Art Program by ordinance. This ordinance should outline the basic policies and procedures of the Program. The program should be the responsibility of the City of Olathe Parks and Recreation Department, and all current and future public art initiatives should fall under the auspices of the program. City Council should appoint a citizen Public Art Committee (PAC) to advise council and staff regarding decisions related to the Program.

VISION FOR PUBLIC ART

The foundation of the Public Art Master Plan is the Vision for Public Art. It sets out the City’s aspirations for the imprint that art will make on the community.

Public art in Olathe helps build the overall identity of the City, activates public spaces, and connects people to the community.

This vision builds upon three fundamental ideas:

• Identity. Public art will make Olathe a more memorable place, distinct from neighbors. Public art will signal that Olathe is a place where culture is appreciated and enjoyed.

• Activate. As the City is developing and, in some cases, re-envisioning Olathe’s main gathering places, public art can be a tool to make these distinctive environments that people want to inhabit.

• Connect. Public art can help tell Olathe’s stories, engage people in meaningful ways and provide valuable, interactive experiences.

PUBLIC ART PROGRAM MISSION

The mission of the City of Olathe Public Art Program is to foster the commissioning, acquisition presentation and preservation of permanent and temporary public art, act as a steward of the City’s public art collection, and engage the public in the collection.

DEFINITIONS

Accession – The act of adding or acquiring a work of art to the City of Olathe Public Art Collection through commission, purchase or gift.

Acquisition – An artwork that is added to the Olathe Public Art Collection through purchase. Acquisitions are one-of-a-kind, not mass-produced or off-the-shelf, unless it is part of a limited edition.

Annual Public Art Work Plan – Plan developed by the Arts Program Coordinator, in collaboration with the Public Art Committee, that outlines public art activities and the use of the Public Art Fund for the coming fiscal year. Approved by City Council.

Artist – An individual generally recognized by critics and peers as a professional practitioner of the visual, performing or language arts, based on his or her body of work, educational background, experience, exhibition history, publication and/or creation of artworks. For commissioning and acquisition purposes, an artist cannot be a City employee, a member of the Public Art Committee or the relevant Art Selection Panel. If part of a Capital Project, the artist cannot be a member of the Prime Consultant’s firm or team.

Art Selection Panel – An ad-hoc committee of the Public Art Committee charged with reviewing artists’ qualifications and artist Concept Proposals and making recommendations back to the PAC.
Arts Program Coordinator – The primary staff liaison for the Public Art Program. Position resides in the Parks and Recreation Department.

Artwork – An aesthetic creation of permanent or temporary medium or combination of media resulting from the skill and creativity of an artist or artists.

Call to Artists – General term for a request for artists to apply for a public art commission.

Capital Improvement Plan – A City budget document that outlines City Capital Projects for the coming fiscal year and projects upcoming Capital Projects for the coming five years.

Capital Projects – Building projects outlined in the Capital Improvement Plan.

Commission – An artwork, permanent or temporary, that is created by an artist specifically for a site / community.

Concept Proposal – The phase of a public art project in which an artist creates an initial proposal, including diagrams or a maquette, and conducts a preliminary cost estimate.

Conservation – The regularly scheduled examination, documentation, treatment and preventative care of an artwork conducted by a professional art conservator.

De-accessioning – The permanent removal of a work from the Olathe’s Public Art Collection by selling, donating or destroying it.

Donations of Artworks – Artworks that are proposed to be donated to the City by a Donor. They are only proposals until reviewed and accepted by the City for inclusion in Olathe’s Public Art Collection.

Donor – An individual or entity that proposes to donate an artwork to the City or make a monetary contribution to the Public Art Fund.

Final Design and Construction Documents – The phase of a public art project in which the artist finalizes the design, placement, installation specifications and cost estimate, and has relevant components prepared and stamped by a licensed engineer.

Gift – Art donated to the City of Olathe from a private individual, institution or other outside source.

Loan – Artworks provided to the City of Olathe for its use for a period of time and to be returned to the owner after the loan period expires.

Maintenance – The routine care and repair of works of public art that does not require specialized expertise (i.e.: dusting, washing, changing light bulbs, lubrication of moving parts, etc.).

Olathe Public Art Collection – Public art owned or commissioned by the City.

Project Plan – A document developed by the Arts Program Coordinator with input from the Public Art Committee which outlines the work that must be done to undertake a specific public art commission or acquisition and establishes the goals against which the project will be reviewed. The Project Plan is endorsed by the Public Art Committee and approved by City Council before a project begins.

Public Art – Elements of a public place that are designed by a professional artist or artist team. Public art can be permanent, temporary or functional. Public art can be stand-alone or integrated into the architecture, landscape or infrastructure such as public buildings, bridges and parks. Public art can be the sole creation of the artist or it may result from a design team approach in which artists work on project teams with architects, engineers, landscape architects and others to design and create public places. Public Art, for the purposes of this Master Plan, does not include mass produced work, with the exception of limited editions controlled by the artist.
Public Art Fund – A separate fund established by the City to hold funds allocated for public art from percent for art, grants, private fundraising and developer contributions.

Qualifications – Materials sent by an artist upon request of the City of Olathe that demonstrate the capabilities of the artist. Qualifications generally include images of the artist’s relevant previous artwork with a corresponding image list, a resume, cover letter or statement of interest, and references.

Request for Qualifications (RFQ) – Term for a document soliciting qualifications from artists for a specific public art project or for an artist roster.

Request for Proposals (RFP) – Term for a document soliciting Concept Proposals from artists for a specific public art project.

Site-Specific Artworks – Artworks that are inspired by and created to fit the context of a particular place.

Temporary Public Art – Works of art that are created to be in a public place for a limited period of time, generally less than five years.
FUNDING

The City should develop multiple sources of funds to ensure the stability of the program, so as to not overly rely on any one source, and to compensate for restrictions placed by any one source. All funding allocated for public art projects, regardless of the source, should be allocated to a newly created “Public Art Fund.” The use of Public Art Fund should also be clearly defined to ensure that it is being used to support the presentation of public art and the conservation of the collection.

SOURCES OF FUNDS TO SUPPORT THE PUBLIC ART PROGRAM

General Fund

As a part of the City’s annual budgeting process, City staff should request funds to support the following elements of the City’s Public Art Program. These funds would not necessarily be moved over to the Public Art Fund, but would be identified in the General Fund budget to support these activities.

• **Staffing and administrative support.** The General Fund should cover staffing from the Parks and Recreation Department, including any future dedicated staff. The General Fund can also be used to hire consultants to manage or curate specific public art projects.

• **Temporary.** The General Fund should continue to fund the Downtown Outdoor Sculpture Exhibition. Grant funds or sponsorships should also be sought to support the program.

• **Collection management.** The General Fund should support keeping good documentation of the City’s collection, as outlined below, as well as a regular collection assessment, and professional conservation when needed.

• **Communications.** The General Fund should cover communications materials and engagement related to works in the collection, as well as the commissioning or acquisition of new work.

• **Other.** Requests can be made of support from the General Fund for other expenses related to the successful implementation of the Public Art Program.

Percent for Art

Percent for art is a common funding mechanism for public art that allocates a portion of a City’s capital budget, or the budget for a specific capital project, for the commissioning or acquisition of public art.

In future capital budgets, the City of Olathe should set aside 2% for art for individual Active Lifestyles (Libraries and Parks), Downtown, Economic Viability, Public Safety, Transportation, and Utility Service capital projects where the cumulative project budget is greater than $1,000,000 and the project meets one or more of the following criteria:

• The capital project is for a new or a major renovation of a park or park facility.

• The capital project is for new trail construction. Trail funds should be pooled to commission public art at key locations along the trail system.

• The capital project is a City facility or other vertical construction that:
  + is purpose-built for community use, or
  + is in a highly-visible location.

• The capital project is for transportation infrastructure that:
  + is pedestrian-oriented,
  + is at a gateway location to the City of Olathe,
  + is at a gateway location to Downtown,
+ includes a significant median or roundabout intended for traffic-calming or beautification purposes, or
+ provides an opportunity to partner with KDOT, private developers, businesses or other institutions to commission a project.

The capital project is for utility infrastructure that provides an opportunity to enhance or educate about Olathe’s water resources.

The 2% for Art will not be applied to Capital Projects that are:
• Construction of or repair to underground utilities.
• The addition of traffic lanes or geometric improvements at intersections.
• Street or sidewalk repair or reconstruction.
• Property acquisition.
• Equipment or vehicles.
• Streetlight replacement or conversions.
• Traffic signals.

These funds would reside in a separate Public Art Fund, managed by the Parks and Recreation Department.

Grants
The City of Olathe can seek grants to help support the activities of the Public Art Program. Any funds raised through grants would be held in the Public Art Fund. In addition, when the City writes a grant request to an outside funding source for capital funding and there is an interest in including public art in the capital project, then the request will include provisions for public art to the extent allowable by the grant source.

Private Fundraising
The City should consider seeking support from individuals, corporations and foundations and other granting organizations to support the commissioning and acquisition of public art, as well as activities necessary to the success of the Public Art Program, such as education, community engagement, maintenance and conservation. Any funds raised through private fundraising would be held in the Public Art Fund.

Partnerships
The City should look for opportunities to partner with developers, companies, schools and others to realize public art projects utilizing resources from each partner.

USES OF THE PUBLIC ART FUND
Funds allocated for public art from any of the above sources should be in accordance with rules guiding the funding source and should be reserved for the following uses:
• Artist fees and artist travel and expenses that are related to the City’s commissioning of a work of art as stipulated in a contract with the artist.
• Artwork fabrication, storage and installation per contract.
• Site work necessary for the installation of artwork, including landscape and hardscape improvements not covered by the base budget of a related Capital Project.
• Acquisition of existing works of art.
• Required permits and insurance during the fabrication and installation of the artwork per contract.
• Project consultants and contracted services if related to the commissioning, acquisition or conservation of artwork.
• Artist selection costs, such as artist travel and honoraria.
• Education and outreach, including collateral materials, symposia and special events.
• Publicity for public art projects.
• Curatorial and appraisal services.
• Conservation and maintenance.
• Public art planning.
• Plaques and interpretative signage related to the artwork.
• Other purposes recommended by the Public Art Committee and approved by City Council for the successful implementation of the Public Art Program.

Funds allocated to support the Public Art Program should not be used for:
• Mass produced work, with the exception of limited editions controlled by the artist.
• Artwork not recommended by the Cultural Arts Commission.
• Decorative, ornamental or functional elements that are designed by an architect or landscape architect that has been hired by the City to design related capital projects, if applicable.
• Purchase of existing works of art outside of the selection process.

