

Stapleton Public Art Master Plan Stapleton Public Art Master Plan Stapleton
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FOREST CITY STAPLETON, INC. 7351 EAST 29TH AVENUE DENVER, COLORADO 80238

STAPLETON

the art of urban living

FOREST CITY
DEVELOPMENT

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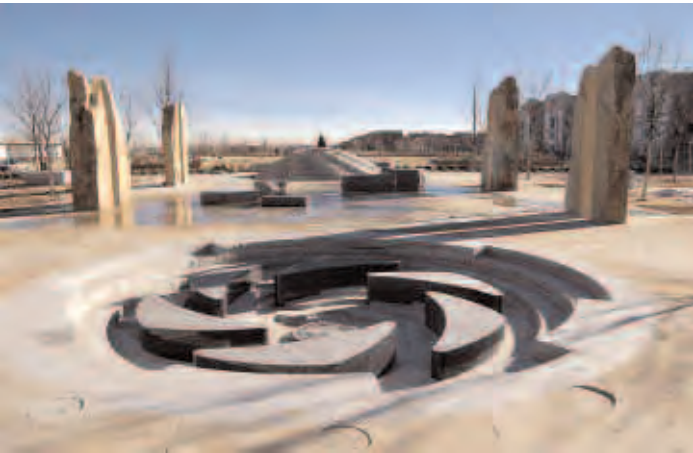
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Stapleton
Public Art

STAPLETON

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In helping to realize the unique vision established in the development of Stapleton, the Board of The Park Creek Metropolitan District at Stapleton has



authorized creation of a Public Art Master Plan for Stapleton. This Plan calls for a public arts program that will strive to enhance the quality and vitality of neigh-

borhood life, encourage broader engagement in diverse cultural opportunities through Lifelong Learning, and advance Stapleton’s national and international reputation as one of the premier mixed-use urban communities.

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This Public Art Master Plan incorporates and embraces the precedents established by other Master Plans for Stapleton. The Guiding Principles articulated in the Stapleton Development Plan, (“The Green Book”) set forth the vision for the development of Stapleton. They inform and direct the efforts of the Public Art Master Plan for Stapleton as well. These principles are:

Environmental Responsibility: The focus on sustainable design can be realized in selection and installation of public art that “reflects an appreciation of the unique qualities of place and the strong ties between people, nature and the built environment.”

Social Equity: The entire public art process will demonstrate commitment to the objectives of equity, diversity and opportunity for all segments of the community through communication, access and educational opportunities.

Economic Opportunity: The public arts program will seek innovative strategies for providing opportunities in employment and career education in the public art field.

Just as the Public Art Master Plan for Stapleton springs from The Green Book, it must also complement the Master Plans already created for education, parks and open space, and sustainability.

The goals of the Education Master Plan for Stapleton address the educational development of students from early childhood education through postsecondary education as well as partnerships to promote Lifelong Learning. A

comprehensive public arts program provides multiple learning opportunities for all students, options for career enhancement and connections “across the cultural, educational, ethnic and civic landscape to fulfill Stapleton’s potential to become a model community.” Public art at Stapleton offers a variety of educational and cultural experiences for the entire community.

The Parks and Recreation Master Plan highlights a system of parks and open space for Stapleton that is diverse. This system of parks and open space will offer continuity and variety and will create value and be sustainable. Each of these qualities will also characterize the public art selected for Stapleton as well as the collection as a whole.

The Sustainability Master Plan for Stapleton seeks “to create a community that not only enhances the quality of life for people today, but also ensures that the needs of future generations can be met.” The Sustainability Master Plan looks to the “long-term viability of the community’s natural resources as well as its social and economic systems.” These concepts for sustainability will guide the location and selection of public art at Stapleton.

In addition, sustainability and low maintenance will be requirements of each public art project. Projects may feature enduring themes or incorporate use of recycled materials such as the former airport runway material sometimes referred to as “Staplestone”.

To fulfill these principles, the Public Art Master Plan establishes a public art selection process that enables Stapleton to fulfill the requirements of the Denver Urban Renewal Authority “percent for the arts” program and acquire an exemplary public art collection for Stapleton while cultivating opportunities for the entire community — residents, workers, visitors and neighbors — to enjoy and learn through arts and cultural activities at Stapleton.



“The Colorado Water Scenario”
Location: East 29th Avenue Town Center at Stapleton
Artist: Nuszer Kopatz Architects and Artscapes

“Public art has been considered an important component of our plans for Stapleton and our efforts to make this a diverse, sustainable and enduring community. Public art can make an important contribution to the sense of history and vision for Stapleton.”

— Dick Anderson, President/CEO, The Stapleton Development Corporation

Creating Community Opportunities



SOME FAMILIAR EXAMPLES...
"FAMILY PILLAR"

Location: Denver Human Services
Department Castro Building
Artist: Lisa Kaslow

It is the goal of the Stapleton Public Arts Program to enhance community identity and pride through learning about and experiencing the arts at Stapleton. Where the activities described in this or any other section of the Stapleton Public Art Master Plan are determined to be outside of the scope of those activities that may be funded through the Denver Urban Renewal Authority (DURA) "percent for the arts" program or The Park Creek Metropolitan District (PCMD), an independent source of funding will be sought through the cooperative efforts of the Board of The Park Creek Metropolitan District, Forest City Stapleton, Inc. and The Stapleton Foundation. The Stapleton Public Arts Program is comprised of the following elements:

THE STAPLETON PUBLIC ARTS PROGRAM: CREATING COMMUNITY OPPORTUNITIES

ESTABLISH A PUBLIC ARTS PROGRAM AT STAPLETON TO IMPLEMENT THE PUBLIC ART MASTER PLAN

Identify personnel and operational resources to implement procedures outlined in the Public Art Master Plan for Stapleton.

