



# ROELAND PARK PUBLIC ART MASTER PLAN

2025



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A SPECIAL THANK YOU TO ALL THE COMMUNITY  
MEMBERS WHO GENEROUSLY SHARED THEIR  
INPUT AND IDEAS!



## WELCOME LETTER FROM MAYOR POPPA

On behalf of City Council and staff, I am proud to endorse the Roeland Park Public Art Master Plan. Public art is woven into the fabric of our community. This 10-year vision for our city is a vital part of Roeland Park's broader future—alongside the Strategic Plan, Comprehensive Plan, and Climate Action Plan.

As Roeland Park continues to thrive, we are inspired by the Public Art Master Plan's goals and vision. From small, temporary projects to bold, transformative installations that spark connection and creativity, this plan offers a clear roadmap for how public art can further enhance the exceptional quality of life in our community.

Through public art, both residents and visitors will deepen their connections with one another, with our city, and with our creative community. The Roeland Park Public Art Master Plan ensures that we will continue to enrich our shared spaces while fostering closer ties between nature, neighbors, and beyond.

Best Wishes,  
Mayor Michael Poppa

## ARTS ADVISORY COMMITTEE LETTER OF SUPPORT

Dear Mayor Poppa and Members of the City Council,

On behalf of the Roeland Park Arts Advisory Committee, we are pleased to express our full support for the adoption of the Public Art Master Plan provided in partnership with Designing Local.

As one of the Committee's 2025 Budget Objectives, the development of this plan was initiated to create a long-term framework and roadmap for the arts in Roeland Park. The plan outlines a clear vision for how public art can enrich our public spaces, reflect our community's identity, and build a stronger sense of place. It also establishes policies related to the procurement, management, and ongoing maintenance of public art and the City's art collection—ensuring responsible stewardship and sustainability over time.

Through a robust community engagement process—including surveys, focus groups, stakeholder interviews, and outreach at public events—the plan reflects input from residents, artists, businesses, and community partners. Participants consistently affirmed that public art plays an important role in enhancing the character and visibility of Roeland Park. Public art creates memorable destinations, draws people to our public spaces and commercial areas, and strengthens civic pride. Communities that invest in public art are more vibrant, more attractive to future residents and businesses, and better positioned for ongoing growth and progress.

The Public Art Master Plan provides a strategic approach that will allow Roeland Park to harness these benefits. By guiding the placement, funding, and care of public art, it ensures that future investments align with our community values and advance broader city goals—whether related to economic vitality, quality of life, or long-term competitiveness in the region.

The Arts Advisory Committee respectfully requests the City Council's adoption of the Public Art Master Plan. We believe this plan will play a meaningful role in shaping a more vibrant, welcoming, and forward-looking Roeland Park, and we look forward to continuing our partnership with the Mayor, Council, and community as we implement this vision.

With gratitude,  
Roeland Park Arts Advisory Committee





## INTRODUCTION

## WHAT IS A PUBLIC ART PLAN?

### WHAT IS A PUBLIC ART PLAN? AND WHAT WILL IT DO FOR ROELAND PARK?

Roeland Park's Public Art Master Plan is a guide to assist the City in expanding and implementing a thriving public art program. It is also a reflection of the city's past, present, and future through the range of creative and artistic experiences that enhance its public spaces. As the city looks to its next decade, this document provides strategic recommendations for public art projects and activations, informed by national best practices and community members. The Public Art Master Plan is both a snapshot of Roeland Park during the planning process, but it is also a living document that aims to achieve a number of goals pertaining to placemaking, belonging, and connectivity through public art. Functioning as both a reference and a roadmap for Roeland Park's future public art, the Public Art Master Plan will provide unique recommendations for projects that will enliven the city and reveal its character.



### WHO IS THIS PLAN FOR?

This plan was shaped by Roeland Park community members, and its objectives and ideas are informed by their biggest and boldest aspirations for public art. While the ideas in this plan are specific to public art, the plan's engagement outcomes and understanding of the city as a whole can be applied broadly to other projects and city initiatives. The Public Art Master Plan was facilitated and is intended to be implemented by Roeland Park City Staff and the Arts Advisory Committee, with the support of Roeland Park's Mayor and City Council.



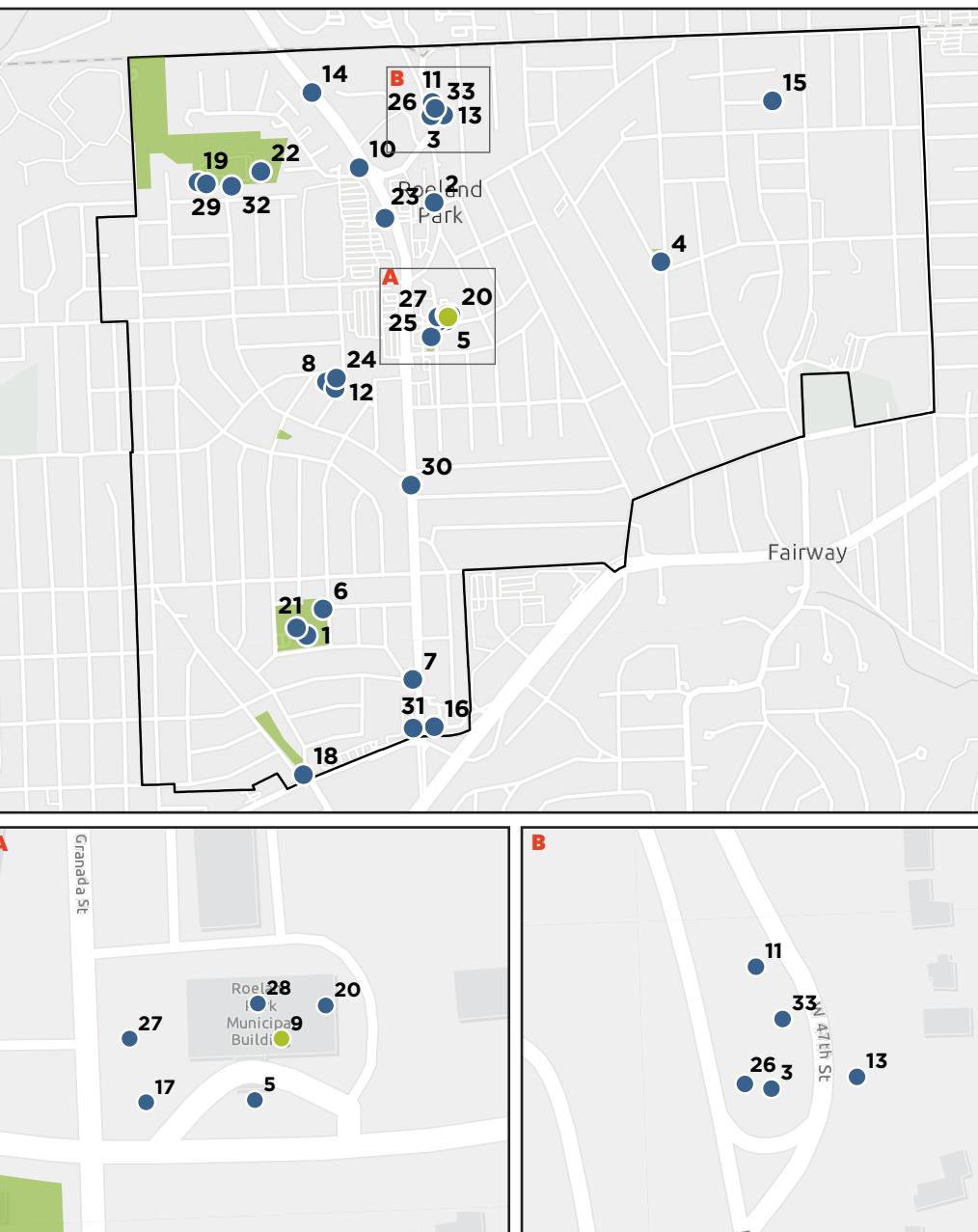
## WHAT IS THE HISTORY OF PUBLIC ART IN ROELAND PARK?

As longtime resident George R. Schlegel once said, "Truly, art is the magic in Roeland Park." Over the last two decades, Roeland Park has built a magical collection of sculpture artworks and murals, which are mostly sited in City parks, public spaces, and commercial corridors. Roeland Park's sculptures are largely abstract and created from traditional, durable materials (such as bronze and concrete), and its murals are vibrant compositions that enliven the built environment and have emerged through strategic partnership. Despite its 1.6 square mile footprint, Roeland Park features dozens of permanent and temporary artworks across the City. Artworks have been primarily acquired through purchase, donation, or private development percent for art contribution.

Throughout the planning process, stakeholders expressed a range of opinions about which current works in the collection are most impactful, or least successful. As Roeland Park seeks to build a collection that is as reflective of its community as possible, the planning process has provided an opportunity to assess the context and condition of the current collection as it relates to the goals outlined in this Plan. A sound public art policy and processes will support future decisions about the stewardship of works in the collection, and their possible relocation or responsible removal.



## PUBLIC ART COLLECTION MAP



ASSETS		
	Name of Piece	Artist(s)
1	34	Joel Maquird
2	Aldi Staircase	Ashley Corbello
3	Blockhead	Thomas S. Smith
4	Bomber	John Northington
5	Damsel in Blue	Arnie Jacobsen & Dirk van Keppler
6	DMA 2005 19	Darren Miller
7	Eucalyptus	Vadim Kharchenko
8	Fin	John Northington
9	George Schlegel Gallery	Rotating Artists
10	Growing Peace Love and Harmony in KC	Cindy Heller
11	Half Moon 2005	John Northington
12	Lines of Corona	Ian Cochran
13	Mural	E. Alvarez, I. Tapia, A. Eickhoff, J. Rogers, A. Bowman, S. Anzona, R. Alvarez, & B. Noriega
14	Origin	Nathan Pierce
15	Prairie Henge Group 1	
16	Prairie Ramble	Jarrett Mielkebruch & Elvis Aeschbahl
17	Pylon With Stacked Glass - 2005 #1	John Northington
18	River Totem 1 & 2	Eric Gade
19	Scourge	John Northington
20	Screen 2	Barry Sher
21	See Red Run	Jorge Blanco
22	Splash	Laura Endrenyi
23	Sunflowers	Laura Endrenyi
24	Surf Project Plaques 1-10	Hugh Merrill
25	Surfing 1, 2, & 3	Hugh Merrill
26	Tetrahedron	John Northington
27	Twins	John Northington
28	Twister	Jim Stiles
29	Untitled	John Northington
30	Untitled	John Northington
31	Untitled Dango 2009	Juan Kaeo
32	Wedged	John Northington
33	Yellow Bench	Jorge Blanco



# 2

## WHAT WE HEARD

## WHAT WE HEARD

The Planning team spoke with 22 individuals in the City of Roeland Park, whose backgrounds and professional affiliations include City administration, the arts, non-profit organizations, City Council, and beyond. Each stakeholder was asked about their:

- individual vision for public art in Roeland Park;
- reflections on the current collection;
- understanding of the challenges and opportunities facing the growth of public art in Roeland Park; and
- unique perspective of what is special about Roeland Park and its community.

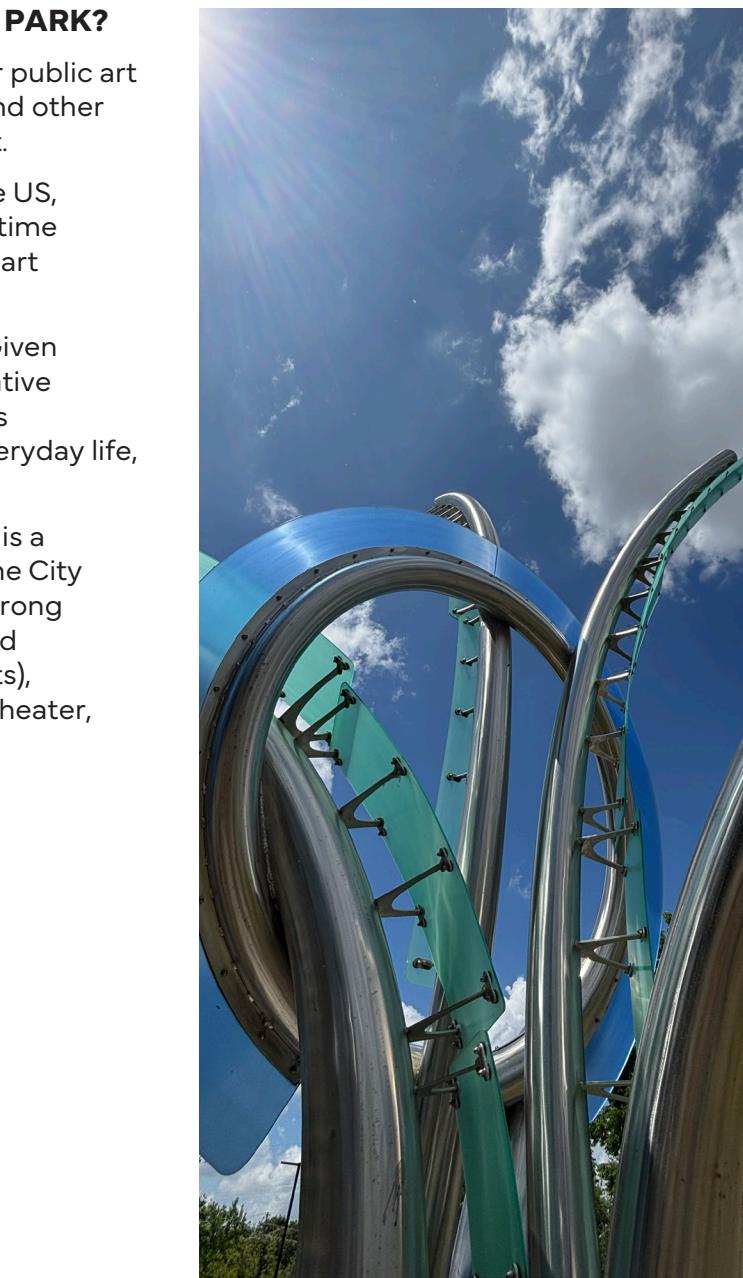
Additionally, the Planning team hosted a virtual focus group with local artists and a pop-up engagement opportunity at R Park's June 28 concert.

The following is a summary of community feedback across individual conversations, focus groups, and community workshops. The information is divided into small sections to provide a snapshot of themes from the stakeholders.



## WHAT ARE THE FOUNDATIONAL NEEDS FOR PUBLIC ART IN ROELAND PARK?

- **Comprehensive Policies:** Currently, Roeland Park has only adopted policies for public art purchasing and donations. Many stakeholders expressed a lack of clarity around other processes for maintenance, commissioning work, and collection management.
- **Clear Workflows:** Like many mature municipal public art collections across the US, Roeland Park's collection emerged from a combination of donations and one-time projects. As a result, the City has not yet established a clear process for public art implementation among City staff.
- **Maximizing Space and Leveraging Unconventional Canvases for Public Art:** Given Roeland Park's compact footprint, the Public Art Master Plan should offer creative strategies for public art placement that is nimble, surprising, and efficient in its placement. The goal is to integrate art seamlessly into the urban fabric and everyday life, enhancing walkability and sparking curiosity.
- **Going Beyond Sculpture:** Roeland Park's dynamic, robust sculpture collection is a treasured community asset, but many residents feel that future public art in the City should challenge conventional notions of what public art could be. There's a strong desire to expand beyond traditional static sculptures to include murals, painted infrastructure (crosswalks, fire hydrants, water towers, utility boxes, streetlights), temporary installations, functional art (benches), and performing arts (music, theater, dance).



## WHAT WE HEARD

### WHAT SHOULD PUBLIC ART IN ROELAND PARK EMBRACE?

- **Public Art for all in Roeland Park:** A consistent emphasis across all stakeholder conversations was the desire for public art that authentically responds to the community's identity, needs, and stories. Many agree that public art is a source of unity and belonging, and the collection can more fully reflect this through its inclusivity and historical context.
- **Vibrant, Dynamic, Joyful Public Art Experiences:** With a median age of 36.7, Roeland Park is a relatively youthful, family-focus community. Its public art should embrace playful experiences that engage minds of all ages, and spark wonder for all. Future public art projects should also aim to be interactive when appropriate in order to activate the collection and engage imaginations.
- **Recurring Programming and Signature Experiences:** Given the Roeland Park's primarily suburban layout, with parks nestled in each corner of the City, Roeland Park should embrace public art-focused programming and activations that yield temporary projects. This approach allows the City to invest in temporary projects that do not require the long-term maintenance of permanent projects, while also efficiently leveraging resources to surprise and inspire the community.
- **Its Close-Knit, Community-Minded Approach:** With nearly 7,000 residents, Roeland Park may be small, but it is mighty in its community-first approach. The City's future public art can similarly leverage the sense of connection and belonging that touches each corner of the City in its public art planning, projects, and experiences.



### WHAT IS THE IDENTITY OF ROELAND PARK?

Roeland Park's authentic small-town feel is a quiet treasure in the heart of a major metropolitan area. Its high-spirited community, recreation and park amenities, and future-focused outlook are among its greatest assets. As Roeland Park anticipates its growth in the next decade, the City's small, yet mighty community seeks to strengthen its sense of belonging and inspiration through its public art program.





## SURVEY RESULTS

### PUBLIC ART IN ROELAND PARK SHOULD FEEL:

quality maintenance able kansas oriented subtle  
high public natural made pieces free actual  
reflective last engaging art unique aesthetically whimsical  
inspirational inviting accessible creative tasteful sunflower  
surroundings **community inclusive** purposeful  
uplifting inspiring nature happy rooted exciting  
peaceful beautiful rp local residents relative  
renaissance thoughtful friendly colorful diverse  
connected pleasing connect rp local residents  
demonstrate cohesive vibrant city people family warm  
representational part joyful positive approachable  
values sustainable organic representative together enjoyable  
**welcoming**

### WHAT CHARACTERISTICS, PLACES, AND/OR VALUES ARE UNIQUE TO ROELAND PARK?

space please area strong middle free  
large inclusivity stock people county quaint  
landscape police vibrant metro native big neighborhoods  
development diverse **trees parks community** good  
welcoming town small lots old green streets  
caring inclusive values great homes center  
sidewalks kc mature roe public concert  
neighborliness canopy location value  
**neighbors art** roe close sustainability  
care plants love place inclusion new  
access canopy location value  
smaller downtown sense walkability better  
**tree park** nature

## VISION & STRATEGIES FOR PUBLIC ART



### VISION STATEMENT FOR THE ROELAND PARK PUBLIC ART MASTER PLAN

Public art in Roeland Park is a vibrant celebration of our unique spirit, fostering unity, fun, and a sense of wonder. By activating imaginations and deepening our connection with nature, public art reflects the creativity, belonging, and vibrancy that define our city today, tomorrow, and for years to come.