DONATIONS TO THE CITY
Donations to the City are tax deductible. However, if a grantmaker or donor prefers to donate to a nonprofit, 501c (3) organization, the City should consider utilizing the Parks and Recreation Foundation to accept donations.

ROLES AND RESPONSIBILITIES
This section outlines the roles that various players, such as the City Council, the Public Art Committee and City staff, will play in making Olathe’s Public Art Program successful. This plan recommends the development of several new structures, which are detailed below. These are some of the key recommendations:

• A part- or full-time position of Arts Program Coordinator is necessary to provide professional guidance and administrative support for the Public Art Program. (This might be part-time if the role is limited to public art, but could grow to a full-time position if expanded to include other arts and culture responsibilities for the City.) This role could be filled by a part-time contracted consultant if administrative functions were executed by other staff.

• A Public Art Committee should be formed as a committee of the City Council, with peer oversight of public art policies, plans, commissions, acquisitions, gifts and loans and de-accession.

• City Council retains oversight over public art budgets, Work Plans, Project Plans, as well as approval of policies and removal of work from the City collection.

OLATHE CITY COUNCIL
The Olathe City Council consists of seven members. The Mayor and two members are elected at-large, and the other four are elected by their respective wards. The City Council will have approval of Project Plans, as well as de-accessioning of art.

ROLES
• Approve the Annual Public Art Work Plan.
• Approve Project Plans.
• Approve contracts over a certain dollar threshold.
• Approve public art policies.
• Approve gifts and loans of works of art.
• Approve de-accession of works of art.
Fairview Park
OLATHE CITY STAFF / ARTS PROGRAM MANAGER

Different City staff will be involved with projects periodically throughout the commissioning process.

- City Manager’s office – Provides overall leadership, manages budgeting process, approves contracts, brings matters to City Council.
- Planning and Development Department – Ensures public art plans are consistent with other city planning efforts.
- “Host” department – The City department that oversees where the art is located. Collaborates on project development, maintains artworks on its sites, as well as the sites themselves.
- Parks and Recreation Department – Staffs the Public Art Program. A Parks and Recreation Department staff person will be the primary contact for all Public Art Program matters, and will staff the Public Art Committee. This position is referred to as the Arts Program Coordinator. Public art responsibilities may be a part of an existing Parks and Recreation Department employee’s responsibilities, or could be hired out to a qualified contractor, or could grow to be a part or full-time position.

ROLES OF ARTS PROGRAM COORDINATOR

- Maintain liaison with Public Art Committee and facilitate meetings.
- Prepare annual public art work plan and budget.
- Manage all aspects of commissioning and acquiring works of art, including:
  - Draft Project Plans.
  - Draft and issue RFQs and RFPs.
  - Organize artist responses.
  - Organize and facilitates Art Selection Panel meetings.
- Maintain communication with artists, City Manager, City Council and other stakeholders.
- Prepare and negotiate contracts.
- Approve contracts under a certain threshold.
- Perform technical review of concept proposals.
- Inspect at fabrication stage.
- Coordinate scheduling of installation with artist.
- Ensure that the City’s public art policies and procedures are followed.
- Ensure that the City’s public art collection is properly documented, maintained and conserved.
- Develop materials and programs to inform and engage the public about the City’s public art collection.
- Write grants and solicit funds to support the mission and goals of Olathe’s Public Art Program.
- Oversee the review of donated work.
- Oversee the review of developer art projects.
- Oversee the review of works being considered for de-accession.

PUBLIC ART COMMITTEE (PAC)

The Public Art Committee is a citizen-based committee that advises the City of Olathe on matters related to the Public Art Program. The Public Art Committee will consist of seven members who will be nominated by the Mayor and approved by City Council. Members of the Public Art Committee will serve in four-year terms and can serve a maximum of two consecutive terms. The Public Art Committee will annually select one member to serve as Chair. The committee will be managed and staffed by Arts Program Coordinator. The composition of the committee should include people with a history of professional or volunteer experience in the visual arts,
previous civic involvement and an interest in contributing to the development of Olathe’s Public Art Program. A City Council member may be appointed by the Mayor to serve as a Council liaison to the PAC. In addition, the City Manager or his/her designee will serve as an ex-officio, non-voting member.

**ROLES**

- Review and provide input into Annual Public Art Work Plan.
- Review and provide input into Project Plans.
- Serve on Art Selection Panels, in addition to other stakeholders.
- Review and approve artist concepts.
- Review and approve proposed donations of artwork.
- Provide input to staff on the review of artist selection and concept proposals for public art in private development.
- Review and make recommendations regarding the de-accession of artwork from the City’s public art collection.
- Make recommendations regarding proposed revisions to public art policies and procedures.
- Advise and assist the City in raising funds to support the Public Art Program.
- Serve as an advocate for public art in Olathe.

**ART SELECTION PANEL**

An Art Selection Panel is an ad-hoc panel of the Public Art Committee that reviews artist qualifications and artist concept proposals and makes recommendations to the City Council regarding artist selection. Each panel is comprised of the Public Art Committee plus additional project-specific stakeholders and subject matter experts as necessary.

**ROLES**

- Review artist qualifications and select finalists.
- Review artist concepts/interview artists and recommend final selection.

**PLANNING TOOLS**

**ANNUAL PUBLIC ART WORK PLAN AND BUDGET**

The Arts Program Coordinator, with input from the Public Art Committee and the City Manager’s Office, will develop an Annual Public Art Work Plan that outlines proposed public art activities and projects, and details the uses of City funds for the coming fiscal year, and anticipates activities, projects and uses of funds for the coming three years. The Annual Public Art Work Plan lists new and ongoing public art projects, including location, allocation, artist selection process or artist (if already selected), anticipated completion date and a brief project description.

The Work Plan should specifically address:

- Which projects will be funded through Percent for Art Fund or other funding, and the budget for each project.
- Planned maintenance and conservation, and the anticipated budget.
- Planned communications activities, and a budget.
- Any other anticipated projects or needs for the Public Art Program with associated costs.

The Work Plan will be reviewed by the Public Art Committee and forwarded to City Council for consideration as part of the City’s annual budget development process. Once a public art project is in an approved Annual Public Art Plan, the Public Art Program may proceed with the commissioning or acquisition of artwork.
PROJECT PLAN

The Arts Program Coordinator will develop a Project plan that guides each public art project. The Project Plan should outline each aspect of the project, including:

- A description of the project's location and other information regarding the proposed siting,
- The project goals, and how the project relates to the overall vision for public art in Olathe,
- Evaluation criteria against which the artist selection and Concept Design can be evaluated,
- The budget and funding sources,
- The project schedule,
- Project stakeholders,
- The artist's scope of work,
- The artist selection method,
- Recommended Selection Panel members with alternates, and
- A community outreach strategy.

The Project Plan should be informed by the Public Art Master Plan and other planning documents related to the site.

The Project Plan is developed by Arts Program Coordinator, in collaboration with relevant City Departments and the input of stakeholders. The Public Art Committee approves the Project Plan prior to the commencement of a project.

OTHER CITY PLANS

Other City plans, developed by the City’s planning department, or created as part of a complex capital project, such as a specific park master plan, are an important tool for identifying public art opportunities as public spaces are being planned. They can take into account specific community interests as well as a better understanding of future infrastructure and development patterns as they pertain to a specific area, uses or program as they pertain to a park or facility.

STANDARD PROJECT DEVELOPMENT PROCESS

The following outlines the general steps in the process of commissioning or acquiring (purchasing) a work of art, with an emphasis on defining the roles that City staff and City Council would each play. This process assumes the creation of a Public Art Committee, following the guidelines established by Resolution 99-1127 and creation of either a part-time or full-time Arts Program Coordinator position. These recommendations are discussed in the “Roles and Responsibilities” section.

THE COMMISSIONING PROCESS

Define the Art Opportunity

The first step for a public art project is to define the general parameters of the project in a Project Plan. A Project Plan is an essential tool that documents all aspects of the project and can be used as a reference for all parties involved with managing and approving the project. As described above, each plan would discuss the proposed site, specific goals for the project, a budget, the timeframe, and the methods for community engagement and artist selection.

The Arts Program Coordinator, with input from the Public Art Committee, develops the Project Plan and submits it to the City Council for approval.

Select the Artist

In general, artists should be selected in a two-phase process. The Arts Program Coordinator staffs the artist selection process and serves as facilitator for selection meetings.

In the first phase, the Arts Program Coordinator issues a Request for Qualifications to artists. Interested artists
Going West on the Old Santa Fe Trail, Kwan Wu, Mahaffie Stagecoach Stop & Farm Historic Site
submit qualifications packages (generally a cover letter, resume, images of past work with descriptions, and references). Artists can be invited through an open call or by invitation. An ad-hoc Art Selection Panel reviews artist qualifications and selects finalists. Art Selection Panels often include members of the Public Art Committee; stakeholders for a given project (such as neighborhood residents); and individuals with relevant specialized expertise, who sometimes come from outside the community.

In the second phase, one or more finalists are invited either to develop a site-specific concept proposal for the project or to interview with the selection panel. If a concept proposal is requested, the artist would present a physical representation of the work (rendering, or sometimes a three-dimensional model), and written project description, materials and fabrication techniques, expectations regarding site preparation and infrastructure needs, a detailed budget and timeline. Artists should be paid a stipend for their concept proposals and, if applicable, reimbursed for their travel expenses. Artists should be given at least six to eight weeks to prepare a concept proposal. The Art Selection Panel reviews artist concepts and/or interview artists and recommends the selection of an artist to the Public Art Committee for approval.

Execute the Agreement

The City of Olathe enters into an agreement with the artist to develop a concept, develop final design documentation, fabricate and install the artwork. The agreement is approved by either the City Manager or City Council, depending on the size of the contract.

Review the Artist Concept

If the artist is selected based upon an interview, then the Art Selection Panel reviews the selected artist’s concept design and recommends it to the Public Art Committee. Upon approval, the Public Art Committee then recommends the concept to City Council for their approval.

Monitor Final Design and Fabrication

Prior to fabrication, the artist would take the concept through design development, further refining the design, fabrication techniques, materials, budget, etc. At this point, the artist may also need to have elements of their design reviewed and stamped by a licensed engineer in the State of Kansas. The artist should also submit the detailed design to the Arts Program Coordinator for technical review.

The Arts Program Coordinator would keep in regular contact with the artist through the fabrication of the work, including inspecting the work (photographically or in person) prior to installation.

Oversee Installation

The Arts Program Coordinator would work with the artist to ensure that all necessary site permissions and permits are obtained prior to installation, and that any site preparation or other infrastructure that is not being provided by the artist is in place (these details should be worked out in the artist proposal and agreement). City staff would also be involved in coordinating the scheduling of the installation and coordinating with necessary City departments and property owners.