Seek additional resources to expand the opportunities for the community to participate in arts and cultural activities.

Ensure effective maintenance and conservation of the public art collection at Stapleton.

Serve as a resource to private interests seeking assistance with commissioning or purchasing public art, or engaging in arts activities in the community.

FOSTER LIFELONG LEARNING IN THE ARTS

Conduct Public Forums:

1. Organize opportunities and sponsors for public art artists to present at public forums, in community settings and businesses.
2. Facilitate discussions that increase awareness and appreciation for public art and other forms of artistic expression.

Develop opportunities for Artists in Residence activities:

1. Arrange for public art artists to be involved in the schools at Stapleton providing presentations, workshops and career mentoring.
2. Develop and promote opportunities for visual, performing and/or media artists to engage residents and other members of the community in learning about these art forms through concerts, exhibits, presentations, workshops and classes.

Community Cultural Celebrations:

1. Identify opportunities to arrange cultural events in conjunction with public art activities. These may be concerts or other performances.
2. Develop a resource bank of arts and cultural providers, including public art artists.
3. Incorporate a range of cultural and arts events into the community activities calendar.

ASSIST ARTISTS IN ADVANCING THEIR CAREERS IN PUBLIC ART

Through outreach and informational sessions, give Colorado artists opportunities to participate in public art projects at Stapleton.

Explore mentoring and/or apprentice possibilities in public art.

Identify and promote broadly other technical assistance opportunities for artists interested in applying for public art projects at Stapleton and elsewhere.

EXPAND COMMUNICATIONS AND PROMOTION OF THE ARTS AT STAPLETON TO ENCOURAGE COMMUNITY AWARENESS AND ENGAGEMENT

Develop a communications plan to promote the public art process and opportunities for participation by artists and the community.

Design and create promotional materials that increase awareness about the public art at Stapleton.

Design, create and make available interpretative materials to promote access and enhance enjoyment of the public art at Stapleton.

OBJECTIVE

- To cultivate opportunities for the community to interact with and learn from the artists involved in the public art process at Stapleton.
- To arrange for community cultural activities, as well as exhibits, performing arts events and festivals for Stapleton and the larger community.
- To identify funding outside the percent for art funds to support broader community involvement in public art and other cultural and arts activities.

SOME FAMILIAR EXAMPLES...
"KIDART CLASS AT ART STUDENTS LEAGUE"

Location: 200 Grant Street



The Public Art Collection at Stapleton

Ownership. The Park Creek Metropolitan District will have ownership of the Public Art Collection at Stapleton acquired through the Public Arts Program according to the established process:

The Board of The Park Creek Metropolitan District shall select a public art consultant for the Public Arts Program to coordinate and facilitate the public art selection process and ensure that these procedures are implemented appropriately and successfully.



SOME FAMILIAR EXAMPLES...
"SUN FLASH"

Location: Ross Cherry Creek Branch Library
Artist: Stan Meyer

"Public art can draw from our history and our natural environment and reaffirm our vision for this community."
— Happy Haynes, former Denver City Councilwoman

THE STAPLETON PUBLIC ARTS PROGRAM: STAPLETON PUBLIC ART ADVISORY COMMITTEE

1. A Denver Urban Renewal Authority (DURA) Board member or his/her representative nominated by the DURA Board;
 2. A staff member of DURA nominated by the DURA Board;
 3. A professional design staff member of the Denver Planning office nominated by the Planning Director;
 4. A visual arts professional staff member of the Denver Art Museum nominated by the Director of the Museum;
 5. A representative of Forest City Stapleton, Inc. nominated by Forest City Stapleton, Inc.;
 6. A visual artist nominated by the Board of The Park Creek Metropolitan District;
 7. A resident at Stapleton nominated by the Stapleton Master Community Association;
 8. A representative of Stapleton Development Corporation;
 9. A representative of the Stapleton Foundation nominated by the Stapleton Foundation Board;
 10. A representative of Mayor's Commission on Art, Culture and Film for the City of Denver.
- A majority of the appointed members of the Stapleton Public Art Advisory Committee will constitute a quorum. However, approval of the recommendations of the Project Selection Committee requires a two-thirds majority vote of the Committee.