## STRATEGIES FOR PUBLIC ART IN ROELAND PARK

The following approaches for public art projects in Roeland Park support this plan's vision statement. By aligning project recommendations with this set of specific goals, the plan will become both a guide for future projects and a work plan for actionable steps toward expanding the program. Each of the following strategies are described in detail in the next Chapter:

01

### PLACEMAKING THROUGH PUBLIC ART

02

### SMALL SPACES, BIG IMPACT

03

### GATHERING, RECREATION, AND NATURE

04

### FROM ORDINARY TO EXTRAORDINARY



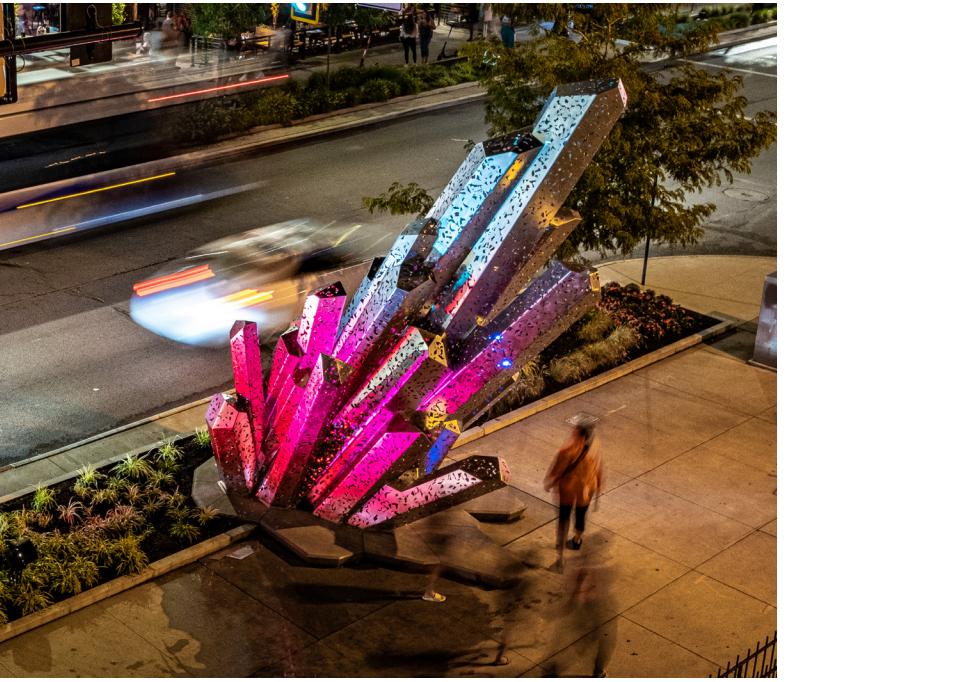
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## PUBLIC ART PROJECT RECOMMENDATIONS

## PUBLIC ART TYPOLOGIES & PUBLIC ART MEDIA

Public art projects can have a range of positive, impactful outcomes in public spaces and communities. This section outlines some different types of public art interventions, engaging opportunities for public involvement in art, and strategies to select public art sites. Private entities or other partners may find that this guide is a helpful resource when pursuing privately-funded public art projects.



The Makers Monument by Mark Reigelman, Columbus OH, 2022

### SCULPTURE

Sculptures are three-dimensional original artworks that can be made of any material that offers structural stability and durability. Permanently-placed sculptures are scaled to their surroundings and typically do not move from the location in which they are installed, but temporary sculpture displays can be mounted on a concrete foundation with a pre-cast bolt pattern. Whether contemporary, whimsical, traditional, or something else, sculptures are often the focal points of civic art. Sculptures may commemorate and celebrate our history, express civic pride, or be installed as culturally-defining showpieces for the town.

Sculptures can take on many shapes and sizes and often fit well when created in or alongside gateways, parks, gathering spaces, and community centers. Because sculptures allow communities to celebrate and enhance their civic identity, they are especially appropriate in parks and downtown settings.



The Troll That Hatched an Egg by Thomas Danbo, Dayton, OH, 2021

### ENVIRONMENTAL ART

Environmental art is any kind of outdoor public art that uses materials with a direct connection to nature, landscaping, or organic materials. Environmental art can be temporary or permanent, and its scale can vary. Its thematic context often addresses environmentalism and sustainability, but it can also call attention to the City's existing landscape and natural settings.



Bending Arc by Janet Echelman, St. Petersburg, FL, 2020

### FIBER

Fiber art is any kind of artwork that uses natural or synthetic fiber materials as the primary component of its overall composition. Fiber art can take forms including wall hangings, tree wrap, suspended sculptures, or screens. Examples of fiber materials include fabric, yarn, polyurethane materials (like tarps), and mesh.

## PUBLIC ART MEDIA



Sullivan Bright, Designing Local

### FUNCTIONAL ART

Functional art is ordinary infrastructure that has been reimagined and designed by an artist. Integrating unique designs into infrastructure may be an affordable and efficient way to create a major visual impact. Some possible options for functional art installations include bike racks, planters (either suspended or installed on the ground), benches, play equipment, medians, subdivision walls, trash cans, transit stops, storm drains, manholes, monument signage, sidewalk treatments, and more.



Armstrong by Eduardo Kobra, Cincinnati, OH, 2016

### MURALS

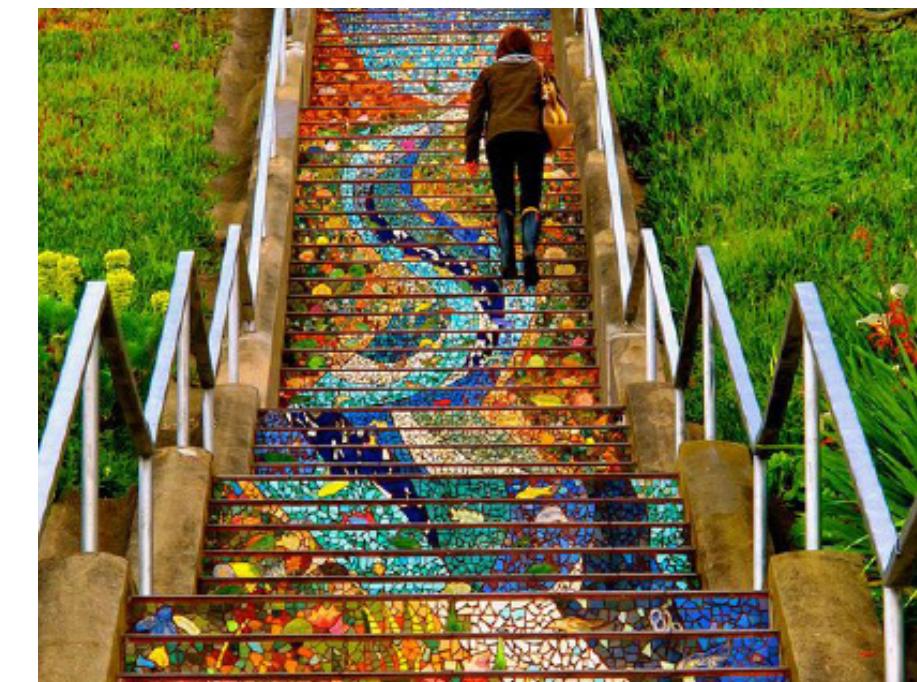
Murals are two-dimensional compositions that can take many forms, including paint or tile applied directly onto a surface, graphic reproductions printed onto vinyl adhered to a surface, or created on a panel that is affixed to the building. Environmental conditions, artwork display duration, artist ability, timeline, and budget are all considerations that affect which mural application style is suitable for a project. While curating permanent works of art as part of the collection is important, ephemeral works such as murals allow for the exposure of many artists over a short period of time rather than a few artists over a long period of time.



Night Lights Denver, Denver, CO, 2020

### LIGHT INSTALLATIONS

Artists use lighting in creative and interesting ways in order to manipulate the built environment with limited physical impacts. Light installations may be used on existing buildings, in parks or on substantial landscape features, or as part of a larger installation of sculpture. They may be especially useful and impactful when used in infrastructure projects.



The 16th Avenue Tiled Steps by Aileen Barr and Colette Crutcher, San Francisco, CA, 2004

### MOSAICS

Mosaics come in many shapes and sizes and include glass or ceramics. The relative flexibility of the application of mosaics responds well to many art contexts. Mosaics can be installed for flooring or wall elements, or they may be a component of a sculpture. One innovative use of mosaics is in traffic repair, which could take the form of a surprising microwork of public art in cracked surfaces or asphalt.

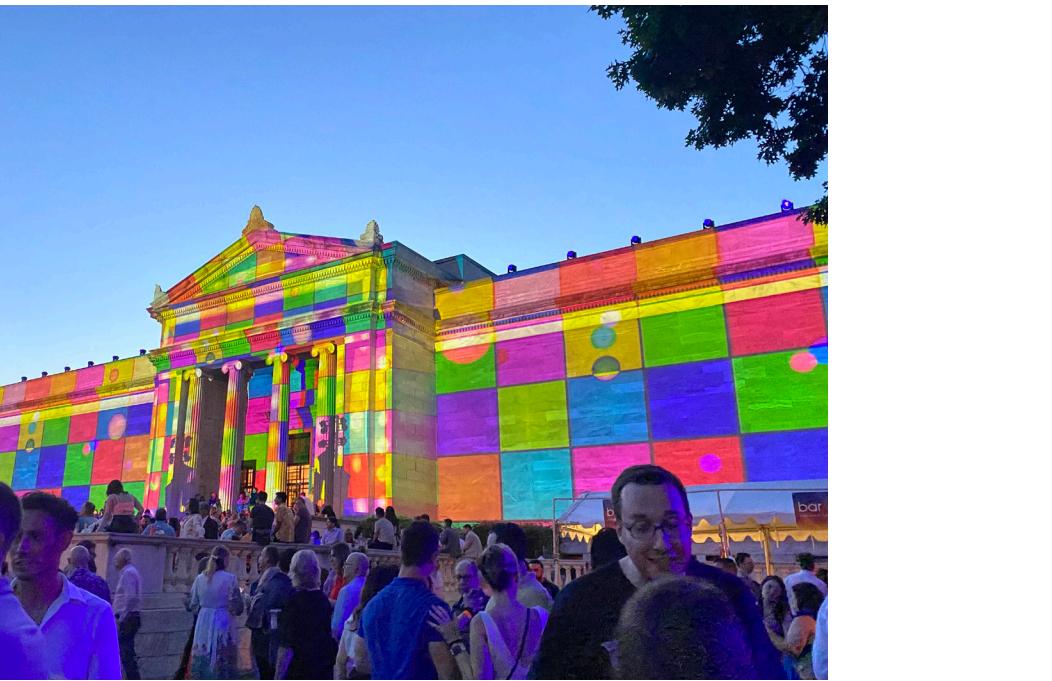
## PUBLIC ART MEDIA



Questions for the Curious Orchard by Nate Mohler, Palo Alto, CA, 2023

## MULTIMEDIA

Multimedia installations may combine many other art types in ways that expand the imagination. Video, lighting, sculpture, murals, and more can be combined to make multimedia installations. Multimedia installations are especially useful for temporary or pop-up installations.



Cleveland, OH

## TIME-BASED MEDIA

Time-based media is art that is created using photography, video, film, and/or audio whose composition transpired over a period of time. Time-based media artwork has clearly-defined beginning and ending points. This kind of artwork may run on a loop and is suitable for environments whose conditions are not suitable for traditional artwork materials. Time-based media typically assumes the form of projection mapping onto buildings, or sound-based artworks.



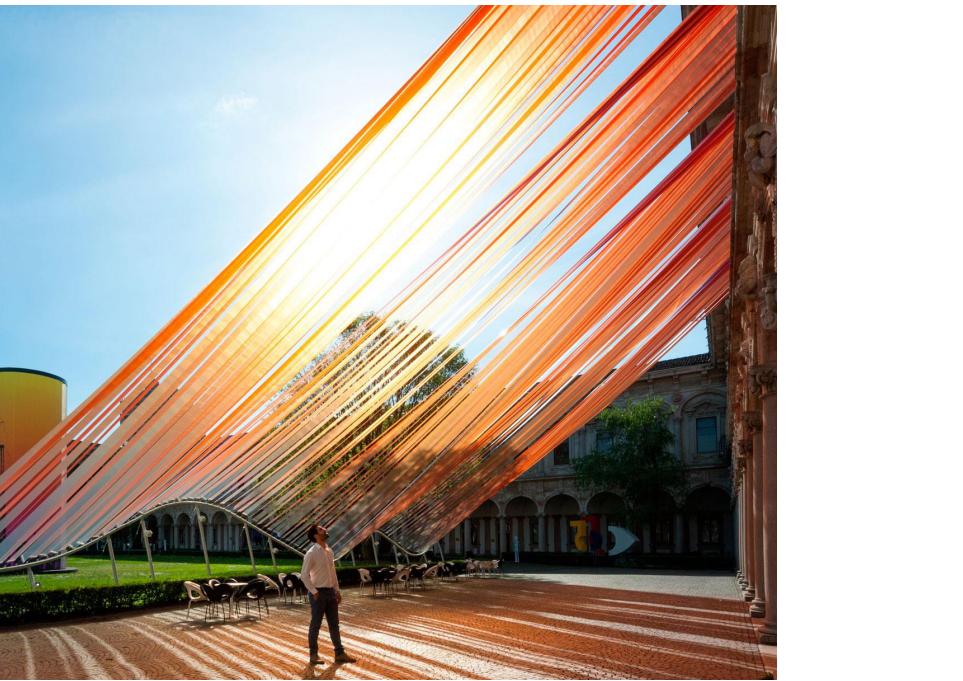
## PUBLIC ART PLACEMENT STRATEGIES



Chroma by Savannah College of Art and Design, 2017

### ITERATIVE PUBLIC ART PROJECTS

An iterative project is one that has many parts united by the same theme. For example, the City may commission an artist to create a series of sculptures placed in various locations around the park, united by the theme "Larger Than Life Flowers." Iterative projects establish a "trail" for the community to follow across a predetermined area, making them a great option for retail areas, parks, or historic town centers.



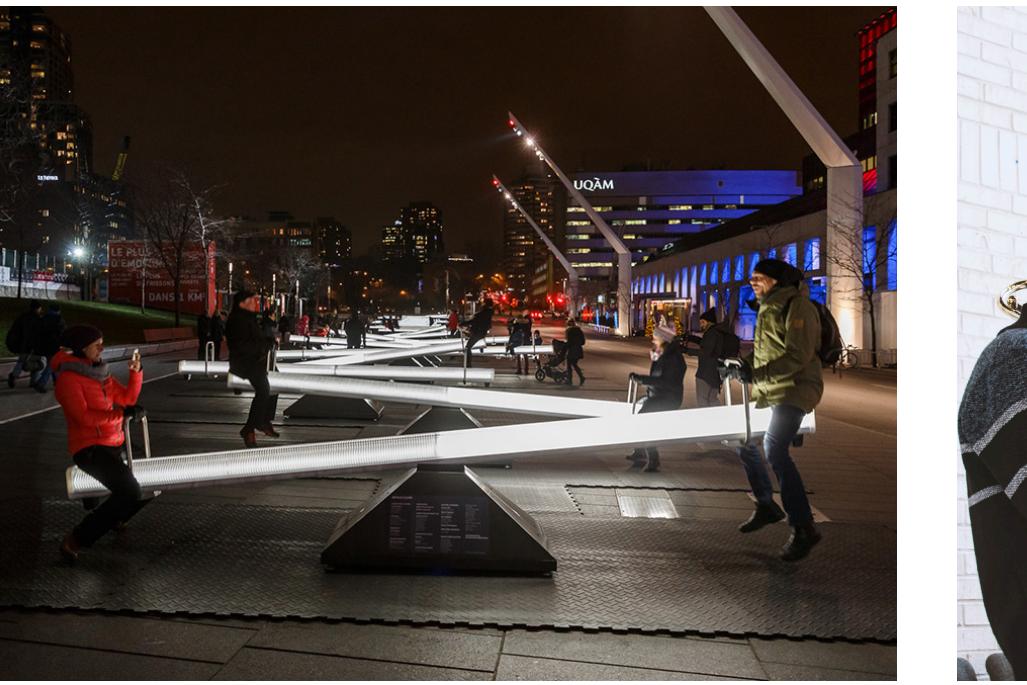
Invisible Border MAD Architects, Milan, IT, 2016

### SINGLE-PRESENTATION PUBLIC ART PROJECTS

Single-presentation public art projects are those that do not repeat in multiple locations and their compositions are limited to one site. Examples of these kinds of projects include, a large-scale sculpture commissioned for a City facility; a unique mural on the facade of a community center; or light installation that is engineered to complement the detailed architecture of a historic building. Single-presentation projects may be temporary or long-term, and they are primarily characterized by their function as a landmark in public space.



## PUBLIC ART APPROACHES



Impulse by CS Design and Lateral Office, Montreal, CA, 2015

### INTERACTIVE

Interactive art is not a medium but rather a way for artwork to be designed with people in mind. Artwork can be defined as interactive if it aims to create a dynamic experience, where the public are not just onlookers but they can experience the artwork through senses beyond sight. Interactive art may use traditional media or new technology but either way interaction is always at the center.



Savannah, GA

### PUBLIC PERFORMANCES

Dance, theater, spoken word, or another type of public performance can be staged in public space or alongside public art. These displays have a particular relevance when staged at the unveiling of public artworks.