If there are maintenance requirements for the work, the artist will provide detailed instructions to the Arts Program Coordinator. The City will be responsible for ensuring that the maintenance instructions are followed.

Oversee Maintenance and Conservation

Works of art should be cleaned regularly and/or otherwise maintained by the City department responsible for the facility, building or site in which the work of art resides. Works of art should be maintained in a manner appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights
Act of 1990. The City department should report any damage or conservation needs to the Arts Coordinator, and should not perform any non-routine maintenance unless requested.

In some cases, works of art will need special attention to ensure their proper appearance and longevity. For newly commissioned or purchased works of art, the artist should guarantee the work of art against any repairs for one year (unless otherwise stipulated in the contract). Periodically the City should conduct a conservation assessment of the works in the City’s collection and ensure all necessary repairs are completed.

THE ACQUISITION PROCESS

In certain cases, the Public Art Committee could determine that it is in the best interest of the City to acquire, or purchase, an artwork directly from an artist or from a gallery. The reasons for purchasing a work instead of commissioning would be outlined in the Project Plan.

When the City wishes to consider purchasing an artwork, it should follow the procedures as outlined above, with the following modifications:

Select the Art

The Arts Program Coordinator would invite artists and/or galleries to submit images and descriptions of existing and available artwork. The information should include the artist’s basic qualifications (résumé or bio, portfolio), an image of the artwork, dimensions, materials, date fabricated, condition, record of ownership and asking price.

A Selection Panel would be convened to review the existing work based on the goals and criteria outlined in the Project Plan, and make a recommendation.

Prior to forwarding a recommendation for purchase to the Public Art Committee, the Arts Program Coordinator should consider obtaining an independent, qualified appraisal of the fair market value of the artwork and a professional art conservator’s report on the condition of the artwork.

Execute the Agreement

The City would enter into an agreement of sale with the seller.

Oversee Installation

Depending on the nature of the agreement with the seller, the City may have to take full or partial responsibility for site preparation, design of foundations, landscape and hardscape, shipping and installation.

GIFTS OR LOANS OF ARTWORK

Private individuals, foundations, corporations or other organizations may wish to give or loan the City of Olathe work or works of art for public display. These gifts and loans can be a great way to enrich public spaces. However, it is important to consider carefully whether the gift or loan meets the vision and goals of the Public Art Program and ensure that the related costs and risks of the gift or loan are understood.

The Public Art Committee should review and approve acceptance and display of gifts and loans of works of art greater than 90 days. The Public Art Committee may choose to include additional stakeholders in the review process. Loans of 90 days or fewer can be approved by the City Manager.

When reviewing potential gifts and loans, the Public Art Committee should consider the evaluation criteria outlined in this plan on page 31. Gifts and loans should also be reviewed by city staff using the technical review criteria outlined on page 30.

Once the loan or gift has been approved, a written agreement should be prepared detailing the roles and responsibilities of the City of Olathe and the entity lending or donating the work of art.
PUBLIC ART IN PRIVATE DEVELOPMENT

Many of the private development projects in Olathe may offer opportunities to further the vision outlined in this Public Art Master Plan. These opportunities should be pursued as the City negotiates development approvals and financial incentives for development projects.

DEVELOPMENT PROJECTS ELIGIBLE FOR CONSIDERATION

Development projects that meet each of the following three criteria should be considered a candidate for public art.

1. The project must be either receiving City assistance through an economic incentive agreement or is requesting a variance from standards set in the city’s comprehensive plan or “Uniform Development Ordinance.”

2. The project must involve commercial (office, retail, hotel), multifamily residential, mixed-use or institutional (research, hospital, cultural and educational) development. Projects located in Industrial zoned district should not be considered a candidate for public art.

3. The project is at least 75,000 square feet in size.

Any development project that meets the above criteria should be reviewed by City staff to determine whether it includes any opportunities to implement a public art project or projects that support the vision for public art outlined in this plan. If opportunities exist, they should be the priority for public art investment. If no opportunities exist, then the developer will contribute to the Public Art Fund.

If a property is sold after an agreement is reached with the City, and the new owner develops under that agreement, the public art portion of that agreement shall be binding on the new owner. This provision should be recorded in any development approval concerning public art.

FINANCIAL EXPECTATION

The guidelines for the financial expectations for public art take into account both the scale of the development and the type of development that is occurring. Based on this, we propose an expectation of $0.50 per square foot for buildings (commercial, residential, retail, institutional, mixed-use) and $15.00 per parking space for parking structures (whether self-standing or integrated), with a maximum of $500,000 per building.

For multi-phase or multi-building developments, this expectation would be calculated on a building-by-building basis, though funds could be aggregated within the larger master planned development to create a project of larger impact.

OTHER EXPECTATIONS

Olathe’s priority is for the public art commissioned by developers to reflect the vision, goals and opportunities outlined in this plan. Therefore, their projects should follow the goals for the various types of projects set forth elsewhere in this plan.

Commercial Expression

Public art projects should not include any form of commercial expression, including logos, color or audio motifs, slogans, themes or any other components that are suggestive of a commercial entity’s identity, branding or marketing. The only exception would be a logo indicating the sponsorship of a project, on signage or digital media placed near the project, but not on any structure supporting the art project, that identifies the project. Public art projects should not be seasonal or thematic displays (e.g., lights related to holidays or fundraising causes).
**Duration**

Public art created as a part of a development project should remain for the life of the development. Conversely, a developer may choose to create a permanent location for changing art, or endow or provide ongoing funding to a cultural institution to program that location with changing artworks.

**Architectural Integration**

Public art may be integrated into the architectural design or ornamentation of a building. In all cases, architecturally integrated art should be visible to the public, generally by incorporation into facades visible from major streets or public spaces, or at public entryways.

**Landscape or Plaza Integration**

In the event that a development project includes a publicly accessible outdoor space, public art may be incorporated into the design of that space. The goal should be to integrate the public art into the broader public realm. The art project should be visible and easily accessible from a public street, not behind or between buildings or in semi-private areas like courtyards or upper-level spaces. The space, and the art, should be designed to provide full benefit to the entire community, not just the users of the property.

**Streetscape Integration**

Public art integrated with streetscape design should be encouraged only to the extent that it supports the goals and recommendations of area plans that relate to that section of the city.

**Indoor Art**

Interior art in private buildings, even in semi-public gathering places like atria or lobbies, should not be construed as fulfilling any agreement for providing public art as a benefit or amenity.

**RECOGNITION**

The City of Olathe should pursue opportunities to recognize private developments that work with the City to install public art on private property. Recognition opportunities could include a uniform plaque/medallion placed near the artwork to recognize their contribution to public art in Olathe or promotion of the art and the business’s contribution in City publications.

**REVIEW PROCESS FOR PUBLIC ART IN PRIVATE DEVELOPMENT**

The commissioning of public art as part of private development will generally be led by the developer, with final approval by the City. Artists should be selected through a competitive process, facilitated by an arts professional such as a curator or a public art consultant. The commissioning process should follow the steps outlined below.

1. **Define the Opportunity**

   The identification of opportunities for public art should begin at the planning level.

   The City’s intake review of development proposals should include an evaluation of whether there are any general or specific opportunities for implementing projects recommended in the Public Art Master Plan within the context of the development. If there are, the City should engage the developer in a conversation about incorporating this public art into their projects. The staff recommendations should be forwarded to the Public Art Committee. Public art agreements should be recorded in any economic development agreements.

   Once the developer is ready to embark on the commissioning process, they will develop a Project Plan that will include goals, artist scope, selection method, budget and timeline. The Project Plan will be reviewed and approved by City staff. The plan will also be shared with the Public Art Committee.
2. Select the Artist
The developer takes the lead on selecting the artist, based upon the artist’s qualifications or credentials and the goals and scope of the project outlined in the Project Plan.

The developer submits their selection to the City staff for approval. City staff will seek the input of the Public Art Committee in the review of the selected artist, and will use the approved Project Plan and the Criteria for Review in this plan as the basis of their review.

3. Execute the Artist Agreement
The developer executes an agreement with the selected artist for design, fabrication and installation of the artwork. This agreement should follow best practices with regard to the Visual Artists Rights Act of 1990 and should allow for reproduction rights to the City of Olathe for non-commercial purposes.

4. Review the Concept
The artist develops a Concept Proposal, including a physical representation of the work, a written project description, a description of materials and fabrication techniques, expectations regarding site preparation and infrastructure needs, a detailed budget and timeline.

Once the Concept Proposal is approved by the developer, it is submitted to City staff for approval. City staff will seek the input of the Public Art Committee in the review of the Concept Proposal, and will use the approved Project Plan and the Criteria for Review in this plan as the basis of their review.

5. Monitor Final Design and Fabrication
The developer will monitor the final design and fabrication of the artwork by the artist and his/her contractors and delivery of the art to the site. The City should visually inspect or request images of the art in progress or before it is delivered for installation.

6. Oversee Installation
The developer and selected artist will oversee installation of the artwork. The developer is responsible for securing any necessary permits. The developer will include appropriate signage that includes the title, artist and year of the artwork. Installation should be complete within 180 days of receiving Certificate of Occupancy.

Upon installation, the developer submits to the City staff:
• Documentation of the work on-site, including digital photographs with attributions, diagrams of any structural support systems, artist, title, medium, dimensions, year of completion, brief description of the work of art, ownership and funders, address of building with which the work of art is associated, and contact person in case of any future questions about the work of art.
• Maintenance plan including the artist’s recommendations/requirements for regular maintenance, and exceptional maintenance if the piece is damaged.
• Final cost of the art.

7. Ownership, Maintenance and Conservation
The property owner retains title to artworks that are placed on the owner’s property. The property owner is responsible for maintenance of artworks that they own. The artist should supply the property owner with a materials list and maintenance protocol.

• If a property owner removes from view an artwork provided as a public amenity, the property owner must make a payment to the Public Art Fund equal to the amount of the original artwork to support public art.
• If a property is sold after the artwork is installed, the obligations regarding public art must be transferred to the subsequent property owner, or the owner must pay for the relocation / de-accessioning of the artwork as approved by the City.
Reflective Spaces, Phil Epp and Terry Corbett, Olathe City Hall
CRITERIA FOR REVIEW

At various steps in the commissioning or acquisition process, the Public Art Committee, Art Selection Panels, and City Staff may have a role in reviewing the project. The following criteria should serve as a starting point for evaluation of projects at various benchmarks.

CITY PROJECTS

Criteria for Evaluating Artist Qualifications

When evaluating artist qualifications for a city-commissioned public artwork, the Art Selection Panel should consider the following criteria. Additional criteria could be developed based upon the specific needs of the project.