Roles and Responsibilities of the Stapleton Public Art Advisory Committee will include:

1. Advise in the development, review and updates of the Public Art Master Plan for Stapleton in accordance with the Public Art Policy established by the Board of The Park Creek Metropolitan District in accordance with the Project Art Policy of the Denver Urban Renewal Authority.
2. Identify opportunities in the ongoing development of Stapleton for placement of public art in locations that will fulfill the potential of the artwork.
3. As funding becomes available, recommend to the Board of The Park Creek Metropolitan District prioritized locations for public art projects that will be accessible to the general public as well as to persons with special needs.
4. The Committee should consider integration with public and privately developed urban design concepts, site, landscape and architectural design at Stapleton. The intent for these priorities is to address opportunities on public property as well as private development and promote integrating art in a wide variety of scales into the design process at the earliest possible opportunity.
5. The Stapleton Public Art Advisory Committee will use the following criteria to identify locations for the artwork:
 - a. Maximum visibility and public benefit;
 - b. Public safety;
 - c. Integration with other site plans at Stapleton;
 - d. Permanence, or ease of relocation, if appropriate;
 - e. Compatibility with the type, scale and scope of potential public or private projects;
 - f. Security;
 - g. Protection from improper or unnecessary physical contact;
 - h. Protection from heat, air conditioning, direct sunlight or other harmful elements in interior settings, unless the artwork is designed for such exposure;
 - i. Ease of maintenance of artwork;
 - j. Avoidance of interference with vehicular or pedestrian traffic patterns;
 - k. Avoidance of interference with operational functions (lawn or grounds care, snow removal, etc.).
6. Serve on Project Selection Committees.
7. Review Project Selection Committee recommendations and make recommendations to the Board of The Park Creek Metropolitan District for action on:
 - a. Artist finalist pool for each public art project
 - b. Final commission(s) or purchase(s) for each project
 - c. Donations of artwork or funding for artwork
8. Review and make recommendations to the Board of The Park Creek Metropolitan District on maintenance issues and/or deaccessioning artwork.
9. Identify opportunities for programming and promotion of public art at Stapleton.

OBJECTIVE

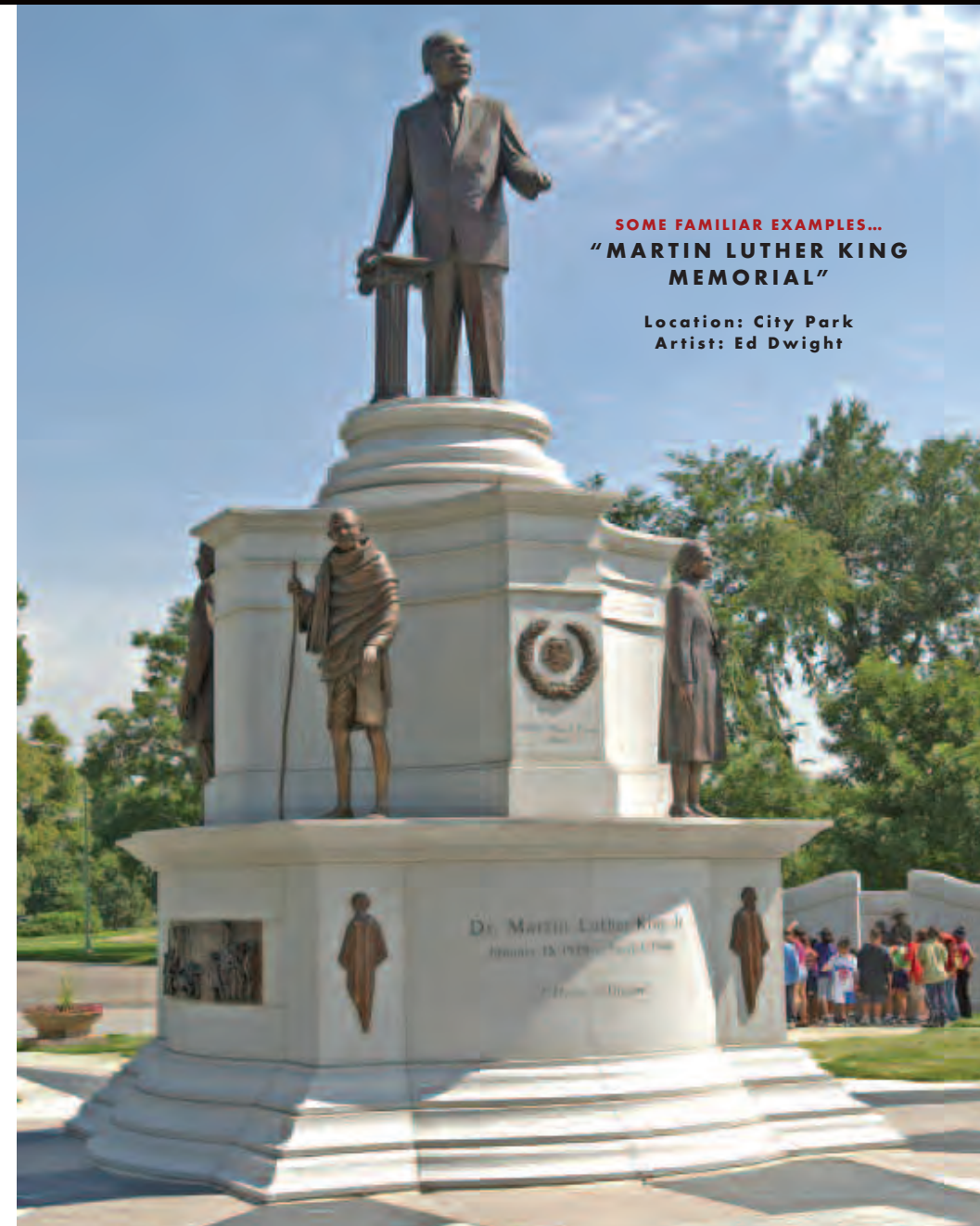
- The Stapleton Public Art Advisory Committee shall serve in an advisory capacity to the Public Arts Program in implementing the Public Art Master Plan at Stapleton.
- The Stapleton Public Art Advisory Committee will be comprised of no more than 11 individuals with the appropriate experience and interest to guide the public arts program at Stapleton. Among the interests represented are DURA, Denver Art Museum, Stapleton Development Corporation, City of Denver, Forest City Stapleton and Stapleton residents. All appointments will be made by the Board of The Park Creek Metropolitan District.

