

PUBLIC ART PLAN



**BUILDING A NOTEWORTHY
PUBLIC ART PROGRAM**





A nighttime photograph of a cable-stayed bridge with multiple white cables fanning out from a central pylon. The bridge deck is illuminated with warm lights. Below the bridge, city lights and traffic are visible, including a prominent red light trail from a car in the foreground. The sky is a deep blue with some light clouds.

**"Lone Tree is a
premier Colorado community
connected by great neighborhoods,
vibrant public spaces, a beautiful
natural environment,
and thriving businesses."**

Public Art Master Plan Acknowledgements

City Council

Marissa Harmon, *Mayor*
Jay Carpenter, *Mayor Pro Tem*
Mike Anderson
Alecia Brown
Mike Parr

Lone Tree Arts Commission

Maura Adamson, *Chair*
Tamara Madden, *Vice Chair*
Tonya Fallows
Diana Guetig
Julie Kemmerling
Brenda Truelove

Living and Aging Well Commission

Wynne Shaw, *Chair*
Cheryl Cobler, *Vice Chair*
Ada Anderson
Lili Brown
Sharon VanRamshorst
Diana Wening
Jim Wightman

Lone Tree Planning Commission

Glenn Hertzler, *Chair*
Jack Rohr, *Vice Chair*
Kyle Adamson
Michelle Bechamps
Julie Britti
Tom Rundell
Frankie Valenzuela

Lone Tree Youth Commission

Nirali Narayan, *Chair*
Madeline Gieser, *Vice Chair*
Tyler Schulte, *Secretary*
Aiden Chamberlain
Keeley Genuario
Kayli Hamilton
Luke Hoffman
AJ Parasuram
Laura Pulido

City of Lone Tree Staff

Seth Hoffman, *City Manager*
Kristin Baumgartner, *Deputy City Manager*
Austin Good, *Assistant City Manager*
Leigh Chandler, *Executive Director,*
Lone Tree Arts Center
Kelly First, *Director of Community Development*
Jeff Holwell, *Director of Economic Development*
Justin Schmitz,
Director of Public Works and Mobility
Allissa Dailey, *City Events Manager*
Ian Corder, *Senior Long-Range Planner*
Chuck Darnell, *Principal Planner*
Steve Fletcher, *Field Manager*
Roshana Floyd, *Planning Manager*
Bobby Weidmann, *Associate Planner*



Contents

Placemaking And Public Art	8
Public Art and Planning	11
Existing Public Art in Lone Tree	14
Key Findings	17
Foundations for the Lone Tree Public Art Program	22
Public Art Plan Recommendations	25
First Years, 1-5 Years	26
Public Art Roadmap, 10 Year Outlook	31
Implementation	41
Appendix	50

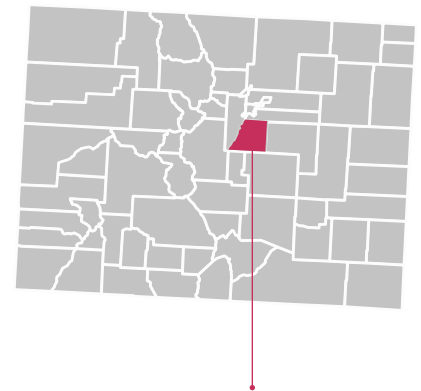


Introduction

A growing city in the South Metro Denver region, Lone Tree, Colorado, is recognized as a vibrant, well-planned community within the rolling landscape of northern Douglas County.

Incorporated just 30 years ago, Lone Tree has grown to a population of approximately 15,000 and is known for its thriving arts scene at the Lone Tree Arts Center, desirable residential neighborhoods, and robust business hubs, including Park Meadows Retail Mall, corporate campuses for Charles Schwab and Kiewit, and the HCA HealthONE Sky Ridge Medical Center. Lone Tree has emphasized excellence of design and smart growth, with easy access to Denver's urban core via light rail and the I-25/E470 crossroads. Unlike its predominantly residential neighbors, Lone Tree's mix of commerce, culture, and careful planning creates a distinctive and elevated environment for its residents and visitors.