Los Trompos by Esrawe + Cadena

### POP-UP & TEMPORARY ART

Pop-up and temporary art are public art opportunities that exist in a community between one day and two years. Though temporary art is not intended to live for a generation, it can have a lasting impact on a community by creating a sense of surprise and joy in unexpected places. Some ideal locations for temporary installations include construction sites, sidewalks, lanes, parks, and temporarily empty spaces and storefronts. Photography, chalk art, and artworks made using natural materials are ideal mediums for temporary, rotating experiences. Temporary art can be cost effective and easy to execute, providing opportunities for additional artist engagement. In whatever form, its short lifespan gives energy to the space and drives excitement among the community. Temporary art may also invite collaboration, be it with local schools or community groups, to rotate artwork over short periods of time.



The Blue Trees by Konstantin Dimopoulos, Pensacola, FL, 2014

### SITE SPECIFIC

Site-specific art is artwork that is aesthetically, conceptually, and/or thematically connected to the unique circumstances, culture, history, and environment of a particular site. Site-specific art can take many forms, and may be permanent or temporary. In this approach to art-making, artists extensively research the place, site, or area where the site-specific artwork will be placed. Site-specific art tells the story of a place through its surroundings, enriching the experience of the place itself.

## PUBLIC ART APPROACHES



Smoke Signals by Joe Boruchow, Photo Courtesy of Mural Arts Philadelphia

### COMMUNITY PARTICIPATORY ART

Participatory art involves the community or a public group in the process of art-making, as guided by an artist. Artwork that emerges from a participatory experience enhances and celebrates its process and participants over short or long periods of time. Collaborative art pieces engage people to generate feelings of community pride and ownership.



## ROELAND PARK PROJECT IDEAS

### INTRODUCTION

This section is organized by a series of strategic opportunities, each of which considers placement, approach, and thematic context. Each strategy builds upon the community's reflections around the current collection, as well as their desire for the future of public art in Roeland Park. Project ideas are not listed in any particular order, and are presented as nimble opportunities that could be implemented in other areas of the City. Each project includes foundational implementation details, which are defined in the following table.

<b>Proposed Locations</b>	This is a list of locations in Roeland Park where the recommended project type would be most successful, or most efficiently implemented. Note that all proposed locations were identified at the time of writing the plan, and as available sites for public art in Roeland Park increase, the City should remain flexible in their identification of prospective public art sites.
<b>Investment</b>	Unlike typical municipal capital projects or RFPs for services, public art projects are not value engineered, nor are their budgets typically selected based on a "best value" offer. When a public art project is identified, its budget is carefully determined by a number of criteria, including available resources, and the anticipated life span and materials. Investment recommendations in this plan are based on average costs for similar public art projects at the time of this plan's writing, and should be understood as a starting point to determine a project's budget. Costs are always subject to change.
<b>Cost Considerations</b>	In order to maximize a public art investment, this section outlines recommended additional improvements or strategies for a particular project. Information in this section should inform the overall investment.
<b>Implementation Considerations</b>	As with any city project, advanced and efficient planning on the front end can go a long way in achieving a strong outcome. The same goes for public art projects, which can greatly benefit from understanding the factors that tie into a project's implementation or life span. This section outlines key logistical and administrative considerations that will inform how a project comes to life.
<b>Impact</b>	All public art projects have some degree of positive community impact, but the impact can range based on the placement, material, or duration of a project. A project's overall anticipated impact is identified in this section.
<b>Complexity</b>	Based on a public art project type or budget, its complexity may vary. This metric considers each recommended project's level of complexity to ensure balance in implementation capacity as projects are planned year to year.

## PLACEMAKING THROUGH PUBLIC ART

### INTRODUCTION

Placemaking culminates in many strategies, practices, and technical interventions to create fun, vibrant spaces that foster belonging and connection. Public art is one factor to achieving this outcome, and this section outlines specific projects that will lead to a stronger sense of place in Roeland Park.



## PLACEMAKING THROUGH PUBLIC ART

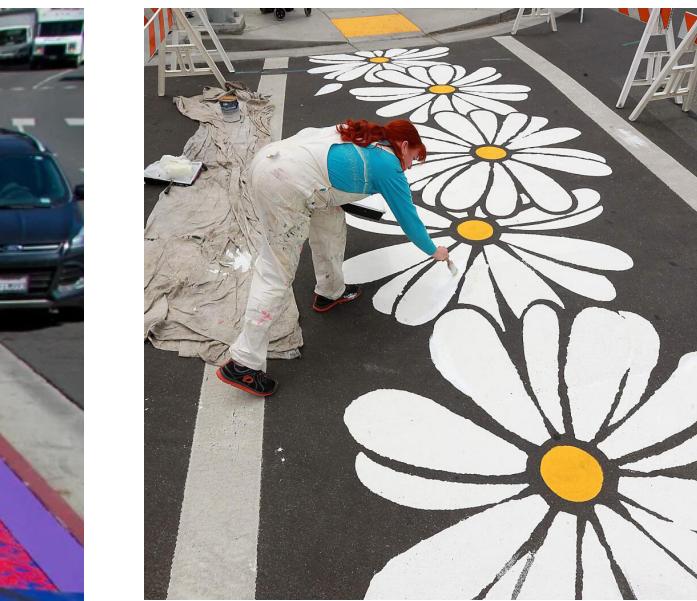
### CREATIVE CROSSWALKS

Painted crosswalks are a high-impact opportunity to enhance pedestrian safety and enliven local streets. Given the residential nature of Roeland Park, these public art projects are a vibrant option for conveying the city's character through an unexpected medium. Painted crosswalks could be centered around each neighborhood's identity and have a meaningful, site-specific connection to the history and identity of each ward.

<b>Proposed Locations</b>	Roesland Elementary School, City Hall (across 51st Street), neighborhood crosswalks, Roe Lane and West 48th Street, 53rd at St. Agnes, Mission and 51st, maybe 55th near Fairway
<b>Investment</b>	<b>Good: \$5,000   Better: \$10,000   Best: \$25,000</b> Detailed investment considerations: \$1.20 - \$1.25 per square foot for materials, plus \$45 per square foot for artist fees. For example, a 360 square foot crosswalk would cost up to \$20,000 (\$16,200 for artist fees + \$500 for materials), depending on the design and project scope.
<b>Cost Considerations</b>	Painted crosswalks, like any mural project, are not considered a long-term or permanent investment. When selecting material choices and overall budget, project owners should consider their desired permanence for this project. Traffic grade paint applications have a life span of at least five years, with appropriate maintenance
<b>Implementation Considerations</b>	<ol style="list-style-type: none"><li>1. Traffic-grade materials should be used. These are not typical acrylic paints, such as those used for exterior settings (vinyl siding, decks, etc.). These projects are best suited for less detailed designs, given the complex mixing process for traffic-grade paint.</li><li>2. Prior to installing any painted crosswalks, the roadway should be assessed for any material failures and needed repairs, which should be documented and addressed before painting.</li><li>3. If collaborating with schools, or if a crosswalk is proposed for any non-City owned streets, appropriate partners and contacts should be consulted.</li></ol>
<b>Impact</b>	High
<b>Complexity</b>	Medium



The Art of Chase, West Hollywood, CA (2019)



Karen Macken, Santa Rosa, CA (2018)



## PLACEMAKING THROUGH PUBLIC ART

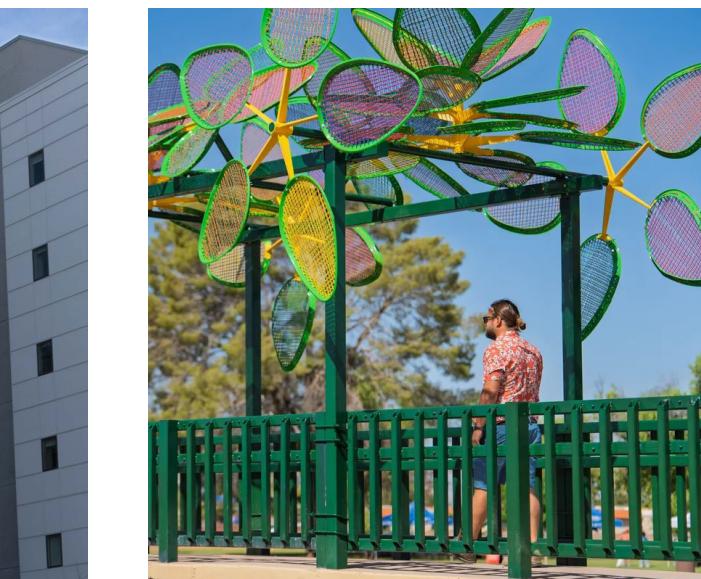
### CREATIVE SHADE STRUCTURES

One of R Park's most beloved amenities is its large pavilion, which is the site for so many community activities and gathering opportunities. Smaller-scale shade structures could make for a more comfortable and interesting park experience at one of Roeland Park's smaller green spaces, but larger opportunities for artist-designed pavilions or shade structures could be explored at the City's pool, or as part of the Nall Park expansion project. The overall theme for these projects could connect to nature through tree-like or floral imagery, such as large-scale petals or leaves that provide shade and gathering space.

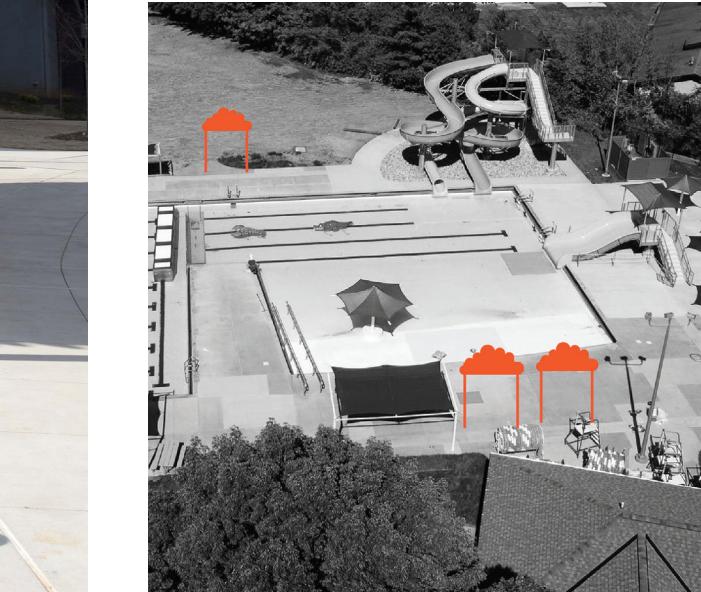
<b>Proposed Locations</b>	Roeland Park Pool, Nall Park, R Park
<b>Investment</b>	\$60,000+
<b>Cost Considerations</b>	The overall project budget will be determined by the intended footprint of the shade structure, but even the smallest artist-designed shade structure can have a major placemaking impact.
<b>Implementation Considerations</b>	Consider any funding opportunities that coincide with pre-determined or anticipated shade features that are included as part of a park renovation or other capital project.
<b>Impact</b>	High
<b>Complexity</b>	Low



Depena Studio, "Cloud Canopy" (2022), Charlotte, NC



Bobby Zokaites, "Botanical Canopy" (2025), Phoenix, AZ, Ocotillo Park. Photo courtesy of Aaron Rothman.



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## PLACEMAKING THROUGH PUBLIC ART

### MURALS AND SIGNAGE

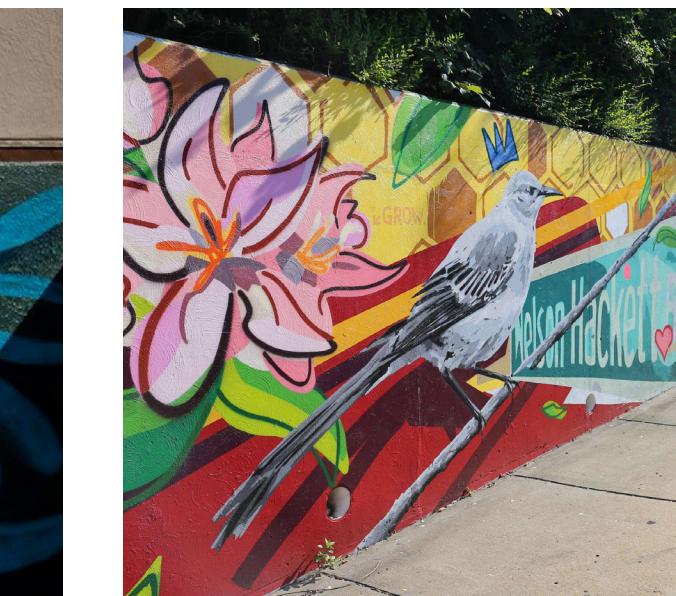
Murals are a quick, cost-effective method of enlivening public spaces and inspiring the community. The City's 47th Street and Aldi Staircase murals are well-loved in Roeland Park, and express the community's appreciation of Roeland Park history, nature, and colorful spirit. Building on the success of these projects, new mural opportunities should be explored in Roeland Park along commercial corridors and city-owned buildings. The Public Art Master Plan also recommends a "Call for Walls" programming idea, described later in the Plan.

While this project considers murals on private property, the recommendation is not suggesting painting over existing murals, but rather seeking additional opportunities for murals at crucial gateways

<b>Proposed Locations</b>	Roe Lane and West 48th Street, Community Center
<b>Investment</b>	\$20,000+
<b>Cost Considerations</b>	The overall project budget will be determined by the space available for mural implementation. As a rule of thumb, murals range from \$45-\$55 per square foot, inclusive of all costs (materials, artist fee, etc.).
<b>Implementation Considerations</b>	If a mural project is proposed for placement on private property, an easement will be needed to clarify expectations and responsibilities of all parties involved in the project. Additionally, the project owner should be aware of the material of the mural surface before confirming a mural site; some exterior building materials, such as unpainted brick, are not as suitable for murals as others. For these cases, explore other options such as painted panels or applied vinyl.
<b>Impact</b>	High
<b>Complexity</b>	Low



Bloom by Nicole Ponsler, 2023



Jacob "NTEL" Schell, "Veritas Duce Progradi" (2022), Fayetteville, Arkansas



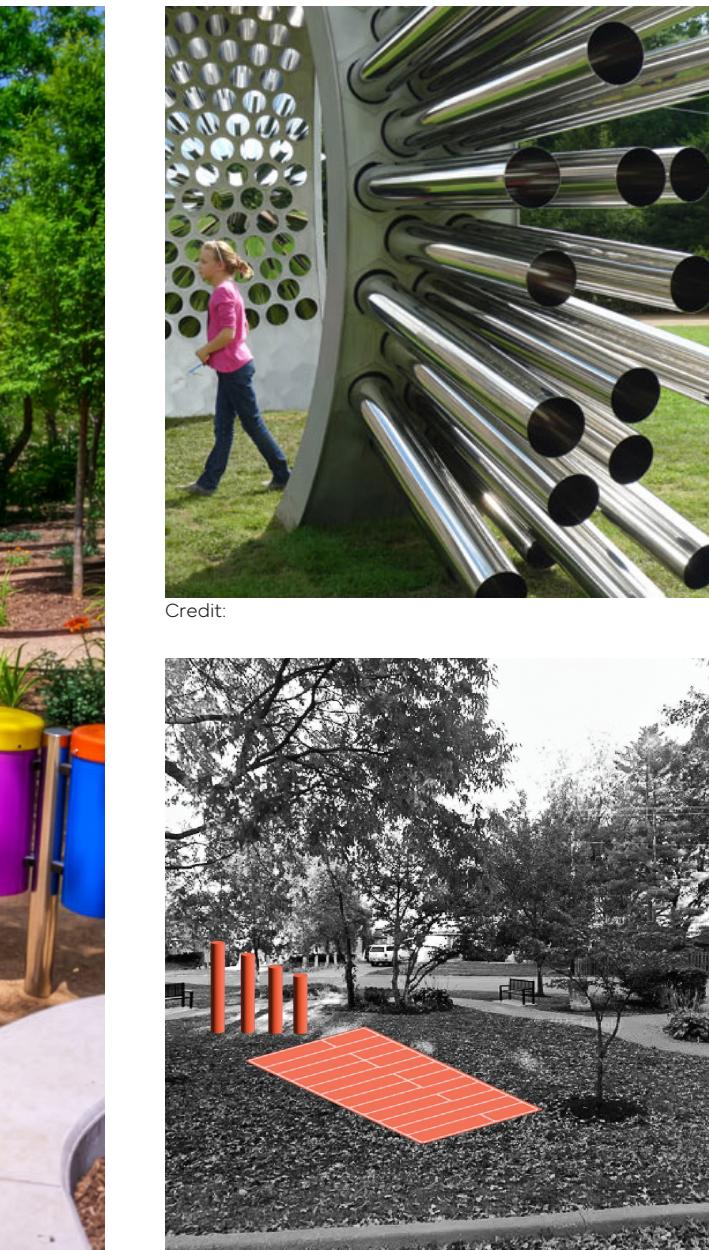
Roeland Park Public Art Master Plan | 45

## SMALL SPACES, BIG IMPACT

### SOUNDSCAPES AND MUSICAL INTERVENTIONS

Soundscapes are a lesser-known form of public art that can range from a large-scale, multi-sensory playscape to a more intimate experience for a few individuals. Ambient, nature-activated projects can enhance visitor experiences in parks and greenspaces, allowing for a deeper opportunity to engage in these settings. While digitally-based soundscapes are possible, analog projects will allow for greater enjoyment and maintenance over time.