• Artistic excellence and innovation as demonstrated by the artist’s past work.
• The capability of the artist to develop a project that is consistent with the vision for public art in Olathe and specific project goals outlined in the Request for Qualifications.
• A demonstrated understanding of and interest in creating work for the specific site.
• Established proficiency in the use of materials appropriate for a public installation.

Criteria for Aesthetic Review of Artist Concept Proposals

When evaluating artist Concept Proposals for a city-commissioned public artwork, the Art Selection Panel should consider the following criteria. Additional criteria could be developed based upon the specific needs of the project.

• The concept demonstrates artistic excellence, maintaining high quality, innovation, creativity and clarity of vision.
• Overall understanding of the project and the ability of the Concept Proposal to respond to its goals.
• A clear understanding of the site, including how the artwork will be set into the physical environment.

Criteria for Technical Review of Artist Concept Proposals

When conducting a technical review of Artist Concept Proposals, City staff should consider the following criteria. Additional criteria could be developed based upon the specific needs of the project.

• Capacity to meet all safety and maintenance requirements as agreed upon by the City of Olathe.
• Feasibility of the Concept Proposal to satisfy the budgetary limits set forth by the City of Olathe.
• Availability to meet the project timeline.
• Consideration of all stages of fabrication and installation.
• Consideration of site issues such as permitting, installation staging, and availability of electrical or other utilities.
• Positive track record of delivering quality projects on schedule and on budget, as determined by past work and references from previous clients.

GIFTS AND LOANS

Technical Review Criteria for Gifts and Loans

The City staff should first conduct a technical review of the proposed gift or loan. The review should focus on the following issues:

• An appropriate site has been identified.
• The work fits the vision of the Public Art Program.
• The work in question can legally be loaned or given to the City by the donor/lender (documentation should be kept on file by the Arts Program Coordinator).
• The financial costs connected with accepting the gift are known and can be met, including, but not limited to, shipping, shipping insurance, site preparation, installation, proper signage, insurance, landscaping, lighting, conservation and maintenance.

• The work poses no safety or liability concerns.

• Appropriate recognition for donors and lenders of artworks can be provided.

• Maintenance and conservation requirements can be met.

**Aesthetic Review Criteria for Gifts and Loans**

The Public Art Committee should review the proposed gift or loan for aesthetic and site considerations. When reviewing the work the Public Art Committee should take into account the following:

• Meets the definition of Artist, as defined in this Public Art Master Plan.

• The artwork supports the City’s vision for public art.

• The artwork demonstrates excellence in aesthetic quality, workmanship and creativity.

• The artwork is appropriate to the site in scale and form, and is of materials/media suitable for the site.

**PRIVATE DEVELOPMENT PROJECTS**

**Criteria for Evaluating Artist Qualifications**

City staff and the Public Art Committee should use the following criteria to approve the artist selected for a private development public art project:

• Meets the definition of Artist, as defined in this Public Art Master Plan.

• Demonstrates artistic excellence, innovation and originality as represented in past work.

• Demonstrates capacity for working in media and with concepts appropriate to the project goals and site.

• Demonstrates experience in successfully completing works of similar scope, scale, budget and complexity, or ability to articulate how he or she would be able to bring the necessary artistic and technical skills to this project.

**Criteria for Evaluating Artist Concepts**

City staff and the Public Art Committee should use the following criteria to approve the Concept Proposal for a private development public art project:

• Follows the vision and guidelines articulated for public art in private development outlined in this master plan.

• Demonstrates excellence in aesthetic quality, workmanship, innovation and creativity.

• Demonstrates appropriateness in scale, form and is of materials/media suitable for the site.

**COLLECTION MANAGEMENT**

City of Olathe should adopt documentation practices for the conservation and maintenance of artworks, and the process for de-accessioning or relocating artworks in the City’s collection. The City will ensure that the Public Art Collection is properly maintained and preserved, that a periodic assessment of conservation needs is made, and that proper records regarding the works in the collection are kept. The Public Art Committee will review and approve the de-accession or relocation of works in the City’s Collection, using a strict set of criteria and subject to final approval by City Council.

**DOCUMENTATION OF THE COLLECTION**

An important aspect of collection management and, ultimately, long-term maintenance of the collection is keeping accurate, updated records of the public art collection. The main aspects of this are identifying the project on-site, keeping accurate records for each
project, and maintaining a comprehensive inventory of the collection.

Project Identification
A uniform plaque stating the artist’s name and artwork title should identify each artwork and the date it was dedicated. The plaque should be placed in an appropriate location near the artwork that can be easily viewed by pedestrians.

Project Records
A file should be maintained for each commission or acquisition that contains information such as:

- A copy of the artist contracts
- Copies of project correspondence
- The maintenance instructions provided by the artist and subsequent conservation records
- Plans and drawings generated by the artist during the commissioning process
- Hard copy images
- Media clippings

Inventory
A full inventory or database of the collection should also be maintained by the City. This inventory could include information such as:

- Name of artist
- Title of work
- Location (kept in a format compatible with the City’s GIS system)
- Year completed/installed
- Owner of work
- Media
- Dimensions
- Budget/cost and source of funds
- A brief description of the work suitable for publication
- Maintenance and conservation needs as defined by the artist and conservation assessments
- Schedule of maintenance or conservation needs
- Conservation history
- A unique number assigned to each work of art that can be used for cross-referencing with hard files and other digital files.

CONSERVE AND MAINTAIN THE COLLECTION
Public art is a community asset that should be properly maintained. Conservation and routine maintenance should be undertaken to preserve artworks in the best possible condition.

Conservation is the regularly scheduled examination, documentation, treatment and preventative care of public art conducted by a professional art conservator. Maintenance is the routine care and repair of works of public art that does not require specialized expertise (i.e. dusting, washing, lubrication of moving parts).

To assist in the maintenance and conservation of the City’s public art collection, information on each work of art commissioned, leased, loaned, or owned outright by the City should be kept on file with City on a standardized maintenance and conservation worksheet. Works of art on loan should be maintained in accordance with the requirements of, and in collaboration with, the lender.

Conservation
The City should regularly conduct, or hire a professional conservator to conduct, a survey of the condition of each work in the City’s collection and make recommendations for conservation, cost estimates, and a recommended schedule for implementation.
In addition, the City should take steps to identify conservation needs prior to the fabrication and installation of new works. The City should consider requiring that artists consult with a conservator during the design development phase of the project to identify the conservation needs of the project. Alternately, the City could have design documents reviewed by a conservator hired by the City prior to executing the fabrication and installation portion of a contract.

Routine Maintenance
Routine maintenance of public art located on City property should be the responsibility of the City Department that maintains the facility and/or site where the art is located. Works of art should be maintained in a manner outlined in the above-mentioned maintenance and conservation worksheet, appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act of 1990. The City Department should not conduct any non-routine maintenance or conservation unless requested. The City Department should notify the Arts Program Coordinator immediately if an artwork is damaged or stolen, or if the City Department plans to move the artwork or in any way alter its site. Any work that is recommended for relocation or de-installation should be subject to the de-accessioning policy. De-accession is a term for the permanent removal of a work from the City’s public art collection by selling, donating or destroying it. The City should seek to ensure the ongoing integrity of the artwork and the sites for which they were created, to the greatest extent feasible, in accordance with the artists’ original intentions, and consistent with the rights afforded by the 1990 Visual Artists Rights Act. However, there will be circumstances when the City will deem it necessary to remove a work of art.

The Public Art Committee should review any proposal for de-accession or relocation of an artwork. Consideration of de-accession should involve the same degree of careful review as a decision to commission a work of art; decisions should be informed by professional judgment and in the interests of the public. In addition, works of art commissioned with the intention of permanent display should only be considered for de-accession after being in the collection for a minimum of 10 years.

Procedure
• The City should not remove any artwork from the site for which it was selected, nor remove it from display, without prior review of the Public Art Committee and Olathe City Council.
• The Public Art Committee shall review the circumstances surrounding the proposed de-accession. The PAC may choose to hold a public meeting for the purpose of gathering community feedback on a proposed de-accession or removal or gather community input through other methods.
• The Public Art Committee may recommend de-accession or removal of a work of art for any of the following conditions:
  + The condition or security of the artwork cannot be reasonably guaranteed;
  + The artwork requires excessive maintenance or has defaults of design or workmanship and repair or remedy is impractical or unfeasible;
  + The artwork has been damaged and repair is impractical or unfeasible;
  + The artwork endangers public safety;
  + Significant changes in the use, character, or design of the site have occurred which affect the integrity of the work;
  + Significant adverse public reaction has been documented over an extended period of time (a minimum of five years);
+ The work is of inferior quality or is judged to have little aesthetic and/or cultural value;
+ A suitable location for the artwork has been identified that better satisfies the original goals of the project; or
+ The artist requests removal due to concerns listed above.

• During the review process, unless there is imminent danger to the public, the artwork shall remain accessible to the public in its original location.

• The Public Art Committee will make a recommendation to the Olathe City Council. The City Council should review this recommendation and make the final decision regarding de-accession and removal.

• The Arts Program Coordinator should make a good faith effort to notify the artist that his or her work is being considered for de-accession.
Mahaffie Stagecoach Stop & Farm Historic Site
Art + Place identifies different categories of public art opportunities that the City of Olathe should pursue over the next five to ten years. It includes public art connected to major City capital projects, a special category of High Impact Projects, a continuation of temporary exhibition, and projects designed to tell important stories about the people and places that make Olathe unique.

The projects identified below represent the best opportunities for public art that could be anticipated at the time of the writing of this plan, as well as guidance on identifying and evaluating other opportunities as they arise. The viability of these specific opportunities may change over time, and new opportunities will arise. Each year the Public Art Program will produce an Annual Public Art Work Plan that will identify specific opportunities for the coming year. This Public Art Master Plan is one guiding document to inform the Work Plan, as well as updated Capital Improvement Plans and other City plans.
COMMUNITY PLACES:
PUBLIC ART AS PART OF COMMUNITY PARKS, TRAILS AND FACILITIES

Over the next five to ten years, the City will be renovating major community-scale parks, expanding its trail system, and building or renovating community facilities. When a major capital project is underway, the City should incorporate public art projects that enhance these facilities. The conversation about how to incorporate public art should happen early-on in the planning or design for the capital project.
Parks

People in Olathe love the City’s parks. They are one of the many standout qualities that make Olathe a desirable place to live. According to our survey, parks are also the number one place that people take visitors to show them what Olathe is all about.

Parks should be a major focus for new public art projects. Public art in parks can include stand-alone works of art, as well as artist-designed park infrastructure, furniture or other features, or even platforms for the incorporation of temporary public art.