The future of Lone Tree is one of continued, thoughtful growth and investment in both emerging and established areas of the city. As Lone Tree expands, the City will build on its strong reputation and high-quality development to benefit its residents as well as continue to develop as a sought-after destination for tourists, new residents, and businesses alike. The concept of "placemaking" — fostering places that are welcoming, memorable and keep people coming back — is a key driver for the City moving forward, with public art serving as a key element.



Lone Tree, Colorado



\$134,452

Median Household Income
Higher than Colorado's \$92,911



72.%

Residents Holding at Least
a Bachelor's Degree



+49%

Anticipated Population
Growth By 2029
Estimated: 22,363



“

“The Lone Tree community would like to emphasize placemaking over the next 20 years, including the development of gathering spaces, Main Street-oriented environments, and areas for outdoor activity and engagement.”

Excerpt from the Lone Tree Elevated Comprehensive Plan, 2025, p. 8

Placemaking And Public Art

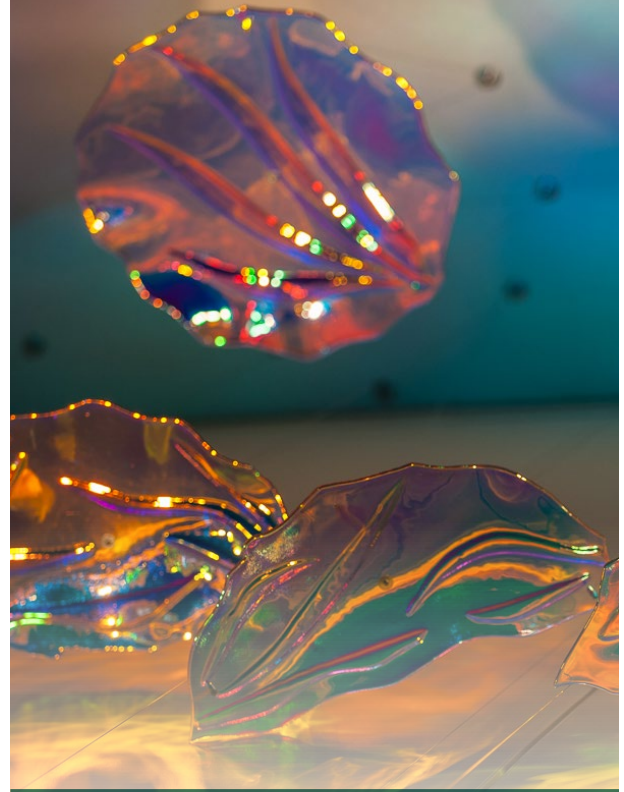
In *Lone Tree Elevated*, the City's most recent comprehensive plan, the vision statement highlights the community's desire for fostering "vibrant public spaces." City planners and urban designers know that such places do not just happen on their own. Rather, they require careful planning, thoughtful design, and intentional effort to cultivate activity, connection, and energy. This focus is at the center of "placemaking."

Placemaking is a process through which communities shape public spaces in ways that reflect local character and identity.

Placemaking balances design, social activity, and creative expression, with the goal of creating welcoming, vibrant, and meaningful spaces for those who use them, both residents and visitors.

As one element of the placemaking equation, public art has the potential to transform public spaces and shape shared experiences. It can change an ordinary moment of merely "passing through" a space into an opportunity to stop, look, and wonder; to discuss, learn, or remember. Public art deepens a community's sense of place and encourages people to see their surroundings in new ways.

Placemaking also enables art and great design to serve as an economic catalyst. Communities that "have it all"—good transit, housing options, great schools, outdoor recreation, and cultural amenities— attract both residents and employers. When developing or redeveloping areas of a city, investment in good design and public art not only enhances the experience of the space, but also creates jobs for local artists, makers, and creative businesses.