<b>Proposed Locations</b>	Any Roeland Park parks and greenspaces
<b>Investment</b>	\$10,000+
<b>Cost Considerations</b>	Soundscape projects vary based on desired permanence and level of technology. For example, an artist-designed windchime or voice-activated bench will be considerably less than a complex, digitally-based artwork that requires speakers, programming, and beyond. Analog projects will allow for lower costs and greater permanence.
<b>Implementation Considerations</b>	When selecting placement for soundscapes or musical interventions, project owners should be mindful of a project's possible proximity to residential areas.
<b>Impact</b>	Low
<b>Complexity</b>	Low



## SMALL SPACES, BIG IMPACT

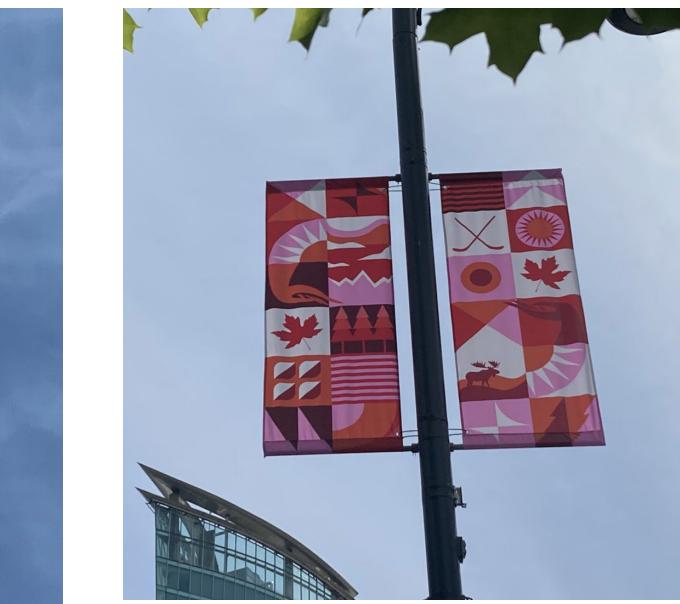
### BANNER ACTIVATIONS

Utility poles are a conventional site for marketing banners and City promotion, but they are an unexpected canvas for public art. Leveraging utility poles for public art installations—as either two-dimensional banners or 3-dimensional sculpture—incorporates visually remarkable interventions into otherwise ordinary spaces. This low-complexity project also encourages a wide pool of artists working in all mediums to participate in the public art process, given the frequent turnover of banners. With each banner cycle, artists could respond to a particular theme or idea, or present artwork that is unique all on its own.

<b>Proposed Locations</b>	All Roeland Park-owned utility and light poles
<b>Investment</b>	Banner: \$1,000 artist honorarium + \$1,000 printing and installation fees Sculpture: up to \$20,000 for a multi-site sculpture installation
<b>Cost Considerations</b>	None
<b>Implementation Considerations</b>	Projects should be rotated every 6 months at least. This strategy allows for a new candidate pool of artists to submit designs and respond to ever-changing local culture.
<b>Impact</b>	Medium
<b>Complexity</b>	Low



Janice Wu (2022-2023), New Westminster, BC, Canada



Artist- Lay Hoon Ho & Angie Quintana, Cote, "Tapestry of Home" (2025), Surrey, BC, Canada



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## SMALL SPACES, BIG IMPACT

### TRAFFIC CIRCLE INTERVENTIONS + MEDIAN INTERVENTIONS

Similarly to Creative Crosswalks, activating Roeland Park's residential medians through painted and sculptural interventions is a key strategy to enhancing safety in residential areas and enlivening the built environment. Roeland Park's many medians and future traffic circles are key sites for public art interventions, especially given the City's small footprint. Like Creative Crosswalks, these projects can be specific to each street or neighborhood, and offer a playful opportunity to distinguish Roeland Park from neighboring cities and towns.

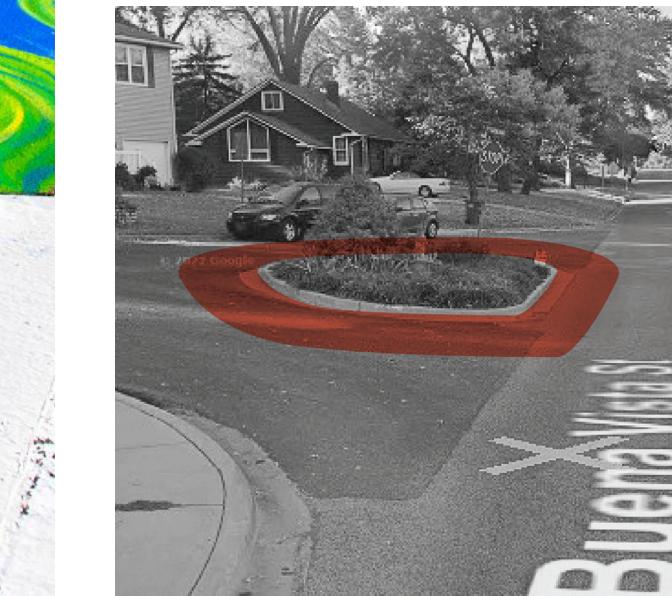
<b>Proposed Locations</b>	Future roundabout sites, or existing neighborhood medians
<b>Investment</b>	<p>Painted interventions: Up to \$10,000</p> <p>Sculpture: For a permanent artwork, up to \$15,000. For temporary artwork, a one-time investment for concrete foundations (\$40,000) is needed, in addition to artwork loan fees, up to \$10,000 per artwork for 18-24 months.</p>
<b>Cost Considerations</b>	Depending on intervention type (painted or sculptural) and duration (permanent or temporary), costs will vary.
<b>Implementation Considerations</b>	For projects placed in mostly residential areas, collaborating with neighborhood groups for input or preferences will build enthusiasm and support for the program.
<b>Impact</b>	Medium
<b>Complexity</b>	Medium



Chalk Riot, Warwick Village Mini-Roundabout Mural (2024), Alexandria, VA



TreeTown Murals, Ann Arbor, MI (2024)



Roeland Park Public Art Master Plan | 5

## GATHERING, RECREATION, AND NATURE

### NORTHINGTON SCULPTURE TRAIL

John Northington's eight abstract, organic sculptures have existed in various locations throughout the City since their original donation to the City in either 2009 or 2010. As a collection of work by the same artist, the intended experience of these pieces would feel more comprehensive if they were displayed in closer proximity to each other, particularly in a natural setting. Extensive plans for Nall Park's renovation include a new bike/hike trail, which would be an ideal setting for the Northington sculptures. As part of the trail project, new plinths could be poured to re-site the sculptures for a one-time cost. Relocating these artworks away from high-visibility settings creates new opportunities for public art and placemaking interventions in these public spaces.

<b>Proposed Locations</b>	Nall Park
<b>Investment</b>	To be determined, as part of Nall Park renovation
<b>Cost Considerations</b>	None
<b>Implementation Considerations</b>	As part of artwork reinstallation, any Nall Park construction teams should be consulted to ensure that the scope of work can be absorbed into existing site plans. Additionally, trail user safety should be prioritized, and artworks should be placed within a safe distance from the path.
<b>Impact</b>	High
<b>Complexity</b>	High



Matzke Fine Art Gallery and Sculpture Garden

## GATHERING, RECREATION, AND NATURE

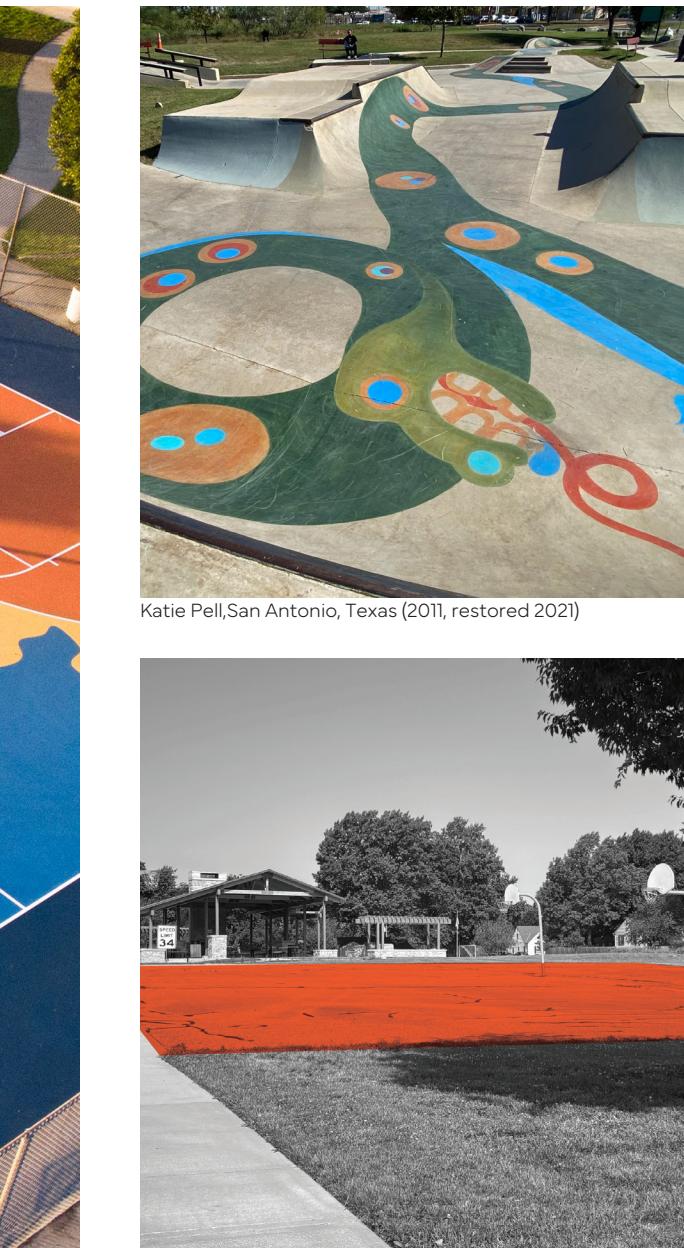
### PAINTED RECREATION SURFACES - SKATEPARK AND BASKETBALL COURT

Uniquely-designed recreational courts are exciting, innovative, and dazzle residents and visitors alike. Granada Park Skatepark, situated almost directly across from City Hall, is a prime opportunity to infuse color and vibrancy into one of the most visited areas of Roeland Park. The R Park basketball courts could be painted with themes and images that speak to the former elementary school that once stood in the park's place, offering a retrospective opportunity for reflection and celebration for all residents. Future plans for recreational courts could also include opportunities for painted treatments

<b>Proposed Locations</b>	R Park Basketball Court, or future locations for sports courts; Granada Park Skatepark
<b>Investment</b>	\$45-\$55 per square foot of artist-painted surface
<b>Cost Considerations</b>	None
<b>Implementation Considerations</b>	As with other painted surface projects, any surfaces that are to be painted should be assessed for any material failures and needed repairs, which should be documented and addressed before painting. All paints and sealants should be safe for use on recreational courts.
<b>Impact</b>	High
<b>Complexity</b>	High



Katie Pell, San Antonio, Texas (2011, restored 2021)



Roeland Park Public Art Master Plan | 5

## GATHERING, RECREATION, AND NATURE

### MISSION ROAD BIKE LANE

As the Mission Road expansion project continues, ensuring public safety for bikes and pedestrians is a key concern. Painted bike lanes will enliven the street while also supporting safety measures along this busy thoroughfare, and since Mission Road is a city border, the painted bike lane will also serve as a gateway artwork for Roeland Park, distinguishing it from neighboring towns.

<b>Proposed Locations</b>	Mission Road Bike Lane, any future bike lane sites on Roeland Park-owned streets
<b>Investment</b>	\$45-\$55 per square foot of artist-painted surface
<b>Cost Considerations</b>	None
<b>Implementation Considerations</b>	As with creative crosswalks, any surfaces that are to be painted should be assessed for any material failures and needed repairs, which should be documented and addressed before painting. All paints and sealants should be safe for bike and traffic use
<b>Impact</b>	High
<b>Complexity</b>	High



Singha Hon, "Aurora Dragon" (2024) New York, NY. Photography courtesy of Mischelle Moy



Mississauga, Ontario, CA

## GATHERING, RECREATION, AND NATURE

### CARPENTER PARK ACTIVATIONS

Carpenter Park features several permanent public artworks already, but its proximity to the library render it a key site for temporary activations and pop-up experiences too. A literacy-centered chalk festival, featuring both visual and performing artists, could occur at least once a year to encourage reading and storytelling. Year-round, the Arts Advisory Committee could collaborate with other Roeland Park committees to support rain-activated poetry installations, which could feature poetry by local artists and school-aged youth. Finally, artist-designed reading nooks, built for one person or a whole group, can activate the park as a space for sharing stories, broadening imaginations, and connecting with others.

<b>Investment</b>	Chalk Festival: \$1,000 artist honorarium, includes materials Rain-Activated Poetry: For rain-activated projects, special rain-activated materials cost \$130 per 80-110 sq ft.. Artist honorariums for these projects should be at least \$1,000 per project. Artist-designed Reading Nooks: \$5,000+
<b>Cost Considerations</b>	None
<b>Implementation Considerations</b>	Partnering with the library, or other city partners, will ensure the greatest possible support.
<b>Impact</b>	Medium
<b>Complexity</b>	Low



Chalk Festival, Savannah, Georgia



Mark Reigelman, "The Reading Nest", Cleveland Public Library, Cleveland, Ohio



Mass Poetry, Boston, Massachusetts

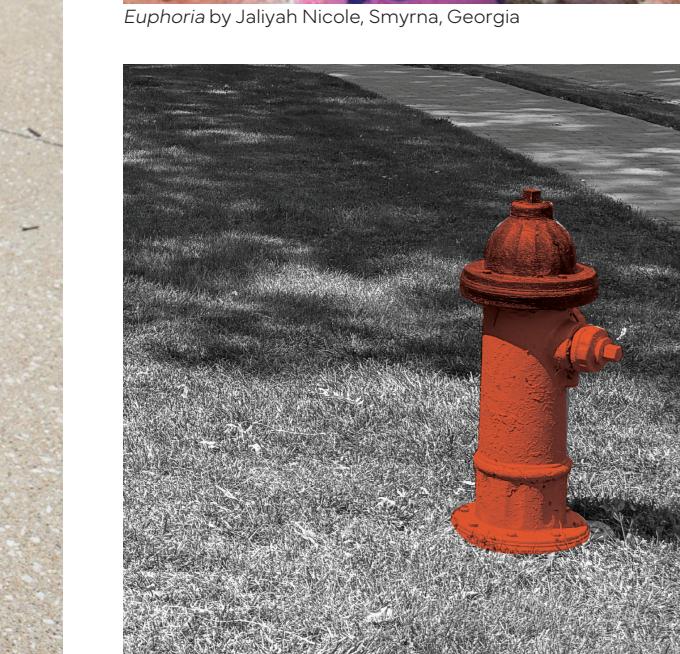
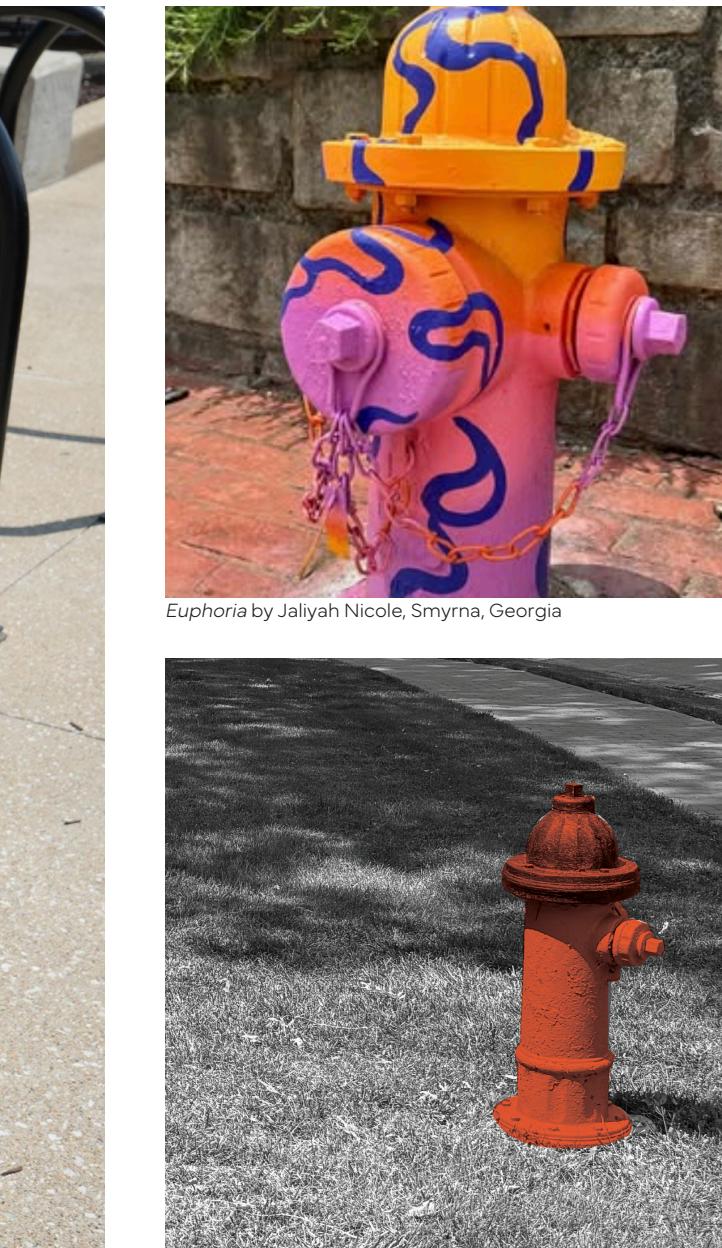


## FROM ORDINARY TO EXTRAORDINARY

### PAINTED FIRE HYDRANTS

Painted fire hydrants are a low-cost, impactful opportunity to spark joy in unexpected places. In most cities, hydrants undergo re-painting every one to two years. Local artists could be engaged to paint vibrant, visually-compelling compositions onto these ordinary surfaces, enlivening neighborhoods and commercial corridors with public art.

<b>Proposed Locations</b>	Any Roeland Park fire hydrants
<b>Investment</b>	\$1,000 per hydrant
<b>Cost Considerations</b>	None
<b>Implementation Considerations</b>	Permission from Roeland Park's local fire agency should be confirmed before implementing this project. The local fire authority will need to collaborate with the project team to provide parameters for painting fire hydrants, addressing topics such as appropriate materials, intended duration, areas to avoid painting, and beyond. This project should not compromise public safety, or firefighters' ability to execute their duties safely and appropriately.
<b>Impact</b>	Low
<b>Complexity</b>	Low



## FROM ORDINARY TO EXTRAORDINARY

### TREE GUARD PROJECTS

Trees are a much-loved feature of Roeland Park. Through various public art interventions, these projects can celebrate the City's special connection to trees and its role in Roeland Park. As the City explores plans for an arboretum, tree guard projects can be a uniquely-Roeland Park opportunity to create an exceptional experience for this beloved symbol of Roeland Park.