"THE POPULAR PARKWAYS AT STAPLETON MAY BE GOOD CANDIDATES TO BE ENHANCED BY PUBLIC ART."



Selection of Artwork

It is the goal of the Stapleton Public Arts Program to acquire a broad collection of unique public art for Stapleton that demonstrates the highest levels of artistic excellence, engages the community and creates a positive identity that promotes the quality of life at Stapleton and enhances the Metropolitan Denver community.



SOME FAMILIAR EXAMPLES...
"MARTIN LUTHER KING MEMORIAL"

Location: City Park
Artist: Ed Dwight

"...the acceptance of the proposal is in agreement that Public Art at Stapleton will seek artisans whose work includes and represents all people..."
 — Joyce Thomas, Stapleton Resident/Member of the Public Art Advisory Committee

THE STAPLETON PUBLIC ARTS PROGRAM: SELECTION OF ARTWORK

DEFINITIONS

OPEN COMPETITION: Issuing an open call to artists within a specified geographic area to apply for consideration by submitting their qualifications and materials. A short list of artists is chosen by the Project Selection Committee and asked to prepare proposals and be interviewed. These artists will receive an honorarium for this work.

INVITATIONAL COMPETITION: Issuing an invitation to a limited number of artists who work in a medium or style appropriate to a specific project. A short list of artists is chosen and asked to prepare proposals and be interviewed. These artists will receive an honorarium for this work.

COMMISSION: Selecting an artist or artist team and providing payment for creation and installation of artwork, usually for a specific site.

DIRECT PURCHASE: Selection and purchase of an existing artwork ready for display.

DONATION: Acquisition of artwork either through acceptance from an individual or organization of a donation of funds to purchase or commission artwork, or of actual artwork provided that such artwork is reviewed and approved by a selection committee according to the established selection criteria.

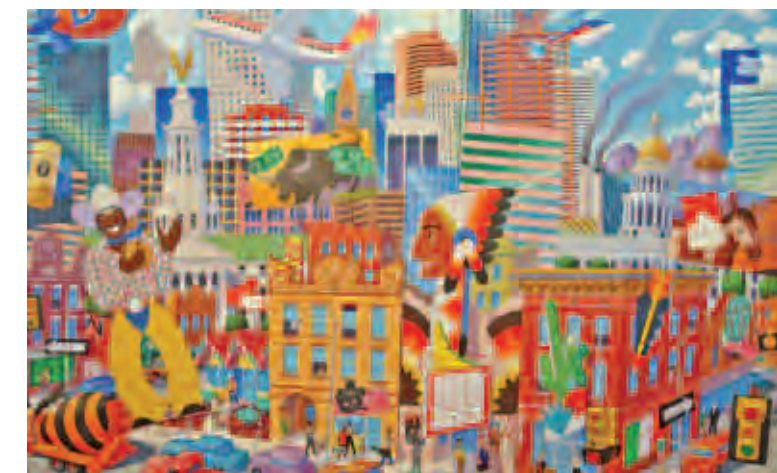
LOAN: Acquisition of artwork for temporary or long-term display in public spaces utilizing funds other than percent for art dollars.

PROCEDURES

The process for acquiring artwork will be facilitated by a public art consultant and include participation by arts professionals and members of the community to ensure that the public art at Stapleton will be of excellent quality and appropriate for the community. Members of the Project Selection Committees will be approved by the Board of The Park Creek Metropolitan District and shall include diversity of perspective, experience, gender and age.

This selection process will be guided by policies of confidentiality and conflict of interest to ensure that there is no actual or perceived impropriety in the decision-making process for identifying artists or artwork.

A majority of the Project Selection Committee constitutes a quorum. A quorum is required for a vote and decisions will be made by two-thirds majority vote.



OBJECTIVE

- To establish procedures for the acquisition, with percent for art funds, and permanent siting of works of art through commission or direct purchase.
- To seek out funding or donations to augment the public art collection at Stapleton. These procedures will also guide selection, acquisition and installation of permanent works as well as display of temporary works of art or artwork on loan utilizing funds other than percent for art funds.
- To foster opportunity for artists within Colorado and elsewhere, over time, through the competition process as well as with public forums and training.
- To establish a selection process that provides for public and expert review in accordance with articulated criteria and is not compromised by conflict(s) of interest.

SOME FAMILIAR EXAMPLES...
"WILD WEST"

Location: Denver Licensing and Permit Building
Artist: Steve Morath

Project Selection Committee(s)

THE STAPLETON PUBLIC ARTS PROGRAM: PROJECT SELECTION COMMITTEE(S)

SOME FAMILIAR EXAMPLES...