Americans for the Arts reports that public art can be a powerful economic tool, attracting new businesses to the City, drawing and engaging a new workforce and inspiring creativity leading to innovation.

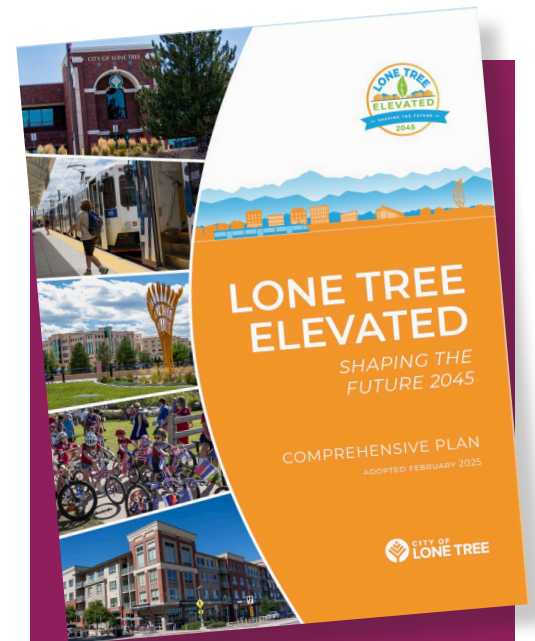
Americans for the Arts,
"Why Public Art Matters," 2018

Public art can create a destination. When people are planning for travel, the arts can figure into their decision making on where they go, stay, and spend their money. Americans for the Arts reported in 2020 that 35.3 million people travel for the arts—meaning specific cultural attractions or heritage events and activities influence their choice of destinations. ([Source: Americans for the Arts, Arts Impact Explorer Fact Sheet ARTS + TOURISM](#)) The draw of just one or two major works of public art is undeniable, as is the case with Millennium Park in Chicago and its centerpiece, Cloud Gate, affectionately known as “The Bean.” The park is one of the most visited attractions in the United States, with over 25 million visitors annually (Source: Chicago Tribune. (2016). 25 million visitors and counting: How Millennium Park became Chicago’s crown jewel. Retrieved from <https://www.chicagotribune.com>)

Temporary, art-based events can also have significant economic and cultural impact. For example, the biennial Blink Festival in Cincinnati/Northern Kentucky draws nearly 2 million national and international visitors over just four-days. These and other examples demonstrate how excellent public art can enhance public spaces for residents and also attract tourism and contribute to the local economy.

Lone Tree is cherished by its residents. Residents often speak of their community with great pride and a strong sense of belonging. Research for this plan shows that access to the arts is one of the elements residents value most about living in Lone Tree, and that they support committing more funding for more public art. In addition, community members expect public art projects to be thoughtfully developed, with investments that are meaningful and well-spent, and resulting in artwork that will be embraced by the broader community.

As it is established and grows, Lone Tree’s public art program should reflect the community’s values in visible, meaningful ways. With continued commitment, Lone Tree can become a regional leader in creativity and placemaking.



A WEALTH OF ART, CULTURE, AND HISTORY

Lone Tree is a city where modern amenities meet a rich cultural heritage, creating a unique arts and culture scene. Central to this is the Lone Tree Arts Center, a premier venue that hosts a variety of performances, including Broadway-style productions, concerts, and community events. The Arts Center serves as both a regional cultural hub and a platform for local talent, offering something for every audience. Complementing this is the city’s dedication to public art, with sculptures, murals, and installations enriching parks, trails, and public spaces, alongside seasonal events like art walks and festivals that further celebrate creative expression.

Excerpt from the Lone Tree Elevated Comprehensive Plan, 2025, p.21



“

I think it's vital to have a local arts scene in the area. It's amazing to see the Arts center packed every weekend and people flocking to other Lone Tree businesses in return. I think art is the key path towards the city-life Lone Tree envisions in the next decade.”

- *Public Art Plan Survey Response*

Public Art and Planning

WHAT IS PUBLIC ART?