Over the next several years, several of Olathe’s parks will be undergoing major capital improvements. These renovations create an excellent opportunity to commission public art that can be thoughtfully incorporated and integrated into the park improvements, and be considered as part of the overall park program and plan. Parks slated for improvements over the next decade include:

- Cedar Lake Park,
- Lake Olathe Park,
- Lone Elm Park (phase 2),
- Black Bob Park and Pool,
- Prairie Center Park, and
- Stagecoach Park (phase 3).

Process

Two of the parks that will be receiving major capital improvements will first be master planned. These two parks, Cedar Lake and Lake Olathe, were recommended in the City of Olathe Parks and Recreation Master Plan to become signature parks for the city. For these two parks, in particular, a public art strategy for each park should be developed as part of the master planning process. The strategy would identify specific goals for public art at each park, identify possible art locations and approaches, recommend a budget for art, and a timeline. Once the design phase for the capital project is underway, the Public Art Program would then develop a Project Plan (or Plans), based upon this strategy, and begin the commissioning or acquisition process.

Should there be a master planning phase for other parks capital projects, a public art strategy should be developed alongside the park master plan. If not, Parks staff should develop a Project Plan during the design phase for the capital project.

In parks, artists could be commissioned to develop site-specific, stand-alone works of art. Strong consideration should also be given to commissioning artists to integrate their work into the park features and infrastructure, such as artist-designed pavilions, play sculptures, plazas, bridges, gathering areas, wetland mitigation and stormwater management.

Public art in parks should be commissioned using the standard project development process outlined above.

Goals for Public Art in Parks

Public art in parks provides an opportunity to reflect the unique character of the natural landscape and support the specific program for the park. While goals for public art should be developed in detail for each park, in general public art in Olathe’s parks should address some or all of the following goals:

- Complement and enhance the visual appearance and design of the park or facilities.
- Support the overall uses of the park.
- Strengthen and enhance gathering places.
- Encourage and promote sustainability.
TRAILS

The City of Olathe has a growing and well-used, off-road trail system, designed for cyclists, pedestrians and runners to share. The system currently includes 22 miles of trails, and will be expanding in years to come. The trail system intersects with many City parks, schools and other destinations.

Public art along trails should focus on three types of spaces:

- Tunnels where the trail passes under a roadway.
- Places where the trail system intersects with significant destinations such as schools, parks or retail areas.
- Trailheads.

Process

Trail tunnels can be an excellent place to begin introducing art as part of the trail system. These projects could also be accomplished by a lead artist working in-residence at one of Olathe’s High Schools, whereby the artist would lead the design of the project, with input from students, and students can be involved in the execution of the project. Relatively lower in budget and able to be accomplished on a shorter timeline, these projects can be quick wins for the program and demonstrate new ways of artists working in the community. After developing an initial Project Plan, artists should be selected using the standard project development process, with a criteria being experience working collaboratively with students.

Other sites for trail projects should be considered as part of the public art programs annual planning process and weighed against other parks and trail opportunities. Criteria for evaluating a possible public art opportunity on a trail should include:

- Is the site part of a capital improvement project where the trail art can be integrated into the overall design of the space?
- Does the site lend itself to exploring an aspect of Olathe’s history or identity?
- Will the project elevate the visibility of the trails, especially at key entry-points and intersections as places of interest?

Goals for Trail Public Art Projects

The goals for public art will vary depending on the siting of the artwork. Potential goals for public art along trails may include:

- Add a colorful and inspiring moment (especially in tunnels, which sometimes can be perceived as a dark or unwelcoming space).
- Draw attention to places where the trail system connects to community destinations.
- Elevate the overall visibility of the trail system.
PUBLIC ART OPPORTUNITY SITES: TRAILS

A. Meadow Lane Elementary School
B. Arapaho Park
C. Trail Parking and Trailhead
D. Frontier Park
E. Indian Creek Library
F. Eastbrooke Park
G. Trail Underpass
H. Regency Place Elementary
I. Trail Underpass
J. Arrowhead Park
K. Scarborough Elementary School
L. Southdowns Park
M. Hampton Park
N. Manor Park
O. Prairie Center Park
P. Trail Underpass
Q. Oregon Trail Park
R. Stagecoach Park
CITY FACILITIES

The City owns and operates a range of public facilities, including City Hall, libraries, the Olathe Community Center and public safety facilities. Though many of Olathe’s facilities are good candidates for public art, not all will be. The following criteria should be used to prioritize which facilities should be considered for public art projects.

• Priority should be given to City facilities where there is a major capital improvement, such as new construction or major renovation that is taking place and would enable the public art to be integrated into the overall construction project.

• Priority should be given to City facilities that are purpose-built for community use, i.e.: libraries and community centers

• City facilities that are not purpose-built for community use, but are in a prominent, highly visible, gateway location with a high volume of car or pedestrian traffic should be considered for public art projects.

Current projects in the City CIP that meet this criteria include the Police Headquarters Expansion and the Fire Training Center. Future CIP projects may include a renovation or replacement of the downtown Olathe Public Library and an expansion of the Indian Creek Branch of the library.

Process

The public art program should monitor City facility capital improvement projects that meet the above criteria. When the design process for the capital project begins, the public art program should develop a Project Plan and commence with artist selection. Facilities public art projects should be commissioned using the standard project development process outlined above.

Goals for City Facility Public Art Projects

As with parks, many City facilities are the centers of community activity. Public art in City facilities should address some or all of the following goals:

• Add to the richness and welcoming nature of these places.

• Create a unique identity for the facility.

• Enhance and complement the facility design.

• Complement the facility’s use.
PUBLIC ART OPPORTUNITY SITES: CITY FACILITIES
GATEWAYS AND DESIGN ENHANCEMENTS: PUBLIC ART AS PART OF TRANSPORTATION INFRASTRUCTURE

Transportation infrastructure capital projects can be opportunities for the City of Olathe to create new gateways and to enhance the experience of driving or walking through the community.

Gateway public art projects are projects that create a sense of entry or arrival. They are generally situated along major roadways, and typically mark the entry to the City as a whole or to an area within the city, though they can sometimes be centrally located to create a “you are here” statement.

The City should commission public art that serves as gateways in highly visible locations and in conjunction with transportation capital projects. These projects can be led and funded by the City, or can be partnership projects between the City and KDOT and/or private developers and property owners.

Some gateway projects may lend themselves to commissioning a signature, site-specific artwork, and other may be a better fit for inviting an artist to work with the overall design team to develop elements of the infrastructure design (i.e.: concrete formliners, bridge piers, bridge ornamentation, railings, lighting, paving patterns).

In addition to sites driven by transportation capital projects, the City’s existing and new roundabouts are potential candidates for public art. Roundabouts in high-traffic locations that have good sight-lines from a distance can lend themselves well to sculpture that helps define or identify a particular area of the City.

Finally transportation capital projects in areas that are designed to be pedestrian-oriented should also be a priority for public art that enhances and helps create a distinct identity for an area. These could be site-specific works of art or artist designed site furnishings (i.e.: benches, tree grates, bike racks, paving treatments).

Process

Transportation-related projects would generally be initiated when the City (and/or KDOT) is doing a major capital projects that would lend itself to the incorporation of public art. Existing roundabout would be the exception, with artwork coming in and being retrofitted into the space.

The public art program should monitor City capital projects that meet the criteria outlined for percent for art funding for transportation projects. Projects identified in the 2016 Capital Improvement Plan would include:

- I-35 and 119th St. interchange. This is currently in study but could result in a major capital project at this location.
- I-35 and Santa Fe. The may result in the re-design of this intersection, creating an opportunity to incorporate art.
- College Blvd. between Lone Elm and Woodland. The median planned for this stretch of College Blvd. could be ideal for a linear public art project.

Places that could be ideal sites for gateway projects that could include partnerships with private developers / businesses would include 151st St., east and west of I-35, which could also result in a linear project.

Roundabouts should be evaluated based on their visibility and site-lines, whether they serve as an important gateway to the City of Olathe or a significant area of the City. Artwork in new roundabouts could be conceived as part of the overall capital project, but adding work to existing roundabouts would require retrofitting work onto the site and funding through other sources. These could also be opportunities to partner with neighboring developers, businesses and intuitions. Existing roundabouts include:
CITY OF OLA THE PUBLIC ART MASTER PLAN

COLLEGE BLVD BETWEEN LONE ELM AND WOODLAND

I-35 AND 119TH STREET INTERCHANGE

I-35 AND SANTA FE INTERCHANGE

151ST STREET BETWEEN LONE ELM AND RIDGEVIEW

PUBLIC ART OPPORTUNITY SITES: GATEWAYS AND DESIGN ENHANCEMENT INTERCHANGES, CORRIDORS AND ROUNDABOUTS
Goals for Public Art as Part of Transportation Infrastructure

Public art projects at gateways and corridors should reflect one or more of the following goals:

- Create a stronger and more visually interesting sense of arrival to Olathe or to areas within the city.
- Welcome people to Olathe and let them know they are in a place that values art and culture.
- Reflect an aspect of Olathe’s landscape, history and/or culture.
- Be visible from a moving vehicle, both day and night.

Once a transportation-related project is deemed to be a good fit for public art, the next step is to include the project in the Annual Public Art Work Plan, and then, when the time is right, further identify the scope, budget and role of the artist in a Project Plan. Transportation public art projects should be commissioned using the standard project development process outlined above.
Sprout, Beth Nybeck, Civic Center Park
HIGH IMPACT PROJECTS (HIP)

Olathe has the opportunity to make some bold and exciting moves through the Public Art Program, and communicate its commitment to art, culture and creativity. Over the next five to ten years, the City of Olathe should focus doing a small number (two to three) of high impact public art projects. This approach will contribute strong visual images or icons for Olathe and help create a sense of place at their particular site. Such projects would put Olathe on the public art map, and make it distinct from anywhere else in the region.

These larger-scale projects would be thoughtfully placed in order to be enjoyed by the community and to be known from beyond Olathe. The projects should include at least one gateway or corridor project, and at least one gathering or social space in a community park or downtown. Artists selected for these projects would be nationally or internationally known and the scale of the work would grab attention.

SITING

Candidate sites could include one or more of the “Community Parks, Trails and Facilities” and “Transportation Infrastructure” projects described above, but with a more ambitious set of goals and a higher budget (a minimum of $350,000 per project/site based on comparable projects). Other sites may emerge in future capital projects or through City planning.