<b>Proposed Locations</b>	Roeland Park parks, or city-managed landscaped areas
<b>Investment</b>	\$15,000 - \$30,000
<b>Cost Considerations</b>	Overall cost depends on project type (painted or structural).
<b>Implementation Considerations</b>	Arboretum and tree markers should be included in these interventions. Any funding that is typically dedicated to tree markers could be leveraged alongside public art funding resources.
<b>Impact</b>	Medium
<b>Complexity</b>	Low



We All Shine Bright in Many Different Colors (14 of 14)



Debra Hampton



## FROM ORDINARY TO EXTRAORDINARY

### WHIMSICAL WASTE BINS

It's easy to overlook a waste bin in any community, but their shape and placement on nearly every street corner also make them prime opportunities for enhancement through mosaics or paint. Either project type offers a varying degree of permanence, but both options offer opportunities for local artists to participate in public art projects, show community pride, and enhance these ordinary elements of the built environment.

<b>Proposed Locations</b>	Any city-owned waste bins
<b>Investment</b>	Up to \$3,000 for mosaic projects, up to \$1,500 for painted projects.
<b>Cost Considerations</b>	Overall cost depends on project type (painted or mosaic).
<b>Implementation Considerations</b>	None
<b>Impact</b>	Low
<b>Complexity</b>	Low

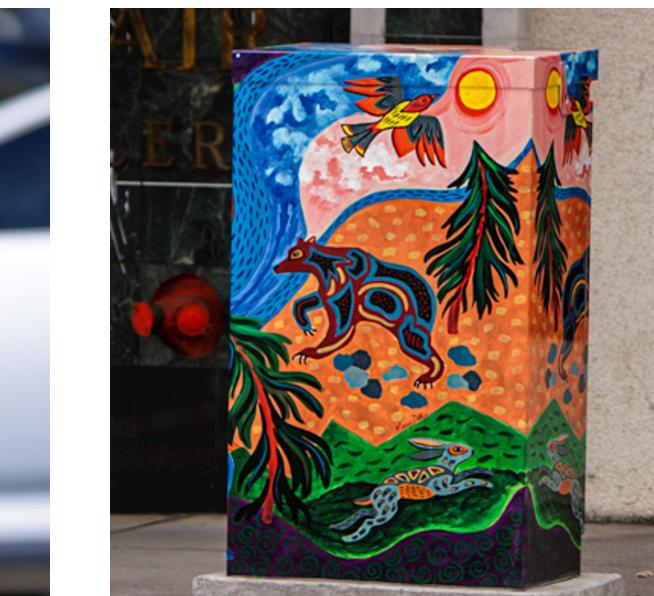


## FROM ORDINARY TO EXTRAORDINARY

### UTILITY BOX PROGRAM

Utility boxes are one of the most efficient opportunities for public art, especially in Roeland Park where small-scale utility boxes seem to be around every corner. Before pursuing a utility box program, Roeland Park should confirm which boxes it owns and operates. If there are boxes that are not in the City's control, easements with the respective owners can be explored.

<b>Proposed Locations</b>	Any city-owned utility boxes or traffic cabinets
<b>Investment</b>	\$500 per artist
<b>Cost Considerations</b>	Cost will vary based on box dimensions.
<b>Implementation Considerations</b>	Vinyl projects offer a greater range of project possibilities, as artists' work is digitally transformed into the vinyl wrap. This option also offers straightforward maintenance, and can be replaced every 3-5 years. A third party contractor (other than the artist) is the best option for printing and installing the vinyl.
<b>Impact</b>	Medium
<b>Complexity</b>	Low



## FROM ORDINARY TO EXTRAORDINARY

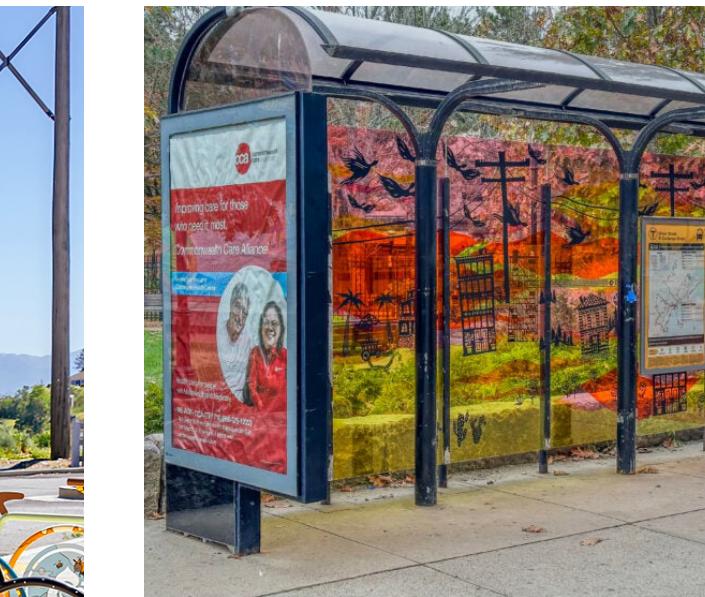
### FUNCTIONAL ART PROJECTS

Roeland Park's Mighty Bike project is an unprecedented public art opportunity to merge function with art. Similar opportunities around the city should be explored at all scales, ranging from whimsical artist-designed bike racks, to large-scale, one-of-a-kind parks and playscapes.

<b>Proposed Locations</b>	City gathering spaces and parks; future commercial centers
<b>Investment</b>	\$5,000+
<b>Cost Considerations</b>	Costs vary, based on project; may range from \$5,000 for benches and bike racks, to \$1 million for play grounds.
<b>Implementation Considerations</b>	Roeland Park's City Engineer and/or Public Works Director should be consulted to understand any local requirements for safety regulations pertaining to public furniture and amenities.
<b>Impact</b>	High
<b>Complexity</b>	Medium



Various Artists, Salt Lake City, Utah



Lynn, Massachusetts



## PROGRAMMING AND PARTNERSHIPS

Strategic and creative programming can support this plan's vision for public art in Roeland Park's, with a specific focus on uplifting and highlighting Johnson County and Kansas City-based artists. The most successful programming efforts will coincide with or occur around signature Roeland Park events, and could even be subject to resource support outside of the public art fund. Finally, Roeland Park's "small, but mighty" approach to projects of all sizes is no exception when it comes to public art: this plan encourages relationship and partnership building at all levels to ensure long-term support for public art, related programming, and visibility through the City.



### PUBLIC/PRIVATE PARTNERSHIPS

#### Introduction

The City's highly successful One Percent for Art program is a standout example of public-private partnerships through public art. This section outlines several other opportunities to partner with other private and public entities to amplify public art resources and efforts in Roeland Park.

#### The Arts Council of Johnson County

The Arts Council of Johnson County has the resources, network, and infrastructure to support ongoing advocacy efforts around regional public art. A long-term desire for the Council is to elevate the region's capacity for local artists to thrive within the public art space. Many projects outlined in the Roeland Park Public Art Master Plan are appropriately-scaled opportunities for emerging local public artists to gain experience with the public art process, working with municipalities, and building their profile locally. Roeland Park's size, presence, and availability of resources situate it as a City to support exactly these goals, with creative partnership opportunities through the Council.

Additionally, the Council can serve as a valuable resource to convene neighboring municipalities' public art committees and boards, which was an expressed desire from Roeland Park's current Arts Advisory Committee. By bringing visibility

to the kinds of issues and topics facing other local public art committees, the region will strengthen its knowledge and understanding of resources, all in pursuit of becoming a highly reputable place where public art thrives.

#### Johnson County Transit/RideKC

Public art in transit is a popular programming across the United States, and is successful in areas of all population densities. Roeland Park can explore partnerships with RideKC to implement public art projects at City bus stops to enliven rider experiences and welcome visitors to Roeland Park. This strategy can also extend to regional trails and bikeways at county and state levels.

#### Public Art Opportunities through Public/Private Easements

As mentioned in several areas throughout this plan, some public art projects may require easements, based on site ownership. One program to which this specifically applies is a "Call for Walls" program in which private property owners work with the City to allow murals funded in-part or in-whole by the City to be installed on their property. Not only does this kind of program build support for public art around Roeland Park, but also offsets some of the cost associated with mural installation. In alignment with the City's public art policy, murals supported by this program may not advertise the

sponsoring business's commercial activities, and both the private property owner and the City are responsible for various duties pertaining to mural upkeep and maintenance.

Many stakeholders expressed desire for a mural on the water tower sited in Roeland Park, which would serve as a vibrant landmark for the City. A project at this scale would be a larger investment and require a detailed understanding of rights and responsibilities between the water tower owner and the city, but such a project would also be a highly unique opportunity for Roeland Park.

#### Collaboration with City Departments and Other Roeland Park Committees

In order to maximize resources and align city-wide goals, the Arts Advisory Committee should collaborate with City Departments and other Roeland Park committees. The partnerships will not only increase the public art program's visibility across the city, but it will also invite opportunities for creative and innovative project possibilities.

### PROGRAMMING

#### Introduction

Public art programs are complimentary opportunities to activate the collection, draw attention to the local art scene, and highlight regional artists. A suite of programs can range from one-time celebratory occasions—such as artwork ribbon cuttings or pop-up performances—to year-round, signature opportunities. Whenever possible, the Arts Advisory Committee should collaborate with partnering organizations and other Roeland Park boards and committees to leverage resources and achieve multiple community goals.

#### Roeland Park 75th Anniversary Outdoor Gallery

On the occasion of Roeland Park's 75th anniversary in 2026, the Arts Advisory Committee could collaborate with local artists to create an outdoor gallery of artwork that celebrates the community and responds to Roeland Park's history. This public art experience could convene a range of mediums, including photography, sculpture, temporary installations, and beyond. Fences or other permanent structures may be used to secure two-dimensional artworks. The outdoor gallery could culminate in a large-scale performance series in R Park to commemorate the city's vibrant culture and creative spirit.

#### Pop-Up Concerts and Performances

Both the current Arts Advisory Committee and Roeland Park residents expressed a growing interest in seeing more pop-up opportunities for performing arts in Roeland Park. In order to most efficiently implement this kind of experience, Roeland Park may want to explore creating a Pre-Qualified List for dancers, musicians and music groups, and performers, who could appear at pre-existing City events, or a standalone experience in popular areas. Pop-up performances can occur at or near artworks in the collection, activating them in multidisciplinary and engaging ways.

#### Open-Air Artist Market

With so many gathering spaces embedded in residential areas, Roeland Park could become a regional hot spot to host regular outdoor artist markets. These cozy, community-centered events would highlight local creatives and stimulate local spending, while encouraging neighbors to connect in shared spaces. Additionally, plein air painting or other live art-making experiences could occur during these events, providing a unique opportunity for the public to engage with artists in a familiar setting. This program could start as an annual market, eventually evolving into a signature seasonal program.

## PROGRAMMING AND PARTNERSHIPS

### Artist-in-Residency Program

An Artist-in-Residency program is a paid opportunity that provides artists with resources (such as space or access to research tools) for a specific period of time. At the end of the Residency, an artist will reveal their final project, exhibition, or outcome to the public. A Residency opportunity in Roeland Park could take many forms, but in alignment with the plan's goals, the City should pursue such an opportunity through either the George R. Schlegel Gallery or the Parks & Recreation Department.

### Residency with the George R. Schlegel Gallery

This Residency opportunity could provide a local artist with an annual opportunity for a solo exhibition of newly-commissioned work for the gallery. Each Residency cycle could be centered around a specific topic, theme, or idea, which will inspire the site-specific work created by the selected artist.

### Residency with the Parks & Recreation Department

With rapid expansion of Roeland Park's greenspaces and recreation areas, including art at these sites could come in the form of a Residency opportunity that is focused on ecology through public art. Either an individual artist or a

cohort of creatives could work with the Department to identify sites where they will create environmentally-engaged artworks that are responsive to the City's passion for its natural spaces.

### Gallery Programming

The George R. Schlegel Gallery is a beloved Roeland Park institution that has highlighted local and regional artists for over 30 years. Its highly successful exhibition program has fostered deep connections among artists regionally and nationally. The gallery's current suite of programming engages residents and school-aged youth, providing valuable experiences with art making and creativity. As the gallery looks to its future, it should consider pathways for its exhibiting artists to also participate in public-facing projects and programs, in collaboration with the Arts Advisory Committee, broadening the gallery and the artist's engagement with the Roeland Park community.





# 4

## ADMINISTRATIVE RECOMMENDATIONS

## ADMINISTRATIVE RECOMMENDATIONS

### 1. POLICY UPDATES AND SCALING PUBLIC ART FUNDING

01. Expand the Public Art Program's current policy to include a Collection Management policy, which includes processes for loaned art, donations, maintenance, and deaccession.
02. Expand the Public Art Program's current policy to include an Acquisition policy, which outlines processes for purchasing existing artwork and commission artwork for addition to the collection.
03. Pursue options for expanded public art funding to sustain the growing program:
  001. Option 1: As part of CIP project budgets, set aside 1% of overall project budget for public art projects at project site.
  002. Option 2: Increase public art budget allocations over the next eight years to scale program capacity, referring to the following chart as an example.

SCALED PUBLIC ART FUNING (EXAMPLE)			
Fiscal Year (Jan 1 - Dec 31)	Total Allocation	Amount for Public Art Projects	Amount for Maintenance
FY 28	\$40,000	\$30,000	\$10,000
FY 29	\$42,000	\$31,000	\$11,000
FY 30	\$44,000	\$32,000	\$12,000
FY 31	\$46,000	\$33,000	\$13,000
FY 32	\$48,000	\$34,000	\$14,000
FY 33	\$50,000	\$35,000	\$15,000
FY 34	\$50,000	\$35,000	\$15,000
FY 35	\$50,000	\$35,000	\$15,000
<b>Allocations Over Eight Years</b>	<b>\$370,000</b>	<b>\$265,000</b>	<b>\$105,000</b>

### 2. FORMALIZE A PUBLIC ART ADMINISTRATOR POSITION IN ORDER TO STREAMLINE AND OPERATIONALIZE PUBLIC ART COLLECTION OVERSIGHT AND IMPLEMENTATION.

The Public Art Administrator serves as a central point of contact and plays a key role in the administration of the City's Public Art Program. This staff and/or consultant position will collaborate with various City departments to ensure the processes outlined in the Public Art policy are carried out efficiently and appropriately. Their responsibilities encompass various aspects of public art processes, including planning, collaboration, artist selection, project management, and art acquisition.

The City Manager will determine appropriate staffing structure to oversee citywide public art activities and manage the Public Art Program. Additional staff resources or outside consultants may be required to assist in implementing projects, particularly those of a larger scale. Responsibilities shall include, but are not limited to:

1. Work with various departments to develop potential projects for inclusion in the Public Art Program Update.
2. Coordination with other city planning efforts.
3. Present the Public Art Program Update as part of the City's regular budget process to the City Council.

4. Coordinate and manage the Art Advisory Committee and its monthly meetings.

5. Coordinate with Art Advisory Committee to ascertain advice on any matter pertaining to public art, including:

- a. preparing and presenting the Public Art Program Update to the Art Advisory Committee and City Council;
- b. artist selection juries and process;
- c. purchase of artworks;
- d. commission and placement of artworks; and
- e. Public Art Programming;

6. Coordinate the hiring of an outside consultant or agency to administer public art projects as needed.

7. Ensure various City departments are following the City's Public Art policy.

8. Develop and maintain an inventory and documentation of the City's collection of public art.

9. Assist with periodically surveying public art to determine if works require maintenance or other attention.

### 3. AUDIT CURRENT COLLECTION AND EXPLORE APPROPRIATE MAINTENANCE TREATMENTS

- a. Consult updated Public Art Policy document for updated deaccession and maintenance processes.
- b. Based on recent Collection Assessment, determine which pieces, if any, should be candidates for deaccession.
- c. Develop a five-year maintenance plan for the collection.

## ADMINISTRATIVE RECOMMENDATIONS

### 4. RELATIONSHIP BUILDING WITH PUBLIC AND PRIVATE ENTITIES

- a. Strengthen partnership with The Arts Council of Johnson County to collaborate, share resources, and foster connections.
- b. Consider hosting a workshop for regional municipal public art committees and boards, kicking off a regular convening for these groups.
- c. Work with local businesses to explore public art easements and partnerships to increase spaces for public art projects.

### 5. ELEVATE OVERALL EXPERIENCE OF THE PUBLIC ART COLLECTION TO INCREASE COLLECTION ACCESS AND VISIBILITY.

- a. Consistent artwork signage is needed across the City's collection in order to establish the collection's identity and presence around town. Signage should include the following content: Title of work, artist name, medium, year installed, artist statement (if applicable). Interactive QR codes or other contextual strategy could be implemented at each artwork to provide additional information about each work in the collection.

- b. The current Public Art Brochure could feature an artwork map to support residents' knowledge of where permanent artworks are sited around the City.
- c. The Collection's current online presence could be enhanced with an online public art map that could double as a collection management system for the collection. If this option is pursued, the collection should be professionally photographed, as not all artworks have been formally documented.
- d. Consistent and site-appropriate lighting should be installed for artworks that are currently illuminated.





# 5

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## APPENDIX

## APPENDIX

### EXAMPLE IMPLEMENTATION CHART FOR PUBLIC ART PROJECTS

The following implementation matrix provides recommendations for possible public art projects in Roeland Park. Availability of funds is subject to change year over year, and the guide below is intended to be used as a roadmap for the next three years. While the chart provides approximate project totals, projects may be funded through multiple or overlapping funding streams that are not exclusive to the City's General Fund allocation for public art. This plan encourages creative and resourceful collaboration across departments to maximize Roeland Park's capacity to fund public art.