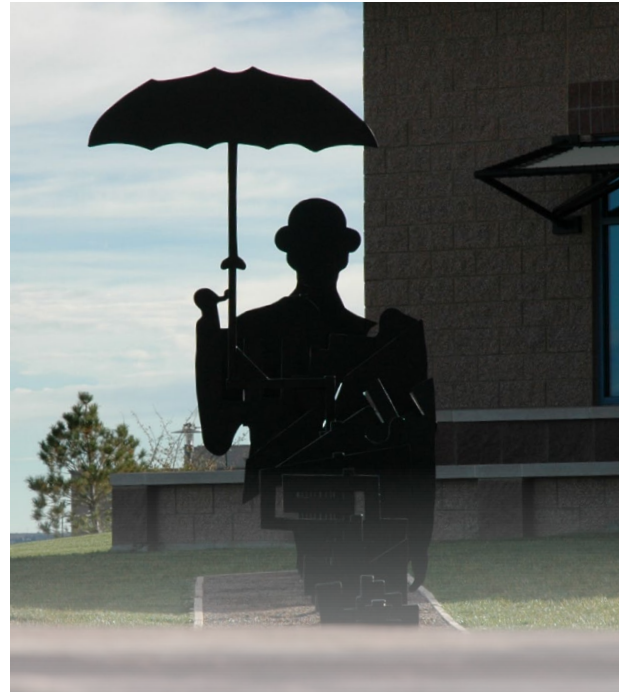
Public art at its best inspires, invokes pride of place, and is evidence of the investment and care a community has for its city. It sparks dialogue, and transforms everyday spaces. Public art refers to any artwork—such as sculptures, murals, installations, performances, or digital media—created for and placed in spaces that are open and accessible to everyone. Public art can range from large-scale, permanent monuments and landmarks to temporary or interactive works that encourage engagement.

WHY PLAN FOR PUBLIC ART?

Lone Tree's comprehensive plan establishes a clear vision for fostering "vibrant public spaces" and calls for the development of this public art plan as a step in realizing that goal.

To be effective, this public art plan is grounded in the City's vision, aligns with its existing plans, and is intended to lead to the creation of an elevated and inspiring collection of visual art for Lone Tree. This plan provides the framework to guide the community in selecting, installing, and stewarding high-quality, distinctive works of art that can contribute to placemaking goals.

Unique and site-specific public artworks can help shape Lone Tree's identity and differentiate it from other south suburban Denver communities. Great art can define gateways, enliven public spaces, and create recognizable landmarks that reflect the city's character and values.



“

When we selected Lone Tree as our home when we moved from the east coast, the feelings of both community and sophistication we noticed in Lone Tree resonated with us. Public Art in Lone Tree should speak to that sense of belonging, culture, and sophistication. It should feel like a natural part of our city's tapestry without feeling forced or overdone.”

- Public Art Plan Survey Response

Planning for public art will ensure the City's investments are intentional, well-coordinated, and optimally placed. In doing so, the Public Art Program can strengthen civic and economic vitality, foster community, and reinforce Lone Tree's position as a regional destination for arts and culture.



We have a great city, but it needs to be tied together in a pedestrian friendly environment. A place where you want to explore and experience.”

- Public Art Plan Survey Response

The Planning Process

The City of Lone Tree engaged the ThereSquared LLC consulting team to embark on a planning process to develop a Public Art Plan to define a formal program for Lone Tree. The planning process included several different methods of gathering information and feedback from the community including:

- Interviews with Key Stakeholders
- Internal Mapping Charrette
- Meetings with City Planning Commission, Youth Commission, Living and Aging Well Commission, and Arts Commission
- Visioning Workshop with Arts Commission
- Engagement Boards at Community Events
- Community Survey
- Alignment with other City plans
- Strategy Session with City Council

As Lone Tree looks to establish a formal public art program, it can be helpful to benchmark other peer communities for inspiration and guidance. In consultation with staff, the benchmarking analysis included Bentonville, AR; Buckhead, GA; Golden, CO; Irvine, CA; Reston and Arlington, VA; Scottsdale, AZ; and Vail, CO. Each of these communities are destination cities, with high-end amenities, busy and sought-after retail centers, and excellence in cultural planning and civic design. These communities tend to be suburban, fairly new, and several are master planned, as is Lone Tree. These cities were all selected for their alignment with Lone Tree's values and aspirations, offering insight into how public art can shape identity, place, and ultimately help create a destination and contribute to economic growth. Highlights of the benchmarking results are distributed throughout the plan as key examples.