Criteria for evaluating whether a site is appropriate for considering a High Impact Project should include:

- The site is in a place that is strongly identified as Olathe, either because of its central location or because it is in a well-known and well-used part of the city.
- The site is highly visible, with a large audience.
- The site is part of a larger improvement project, allowing the artwork to be fully integrated into the overall design of the site.
- The site lends itself well to the incorporation of artwork, both visually and technically.
- If the project would need to include other partners, such as KDOT, those partners are willing.
- There are sufficient funds to create a work that would be appropriate for the site.

As of the writing of this master plan, the specific sites that would meet these criteria include:

- Cedar Lake Park and Lake Olathe Park, as part of the capital improvements that are currently being planned.
- The I-35 and 119th St. interchange, in conjunction with a re-design of the interchange and overpass replacement
- The I-35 and Santa Fe interchange, in conjunction with a re-design of the interchange and overpass replacement
- 151st Street medians, east and west of I-35, in collaboration with neighboring corporations, developers and institutions.

PROCESS

Through the process of developing the Annual Public Art Work Plan, the Arts Program Coordinator would review potential opportunities with the City Manager’s office and the Public Art Committee and, when the right opportunity surfaces, include it in the Work Plan.

Due to the potential complexity of High Impact Projects, the process of developing the Project Plan should include an in-depth study of the site and a detailed description of the art opportunity and the artist’s scope of work.

The artist selection for High Impact Projects should utilize an invitational process (described in Appendix A). This
type of process will ensure that the pool of artists being reviewed has the capability to design, fabricate and install a work of this complexity and scale. Artists that work at this level also often do not respond to open calls.

TEMPORARY PUBLIC ART

Since 2004, the City of Olathe has produced the Downtown Outdoor Sculpture Exhibition, a juried sculpture competition. Annually, 7-8 pieces are selected for installation throughout Downtown Olathe for a period of one year. Traditionally, each year the city purchases one or two pieces that become a part of the city’s permanent art collection. In years past the work has been juried by a panel. In recent years, a single juror has reviewed submittals and selected work. Jurors have been art professionals hailing from the greater metropolitan Kansas City area. A citizens group then reviews the selections and makes the final recommendation to the City Council for site locations within the downtown area.

The Sculpture Exhibition has, in many ways, been a great success. The City has exhibited the work of artists from all over the country. The work has been a visually interesting addition to the experience of being downtown. And it has generated interest, discussion, and a further commitment by the City to invest in art throughout the community.

The Sculpture Exhibition should continue, but as it enters its 12th year, it should look to ways to increase awareness and visibility of the artwork, and showcase a broader variety of work that supports the vision for public art outlined in this plan to build the identity of Olathe, activates public spaces, and connect people to the community. Public art can help tell Olathe’s stories, engage people in meaningful ways and provide valuable, interactive experiences. Consideration should be given to the following strategies.

Marketing and Promotion

The Sculpture Exhibition should be something that is well known throughout the community and beyond to Olathe’s neighbors in Johnson County and the Kansas City region. The City should consider creating a stronger brand identity for the exhibition (including a new, catchy name), better web and social media marketing, media announcements, and even consider ads in local and regional online and print media.

Siting

The exhibition should stay in downtown Olathe. Having a critical mass of sculpture in a walkable part of the city has contributed to the success of the exhibition and supports the vision for public art. Siting should be factored into selection of work, to ensure that the art fits with the scale of the site. Siting strategies should also be considered to help elevate the visibility of the work and accentuate the sense of critical mass, such as being able to see at least one other sculpture when standing at a sculpture site.

Scale and Number of Works

The City should encourage projects of varying scale in order to have work that has a stronger visual presence at certain sites downtown. This may mean having honoraria of varying amounts, with larger and more complex works receiving slightly higher compensation to reflect the additional costs associated with the production, transportation and installation of work. The number of projects for any given exhibition year could also vary to compensate for bringing in work of a higher cost.

Curated Approaches

The City should consider a more focused, or curated approach to the exhibition. This would include developing a specific focus or theme for the exhibition, as well as being more deliberate in recruiting and selecting artists whose artistic interests and practice align with the focus.
Commissioned and Site-Specific Work

The Downtown Sculpture Exhibition currently relies entirely on loans of existing sculpture. This approach limits the type of artists that can be included in the exhibition to traditional sculptors, as well as sculptors who have the ability to have an inventory of sculpture. It also limits exhibitions to being work that was created in the studio, and not for a specific site, or with the community of Olathe in mind. In future exhibitions, the City should consider opening up the opportunity to artists that want to create temporary work specifically for Olathe. Exhibitions could be entirely commissioned, or could be a mix of loans and commissions.

Frequency and Duration

The exhibition currently changes annually. The City should be open to experimenting with both extending and shortening the duration of exhibitions, depending on the artwork and the approach.

Media and Materials

The City should look to ways that introduce different types of media into exhibitions, such as light, fabric, plant material, new media, etc. Commissioning work can be a strategy for including artists that work in more ephemeral material. Artists could also be encouraged to re-stage projects that have been exhibited elsewhere.

Process

To continue to reach out to high-quality artists, and to seek new artists that can respond to a specific curatorial focus or create new, site-specific projects, the City should consider the following strategies:

CURATED EXHIBITS

Instead of having a jury or solo judge select work, the public art committee could select a curator to put together the exhibition. The curator would select artists and artwork, subject to approval by the Public Art Committee and City.

HONORARIUM

Olathe’s honorarium is competitive with other exhibitions of this type, but as the exhibition model changes, honorarium levels should be re-evaluated. This may impact the number of projects, but the impact of each project may warrant fewer projects.

Purchases

The City should generally cease purchasing work from the exhibition. Although it is sometimes appropriate for the city to purchase previously existing work, in general, new, permanent installations should be commissioned works of art created specifically for Olathe.

COMMUNITY STORIES

Community Stories are special opportunity public art projects that illuminate aspects of unique culture and history. Not necessarily tied to city capital projects, Community Stories projects would be initiated periodically and would, in most cases be in collaboration with organizations or community groups in Olathe.

A Community Stories project could, however, be an appropriate approach for one or more of the projects outlined in Community Parks, Facilities and Infrastructure.

Examples of Community Stories might include a collaborative project with the Kansas School for the Deaf to highlight the importance of deaf culture and the deaf community in Olathe, celebrates the 50th Anniversary of Olathe Memorial Cemetery and Mahaffie Stagecoach Stop & Farm Historic Site, or a project that marks the place or tells the history of Lincoln High School, and the Santa Fe, Oregon Trail, and California Trail crossings.

What makes a project a Community Stories project is the intentional focus on creating an artwork that expresses a specific narrative about Olathe.
Process

Through the process of developing the Annual Public Art Work Plan, the Arts Program Coordinator would review potential opportunities with the City Manager’s office and the public art committee and, when the right opportunity and partnership surfaces, include it in the Work Plan. Community Stories public art projects should be commissioned using the standard project development process outlined above.

Goals for Community Stories

• Bring to light an important story about the community and people of Olathe.

• Create a sense of place and pride in community.
Lake Olathe
The Olathe Public Art Program should select an approach to recruiting and selecting artists that is specific to each project, reflecting the specific goals of each project and offering the greatest chance of finding the best artist. Selection processes should be competitive, except in situations where City staff and the Public Art Committee determine there are extraordinary circumstances, as expressed in the approved Project Plan.

Open Competition

In an Open Competition, any artist may submit his or her qualifications, subject to any requirements established in the Call to Artists. The call should be sufficiently detailed to allow artists to determine whether their qualifications are appropriate for consideration.

An Open Competition allows for the broadest range of possibilities and can bring in new, otherwise unknown, and emerging artists. However, Open Competitions can consume a large amount of staff resources, and sometimes discourage established artists who prefer to respond to limited competitions or to be directly selected for projects.

Invitational

In an Invitational process, several pre-selected artists are invited to submit their qualifications and/or proposals. This method may be appropriate when looking for a small group of experienced artists, for larger-scale projects, when there is a limited time frame, or if the project requirements are so specialized that only a limited number of already identified artists would be eligible. It is possible that this list of artists would come from a Registry.

Artist Registry

The City may decide to develop a pre-qualified pool of artists, or Artist Registry, from which it can choose artists for Invitational or Direct Selection. This Registry would be developed based on a comprehensive review of qualifications from artists who responded to an Open Call to Artists. This list could be focused on a specific set of opportunities, or be used broadly for a range of commissions. If the Registry is meant to be used for several years, it should be updated annually or bi-annually to allow new artist to be considered, and for Registry artists to update their materials.
A Registry requires upfront work and ongoing management, but it allows for artist selection for specific projects to proceed much more quickly. This would be a viable strategy if Olathe were anticipating a large number of commissions over a short period of time.

**Direct Selection**

On occasion, City staff and the Public Art Committee may choose to directly recommend an artist for a project. Direct selection may be useful on projects where there is an urgent timeline, low budget, or when very specific project requirements exist. It is possible that this artist would come from a pre-qualified list or Registry. Such selection would need to be consistent with City of Olathe procurement procedures and be approved as part of the Project Plan.
APPENDIX B: THE COMMISSIONING PROCESS – SUMMARY CHART

- CITY COUNCIL
- PUBLIC ART COMMITTEE
- SELECTION PANEL
- ARTS PROGRAM MANAGER / CITY STAFF
- ARTIST
## Define the Art Opportunity
- **Arts Program Manager** develops the Project Plan with input from the PAC and City staff.
- **PAC** Reviews and Recommends Project Plan.
- **City Council** approves Project Plan.

## Select the Artist
- **Arts Program Manager** develops the RFQ.
- **Selection Panel** reviews artist qualifications and selects finalists.
- **Arts Program Manager** staff notifies finalists and non-finalists.

## Select the Artist / Review the Concept Proposal
- **Finalists** develop Concept Proposals.
- **Arts Program Manager** and City staff conduct technical review of Concept Proposals.
- **Selection Panel** recommends artist based on Concept Proposal and presentation.
- **PAC** reviews and approves Selection Panel recommendation.

## Monitor Final Design and Fabrication
- **City staff** develops artist contract.
- **Artist** develops schematic and final design.
- **Arts Program Manager** reviews at benchmarks and manages review by other City Departments.
- **Artist** Fabricates Art.

## Installation
- **Artist** installs art.
- **Arts Program Manager** reviews and approves final installed art.

## Maintenance and Conservation
- **Arts Program Manager** oversees maintenance and conservation.
- **Arts Program Manager** oversees maintenance and conservation.
On Wednesday, June 3, approximately 40 citizens of Olathe gathered at Olathe Community Center to participate in a workshop facilitated by Meridith McKinley of Via Partnership and James Martin as part of an initiative to develop a public art master plan for the City. The purpose of the workshop was to help give shape to a public art vision for Olathe and to provide critical input into identifying places for and approaches to public art throughout the community.

