

DENVER URBAN RENEWAL AUTHORITY

Project Art Policy

February 2006

A project art component contribution is required on all private development projects receiving funds from the Denver Urban Renewal Authority (DURA). The value of the project art must be equal to at least one percent of the gross bond proceeds issued by DURA in connection with the project or one percent of the project's maximum reimbursable expenses as of the effective date of the Redevelopment Agreement. This amount may include all costs associated with the project art including production of the proposal as outlined below, design fees, fabrication, transportation, delivery, installation and insurance fees.

The cost of the project art is an eligible tax increment expenditure and may be paid for with bond proceeds or reimbursed to the developer through the project's tax increment.

Process

In order to obtain approval of the proposed artwork, the developer must submit a proposal to DURA prior to purchasing or commissioning the artwork for consideration. Furthermore, the developer is strongly encouraged to meet with DURA as early as possible and prior to submitting the proposal to discuss possible and acceptable concepts.

For projects with a project art budget of less than or equal to \$50,000, the review of the artwork will be undertaken by DURA's art review staff and approved by the Executive Director. Projects with an art budget between \$50,001 and \$100,000 must be reviewed by DURA's art review staff and approved by the DURA Board of Commissioners. For projects with an art budget equal to or greater than \$100,001, DURA will establish a Project Art Committee charged with reviewing the artwork. This committee will make a recommendation to the DURA Board of Commissioners which makes the final determination on acceptance or denial of the artwork.

The Project Art Committee is appointed by DURA's Board of Commissioners and is comprised of the following individuals:

- a. one DURA Board member;
- b. one DURA staff member;
- c. an architect or other professional design staff member of the Denver Planning office;
- d. the Director of the Denver Art Museum or his/her designee;
- e. one representative designated by the developer;
- f. one person selected by DURA from a list of artists maintained by DURA; and
- g. other members that may be determined.

Before purchasing or commissioning any piece of art, the developer must first meet with the DURA art review staff or the Project Art Committee, as appropriate. The purpose of this meeting is to discuss the general characteristics and possible concepts for the artwork. Following this meeting, a proposal from the developer must be submitted to the staff/committee for consideration.

The proposal must contain a written and graphic description of the project art, including the following appropriate information:

- a. site plans of the vicinity where the art is to be located;
- b. elevations;
- c. perspectives;
- d. details of structural elements;
- e. verification of costs; and
- f. maintenance requirements and schedule and source of maintenance funds.

For projects utilizing the Project Art Committee for review, seven (7) copies of any of the items above which are not able to be photocopied (i.e., color boards and photographs) must be submitted for distribution to the

committee. Additional information, such as sample materials and colors, photographs, and/or scale models, may be required by the committee as part of the submission.

The staff/committee must review and approve any changes in the design and/or concept of the project art after the final proposal has been approved.

DURA may, at its sole discretion, revise this process as necessary to respond to individual circumstances of different projects.

Design and Concept Requirements

The project art may be located in either an interior or exterior space. However, it must be available and accessible to the general public. When reviewing a proposal for a piece of art to be placed in an interior space, DURA's project art staff/committee and Board will make a distinct effort to consider the program and objectives of the developer.

For purposes of this program, project art is defined as, 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:** in clay, fiber and textiles, wood, metal, plastics, stained 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;** and
- i. **decorative or ornamental elements which are designed by practicing artists.**

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 which 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 artwork;
- e. renovation of historic facades or other historical elements functional to the project;
- f. commercial elements used to promote or advertise the project; and
- g. other elements of the redevelopment project which are functional or directly related to the operation of the project.

Criteria for Review of Proposal

The developer is encouraged to utilize a local artist in the development of the project art. Additionally, the staff/committee will use the following criteria in evaluating the proposal:

- a. appropriateness of relationship to project;
- b. artistic excellence;
- c. strong contribution to the historic, ethnic or other characteristics of the site;
- d. susceptibility to wear and vandalism;
- e. longevity and permanence of materials;
- f. maintenance schedule and source of maintenance funds;
- g. mediation of environmental hazards; and
- h. compliance with applicable public safety codes.