Existing Public Art in Lone Tree

EXISTING PUBLIC ART COLLECTION ANALYSIS

Although Lone Tree has not had a formalized public art program, the City has amassed over 30 works of permanent art, including sculptures, murals, and utility box wraps spread throughout the community. The majority of the collection is sculptural, made of bronze or other metals, medium-sized in scale, and placed in parks or at entrances to neighborhoods near arterial roadways. This artwork was primarily acquired through generous donations and investments by Homeowner Associations and developers, as well as South Suburban Parks and Recreation.

Over the past decade, Lone Tree has been investing more in iconic architecture and public art. In 2017, Lone Tree opened a new pedestrian bridge over Lincoln Avenue, and its large structural leaf feature quickly became a signature sculptural element for the community. More recently, the City has been committing more funding for public art through commissioning temporary artwork in front of the Lone Tree Arts Center and participation in Art Encounters, which places sculptures on a rotational basis throughout Douglas County. The City funds a utility box wrap program, and in 2023, City Council funded a large interactive mural by Kelsey Montague that has been very well-received by the community. From the research conducted for this plan, it is evident that the community enjoys experiencing the existing art collection around the city and in the various neighborhoods.

By formalizing its public art program, Lone Tree can commit to more intentional placemaking through its art collection and setting community-wide priorities for new art sites. There is room to expand upon the existing



In the public art plan community survey, the community was asked “If Lone Tree were to create a formal public art program, what are three words that you hope would describe that program?” The responses were expansive yet balanced. The community would like new additions to the public art collections to be thoughtful, tasteful, and of high-quality. A focus on creative, engaging, whimsical, and family-friendly artwork would be appreciated. New works should also be selected based on their connection to the community and placed in areas that enhance Lone Tree’s natural environments and community spaces.



THREE WORDS RESULTS





Key Findings

Lone Tree is a unique and sophisticated community with a clear sense of identity and a vision for its future. The Public Art Program will be an important asset for this community that strongly values the arts and is seeking to heighten placemaking and its qualities as a destination city.

As primary and secondary research was gathered for this plan, themes began to emerge. These themes were distilled into the following key findings upon which the vision, mission, guiding principles, and recommendations for the plan were built. Together, these plan elements will help steer Lone Tree's newly established public art program to strengthen its sense of place, community, and character moving forward.

1.

Lone Tree strongly values the arts.

Lone Tree has a long-standing and demonstrated commitment to the arts. Community members, city leadership, and planning documents consistently express a shared value for high-quality design, placemaking, and artistic excellence. Many donors and community partners have helped to install a collection of artwork around the city and its neighborhoods in advance of a formal public art program, including private murals through the City's mural policy.

The City's investment in the Lone Tree Arts Center (LTAC) is a clear example of its dedication to the arts. Funded through a voter-approved bond and opened in 2011, the LTAC was envisioned as "a place where the community could gather to experience the life-changing power of the arts." Today, it serves as a beloved cultural hub for both residents and visitors across the South Denver region.

The Community Survey, with over 200 responses, reinforced this sentiment. When asked "What makes Lone Tree a unique and pleasant place to live?", respondents identified:

55%

Safe and clean neighborhoods

40%

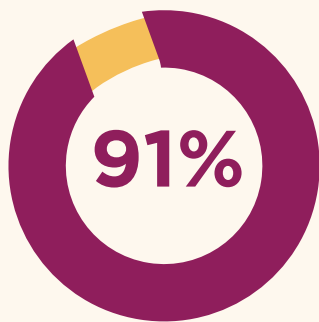
Cultural facilities like the Lone Tree Arts Center

31%

A high standard of living

29%

Thoughtful, well-planned development



Additionally, when asked how important it is to experience the arts—broadly defined to include visual, literary and performing arts—**91% of residents indicated that it is important**, with 55% saying it is “very important” to them and their families.