**WORKSHOP FORMAT**

The workshop began with a welcome by Teresa Wilson from the City of Olathe Parks and Recreation Department. Consultants Meridith McKinley and James Martin then reviewed the public art master planning process, and how the workshop would play a role in forming the recommendations in that plan. The consultants then led a discussion of possible public art goals for Olathe and potential sites for public art. This discussion began with a presentation of examples of public art projects from communities throughout the United States and Canada that met similar goals or were at sites similar to those being discussed for Olathe.

Each participant was assigned to a different table, representing the four quadrants of the City and Downtown. In the second half of the workshop, the participants at each table had a focused conversation about that particular section of the City. To kick off the discussion, each participant was invited to share one word that they would want to use to describe the City’s public art collection in ten years. Each table then worked together to identify possible sites and goals for public art. Each table had a map to help illustrate specific ideas.

In addition to the breakout discussions, workshop participants contributed input by filling out an exit questionnaire that allowed participants to elaborate on ideas or concerns they have about public art in Olathe and to create a fictional headline for an article being written about Olathe’s public art program in the year 2025.

This report documents the results of this workshop, including the reports from the breakout tables and the exit survey. The results of the workshop will be used by the consultants to formulate recommendations in the public art master plan.
**BREAKOUT REPORTS**

Below is a summary of each group’s discussion, as recorded on maps and worksheets and reported by the group facilitator.

**WORDS**

Each breakout group was asked to start with the question “What words would you want to use to describe Olathe’s future public art collection?” This exercise is meant to get people thinking about the qualities of the artwork they would want the community to aspire to. The words shared are listed below.

<table>
<thead>
<tr>
<th>Diversity/Diverse (4)</th>
<th>Big feature</th>
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<tbody>
<tr>
<td>Community involvement</td>
<td>Bellagio fountain on smaller scale</td>
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<tr>
<td>Inspirational</td>
<td>Eye catching</td>
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<tr>
<td>Welcoming</td>
<td>Revolutionary</td>
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<td>Stimulating</td>
<td>Trailblazers</td>
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<td>Balanced</td>
<td>Activists</td>
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<td>Vitality</td>
<td>Open-minded</td>
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<td>Intriguing</td>
<td>Creative</td>
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<td>Art that includes direction/signage</td>
<td>Memorable (2)</td>
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<td>Colorful (2)</td>
<td>Interactive</td>
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<td>Upscale</td>
<td>Bright</td>
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<tr>
<td>Energizing (2)</td>
<td>Historic/History (2)</td>
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<td>Beautiful</td>
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<td>Thought provoking (2)</td>
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<td>Innovative</td>
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<td>Impressive</td>
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<td>City of champions</td>
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<td>Geographic</td>
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<td></td>
<td>All inclusive</td>
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<td></td>
<td>Context</td>
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HEADLINES

Participants were also asked to write down what they would hope for a headline about Olathe’s public art program. The specific instructions were: It is 2015. The Kansas City Star is writing an article about public art in Olathe. What is the headline?

- Art Invades the Prairie
- Public Art Invades
- Distinctive Public Art Attracts Regional Tourism to Olathe
- Olathe Trailblazing the New Art Master Plan
- Olathe Expanding Minds through Art
- Olathe Surpasses All Public Art Project in the Metropolitan Area
- You Have to See it to Believe it: Olathe Does Art Right
- Setting the Standard of Excellence in Public Art in Olathe, KS
- Arts Flourishing in Olathe, KS
- Art of Now
- History in the Making
- Olathe is Beautiful
- Big Art in a Small Town
- Olathe Incorporates Intriguing Art throughout the City/Community
- Olathe’s Art Program Reflects the Diversity of its Citizens
- Kansas Town Wins National Art Award!!!
- Public Art Makes Olathe a Cultural Destination
- Olathe Attracts Entrepreneurs with Public Art
- Olathe Sprayground Cools Kids Off and Expands their Minds
- Public Art in Olathe is Dynamic and Exploding
- Enjoy and Experience Spectacular, Community Involved, Interactive Art in Olathe
- Olathe is the Art Happening Place
- Olathe Art Reflects History, Future
- Olathe, Creativity on the Prairie
- Art Olathe, No Longer the Duplex Capital of Kansas
- Art in Olathe: As Diverse as its People
- You Don’t Want to Miss It!
- Provides a Sense of Community & Defines the Spirit of the People Who Live There
- Olathe: Art Smart, Don’t Miss
- Olathe Trailblazing with New Art Master Plan
NORTHWEST QUADRANT:

Specific opportunities/sites for public art discussed include:

• Entrance Ways
  o Specific locations include I-35 and 159th, I-35 and Santa Fe, I-35 and 119, K-10 and K-7, K-10 and 435, I-35 north of 119th (northern city line), and the Renner Road Water Tower.
  o These are good locations for public art because many people are coming in and passing by.
  o The goals for public art at entranceways should be to make Olathe an eye-catching city and bring people in.

• N. Santa Fe, W Tracks, Lincoln High School
  o This is a good location for public art because of its rich social and cultural history as a formerly racially segregated part of the community.
  o The goals for public art is to represent the history of the area and give it recognition for its community.

• I-35 and Santa Fe
  o Art can help connect east and west Olathe.
  o The goals should be to integrate Olathe’s brand with its architecture.

• Ridgeview from K-10 to 127th Street
  o Public art here can draw people into the city.
  o Landscaping and art can beautify this growing entrance.

• KSD Campus

• North/South Corridor/ K-7 – draw people in.
• Partner with school district for places and artists (ballfields). Ballfields are boring.

• New trail becomes an opportunity.
• Appeal to families (interactive and playful)
• Open land- opportunity for large art
• Hidden Glen – consider reviving art festival
• Resources- partnerships with citizens for funding
• East/West corridor/ College

NORTHEAST QUADRANT

Specific opportunities/sites for public art discussed include:

• Downtown is a central place for art to stem from.

• Parks and trails
  o Heatherstone is slightly hidden but great.
  o Woodbrook Park, Frontier Park, nodes Indian Creek Trail.
  o Incorporate art into things the city is already building like the big flower gazebo or interesting benches.

• Interactive art for kids – art you can touch. When kids are part of art it becomes a lifelong interest.

• Olathe Pointe Shopping Center – Black Bob and 119th – increase aesthetic appeal.

• Gateway locations
  o Important places for art, should be vibrant and welcoming.
  o I-35 and 151, I-35 and Santa Fe, I-35 and 119
  o Welcome to all- inviting and interesting materials- not just signs

• Stagecoach Park at Kansas City Road and Ridgeview an important location.

• Trails- murals, mosaics, functional art (benches, etc.).

• Lake Olathe Park.
SOUTHWEST QUADRANT:
Specific opportunities/sites for public art discussed include:

- Lake Olathe. Look at entrances. Consider something IN the lake/water features. Engage with the community.
- Other Parks: Cedar Lake, Prairie Center, Water Works, Oregon Trail should be candidates for art.
- PDAB- Miracle League Field near K-7 is an important place in the community.
- Meditation Park at the Olathe Medical Center campus. Include stations for peaceful reflection.
- Art at major entrances to the City – specifically I-35 and 159th Street and I-35 and Santa Fe. Also look at K-7 and College.
- KSD is a landmark for Olathe. An artwork should elevate their presence. Possible location at Park or Santa Fe. Utilize art from deaf community
- Diverse neighborhoods –K-7/56 Highway. Utilize art that embraces community and diverse cultures.
- Big businesses such as Garmin, Olathe Medical Center and the warehouses on Lone Elm should be engaged to include art as part of their developments.
- Walking trail tunnel behind Price Chopper is a good place for public art.

SOUTHEAST QUADRANT
Specific opportunities/sites for public art discussed include:

Goals:

- Bring community together
- Hip factor
- Help with Olathe identity
- Practical purposes: public art can be used to hide temporary construction fences
- Lone Elm Park

Desirable types of public art:

- Interactive—especially in parks and shopping centers
- Drive-by
- "Photo-op" pieces (like current fountains, columns)
- Projections

Locations:

- Black Bob Park—very busy all of the time, great opportunity
  - Engage audiences already there (build it where they are)
- 151st Street and Ridgeview
- 151st Street and I-35
- Schools
- Shopping Centers—another “build it where they are” opportunity
- Garmin
  - Iconic for Olathe
  - Utilize their identity to further the public art program
- Baseball – something for families
• Housing associations – neighborhood banners
• “Hip” factor
• Construction fence
• Interactive, drive-by, photo-op all mentioned as desirable

DOWNTOWN

General observations:
• Make art iconic – so you can really see it – large pieces that draw visitors.
• Downtown is up and coming, even though an older part of the city.
• Art should be sophisticated and eyecatching.
• Focus on entryways.

Specific opportunities/sites for public art discussed include:
• Lights at courthouse
• Entrances to Olathe
  o I-35 at Santa Fe needs beautification, should bridge east and west
• School for the deaf
  o Integrating community and their artworks as well
• West Side Olathe
  o Recognizing black history
  o Lincoln school (green section of map)
• Meditation Park
  o Spruce and Cherry
  o Use of Sacred Geometry
  o Color
  o Energized pockets for personal space and time
• Words of positivity and kindness
• Around courthouse and central downtown
• Partnership with winery
  o Old stone farmhouse- history weekend with artists
• Art at subdivision entrances
• K-7 art to lead you to downtown
• Ridgeview Corridor
• Future trail on College - Perfect opportunity
EXIT QUESTIONNAIRE

Participants were invited to fill out a questionnaire at the end of the workshop in order to be certain that everyone had the opportunity to participate as well as share additional thoughts. This form asked five questions:

1. Why do you think it is important for the City of Olathe to support public art?
   - Public art will present a sophisticated perception of Olathe and its residents
   - A gathering place, destination points of interest
   - Brings color and aesthetic joy
   - Improve quality of life, create sense of place
   - Provide cultural diversity and historic preservation
   - Enhances the image of our city and also enhances the quality of life
   - To increase interest, pride, diversity, and culture within the city. A newness, “hip factor”, increase desirability to live in Olathe, or visit
   - Have a place or Art that is hip to enjoy art that is available to everyone
   - Art can be the vehicle to elevate Olathe beyond the cow town/suburban reputation
   - Quality of life
   - Economic development
   - It’s the right thing to do
   - To be different, to create an identity
   - It helps us to establish our identity and art is fun and makes life more enjoyable
   - Vitality of community
   - It captures the vision of the community
   - It makes Olathe a more appealing and interesting place to live and work. It draws other outsiders to come and visit the city.
   - To remain vibrant, avoid being dull
   - Gives us dignity and identity to others

The responses to these questions are below.