Example Project Recommendations	Cost
<b>FY 26</b>	
Annual Maintenance Allocation	\$5,000
Save 2% of remaining budget for large-scale project	Varies
Banner Activations, pilot one 6-month cycle	\$10,000, for banner printing and artist honoraria (5 banner locations)
Shade Structure	\$50,000 *strong candidate for CIP funding
Whimsical Wastebins	\$5,000
Program: Roeland Park 75th Anniversary Outdoor Gallery	\$15,000
<b>FY 26 Total</b>	<b>\$85,000+</b>
<b>FY 27</b>	
Annual Maintenance Allocation	\$5,000
Save 2% of remaining budget for large-scale project	Varies
Banner Activations, two 6-month cycles	\$20,000, for banner printing and artist honoraria (5 banner locations)
Utility Box projects, pilot 4 priority locations	up to \$10,000
Artist-Designed Benches in Pocket Parks	Up to \$30,000
Program: Open Air Artist Market	up to \$5,000 for artist honoraria and administrative costs
Program: Carpenter Park Chalk Festival	up to \$5,000 for artist honoraria and administrative costs
<b>FY 27 Total</b>	<b>\$75,000+</b>

Example Project Recommendations (cont.)	Cost
<b>FY 28</b>	
Annual Maintenance Allocation	\$10,000 * increase per recommended phasing chart in Recommendation 1.4
Save 2% of remaining budget for large-scale project	Varies
Mission Road Bike Lane Painting	\$45,000 *strong candidate for CIP funding
Northington Sculpture Trail and artwork relocation	\$20,000 *some maintenance funds may be used, in addition to Nall Park project funds
Painted Fire Hydrant project, pilot 5 priority locations	\$5,000
Program: Open Air Artist Market, two events in FY 28	up to \$10,000 for artist honoraria and administrative costs (total for two events)
Program: Rain Activated Poetry pilot program in Carpenter Park	up to \$5,000 for artist honoraria and administrative costs
<b>FY 28 Total</b>	<b>\$95,000+</b>

### DRAFT PUBLIC ART POLICY

A draft public art policy begins on the next page of the public art plan. This policy provides national best practices that will support consistent processes for collection care and acquisition, and ensure success for the public art program. At the time of presenting the Public Art Plan, the policy document has been reviewed by Roeland Park city staff.

**Roeland Park, Kansas**  
**PUBLIC ART PROGRAM POLICY**  
**EFFECTIVE [ ]**

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## Introduction

The purpose of this policy is to establish processes for public art in the City of Roeland Park, Kansas. This policy establishes guidelines to ensure a consistent decision-making process related to the acceptance, placement, display, and long-term maintenance of public art funded in-full or in-part by the City, and/or public art installed on City-owned, City-leased, or City-managed property. This policy shall have no effect upon the zoning ordinance or any regulation promulgated by the City. The following elements have been considered in developing a public art policy for the City:

- A. Develop a dynamic, high quality collection of public artworks for the City and its residents
- B. Involve artists of diverse backgrounds
- C. Provide opportunities for artists to advance their art practice through temporary and permanent public artwork opportunities
- D. Enhance economic development and cultural tourism
- E. Foster an understanding of public art and encourage public dialogue

The Policy includes the following sections: Roles & Responsibilities; Collection Management; Public Art Program Update; Use of Funds; Public Art Acquisition; Mural Guidelines. Collectively the Policy administers the Public Art Plan and regulates Public Art.

## Definitions

For these policies, the following terms, phrases, words, and their derivation shall have the meaning given herein:

**Accession**, when used herein, shall mean a procedure for the acceptance of artwork into the Public Art Collection.

**Artist**, when used herein, shall mean an individual generally recognized by critics and peers as a professional practitioner of the visual, performing, or literary arts, as judged by the quality of that professional practitioner's body of work, educational background, experience, public performances, past public commissions, sale of works, exhibition record, publications, and/or production of artwork. The members of the architectural, engineering, design or landscaping firms retained for the design and construction of a development project covered by these policies shall not be considered artists for the purposes of these policies.

**City**, when used herein, shall mean the City of Roeland Park, Kansas.

**Creative amenity**, when used herein, shall mean non-standardized enhancements made to public space.

**Commissioned Public Art**, when used herein, shall mean permanent or temporary public art that is either solicited by the City (such as through a Request for Proposals or Call for Artists) as

part of a City Council-approved public art program or project or planned as part of another City project (such as a development) and is paid for in whole or in part by City funds or City-obtained grant funding. Commissioned Public Art is artwork whose existence or creation was requested and/or funded by the Roeland Park Public Art Program.

**Deaccession**, when used herein, shall mean a procedure for the withdrawal of artwork from the collection and the determination of its future disposition.

**Donation or Gift**, when used herein, shall mean any of the following: monetary (cash) contribution; endowment; personal property; real property; financial securities; equipment; in-kind goods or services; or any other asset the City accepts and for which the donor has received no goods or services in return, other than private acknowledgement of the donation or gift, if desired by the donor, notation of the gift on a City maintained record, which shall not be publicized but which is a public record, and the placement of a small plaque on the donated item, if desired by the donor. The terms "donations" and "gift" shall be synonymous in the context of this policy.

**Donor**, when used herein, shall mean an individual, group, organization, or other legal entity that proposes or provides a donation or gift to the City

**Historic or civic objects**, when used herein, shall mean an object that is historically or civically significant.

**Lender**, when used herein, shall mean an individual, group, organization, or other legal entity that proposes or provides a loan of artwork to the City

#### **Life Spans**

- **Temporary**: 0-2 years
- **Short term**: 2-10 years
- **Medium term** 10-25 years
- **Long term** 25+ years

**Loaned Public Art**, when used herein, shall mean temporary public art that is loaned to the City by a third party for display on public property for an agreed upon period.

**Mural**, when used herein, means a singular work of Public Art hand-painted, hand-tiled, or digitally printed (with property owner approval) on a building, structure, fence, or other object within public view. Its primary intent is to be artistic in nature, rather than purely information, creative signage and commercial signage. The work shall not contain text, graphics, or symbols which specifically advertise or promote a business, product, or service; and shall not promote a specific political party or candidate.

**Public Art Collection or Collection**, when used herein, shall mean art objects owned by the City of Roeland Park, Kansas, its agencies and authorities. Permanent Public Art must be

located in a public place with public visibility, accessibility, and impact and shall have a permanence comparable to associated capital projects.

**Public Art Administrator or Administrator**, when used herein, shall mean the Public Art Administrator as determined by the City of Roeland Park.

**Public Art Program**, when used herein, shall mean the Public Art Program of the City of Roeland Park, Kansas. The Public Art Program intends to promote private and public programs to further the development and public awareness of, and interest in, the visual arts and fine crafts and encourage the integration of art into the architecture of municipal structures and commercial development projects in the City.

**Arts Advisory Committee**, or **AAC**, when used herein, shall mean a committee advising on matters pertaining to the City of Roeland Park's Public Art Collection when the City is funding the creation or acquisition of new artwork in public spaces. The AAC is committed to promoting awareness, access, and appreciation of public art for the City of Roeland Park. The AAC also provides recommendations for public art placement in the City of Roeland Park and facilitates administrative duties required for the Public Art Program.

**Public Art**, when used herein, shall mean any of the following:

- sculpture, statues or monuments in any material or combination of materials;
- painting;
- murals;
- graphic arts including printmaking and drawing;
- photography;
- crafts in clay, fiber and textiles, wood, metal, plastics, glass and other materials;
- mixed-media, any combination of forms or media, including collage;
- performing arts;
- functional art such as street furniture, as defined by the Roeland Park Public Art Program;
- environmental art consisting of landforms and artistic landscape composition, or artwork created from natural (non-man made) materials.

The term "Public Art" does **not** include:

- reproductions by mechanical or other means of original works of art, except for limited editions, controlled by the artist, of original prints, cast sculptures, photographs or other works of art;
- decorative, ornamental, or functional elements which are designed by a building architect or consultants engaged by the architect which are a traditional and typical element of architectural functionality or code standards;
- elements generally considered to be conventional components of a landscape architectural functionality or code standards including, but not limited to, plant materials, pools, paths, benches, receptacles, fixtures and planters;

- “Art objects” which are mass produced or of a standard design, such as playground sculpture or fountains, except pieces of historical significance to Roeland Park;
- directional or other functional elements, such as supergraphics, signage, color coding and maps, except where sculptural pieces are used to define gateways in Roeland Park;
- electrical, water or mechanical service for activation of the work;
- exhibitions and educational programs related to the work;
- and art that displays slogans, logos, mascots or commercial advertising.

**Public Art Policy or Policy**, when used herein, shall mean the policies recommended by the City Administrator or designee and approved by the City Council for the administration of the Public Art Plan.

**Public Art Plan or Plan** when used herein shall mean the Public Art Plan of the City of Roeland Park, Kansas that pertains to public art and culture, as it exists or may be amended. The Plan shall provide a process for the systematic selection and acquisition of pieces of artwork and locations of art to be included in public spaces.

**Public space**, when used herein, shall mean any area or property (public or private) which is accessible or visible to the general public a minimum of 8 hours per business day.

**Publicly-owned land**, when used herein, shall mean any land open to the public and managed by either 1) the City of Roeland Park, Kansas; or 2) a public entity that has a shared use agreement with the City of Roeland Park, Kansas.

**Public Art Program Update**, when used herein, shall mean an annual document that outlines projects that are in-progress and will be initiated in coming fiscal years.

**Purchased Public Art**, when used herein, shall mean permanent or temporary public art that is either solicited by the City (such as through a Request for Proposals or Call for Artists) as part of a City Council-approved public art program or project or planned as part of another City project (such as a development) and is paid for in whole or in part by City funds or City-obtained grant funding. Purchased Public Art is artwork that existed prior to its purchase by the Roeland Park Public Art Program.

**Relocation**, when used herein, shall mean a procedure for the movement of an artwork from one location to another.

## Roles and Responsibilities

The Administration Department administers the City of Roeland Park's Public Art Program, and may require partnership among several City Departments. Day-to-day responsibilities for the program will ultimately reside with the Public Art Administrator, and are outlined below in the Public Art Policy. The Public Art Administrator may be a City staff member or an outside consultant, and has an oversight role for all of the public art projects executed within the City. The Public Art Administrator will collaborate with City staff or outside contractors to execute projects.

### Roeland Park Mayor & City Council

As the community's elected officials, the Mayor and City Council members are ultimately responsible for the policy direction of the Public Art Program.

### Arts Advisory Committee

The Arts Advisory Committee advises on matters pertaining to the City of Roeland Park's Public Art Collection and related programming, wherein the City is funding the creation or acquisition of new artwork in public space, as defined above. The Arts Advisory Committee serves as a recommending body to the City Council. The Public Art Administrator will oversee the Arts Advisory Committee, organize meetings, and prepare agenda items for review. The AAC's general responsibilities include:

1. Promote the City's public art to residents and visitors.
2. Propose public art projects for the City Council to consider.
3. Recommend sites for public art projects.
4. Review and make recommendations on city-commissioned or purchased artwork, donations, or loan submissions.
5. Review and make recommendations for artwork relocation or removal.
6. Provide input on public art policies and procedures.
7. Develop an annual Public Art Program Update, in consultation with the Mayor, City staff, and/or consultants that outlines what projects will be initiated in the coming fiscal year.
8. Develop a regular Public Art Plan, in consultation with the Mayor, City staff, and/or consultants that outlines what projects will be initiated in coming fiscal years

Membership may be terminated by either the Mayor or member at any time. The Mayor will appoint a member of City Council liaison to be a member of the Arts Advisory Committee as a voting member for a term not to exceed their current political term term.

The following qualifications should be considered when appointing the members of the AAC.

1. Artists;
2. Arts professionals;

3. Members of local arts organizations;
4. Community member(s) with an interest in the arts; and
5. One design professional.

While serving on the Arts Advisory Committee, no member may participate in a discussion, decision, or recommendation on any matter affecting a person, entity, or property in which that member has an interest, including situations where the member is reasonably likely to receive a direct or indirect economic effect or consequence. Any member with a conflict of interest relating to any public art proposals, submissions, or inquiries will declare such a conflict and recuse themselves from any discussion on the subject including discussions outside of scheduled meetings. Any member serving on the AAC is ineligible for a public art project by the City of Roeland Park during their membership and for an entire year following the termination of their service.

## Public Art Administrator

The Public Art Administrator serves as a central point of contact and plays a key role in the administration of the City's Public Art Program. This staff and/or consultant position will collaborate with various City departments to ensure the processes outlined in the Public Art Policy are carried out efficiently and appropriately. Their responsibilities encompass various aspects of public art processes, including planning, collaboration, artist selection, project management, and art acquisition.

The City Administrator will determine appropriate staffing structure to oversee citywide public art activities and manage the Public Art Program. Additional staff resources or outside consultants may be required to assist in implementing projects, particularly those of a larger scale. Responsibilities shall include, but are not limited to:

1. Work with various departments to develop potential projects for inclusion in the Public Art Program Update.
2. Coordination with other city planning efforts.
3. Present the Public Art Program Update as part of the City's regular budget process to the City Council.
4. Coordinate and manage the AAC and its monthly meetings.
5. Coordinate with AAC to ascertain advice on any matter pertaining to public art, including:
  - a. preparing and presenting the Public Art Program Update to the AAC and City Council;
  - b. artist selection juries and process;
  - c. purchase of artworks;
  - d. commission and placement of artworks; and
  - e. public art programming;

6. Coordinate the hiring of an outside consultant or agency to administer public art projects as needed.
7. Ensure various city departments are following the City's Public Art Policy.
8. Develop and maintain an inventory and documentation of the City's collection of public art.
9. Assist with periodically surveying public art to determine if works require maintenance or other attention.

## City Staff

City staff members, particularly department heads, should look for opportunities to include public art throughout the city, particularly in locations identified as priorities in this plan. City Staff should also coordinate with the Public Art Administrator for inclusion of projects within the Program Update and report.

## Collection Management

The City of Roeland Park acquires artworks by purchase, commission, and donation. Processes for these acquisitions are dictated by the Acquisition and Donation sections found in this section. Artwork acquired through these processes are considered to have been accessioned into the City's Public Art Collection. They must be cared for in accordance with the policies and Procedure for Maintenance and the Collection Management policies. Artwork in the City's possession that were acquired outside of or before these policies may not be accessioned pieces of the Public Art Collection and thus may not be subject to the Collection Management policies. The Collection Management policies are intended to maintain the value of the City's Public Art Collection and guard against the arbitrary disposal of any of its pieces.

### Objectives

- Maintain a Collection management program that results in a high-quality, city-owned Collection;
- Eliminate artwork that is unsafe, not repairable, or no longer meets the needs of the City of Roeland Park;
- Care for loaned artworks with the same standards and policies extended to the City's Public Art Collection;
- Respect the creative rights of artists; and
- Support an efficient workload for staff.

### Donations

Requests to donate artwork to the City may be considered on a case-by-case basis, where the City has established in advance, and publicized, a need, project, or location in which an art donation may be included. Requests for consideration shall be made to the Public Art Administrator. The City has no obligation to accept a proposed Donation.

### Donation Requirements

The City will consider donations on the following basis:

- The donation contributes to and enhances the City's Collection;
- The donation meets a high standard of quality and is appropriate and meaningful to the community;
- The donation follows required City procedures, including the submission of a Donation Proposal and a Maintenance Plan. Donation Proposal requirements are included in these policies. The requirements for the Maintenance Plan can be found in Procedure for Maintenance policies below;
- The donation proposal includes a plan to fund and deliver ongoing operations and maintenance – or the resolution accepting the public art must identify how maintenance will be funded; and

- The donation proposal is reviewed and endorsed by the AAC and approved by the City of Roeland Park.

The City will not accept a donation of artwork until all funds for development, fabrication, siting, and installation have been secured. The City will consider the following types of donation proposals for artworks for City-owned property:

- An already completed artwork; or
- A commissioned artwork by a specific artist or artists to be created especially for City-owned property.

## Donation Proposal Procedures and Review Process

Formal requests to donate artwork to the City of Roeland Park are made to the Public Art Administrator.

1. The donor shall complete an Art Donation Agreement Application (donor form) and submit the form to the Public Art Administrator.
2. Following a positive initial review by a City employee designated by the City Administrator, the City will contact the Arts Advisory Committee, which will evaluate the donation request to determine the appropriateness of the donation as measured by approval criteria and provide a written recommendation to the City Council.
3. The City will then determine whether to accept the donation.
4. The City will notify the donor in writing, identifying final conditions if approval is granted.

## Ownership

Once the City accepts a gift, the City shall be the sole owner of the donated item and will have the right, in its sole and absolute discretion, to deaccession any donated item without providing notice to or obtaining the donor's consent.

## Criteria for Evaluation

Elements will include, but will not be limited to, the following:

1. **City-owned Property** – Donated public artwork must be suitable for public display on City-owned or City-managed property, and will be publicly accessible.
2. **Relevance and Site Context** – Works of art must be appropriate for the proposed location and its surroundings and/or complement the architecture, topography, history, and social dynamic of the location in which it is placed.
3. **Scale** – The proposed artwork is appropriately scaled in relation to the site and the neighborhood.
4. **Community Impact** – The proposed artwork will be considered in light of the efforts and plans made to engage neighboring property owners, business owners, and community

leaders. The proposed artwork proposal must address how local stakeholders will be engaged.