2.

Public art is seen as a valuable asset.

Community members see public art as an important part of the city’s identity and physical landscape. In the community survey, **70% of respondents agreed that “public art adds value to a community.”** Residents recognize that public art enhances public spaces, fosters civic pride, and reinforces Lone Tree’s image as a clean, safe, beautiful, and well-designed place to live.

Residents believe that “Public Art...



...creates a sense of place and helps make our public spaces more memorable.”
68.15%



...helps identify our community as one that values art and creativity.”
52.87%



...can add color and whimsy to our city.”
43.95%

Creating unique, site-specific artwork, and vibrant public spaces offers a terrific opportunity to further distinguish Lone Tree from surrounding communities and reinforce Lone Tree’s identity as an “elevated” city. In 2022, the City of Lone Tree developed a mural policy to support the creation of murals on private buildings. Overall, there has been a recognition that public art can contribute to the vibrancy and visual interest of parks, trails and urban spaces, turning them into memorable, sought-after destinations and places to gather.

3.

Public art and placemaking are directly aligned with citywide goals and plans.

The Lone Tree Comprehensive Plan, *Lone Tree Elevated, Shaping the Future 2045*, clearly confirms the City's commitment to the vitality of arts and culture and highlights its dedication to public art. One of the plan's core goals states, "Lone Tree is a distinctive, vibrant, and welcoming city that values arts and culture." (p.36)

The following is a strategic action identifying the Public Arts Master Plan as a means to advance the vision, goals, and objectives:

"Complete and implement a Public Arts Master Plan for the City of Lone Tree to strategically plan for the placement and administration of public arts programs and installations throughout the city's parks, public facilities, and partner projects." (p.49)

This Public Art Plan is a direct response to that call to action.

4.

Lone Tree positions itself as a destination community and augmenting its public art and placemaking can contribute to this.

Lone Tree has established itself as a high-quality community in the Denver metropolitan area. The city will continue to develop well-planned neighborhoods, sought-after urban retail and business nodes, and open spaces as it expands to the east, providing first-rate services and amenities. As Lone Tree focuses on being a regional and national destination for visitors, the city can differentiate itself through its beauty, welcoming, and distinctive civic spaces, and lively activities. Further investment in impactful public art that creates a lasting impression can contribute to this effort.

The destination communities benchmarked for this plan had higher levels of commitment to public art through consistent funding for permanent and temporary public art, unique arts events, and dedicated staffing and organizational structure in support of these programs.

5.

Now is the time to start building the Public Art Program unique to Lone Tree.

While Lone Tree has made some meaningful investments in public art, there is significant opportunity to improve the impact, visibility, and coordination of its public art program. Just as Lone Tree carefully plans its growth and new development, so too should it be planning for and investing in its public art and placemaking endeavors.

Key considerations for a program in Lone Tree:

- Currently, there is momentum to move forward with establishing a formal program built on best practices and endorsed by leadership. Lone Tree has the opportunity to tailor a program to its special circumstances, city vision, and culture. However, there is limited staff, structural, and financial support.
- There are entities besides the City already installing and funding public art in Lone Tree, particularly South Suburban Parks and Recreation, Rampart Range Metro District, Regional Transportation District, private investors, Homeowner's Associations, and Developers. The City already has strong connections with these and other partners and can build on these relationships to develop robust partnerships for co-creating and co-funding public art, resulting in greater impact for the community.
- Without a clear vision, sense of priorities, nor guidance on which public art projects to forward and/or fund, the City risks missing public art and placemaking opportunities
- The Arts Commission in Lone Tree is positioned to take on a more active role in a public art program, including helping to prioritize public art activities, advocate for the program, and assist with the selection of artists and projects.
- Lone Tree's long-standing commitment to temporary art can very easily be expanded upon to create a destination attraction with greater impact.
- There is significant upside to investing more in public art to have greater impact. The community survey indicated that 73% **of respondents** (35.4% Definitely and 37.27% Probably) **support committing funding for additional permanent and temporary public art in Lone Tree.**