"FIRE STATION #11 BANNERS"

Location: 2291 South Joliet Street, Aurora
Artist: Rae Mahaffey



"Stapleton is a community whose physical form is rooted in the notion of a permanent, sustainable interface of the urban and the wild. Human experience in managing this type of boundary is mixed at best. Stapleton represents an effort to embrace the challenge inherent in maintaining a place for nature as part of a decidedly urban landscape. This ambition is not only a practical challenge, but an opportunity to explore the larger relationship of man and our place in nature through artistic expression." — Tom Gougeon, Former Executive Director, Stapleton Redevelopment Foundation

PROJECT SELECTION COMMITTEE(S)

1. Voting members of the Project Selection Committee(s) will include:
 - a. Three representatives from the professional visual arts community; two of whom will be artists and one may be an arts professional such as a curator or arts administrator with experience in the visual arts;
 - b. Representative of Forest City Stapleton, Inc.;
 - c. Representative of Stapleton Public Art Advisory Committee;
 - d. Architect or land planner involved at Stapleton;
 - e. Community representatives;
 - 1) At least one from the area in which the art is to be located
 - 2) A resident or business owner at Stapleton
 - 3) A resident or business owner from one of the surrounding neighborhoods
 - f. Site Representative;
 - g. Donor representative, if appropriate.
2. Non-voting advisors may be included to provide additional expertise as needed for the project.
3. Criteria for community representatives on the Project Selection Committees
 - a. Interest in community improvement
 - b. Interest in visual art or design
 - c. Commitment to the best interests of the Stapleton community
4. Process for recruiting community representatives to serve on Project Selection Committees.
 - a. Give public notification of opportunity to serve and criteria for appointment.
 - b. Request a written statement of qualifications and reason for wanting to serve on a Project Selection Committee.
5. Invitation to serve will be made by the public art consultant managing the Stapleton Public Arts Program after consultation with Forest City Stapleton, Inc., the Board of The Park Creek Metropolitan District, Stapleton Master Community Association and the Stapleton Development Corporation Board; with final approval by the Board of The Park Creek Metropolitan District.
6. Each member will serve on the Project Selection Committee for the duration of that specific project.

PROCESS FOR PROJECT SELECTION COMMITTEE(S)

1. When funds for public art are available, the Stapleton Public Art Advisory Committee will convene to review priorities, identify potential opportunities according to established criteria, and recommend to the Board of The Park Creek Metropolitan District amounts to be allocated to one or more projects.
2. The public art consultant will convene the Project Selection Committee(s).
3. The Project Selection Committee(s) will review the opportunities/locations for public art and in consultation with the public art consultant determine what selection process to employ: open competition, invitational competition, direct purchase or a combination of these processes.
4. Develop a detailed description of the project and application process.
 - a. Types of artwork that would be appropriate.
 - b. Characteristics of the anticipated site:
 - 1) Location and site
 - 2) Use by the public
 - 3) Historic, ethnic or other characteristics of the site
 - 4) Conditions that would affect or inform the artwork
 - c. Amount of funding available.
 - d. Application requirements.
 - e. Time frame for review process.
5. Types of artwork that will be considered are, but need not be limited to, the following:
 - a. Sculpture: in the round, bas-relief, mobile, fountain, kinetic, and electronic, in any material or combination of materials;
 - b. Painting: all media, including portable and permanently affixed works;
 - c. Graphic arts; printmaking and drawing;
 - d. Mosaics;
 - e. Photography;
 - f. Crafts: clay, fiber and textiles, wood, metal, plastics, glass, and other materials both functional and nonfunctional;
 - g. Mixed media: any combination of forms or media, including collage;
 - h. Earth works and environmental installations;
 - i. Decorative or ornamental elements that are designed by professional artists.



SOME FAMILIAR EXAMPLES...

"UNA ESQUINA DE HIGHLAND BARRIO"

Location: State Services Building
Artist: Tony Ortega

Project Selection Committee(s)



SOME FAMILIAR EXAMPLES...
"WELCOME"

Location: Civic Center RTD Station
Artist: Doug Kornfeld

"It's important at Stapleton to create spaces for community dialogue and to inspire creative civic engagement. I can't think of a better way to accomplish this than through the medium of public art." — William Fulton, Stapleton Resident

THE STAPLETON PUBLIC ARTS PROGRAM: PROJECT SELECTION COMMITTEE(S)

PROCESS FOR PROJECT SELECTION COMMITTEE(S) (CONT'D)

6. The following elements will generally not be considered acceptable forms of art under this program:
 - a. Directional elements such as supergraphics and signage;
 - b. Objects that are mass produced in a standard design such as playground equipment, benches and chairs;
 - c. Reproductions of original works of art, except in such cases as film, video, photography, printmaking or other media arts;
 - d. Landscape architecture and gardening except where the elements are designed by an artist and are an integral part of a larger piece of the commissioned artwork;
 - e. Renovation of historic facades or other historical elements functional to the project;
 - f. Commercial elements used to promote or advertise the project;
 - g. Services or utilities necessary to operate or maintain artworks over time;
 - h. Other elements of the redevelopment project which are functional or directly related to the operation of the project.
7. The Project Selection Committee will recommend artwork according to criteria for artwork to include but not be limited to:
 - a. Artistic excellence;
 - b. Technical competence;
 - c. Suitability to potential site;
 - 1) Conceptual compatibility
 - 2) Relation to the function of the site
 - 3) Strong contribution to the historic, ethnic or other characteristics of the site
 - d. Structural and surface integrity;
 - e. Accessibility to public;
 - f. Resistance to damage by vandalism, weather, or theft;
 - g. Ease of maintenance;
 - h. Mitigation of environmental hazards;
 - i. Compliance with applicable public safety codes.
8. Broadly distribute information to interested parties through all available networks, and offer "pre-submission" workshops as needed.
 - a. Artists working in suitable media.
 - b. Potential donors, if appropriate.