5. **Artist and Artwork Quality** – The artist demonstrates the ability and potential to execute the proposed artwork based on previous artistic achievement and experience. Duplication of work will also be considered. The artwork must enhance the City's Collection.
6. **Physical Durability** – The artwork will be assessed for long term durability against theft, vandalism, and weather. Proposed Artwork shall be structurally sound, stable through temperature and weather changes, and present no environmental or safety hazard. The terms listed provide a guide and set of criteria that must be addressed through the Artwork's design and Maintenance Plan.
7. **Public Safety and Liability** – The artwork will be assessed for any public safety concerns, as well as for any potential liabilities for the City.
8. **Sustainability** – Consideration will be given to the environmental impact and sustainability of the proposed artwork, including its operations and maintenance requirements/costs.
9. **Legal** – Proposed terms of donation, legal title, copyright authenticity, artist's right to reproduce, liability, and other issues as deemed appropriate will be considered.
10. **Originality** - Works of art should be an original design unless it is decided that the work will enhance and complement the character of the surrounding area.
11. **Compliance with Sign Code** - Proposed artwork should feature no copy, lettering, symbols, or any references directly promoting any product, business, or service unless such images are discreet and do not detract from the artwork. Sponsor and artist names may be incorporated in murals but should be discreet and not exceed 5% of the design.
12. **Supporting Costs** - The City's preference is for donors and loaners to provide financial support for public art projects. Donations and loans are an important tool for growing the public arts in Roeland Park and they foster civic pride by providing people and businesses the opportunity to shape the public environment. Projects should identify sponsorship. All requests for use of City funds for production, siting, installation or ongoing operations and maintenance of the work must be approved by City Council.
13. **Installation and Maintenance** - Any applicant for public art should present a reasonable plan to install and remove (or preserve) the work. The maintenance plan agreed upon between the artist, business owner, and/or property owner should adequately make arrangements to preserve and, if necessary, restore the quality of work during its exhibition. Elements of a thorough maintenance plan would include:
  - i. Lifespan of artwork and prognosis of durability in consideration of that lifespan.
  - ii. Routine cleaning protocols, methods, cleaning agents, and frequency.
  - iii. Itemization of long-range considerations and care, highlighting maintenance and the anticipated need for periodic conservation treatment or repairs.
  - iv. Specifications of materials used in fabrication.
  - v. Guarantee against failures of workmanship over an agreed upon period of time.

- vi. Assignment of manufacturers or fabricators warranties to the owner of the artwork.

## Memorial Gifts

Memorial gifts will have an additional review process, which will include, but will not be limited to, the following:

1. **Timeframe** – The person or historical event memorialized must be deemed significant enough to merit such an honor. If the artwork portrays a person in their likeness, the person so honored will have been deceased for a minimum of five years before consideration. The City reserves the right to remove memorials at any time should the City deem it necessary;
2. **Community Value and Timelessness** – The art selected represents broad community values and timeless qualities that will be meaningful to future generations; and
3. **Location** – The location under consideration is an appropriate setting for the memorial; generally, there should be some specific geographic justification for the memorial being located within a particular site.

## Acceptance and Accession of the Artwork

City staff should refer to City of Roeland Park Purchasing Policy, prior to finalizing the accession process, as proposed donations may require City Council acceptance.

If the proposal is accepted by the City of Roeland Park, a formal agreement will be negotiated outlining the responsibilities of each party (the City, the sponsor(s), the artist, and outside contractors, where applicable).

The agreement will address project funding, insurance, siting, installation, operations and maintenance, project supervision, vandalism, the right of removal or transfer, public safety, and other issues as necessary.

The City of Roeland Park will be the owner of the artwork and reserves the right to remove or alter the work to ensure public safety or because of any other City concerns. The City upholds copyright law and the Visual Artists Rights Act of 1990 (17 U.S.C. § 106A). Any changes will be made in consultation with the artist and sponsor(s) when possible, or notification will be provided.

The completed and installed artwork will be accessioned and added to the City's inventory list and master database with all accompanying documentation.

## Removal, Relocation, or Deaccession of the Artwork

In accepting a donation of artwork, the City of Roeland Park will not be bound by any agreement with the donor that restricts the City's ability to act in the best interest of the City of Roeland Park. Nothing in the acceptance of a donation of artwork shall prevent the City from approving

subsequent removal, relocation, or deaccessioning of such donations if it serves the City's best interest to do so. The City will deaccession and dispose of works of art in its Collection in accordance with the Collection Management policies.

## Art on Loan or Temporary Display on City-owned Property

Art on loan, or art on temporary display on City-owned property, must meet the Donation Requirements above, follow the Donation Proposal Procedures 1-13 above, and be reviewed through the Donation Proposal Review Process. Art on loan or art on temporary display on City-owned property must not be accessioned or added to the City's inventory list and master database. The City shall determine whether an expenditure of City funds, either a direct outlay of City funds or the use of City sources and materials, is associated with or required by acceptance of the loan prior to acceptance. The City may accept loaned public art from organizations and residents outside of the city.

All incoming loans should be documented and monitored in accordance with the same detailed procedures as objects in Roeland Park's Public Art Collection. Loans must be documented by written loan agreements between the lender and the City, which should be signed by the lender prior to delivery and/or installation of the work to the City.

Upon City approval of a loaned artwork, the lender must sign an Art Loan Agreement with the City. The agreement should include:

- Term of Loans
  - Loan agreements shall be for a minimum of six months and a maximum of two years, with a provision for up to one year extension with written approval from the lender and the City. When determining the duration of a loan and its duration for display, Lenders and the City should consider an object's material conditions, display location, and display context.
  - At the end of the term of loan, the lender will be granted up to six additional weeks for the removal of the artwork from the site on which it resides.
- Costs
  - Unless otherwise approved by City Council, the lender will be responsible for all costs associated with the loaned artwork, including but not limited to costs of transportation, installation, maintenance, removal, and repair (if needed).
  - The City will provide site maintenance as well as assistance with installation and removal, under the supervision of the lender or lender's representative. The City shall not be held responsible for any damage to the artwork while it is on loan.
- Installation
  - Artwork must be installed in accordance with requirements from City staff.
- Insurance
  - The City will not assume responsibility for damage or theft of artwork that is on display in accordance with this policy.

- The lender will acknowledge that a risk of damage, loss, vandalism, or theft is inherent in a public display.
- The lender must furnish satisfactory evidence of liability insurance by submitting a Certificate of Insurance, Additional Insured Endorsement listing the City, and Waiver of Subrogation. With approval from City Administration, the liability insurance requirement can be waived if the lender signed an Art Loan Release of Liability form.
- Maintenance
  - A representative of the and the Arts Advisory Committee will make periodic inspections of the work of art after acceptance by the City Council. Inspections shall be made at intervals deemed appropriate by the Administrative Department or their assignee. The need for maintenance or repairs of the Loaned Public Art may be reported by the staff of any City department or office, the AAC, members of the AAC, and citizens.
  - The Loaned Public Art and surrounding site shall be kept in a clean and orderly condition and in accordance with Collection Management policies and the terms and conditions of the agreement, if one exists, between the lender and the City.
  - The lender or his or her designated representative will be utilized to make recommendations regarding the care and maintenance of the work of art when deemed appropriate by the City. A visual arts specialist or art conservator should be consulted if the artist or designated representative is not available to advise on the necessary care requirements.
  - The Administration Department shall be responsible for carrying out the lender's advice on such care requirements and for determining such requirements when the artist/donor is unavailable.
  - Prior to accepting the Loaned Public Art, the lender will provide the City with a condition inspection report.
  - Vandalism or other damage to the Loaned Public Art shall be reported to the Roeland Park Police Department and the Public Art Administrator
  - The lender shall pay the cost of maintaining the Loaned Public Art, unless otherwise provided in the written agreement between the lender and the City.
- Removal
  - Lenders are required to remove Loaned Public Art by the agreed termination date. The City does not accept responsibility for Loaned Public Art not removed within the designated time frame. Any piece of art that is not removed by the deadline shall be treated as abandoned property
  - Loaned Public Art may be removed from City property in accordance with the Deaccession section of this policy.

## Maintenance

The AAC will administer the maintenance of the City's Collection with advice from the Public Art Administrator, the City, and other outside partners through yearly evaluation and planning for the care of the existing Collection.

This section addresses:

- Accessioning and inventorying the City's Collection of public art;
- Conducting a biennial Survey and Condition Assessments of all work in the Collection;
- Preparing a biennial Public Art Maintenance Plan; and
- Overseeing routine maintenance and special conservation treatment of the City's Collection.

Every five years, the City of Roeland Park will assess the condition of all public art with a qualified professional conservator and develop a prioritized list of works in need of conservation or maintenance. This list will be the basis of the biennial Public Art Maintenance Plan.

Under this plan, trained contractors may carry out routine maintenance. For work in need of a higher level of maintenance, specialized care, or conservation treatment, the Program will utilize the maintenance funds available held in the General Fund.

### Maintenance Guidelines for Acquiring New Works

#### **Maintenance Plan**

As described in the Acquisition policy, all acquired artworks must have a maintenance plan developed.

#### **Utilization of the Maintenance Plan**

The Maintenance Plan will be used to:

- Advise the AAC, appropriate City staff, and others who must review and approve design proposals or accept or decline donated artwork;
- Troubleshoot the production of construction drawings, the fabrication of the artwork, and the preparation of the site;
- Follow-up on the artist's recommendations; and
- Refer to during the post-fabrication/installation inspection to prepare a final report and a punch-list to complete the project.

The City of Roeland Park, professional conservators, and artists will strive to address the recommendations in the Maintenance Plan without unduly interfering with the aesthetic intent of the proposed public art.

#### **Post Fabrication/Installation Inspection**

The Post-Fabrication/Installation Inspection conducted by City staff will be based upon and follow-up on the Maintenance Plan that was developed during the design phase. It will include the following:

- Ensure that recommendations made in the Maintenance Plan and during fabrication were followed;
- Confirm that the artwork is executed as proposed and agreed upon;
- Confirm that there are no missing or incomplete elements;
- Establish that materials quality and stability are acceptable;
- Establish that fabrication quality and stability are acceptable;
- Confirm that installation is stable and secure;
- Confirm that stainless steel is fully and properly “passivated”;
- Confirm that, if required, protective coatings have been applied;
- Ensure that warranties for electronic and other media are submitted as necessary;
- Identify any remaining vulnerabilities;
- Confirm no new damage resulting from installation process;
- Ensure that the maintenance and operations plan is accurate; amend as needed; and
- Confirm that the plaque/public notice meets program policies and is properly installed.

## Deaccession

### Removal from Public Display

Requests to deaccession artwork to the City may be considered on a case-by-case basis. Requests for consideration shall be made through the Public Art Administrator to the AAC, based on the deaccession criteria below.

If the artwork is removed from public display, and the removal is not an emergency removal, then the City of Roeland Park may consider the following options for deaccession:

- Relocation: If the AAC recommends that an artwork must be removed from its original site, and if its condition is such that it can be re-installed, the AAC will attempt to identify another appropriate site. If the artwork was designed for a specific site, the AAC will attempt to relocate the work to a new site consistent with the artist's intention. If possible, the artist's assistance will be requested to help make this determination. The City may, as necessary or appropriate, transfer City-owned public art from one public site to another, transfer public art to storage, or make a temporary loan of public art to another agency or organization.
- Store artwork until a new site has been identified or the City decides to deaccession the artwork.
- Sell or trade the artwork after deaccession.

If an artwork's Agreement specifies terms of deaccession, then the City shall dispose of the work accordingly. Once deaccessioned from the City's collection, a work may not be installed on City property.

## Provision for Emergency Removal

In the event that the structural integrity or condition of an artwork is such that the artwork presents an imminent threat to public safety, the City Administrator may authorize immediate removal without the artist's consent, and have the artwork placed in temporary storage. If the Artist's agreement with the City has not been waived under the Visual Artists Rights Act of 1990 (17 U.S.C. § 106A), then the City must notify the artist of this action within 30 days. The City will then consider options for repair, reinstallation, maintenance provisions or deaccessioning. The City is not obligated to repair, reinstall, and/or replace temporary artworks (including but not limited to utility box wraps, murals, etc.) that have been removed either as a result of the Provision for Emergency Removal, or due to inadvertent damage or destruction.

In the event that the artwork cannot be removed without being altered, modified, or destroyed, and if the Artist's agreement with the City has not been waived under the Visual Artists Rights Act of 1990 (17 U.S.C. § 106A), the City must attempt to gain written permission before proceeding. In the event that this cannot be accomplished before action is required in order to protect the public health and safety, the City shall proceed according to the advice of the City Attorney.

## Criteria for Deaccession

The following may be grounds for the City to deaccession public art from City-owned or controlled property, for one or more of the following reasons:

1. An artwork is not, or is only rarely, on display because of lack of a suitable site.
2. The condition or security of the artwork cannot be reasonably guaranteed
3. The artwork has been damaged or has deteriorated and repair is impractical or unfeasible.
4. The physical structure of the artwork endangers public safety.
5. The public art was stolen from its location and cannot be retrieved.
6. In the case of site specific artwork, the artwork's integrity or relationship to the site is altered because of significant changes in the use, character, or design of the site
7. The artwork has been determined to be incompatible within the context of the collection.
8. The City of Roeland Park wishes to replace the artwork with work of more significance by the same artist.
9. Maintenance costs are higher than anticipated
10. Faults of design or workmanship make repair or remedy impractical or unfeasible.
11. The City of Roeland Park has approved necessary site alterations
12. Written request from the artist or donor.
13. Significant, adverse public reaction has continued unabated over an extended period of time.
14. The artwork has become publicly associated with racism, sexism, homophobia, xenophobia, acts of assault or violence, or other offensive themes.

15. The City Council has determined that it is in the best interest of the City to remove the public art.

### **Integrity of Artworks**

The Roeland Park Public Art Program will 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 artist's original intentions, and consistent with the rights afforded by the Visual Artists Rights Act of 1990 (17 U.S.C. § 106A).

### **Access to Artworks**

The City will seek to assure continuing access to artworks by the public. However, the City may limit availability due to circumstances such as funding, public safety, display space, and deaccession processes.

### **Life Spans**

An artwork's life span is either the amount of time its materiality will allow it to be displayed (either for artwork safety or artwork integrity reasons), or the object's display period, as determined by a contract between the City and the artist, whichever is shorter. Life spans assigned to the work during the commissioning process will be considered as part of requests for deaccession or removal. For artworks that have not been assigned a life span, the Public Art Administrator may engage experts to assist in assigning the artwork a life span, based on the life expectancy of the artwork's materials and fabrication methods, and/or the programming priorities of the AAC.

Temporary: 0 - 2 years  
Short Term: 3 -10 years  
Medium-Term 11 - 25 years  
Long-Term 26+ years

## **Application Process**

### **Preliminary Request**

Permanent artworks must be in place for at least five years before deaccession or relocation requests will be considered unless matters of public safety necessitate the removal. Deaccession or relocation requests may be submitted by the public.

### **Deaccession and Removal Form**

Applicants will be required to submit a written request to City staff, or the appropriate representative for consideration of deaccession or removal of artwork.

## Review Process

In consultation with the AAC, the Public Art Administrator will review requests and decide on either deaccession or relocation.

### **Public Meeting**

The City may hold a public meeting to gather community feedback on a proposed deaccession or removal, unless the removal is an emergency. The City may also decide to hold additional public meetings or gather community input through other methods. The City may seek additional information regarding the work from the artists, galleries, curators, appraisers, or other professionals before making a recommendation.

### **Artist Involvement**

If deaccession or removal is recommended, the artist (if available) will be contacted and invited to provide input to the City. The artist's contract and other agreements or pertinent documents will be reviewed and sent to the City Attorney's Office for final approval.

### **Recommendation**

The Public Art Administrator will prepare a report and consult with the City Attorney, as necessary. The Coordinator's recommendation may include dismissing the request and/or modifying, relocating, selling, donating, disposing, or storing the artwork.

The Public Art Administrator will provide all relevant correspondence including, but not limited to:

1. Artist's Name, biographical information, samples of past artwork, and resume.
2. A written description and images of the Artwork.
3. Artist's Statement about the Artwork named in Deaccession or Relocation Request (if possible)
4. A description of the selection process and all related costs that was implemented at the time the Artwork was selected.
5. A formal appraisal of the Artwork (if possible)
6. Information regarding the origin, history, and past ownership of the Artwork
7. Information about the condition of the Artwork and the estimated cost of its conservation.
8. Information and images of the Artwork's site
9. Any information gained from the public meeting held about the deaccession and removal of the work.
10. Feedback from the City Department responsible for operating and maintaining the Artwork.
11. Detailed budget for all aspects of conservation, maintenance, repair, installation, operation, insurance, storage, and City Staff support.
12. The Artist's contract with the City.

The Public Art Administrator can recommend one or more of the following methods for an artwork's deaccession:

1. Sale or Exchange - sale shall comply with the state of Kansas and City of Roeland Park laws and policies governing the sale of municipal property.
  - a. Artist, or estate of the artist, will be given the first option to purchase or exchange the artwork(s).
  - b. Sale may be through auction, gallery resale, direct bidding by individuals, or other forms of sale in compliance with the State of Kansas and City of Roeland Park law and policies governing surplus property.
  - c. Exchange may be through an artist, gallery, museum or other institution for one or more artwork(s) of comparable value by the same artist.
  - d. No works of art shall be traded or given to AAC members or City of Roeland Park staff.
  - e. Proceeds from the sale of artwork shall be placed in a Roeland Park account designated for public art purposes. Any pre-existing contractual agreements between the artist and the City regarding resale shall be honored. An exception to these provisions may be required if the artwork was originally purchased with funds that carried with them some restriction, for example, bond funds for street and sidewalk improvements, in which case the proceeds shall be placed in an account designated for art allowed under similar restriction(s).
2. Destruction of Artwork – if artwork is deteriorated or damaged beyond repair or deemed of negligible value.
3. If the City of Roeland Park is unable to dispose of the artwork in the manner outlined above, the Public Art Administrator may recommend the donation of the artwork to a non-profit organization or another method.

### **Costs**

If deaccession or relocation accommodates the applicant's interests or project, they may be required to cover the deaccession or relocation at no cost to the City.

### **Conflict Of Interest**

No works of art shall be given or otherwise transferred publicly or privately to officers, directors, or employees or staff of the City of Roeland Park or their immediate families or representatives of the City of Roeland Park.

### **Compliance With Applicable Policies And Regulations**

Deaccession and relocation of artwork will be done in a manner that complies with all other applicable City of Roeland Park, State of Kansas, and federal procedures, policies, and regulations.

### **Existing Public Art Pieces At Time Of Policy Adoption**

Existing public art pieces on City-owned property should be evaluated using the accession criteria to ensure that it is appropriate for the City to continue owning and maintaining the artwork. If it does not meet the accession criteria, then the piece will not be accessioned into the Roeland Park Public Art Collection.