Foundations for the Lone Tree Public Art Program

MISSION, VISION, GUIDING PRINCIPLES

For the Lone Tree Public Art Program to be successful, it requires a clear vision, mission, and guiding principles. These key elements will be touchstones upon which the program can develop, guiding its progress, and ensuring it meets the placemaking goals and priorities for the City, community, and its visitors.

Vision Statement

Lone Tree's public art program reflects the city's elevated spirit—sophisticated yet welcoming, rooted in the community's strong foundations, and available for all to enjoy. Our engaging, accessible collection of public art sparks imagination, complements our natural surroundings, enriches our daily lives, and adds to Lone Tree as a destination. It is an important and distinctive feature of Lone Tree's vibrancy and enduring sense of place.



Mission Statement

The Lone Tree Public Art Program commissions, curates, and maintains a collection of artworks to enhance our shared public spaces, celebrate the city's character, and create accessible, enriching experiences for all community members. Through thoughtful planning, community engagement, and strategic partnerships, the program integrates art into the built and natural environment—supporting Lone Tree's identity as a vibrant, elevated, and welcoming community and destination.



GUIDING PRINCIPLES

Guiding principles are high-level criteria to help ensure the Lone Tree public art program remains focused on its mission, vision, and how the program benefits the community.



Accessibility for All

Public art in Lone Tree will be inclusive and engaging—welcoming residents and visitors of all ages, backgrounds, and abilities.



Transparent Process

Establish policies and procedures based on best practices and refine over time.



Place-Based Storytelling

Artworks will reflect Lone Tree's unique character, including its natural landscapes, community values, history, and sense of place.



Design and Artistic Excellence

The program will prioritize artistic quality, originality, innovation, and superior craftsmanship that complement and enhance the city's built and natural environment.



Community Connection

Our public art process will always include meaningful opportunities for public input and community engagement, including through our community-based Arts Commission. Our program will engage the community with public art through education, activities, and events—fostering civic pride and a shared sense of ownership.



Integration and Impact

Art will be thoughtfully integrated into public spaces, contributing to a sense of place, creative inspiration, and vibrancy throughout the city.



Sustainability and Stewardship

Lone Tree is committed to the long-term care, relevance, and vitality of the public art collection through thoughtful planning and responsible maintenance.



Public Art Plan Recommendations

OVERVIEW

The following recommendations will guide the City of Lone Tree in building its Public Art Program and collection that aligns with the City's placemaking aspirations and contributes to Lone Tree's sense of place, high-quality community, and distinctive character as a destination moving forward.

The recommendations are divided into two separate but correlated parts to account for the fact that Lone Tree plans to establish this program carefully and methodically, with great consideration for community feedback, while also needing to prioritize key public art opportunities in the near-term.

Part 1 focuses on **FIRST STEPS** in establishing the program itself, including a framework of policies and procedures, funding options, partnerships, art in private development, and temporary art. Part 2 dives into the **PUBLIC ART ROADMAP**, identifying types of art and potential locations to help the City prioritize opportunities and investment. While activating FIRST STEPS of this plan, the City can simultaneously track and prioritize future opportunities in the PUBLIC ART ROADMAP to plan ahead for impactful placemaking through public art.



First Years

1-5 Years

1.1 INITIATE A PUBLIC ART PROGRAM

Establish a framework for a formal Public Art Program and begin implementation.