9. For commissioned work:
 - a. Request and review slides of artwork submitted for consideration for this project.
 - b. Select three to five artists whose work would be appropriate for this project.
 - c. Provide each with a design fee to develop a proposal and model.
 - d. Review proposal and model to select a finalist for the commission.
 - e. Develop a contract for the approval of the Board of The Park Creek Metropolitan District and the artist(s) stating all agreements and requirements.
10. For direct purchase of existing artwork:
 - a. Solicit slides of existing artwork that meets project criteria.
 - b. Select suitable artwork.
 - c. Develop a contract for approval by the Board of The Park Creek Metropolitan District and the artist(s) stating all agreements and requirements.
11. For accepting a donation of artwork:
 - a. Review proposed donation in terms of established criteria.
 - b. Determine what is needed for the art work to be installed and/or displayed.
 - c. Decide whether to accept donation.
 - d. Inform donor of selection committee decision.
 - e. Develop a contract for approval by the Board of The Park Creek Metropolitan District and the artist(s) stating all agreements and requirements.

APPROVAL PROCESS FOR ARTWORK

Decision process for approval of artwork selections.

The Project Selection Committee submits its recommendation(s) for proposed commission(s), direct purchase(s) or donation(s) to the Stapleton Public Art Advisory Committee for its review and approval, which then passes that recommendation to the Board of The Park Creek Metropolitan District for approval.



"THE PUBLIC ART PROGRAM AT STAPLETON WILL SEEK OPPORTUNITIES TO ENGAGE STUDENTS IN THE ARTS."

THE ODYSSEY CHARTER SCHOOL AT STAPLETON

Maintenance and Conservation

It is the goal of the Stapleton Public Arts Program to ensure the care and conservation of the assets of the public art collection at Stapleton through regular maintenance, systematic inventory, condition assessment and conservation.



SOME FAMILIAR EXAMPLES...
"UNTITLED"

Location: Burns Sculpture Park
Artist: Angelo diBenedetto

*"A Public Arts program gives the community a sense of identity and neighborliness."
— Karen Saliman, Stapleton Development Corporation Board*

THE STAPLETON PUBLIC ARTS PROGRAM: MAINTENANCE AND CONSERVATION

DEFINITIONS

CONSERVATION: A broad concept of care of works of art encompassing three activities; examination, preservation and restoration.

PRESERVATION: Actions taken to retard or prevent deterioration or damage in works of art, and to maintain them in as unchanging a state as possible.

RESTORATION: The treatment of a deteriorated or damaged work of art to approximate as nearly as possible its original form, design, color, and function with minimal further sacrifice of aesthetic integrity.

PROCEDURES

List each work of art on the master inventory of public art and appropriate maintenance schedules.

Include the following additional documentation on each artwork:

1. **Acquisition documents and a unique accession number**
2. **Curatorial information to include:**
 - a. Artist's name, social security number, address, phone numbers, e-mail address.
 - b. Artist's biography
 - c. Title of artwork and date completed.
 - 1) Edition, if appropriate
 - 2) Purchase price and insurance value
 - 3) Narrative description of artwork
 - 4) Other descriptive or identifying information
 - 5) Location of artwork
 - d. Conservation information to include:
 - 1) Materials and sources used in the artwork
 - 2) Methods of fabrication and who did the work
 - 3) Installation specifications
 - 4) Method and frequency of maintenance

PROCEDURES (CONT'D)

- e. Administrative information to include:
 - 1) Legal instrument of conveyance
 - 2) Artist contract
 - 3) Significant agencies or organizations involved and their roles and responsibilities
 - 4) Significant dates
 - 5) Permits and project costs
 - 6) Insurance information
- f. Photographic, architectural/engineering and media documentation

Ensure the provision of regular maintenance of the artwork in accordance with the artist(s) instructions.

Examine all works of art on a regular basis to develop a condition report that represents the current condition of the artwork.

Arrange for professional conservation of all works of art in a planned and orderly manner and provide any services necessary to the preservation and/or restoration of the artwork subject to available funds.

Develop a Conservation Fund to cover expenses for conservation of the public art at Stapleton utilizing funds from Stapleton's Community Investment Fund.



OBJECTIVE

- The Board of The Park Creek Metropolitan District, or its designee, shall manage and maintain these assets as a public art collection by developing an inventory and a plan for regular maintenance and conservation.
- Care and conservation of these assets will be ensured by strategically identifying and seeking funds for a dedicated conservation fund to support this work, as it is needed.

SOME FAMILIAR EXAMPLES...
"BRONCO BUSTER"

Location: Civic Center
Artist: Alexander Phimister Proctor

Deaccessioning and Relocation Procedures

In order to maintain the artistic integrity of the public art collection at Stapleton, procedures will be established for the deaccession, relocation or disposal of public works of art.