## Public Art Program Update

### What is the Public Art Program Update?

The Public Art Program Update is a document that outlines in-process projects, and projects will be initiated in the coming fiscal year(s). The Program Update is one of the most crucial elements of the Public Art Program. It creates a roadmap and allows for the input of community members, elected officials, and others who care deeply about public art in Roeland Park.

The Public Art Administrator will develop the Update in consultation with staff and the AAC and submit it as part of the budget for review and approval.

The following steps will be taken to develop the Public Art Program Update:

1. Work with City Departments to determine the availability of funds for the upcoming year(s).
2. Identify projects to be paid for by identified funding, including acquisition and maintenance.
3. Develop a draft Public Art Program Update that will include locations, goals, and budgets for public art projects and programs for staff review.
4. Present the Update as part of the City budget approval.
5. Integrate feedback from City Council to determine the final Program Update.
6. Report on the use of funds collected to support the Public Art Program to and increase the amount of art in the City that is available to the public.

## Use of Funds

Funding for the Roeland Park Public Art Program may come from:

- the General Fund;
- the City's Capital Improvement Fund;
- the City's Percent for Art Resolution;
- grants and/or contributions from private entities;
- other public agencies;
- philanthropic sources; or
- through other sources as deemed appropriate by the City.

### Appropriate Uses of Funds

The public art funds may be spent for:

- Calls for Entry, RFQ's/RFP's, concept designs, maquettes, juror stipends, and other costs related to competitions and commissions
- Artist fees including travel stipends and expenses related to travel;
- Artwork fabrication and installation;
- Site preparation and cleanup;
- Acquisition of existing works of art;
- Relocation of existing or commissioned works of art;
- Required permits and insurance during the fabrication and installation of the artwork;
- Informational/promotional materials and public events directly related to the artwork;
- Required equipment needed for installation;
- Artwork appraisal;
- Staffing and services of a Public Art Consultant;
- Routine maintenance;
- Curators and contracted services.

### Uses of Funds for Murals

The installation of a mural may necessitate additional expenses beyond the artist fee and materials. Additional fundable expenses include but are not limited to:

- Artist(s) fees for design and execution of murals.
- Rental or purchase of painting equipment or the purchase of painting supplies.
- Preparation of the mural surface including repairs and priming.
- Rental of barricades and other equipment required of street or alley closures.
- Lighting and electrical equipment.
- Other expenses that are pre-approved by the City Administrator and the City of Roeland Park.

### Inappropriate Uses of Funds

The public art funds may not be spent for:

- Mass-produced work, with the exception of limited editions controlled by the artist.
- Professional graphics, unless designed or executed by an artist or used in the development of collateral material.

- Decorative, ornamental or functional elements that are designed by a project's architect or other designer.
- Conservation, repair, or restoration, exceeding more than 10% of the annual budget.
- Purchase of existing works of art outside of the selection process.

## Public Art Acquisition

These policies establish the practices for acquiring artworks. All artwork will be procured through one of the following methods. The procedure creates a thorough and transparent process for acquiring artwork and favors open-ended selection processes to ensure artistic excellence in the City's Collection.

Selecting the artist is one of the most critical steps in commissioning public art. An open, equitable, competitive process that inspires the artist and engages the community can be an enriching experience and lead to more creative and exciting public art. The Public Art Administrator will work with the AAC to determine the appropriate method for commissioning new artwork for each Public Art Program project.

### Goals of the Selection Process

- To satisfy the goals of the project site through an appropriate artist selection.
- To further the mission and goals of the Public Art Program.
- To select an artist or artists whose existing public artworks or past collaborative design efforts have demonstrated a level of quality and integrity.
- To identify an approach to public art suitable to the goals and demands of the particular project.
- To select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves.
- To select an artist or artists who can work successfully as members of an overall project design team.
- To ensure that the selection process represents and considers the interests of all parties concerned, including the public.
- To ensure, on average, the demographics of the artists and selection committees are reflective of Roeland Park's population, on average.

### Purchasing Procedures

City staff should refer to the City of Roeland Park Purchasing Policy, prior to confirming an acquisition method and finalizing the acquisition process. Pursuant to City of Roeland Park Purchasing Policy, if the purchase of an existing artwork, or the award of a contract for a newly commissioned artwork exceeds \$15,001, then the AAC must recommend the artwork for purchase to City staff to present to the City Council for approval of the contract.

### Artist Selection Methods for Acquiring Existing Artwork

## **Competitions**

In competitions, the City may put out an open call to artists for a possible inclusion in an exhibition at a predetermined site. The competition, which may or may not take the form of a temporary exhibit may feature existing artworks. Each selected artist may receive a stipend and the City may purchase one or more pieces of artwork at the conclusion of the exhibit to be placed in public locations around Roeland Park.

## **Direct Selection**

On occasion, artists may be recommended directly by the Artist Selection Committee. Direct selection may be useful on projects where an urgent timeline, low budget, or where precise project requirements exist. This list of artists could come from a pre-qualified list.

## **Direct Purchase**

Some projects require the purchase of a specific artwork due to the exacting nature of the project or a minimal project timeline. In this case, the work must be “one-of-a-kind” and not mass-produced or off the shelf. This list of artists could come from a pre-qualified list.

# Artist Selection Methods for Commissioning New Artwork

## **Open Competition**

In an Open Competition, any artist may submit their qualifications or proposal, subject to any requirements established by the Artist Selection Committee. The Requests for Qualifications (RFQs) or Requests for Proposals (RFPs) should be sufficiently detailed to permit artists to determine whether their art is appropriate for consideration. Open Competition allows for the broadest range of possibilities for a site and brings in new, otherwise unknown, and emerging artists.

## **Limited or Invitational Competition**

In a Limited Competition or Invitational, several pre-selected artists are invited by the Artist Selection Committee to submit their qualifications and/or proposals. This method may be appropriate when the City is looking for a small group of experienced artists, a limited time frame, or if the project requirements are so specialized that only a limited number of already identified artists would be eligible. This list of artists could come from a pre-qualified list.

## **Direct Selection**

On occasion, artists may be recommended by the Artist Selection Committee. Direct selection may be useful on projects where an urgent timeline, low budget, or where precise project requirements exist. This list of artists could come from a pre-qualified list.

## **Direct Purchase**

Some projects require the purchase of a specific artwork due to the exacting nature of the project or a minimal project timeline. In this case, the work must be “one-of-a-kind” and not mass-produced or off the shelf. This list of artists could come from a pre-qualified list.

## Artist Services Procurement

### **Design Team Member**

In some instances, the City may use a targeted process to select an artist as part of a larger project design team. Language would be added to the project Request for Qualifications/Request for Proposals specifying that all teams responding to the RFQ/RFP must include a professional artist from a pre-qualified list as described in the section below. Given the nature of the project, a design team responding to an RFQ/RFP may be asked to identify an artist as part of the team based upon criteria established by the City in the RFQ/RFP. In this case, the Public Art Administrator will represent the Program as part of the selection committee for the design team.

### **Pre-Qualified Artist Lists**

The City may decide to develop a pre-qualified pool of artists from which it can choose artists for Limited Competition, Direct Selection, and Direct Purchase. This pool would be developed based on a comprehensive review of artist qualifications. This list could be updated annually or bi-annually, depending on the frequency of new projects.

## Artist Selection Process for Artwork Acquisition (Existing Artwork and Newly-Commissioned Art)

If the budget for a single piece of artwork is less than \$15,000, the AAC will act as the selection committee. If the budget for a single piece of artwork is \$15,001 or more, a selection panel must be formed.

### Artist Selection Committee

#### **Membership of Selection Committees**

Membership will be recommended by the Public Art Administrator. The members of the selection panel (panelists) will be representative of the community demographic and will consist of at least five (5) but no more than nine (9) members from the list below:

- Members of the Arts Advisory Committee
- Artist or arts administrator;
- Design professionals
- City of Roeland Park project manager who may appoint the project architect or project landscape architect in their stead; and
- A member of the project steering committee if one has been appointed
- Community or neighborhood representative

#### **Artist Selection Committee Conflict of Interest**

Artist Selection Committee members will declare any conflicts of interest for all projects and artwork under consideration at the beginning of their meetings. A conflict of interest exists if a

committee member, an organization the committee member is associated with as staff or AAC member, or a committee member's family member can gain financially from the project under consideration by the Artist Selection Committee. In order to promote public confidence in this process, a committee member may also declare a conflict if they think there may be a perception that they have a conflict. If a committee member has a conflict, he/she must not participate in the Artist Selection Committee's discussion or decision regarding the project. They must also refrain from discussion about the project and from influencing fellow committee members.

### **Procedures**

During an artist selection process, Artist Selection Committee members will not submit applications for the placement of their own artwork and/or projects. City Staff and AAC can invite artists to participate but must refrain from giving advice to applicants or answering their questions and direct such questions to the Public Art Administrator during the selection process. The AAC must solicit public comment for all pieces of public art commissioned or purchased for over \$15,001. An opportunity for public comment must be given before a formal vote. A formal vote recommending the selection to the City of Roeland Park City Council must be recorded in keeping with the City of Roeland Park public record requirements.

Once an Artist Selection method is determined, a selection process will be established. A jury of recognized experts will make recommendations for selected artists to create site-specific artwork or will make recommendations for artwork chosen to be exhibited.

### **Purpose and Responsibilities**

The artist selection process will interpret and review the artist's proposals based on the selection criteria.

The goals of the selection process are as follows:

- To satisfy the goals of a specific project or site through an appropriate artist selection.
- To further the mission and goals of the Public Art Program.
- To select an artist or artists whose existing public artworks or past collaborative design efforts have demonstrated a level of quality and integrity.
- To identify an approach to public art suitable to the goals and demands of the particular project.
- To select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves.
- To select an artist or artists who can work successfully as members of an overall project design team.
- To ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community, and the City department(s) involved.

## Project Implementation Process for Site- Specific Artworks

Upon the decision of the Artist Selection Committee, and with the assistance of the City Attorney, the Public Art Administrator will prepare a contract that includes the scope of work, fee, schedule, and relevant terms and conditions to be approved by the City and artist. The City will follow the process for contracting required by law. For some projects, the contract with the artist may be phased to include two scopes of work with separate pay schedules and deliverables. The first phase would include all design documentation, including final design, stamped engineering drawings, installation details, and a revised fabrication budget and timeline. The second phase would include all costs related to fabrication and installation.

The Public Art Administrator will ensure all documents are signed and insurance coverage secured before issuing a notice to proceed and will be responsible for coordinating the artist's work to ensure the successful integration of the artwork into the project. The Public Art Administrator will organize a meeting with all integral staff to review roles, responsibilities, and schedules.

If specified in the contract, the artist will develop design development drawings for review and approval from the City before fabrication. The Public Art Administrator will schedule meetings with the appropriate offices to review and approve the plans.

If the artist proposes any significant design changes, the Public Art Administrator will secure the recommendation for approval from the AAC and the appropriate departments of the City before approving said changes in writing, per the terms and conditions of the contract.

If the parties are unable to reach mutually beneficial contract terms, then the contract process will be terminated.

The Public Art Administrator will be responsible for overseeing the installation of the artwork. The Public Art Administrator will ensure that all the necessary requirements have been completed before interim and final invoice payments to the artist.

### **Maintenance Plan**

Understanding maintenance and care of public art begins before an artwork is created. During the design phase or when a donation is initiated, the City, artist, or sponsor will review and analyze their design proposal and advise on maintenance and operations of the artwork. It is best practice and highly recommended that an art conservator is contracted to give a report on the proposed artwork.

On behalf of the City, the artist, sponsor, or the appropriate party will submit a Maintenance Plan to the City of Roeland Park, who will review and then catalog any tasks associated with maintenance of the artwork.

The Maintenance Plan will enable the City to:

- Evaluate the quality and sustainability of the proposed or existing public artwork;
- Establish maintenance requirements, assign schedules, and identify potential costs; and
- Determine if the City of Roeland Park should accept or decline the design proposal and/or public artwork.

To produce the Maintenance Plan, the artist should examine and render an opinion on the following:

- Durability;
- Type and integrity of materials;
- Construction/fabrication technique;
- Internal supports, anchoring and joining, and footings;
- Landscaping;
- Vulnerable and delicate elements;
- Drainage of artwork;
- Potentially dangerous elements;
- Security;
- Location;
- Environment;
- Whether the design encourages/discourages interaction; and
- Effects of skateboarding, graffiti, and any other potentially damaging activities.

The Maintenance Plan will include:

- A record of the artist's intentions for the artwork;
- Recommendations to mitigate potential problems discovered during the examination;
- Notes about how the artist would like the artwork to age;
- An itemization of long-range considerations and care, highlighting maintenance and the anticipated needs for periodic conservation treatment or repairs; and
- Identification of the lifespan of the artwork and a prognosis of its durability in consideration of that lifespan.

The artwork may also be identified as site-integrated, or part of the site and/or the architecture, as appropriate and will fall into the long-term lifespan category above.

## Mural Guidelines

### Introduction

Murals are a relatively quick and highly impactful way to bring public art into the built environment. Murals provide an opportunity for visual artists to show their talent and creativity while also contributing to a community's landscape and identity.

### Publicly-Owned Murals

Publicly-owned murals may occur on publicly-owned buildings or on privately-owned buildings where the property owner agrees to a mural easement allowing for the creation and maintenance of a publicly-owned mural on private property for a specific period of time.

The Arts Advisory Committee assists City Staff with coordinating the creation and completion of publicly-owned murals. This assistance includes but is not limited to:

- Identifying potential mural sites.
- Issuing and administering the Request for Qualifications (RFQ) for mural artists.
- Coordinating a selection process for RFQ reviews and artist recommendations.
- Acting as a selection panel if the budget is under the \$15,001 project threshold.
- Making recommendations for the selection panel members if the budget is over the \$15,001 threshold.

### Mural Design Considerations

Murals in the City of Roeland Park are encouraged to be varied in both content and design. A wide variety of murals will ensure a vibrant visual experience for residents and visitors alike. Some murals may celebrate the history of Roeland Park while others may be palettes for vibrant artistic expression, inject whimsy into the built environment, or showcase the artists' wildest dreams - the opportunities are endless.

In addition to the Considerations and Evaluation Criteria for Public Art set forth herein, the following additional review criteria are applicable to Murals.

1. The content of a mural is protected under the laws of free speech.
2. The mural must comply with Kansas obscenity laws and cannot depict sexual conduct or sexually explicit nudity, nor advertise any activity illegal under the laws of Kansas or the United States.

While not relating to content, some design considerations should be made in order to ensure a successful project.

Design Considerations:

1. Scale - Who will be the intended viewer or audience? A mural intended for pedestrians may be of a different scale than one intended for automobile drivers or cyclists along a bike trail.
2. Accessibility - Are there opportunities to engage those who are visually impaired or otherwise not able to view the mural?
3. Maintenance - What are the long term maintenance implications of the design? Is it easily repairable?
4. Longevity - What is the expected life span of the mural? Is it intended to be a short or long term installation?
5. Experiential Elements - Is there a potential for additional elements that could be added to enhance the experience of the viewer such as virtual (VR) or augmented (AR) reality elements, audio elements either on site or online, instagram or social media interactions or other opportunities?

## Mural Easements

In order to create additional mural opportunities within Roeland Park, these policies encourage property owners to enter into easement agreements with the City that allow for public funds to be expended for murals on private property. Though there may be positive benefits for a property owner as a result of the creation of a publicly-owned mural on their building, there must be no direct correlation between the content of the mural and the property or any business housed in the property.

In order for the City to implement a publicly-owned mural on a privately-owned building the building owner must sign an easement created by the City of Roeland Park which states that the owner will not paint over, destroy, cover, or alter the mural for the duration of the agreement. Agreements typically last for a minimum of 5 years but may be shorter or longer depending on the project. As part of easement negotiations, the City should also consider negotiating with the property owner for nightly illumination of the mural for the lifetime of the easement.

## RFQ Artist Selection

A selection panel should be formed using the policies in the acquisition section of the policy in order to select artists. The following criteria should be utilized as the minimum criteria for the selection of artists for all mural projects. Additional project specific criteria may be added in addition to the baseline criteria.

- Experience with similar mural projects, examples of past projects, including at least ten (10) color images of one or more completed mural projects – and three supporting professional references.
- Willingness to work with City Staff to develop and refine the mural design.
- Timely response to the RFQ, which shall include but not be limited to a requirement that at least ten (10) color renderings/designs of the proposed mural, a written description of

the mural, and photographs of the proposed site and physical surroundings be submitted to the Public Art Administrator

- Innovative and unique artistic vision, including technique, composition of visual art elements, use of line, color, form, and texture.
- Realistic project budget and timeline.
- Willingness to enter into a contractual agreement with the City of Roeland Park.
- Liability/Workers compensation/automobile insurance.
- Agreement to allow images of the completed mural to be placed on the City of Roeland Park website.

## Mural Implementation

Upon selection, the artist will work with the City of Roeland Park to create a design, secure permits, as appropriate, such as street or alley closures. Below is a general overview:

- City Council will review and give final approval for the artist selection and mural design.
- City Staff will monitor the creation and completion of the mural.
- The Artist will create the artwork in a timely fashion. If more time is needed, the artist must notify the City so that any applicable permits may be extended.
- The creation of the mural must include materials that are long-lasting (at least five (5) years unless agreed to beforehand), graffiti and UV resistant, or include an anti-graffiti and UV resistant coating.
- The artist must notify the City when the mural is completed.
- When the mural is completed, a mural dedication event will be organized.

## Private Murals on Private Property

The City of Roeland Park encourages the installation of private murals on private property in order to support artists and enhance the visual environment in Roeland Park. Private property owners are encouraged to voluntarily follow the policies set forth in this document as applicable and are also encouraged to consult with the Public Art Administrator with regard to any questions or concerns as they develop and implement private murals. If any privately-owned and/or privately-commissioned mural on private property has been proposed for City acquisition into the Public Art Collection, then the mural in question must be reviewed for acquisition according to the procedures set forth in the "Acquisition" chapter of this Public Art Guidelines document. Privately-owned and/or privately-commissioned murals on private property are not automatically accessioned into the Public Art Collection of the City of Roeland Park.

----- End of policy -----