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   - It makes Olathe a more appealing and interesting place to live and work. It draws other outsiders to come and visit the city.
   - To remain vibrant, avoid being dull
   - Gives us dignity and identity to others
• Sense of community
• Art is the spice of in the food of our lives. Without art, life is tasteless.
• Provides an identity for the community
• For the health and wellness of all that live and work in the City. Brighten the city
• Raise the vibration of everyone. For happiness, peace and love
• Increase cultural awareness

2. What are you looking forward to most about public art in Olathe?
• An organized master plan
• Following a master plan that guides public art’s future in Olathe
• It being everywhere to inspire people
• Enjoying it
• How it will bring visual distinction to the City
• The dressing up of the areas that especially need to be
• Add interest in existing parks
• Add interest in areas of growth, like Olathe Med ctr.
• Cover unattractive areas (vacant store fronts/Great Mall)
• Fun art to help put Olathe on the “art map”
• Creating a place for community gathering and interaction with art
• Lots of public engagement
• The emotion and community connection
• More whimsical, interactive art
• Public participations
• Seeing different art themes
• I would love to see Olathe become a community

known for its art and aesthetic appeal
• Bringing community into the planning- every voice matters
• Seeing it come into play
• Visual stimulation, destination art
• Becoming a destination for art.
• Improving the visual image of the community and defining a sense of community
• More color, more fountains, more murals, mosaic
• Affirmations everywhere- on walls, sidewalks, buildings, colored glass, flowing art. BIG ART.
• Diversity of type and location
• KSN sign language art

3. What was the most exciting idea you heard today?
• Being responsive to the history and cultural diversity of Olathe
• Interactive art and youth Art in Residence projects
• Competition among high schools to create public art
• Interactive park art
• Meditation exercise to benches that are cool
• Mixed culture and languages representative
• I love art that incorporates sound/music
• Integrating art with infrastructure development
• Team with school district, MNU, Jo Co Community College, KSU
• Giving the SE sector an area of interest for public gatherings; photo spot
• Place for kids to hang out that is safe, fun, hip, and artistic
• Improvements for I-35 as a unifying element for east/west. Use Garmin as a beacon for art in Olathe.
• Positive excitement in being engaged in the art conversation
• The upcoming idea
• A sprayard that children can play in
• Functional art- benches, man hole covers
• Public/Private partnerships in Art
• Video projections on buildings
• There’s $ for parks and lakes Olathe
• Involving deaf community- displaying art that includes them
• Doing same with black culture
• Involving deaf community- displaying art that includes them. Doing same with black culture.
• Iconic city identifier
• The success of communities using iconic art
• Gateway projects incorporating art
• I like the idea of interactive park, meditation parks, sacred geometry. Orogonite.
• Sign language art images on side of building

4. What image of a public art project from today’s presentation will stay with you?
• The picture of the tree in the lake and the sign language piece
• Functional interactive art for youth and families
• Meditative art trail through park
• Epic trail and park art
• Enjoyed the pictures of the ironic art pieces in Dallas and Indianapolis
• Interactive art opportunities
• The inclusiveness of the gathering
• A visual area for photography, scenic, for wedding photos, prom pictures (with beautiful landscaping, columns)
• Water bottles
• Purple light pillar
• Roll up our sleeves and put ideas into action
• Lights, meditation gardens, show me factor, fun theory
• The LED lights with recycled water bottles
• Diversity
• The light spires with recycled bottles
• The installation with lights and water bottles
• Trail underpass
• Big outdoor art on sides of buildings
• Art using light
• The tree incorporated in the side of a building
• Using art in public park projects
• Iconic images at connection points
5. Please share any questions, suggestions or concerns you might have about public art in Olathe that weren't addressed at today's workshop.

- Does public art have to be abstract art?
- Must there be a specific number of pieces?
- Night lighting is essential
- Let's focus on quality pieces, not quantity
- Olathe is bright, welcoming... lacks some more artsy culture... we all had similar ideas. We want art everywhere. I'd be concerned if we didn't get all kinds of art.
- Art should be incorporated in public art projects that are ongoing and necessary
- Need to involve kids with public art and get them engaged. School competition
- It was very well done
- I would like to see the use of local artists. KCAI is right next-door and our area has a wealth of artists. I would hate to see artists imported from across the country or other countries.
- Don't want to limit ourselves to only liberal art
- Promote budding artist vision and incubator of starting artists “made in Olathe”
- Parks should have lights at night, lighted art
- We have a young community so I'd love art that involves/is interactive for children. Art should be fun!
- Continue process
- Let's be sure we connect with all citizens via public access
- Just hope a variety of people will have input into decisions about public art works.
- Retain our history

- Involve private business properties
- Some of the art should be participatory, especially for children.
- Would like to see more schools that are alternative to public schools- schools that teach how to stay well in life, teach useful skills.
As part of the development of a Public Art Master Plan for the City of Olathe, Kansas, we developed and with the assistance of Parks and Recreation Department, launched an online survey. The survey was designed to gather input regarding people’s awareness of public art currently on view in Olathe, to learn more about people’s perceptions of the City and its most important places, and to gather input on a broad set of possible directions for public art. The survey is one of several tools being used to gather input into the master planning process. The survey was launched on May 13 and was up through July 31. The survey received 161 responses.

The survey asked four questions related to people’s preferences for public art:

• (Respondents were shown 11 examples of artworks in other cities.) Of these projects, pick up to three that you think are visually interesting and represent the type of art that you think would be successful in Olathe.

• What is the IMPACT that public art should have in the City of Olathe? (Respondents were asked to indicate four preferences from a list of 12 options)

• What are the priority LOCATIONS in Olathe for new public artworks? (Respondents were asked to indicate four preferences from a list of 11 options)

• What types of PROJECTS would you like to see in Olathe? (Respondents were asked to indicate four preferences from a list of 9 options)

We also asked:

• What is the first thing that comes to mind when you think about Olathe?

• What makes Olathe unique, compared to other communities in Johnson County and beyond?

• When you have visitors, where do you take them to show them what Olathe is all about?

• What examples of public art in Olathe are you familiar with?
FINDINGS

There are several themes that emerge from the survey that cut across several of the questions.

People in Olathe love their parks. According to the responses, they are where people bring visitors to share “what Olathe is all about,” meaning that parks are closely tied to community identity as well as being a nice place to spend time. Community parks were the number one choice for locations to place future public art projects. Neighborhood parks, however, ranked low as a priority location for art.

Respondents were interested in public art that is fun and interactive. Of the art images shown from other communities, the two highest ranking projects were “Mistree” and “Turtle Park,” and the reason given was for their interactive qualities. The highest ranking desired impact of public art was to “activate public spaces,” which can sometimes be accomplished with interactive artworks. When asked what types of public art people would like to see in Olathe “interactive and playful” ranked the highest. “Fun and functional” was another project type that ranked highly.

Respondents also replied favorably to images and questions related to public artwork that helps create a unique identity for Olathe. Tying “interactive and playful,” respondents wanted to see art that “is large-scale, iconic, highly recognizable and memorable.” This is also supported by the projects from other cities that ranked highly. In addition to the two projects discussed above (which are also large-scale and iconic in addition to being interactive), the project “Wave Arbor,” a gateway project, was a top choice. It is also important to note that the second-highest ranking location for public art was downtown, a place that is closely linked to Olathe’s unique identity.

Among survey respondents that compared preferences for “abstract” art to “realistic” art, there was a slight preference for works that are “recognizable” or “realistic” as opposed to abstract – 11 to 8.
APPENDIX E: THE VISUAL ARTISTS RIGHTS ACT

The Visual Artists Rights Act, or VARA, states that “the significant or substantial distortion, mutilation, or other alteration to a pictorial, graphic, or sculptural work, which is publicly displayed, caused by an intentional act or by gross negligence, is a violation of the exclusive rights of the copyright owner where the author of the work is the copyright owner.” VARA guarantees to authors of fine art the right to claim or disclaim authorship in a work; limited rights to prevent distortion, mutilation, or modification of a work; and the right, under some circumstances, to prevent destruction of a work that is incorporated into a building.

The City of Olathe should maintain and conserve the City of Olathe public art collection in a manner which respects artists’ rights under VARA.

Should the City choose to remove a public artwork from view, or move it to another location, it will do so in keeping with the Visual Artists Rights Act by making a good faith effort to contact the artist and by allowing the artist to disclaim authorship of the artwork if the relocation, in the determination of the artist, significantly alters the nature of the work.

For new works of art that are intentionally incorporated in or made part of a building in such a way that removing the work from the building will cause the destruction, distortion, mutilation, or other modification of the work, the City should stipulate, by contract, that the artist acknowledge that removal of the artwork or modification or demolition of the building may result in the destruction of the artwork.
The Olathe Public Art Master Plan was developed with the dedicated involvement of our Advisory Committee, as well as input and guidance from the Parks and Recreation Department staff. In addition, we are grateful to the thoughtful input and feedback we received from the participants at the public art workshop, and at roundtables at Olathe East High School.

**OLATHE MAYOR AND CITY COUNCIL**
- Mayor Michael Copeland
- John Bacon, At Large
- Ron Ryckman, At Large
- Larry Campbell, Ward 1
- Jim Randall, Ward 2 and Mayor Pro Tem
- Wes McCoy, Ward 3
- Marge Vogt, Ward 4

**PUBLIC ART MASTER PLAN ADVISORY COMMITTEE**
- John Bacon, Olathe City Council
- Luanne Baron, Kansas School for the Deaf
- Robert Heise, Heise-Meyer Properties
- Charlotte Matthews, Truman Medical Centers
- Carisa McMullen, Landworks Studio
- Valerie Bentley, Olathe Parks & Recreation Foundation
- Sherri Hanna, Olathe East High School
- Michael Wilkes, City Manager, City of Olathe
- Susan Sherman, Assistant City Manager, City of Olathe
- Eugenia Ortiz, Artist
- Lori Ludwig, Olathe East High School
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SPECIAL ACKNOWLEDGEMENTS

Emily Baker, Library Director, City of Olathe
Madeliene Burkindine, Kansas School for the Deaf (Nick Carswell, musician and artist, formerly with Interurban Arthouse
Julia Cole, artist
Bob Courtney, Olathe Historical Society
Celia Duran, City Engineer, City of Olathe
Chad Foster, Facilities Management Department, Johnson County, Kansas
Ann Holliday, Downtown Council of Kansas City
Mary Jaeger, Public Works Director, City of Olathe
Mike Jensen, Olathe Medical Center
Emily Kukal, Neighborhood Assessment Coordinator, City of Olathe
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Brad Reinhardt, Director of Facilities, Johnson County, Kansas
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