SOME FAMILIAR EXAMPLES...
"ANEMOTIVE
TOWER/WINDSONG"

Location: Athmar Park Branch Library
Artist: Robert Mangold

*"Public art could enhance visitors experience
at Sand Creek Regional Greenway."*
— Kate Kramer, Executive Director, Sand Creek Regional Greenway Partnership

THE STAPLETON PUBLIC ARTS PROGRAM: DEACCESSIONING AND RELOCATION PROCEDURES

A work of art may be considered for deaccessioning, relocation or disposal for one or more of the following reasons:

1. The condition or security of the work of art cannot be reasonably assured in its present location.
2. The work endangers public safety.
3. The work is damaged and repair is not practical or feasible, or it no longer represents the artist's intent.
4. The work requires excessive maintenance or has faults of design or workmanship.
5. A suitable site for display of the work is no longer available. This could include a significant change in the use, character, or design of an existing site which affects the integrity of the work or its display.
6. The work is not or is rarely displayed.
7. The work has received significant and sustained adverse public opinion for three or more years.
8. The quality, authenticity or provenance of the work is called into question.
9. The work has been stolen.
10. The work was purchased as a temporary acquisition and the predetermined exhibition period has been reached.

DEFINITIONS

DEACCESSIONING: The removal of an artwork from the collection.

RELOCATION: The moving of an artwork and resiting it in a more advantageous location if the original site is no longer suitable.

DISPOSAL: Actions that result in the cessation of ownership and possession of an artwork.

PROCEDURES

The review process for deaccession or relocation shall be initiated by the Board of The Park Creek Metropolitan District as part of regular care of the public art collection.

1. The Project Selection Committee that approved acquisition of the artwork will reconvene, if feasible, to review the request for deaccessioning or relocation.
2. If not feasible, the Board of The Park Creek Metropolitan District, or its designee, will convene a committee with representation from the community and professional expertise to develop recommendations regarding deaccessioning or relocating the artwork under review.
3. The recommendations from this committee will be referred to the Board of The Park Creek Metropolitan District for action.

A request for review of a work of art may be submitted by the artist, a member of the Stapleton community or an outside party.



OBJECTIVE

- The Board of The Park Creek Metropolitan District shall seek to ensure the ongoing presence and integrity of all works of art at the sites where they are located.
- Artwork may be considered for deaccession, relocation or disposal after careful review that shall include input from art professionals and the public.
- This review shall be taken cautiously in order to avoid the potential influence of short-term fluctuations in taste or any immediate pressures of public controversy. Criteria for reviewing public art shall address the quality of the work itself and how it relates to the goals and policies for public art incorporated in the Public Art Master Plan.

GREENWAY PARK
AT STAPLETON

Deaccessioning and Relocation Procedures



SOME FAMILIAR EXAMPLES...
"EARTH, AIR, CRYSTAL"

Location: Deaccessioned
Artist: Robert Behrens

"Artwork in public spaces animates its surroundings and contributes to a dialogue among residents, business people and visitors to Stapleton."

— Don Hunt, President, The Antero Company

THE STAPLETON PUBLIC ARTS PROGRAM: DEACCESSIONING AND RELOCATION PROCEDURES

A request for review for relocation of an artwork that was commissioned for a specific site will be considered for one or more of the following reasons:

1. The site is being eliminated or changed and the artwork is no longer suitable.
2. Security of the artwork can no longer be ensured.
3. The artwork endangers public safety.

A request for a review for deaccession should include:

1. The reason deaccession is requested;
2. The estimated current value of the work;
3. The acquisition method and cost;
4. Written evaluation from disinterested and qualified professionals such as an engineer, conservator, architect, safety expert or art historian;
5. Photographs indicating the current status of the work;
6. Contract with the artist or any other relevant agreement concerning the artist's rights;
7. Written recommendations of other concerned parties including members of the Stapleton community, the artist and the outside party;
8. Cost estimate of deaccession and identification of the funding source for deaccessioning;
9. Written correspondence concerning the work.

If deaccessioning or disposal of a work of art is being contemplated, a recommendation from the review committee based on these policies and the following information shall be reviewed and discussed at an open public meeting.

1. Discussion of the recommendation with the artist, if s/he can be notified by reasonable means.
2. Written opinions of several independent professionals qualified to make recommendations (conservators, architects, engineers, safety experts, art historians, etc.).

3. Review of all evidence of public comment and debate.

If recommended solutions or other reasonable measures do not exist to address the concerns, the Board of The Park Creek Metropolitan District shall consider the removal or disposal of the work.

If removal or disposal is directed; the Board of The Park Creek Metropolitan District shall consider, in order of priority, the following:

1. Relocation or resiting.
2. Removal of the work and placement in storage, with the intent of finding a new site for the work. If a new site is not found in a five-year period, disposal of the work shall be considered.
3. Removal and deaccessioning of the work from the collection by sale, trade or gift.
4. Destruction of the work.

Works that are deaccessioned can be disposed of in the following manner, excluding any prior contractual agreement entered into by the Board of The Park Creek Metropolitan District with the artist or donor at the time of acquisition:

1. For the current market value to the original artist or his/her heirs;
2. As a gallery consignment;
3. At auction, in accordance with the standard practice with a predetermined opening bid;
4. Or after exhausting above disposal methods, transferring ownership without consideration to:
 - a. The artist or the estate of the artist
 - b. A non-profit agency
 - c. A government agency

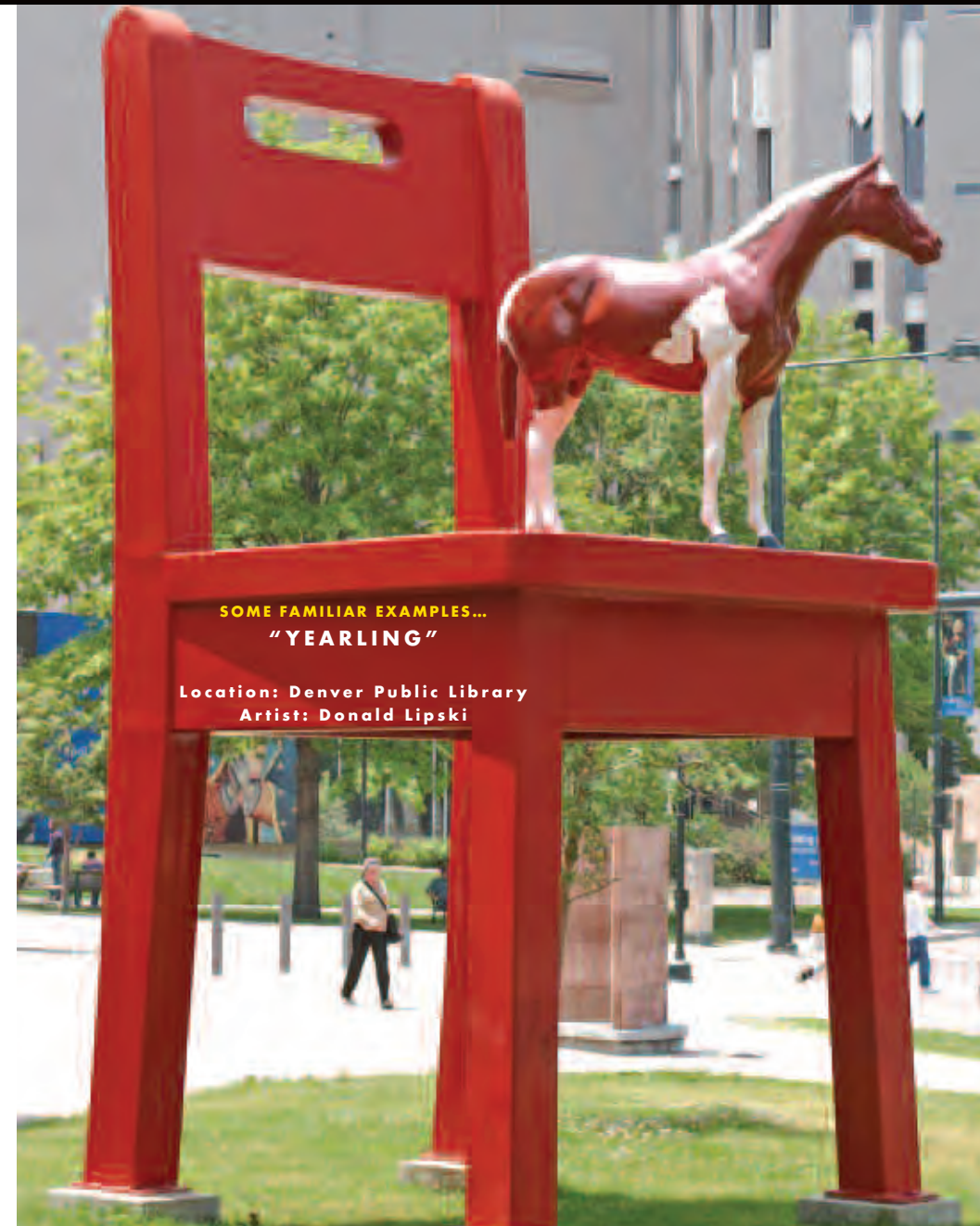
Funds received from the sale of deaccessioned art shall be utilized by the Board of The Park Creek Metropolitan District for future purchase of public art selected by the process articulated in the Public Art Master Plan for Stapleton.



"PUBLIC ART CAN SERVE AS A FOCAL POINT FOR NEIGHBORHOODS."

Donations and Gifts

GOAL: To supplement or enhance the Public Art Collection at Stapleton with grants and gifts, or donations of artwork from private or public sources.



SOME FAMILIAR EXAMPLES...
"YEARLING"
Location: Denver Public Library
Artist: Donald Lipski

"Public art can reflect the unique qualities of Stapleton."
— Ann Daley, Institute of Western American Art, Denver Art Museum

THE STAPLETON PUBLIC ARTS PROGRAM: DONATIONS AND GIFTS

Objective

To expand the opportunities for the Stapleton community and others to enjoy public art.

To celebrate and expand the community's interests in arts and cultural activities by offering a variety of diverse programs.

PROCEDURES

Seek grants and gifts, if appropriate, to supplement the funds available for public art at Stapleton.

Identify and secure funding for a range of cultural and arts activities, performances and events in the schools and for the larger community at Stapleton.

Utilize the public art selection process in the decision to accept or decline donations of artwork for Stapleton.



SOME FAMILIAR EXAMPLES...
"MAN AND WOMAN"

Location: Galleria, Denver Performing Arts Complex
Artist: Fernando Botero



Acknowledgments

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SOME FAMILIAR EXAMPLES...
"HIDDEN HABITATS"

Location: Nix Farm Natural Areas, Fort Collins Facility
Artist: Joe McGrane

"We have learned through our 'Lifelong Learning Initiative' that an enhanced understanding and appreciation of the arts improves student performance in all areas of study from Kindergarten through the 12th grade."

— Beverly Haddon, CEO, The Stapleton Foundation for Sustainable Urban Communities