- 1.1.a. Confirm City Council's endorsement of the Public Art Program through the adoption of the Public Art Plan.
- 1.1.b. Adopt proposed policies and procedures and refine over time to best meet Lone Tree's needs and goals.
- 1.1.c. Allocate funding for the Public Art Program or for specific projects (see 1.3 below).
- 1.1.d. Dedicate staff time and appropriate resources to oversee the development of the program and management of the public art collection in Lone Tree. Consider working with consultants to assist designated Public Art staff.

(See Implementation section for more details.)

1.2 ANNOUNCE AND PROMOTE THE PROGRAM

Once the Public Art Program is official, create a public information campaign to support it.

- 1.2.a. Officially announce the formal Lone Tree Public Art Program and Public Art Plan. Consider introducing the program through a demonstration project as an opening event.
- 1.2.b. Develop a brand and webpage for the Public Art Program, including the vision, mission, and guiding principles of the program, its value to the community, a list and map of existing artwork, information about each artist and artwork, and develop a process for adding new projects.
- 1.2.c. Seek out ways to educate the public about the collection including public art tours, short videos, and other educational opportunities.
- 1.2.d. As the program grows, continue to add elements to the public art webpage and work with leadership and the community to emphasize the importance of public art and the role it plays in Lone Tree's future as a destination and high-quality community.

1.3 ESTABLISH RELIABLE PROGRAM FUNDING

Commit to consistent funding for the Public Art Program in Lone Tree that starts small, builds on what is already working, and scales up over time.

- 1.3.a. Begin with expanding the annual line-item amount designated for public art investment in the City for greater impact. This consistent, annual funding can be used as seed money/matching funds for expanded partner projects, temporary art installations or events, murals, or smaller budget, permanent artworks.
- 1.3.b. Investigate committing funds to public art projects in the same way the City does for its capital improvement projects (CIP) or a similar mechanism for multi-year projects. Many of the larger public art projects in Lone Tree are likely to be multi-year projects, requiring budgeting over more than one year.
- 1.3.c. Plan ahead for larger impact and placemaking goals. At the outset of any new City projects, including City funded buildings, parks, transportation projects, and redevelopment, consider a “voluntary percent-for-art.” “Voluntary” means the City can determine on a case-by-case basis if a set-aside for art is appropriate and the amount. Setting expectations to include artwork early in the project life will result in more site-specific, well-considered, and impactful art projects.
- 1.3.d. Concentrate City investment for public art in high-priority capital/development projects and locations that will support Lone Tree placemaking goals as well as spaces that are in need of art (see Public Art Roadmap).
- 1.3.e. Offer the opportunity for private donors and corporations to contribute to public art in special project areas.

(See Implementation section for additional details on public art funding mechanisms.)



What is Percent-For-Art?

Many municipalities in the U.S. have passed ordinances to create a mechanism for funding public art in conjunction with their capital improvement projects (CIP) process. A percentage (normally 1-2%) of the CIP construction budget for a CIP project (over a certain threshold) is set aside for public art. This can be a reliable source of public art funding in cities that have a steady flow of CIP projects. Alternatively, if there is not a “percent-for-art” required through an ordinance, city leadership may elect to “voluntarily” set aside funding for public art for certain projects.

BUCKHEAD, GEORGIA

Sometimes referred to as the “Beverly Hills of the South,” Buckhead’s robust public art program is managed through the nonprofit Livable Buckhead which accepts donations to support public art and offers sponsorship packages across all its programs.



1.4 AUGMENT EXISTING PARTNERSHIPS

Strengthen and amplify the work of entities also commissioning public art in Lone Tree.

- 1.4.a. Work in tandem with South Suburban Parks and Recreation as it plans and funds public art projects in Lone Tree Parks. Consider providing matching funds and advocate for participation in their art selection process.
- 1.4.b. Allocate seed money and/or matching funds towards partnership public art projects, ensuring the City is a contributing, influential partner, with the goal of creating more impactful public art projects in Lone Tree.
- 1.4.c. Consider creating a placemaking plan to encourage public art in specific designated urban renewal areas, new urban area master plans, new parks and open space plans, etc.
- 1.4.d. Coordinate with other public entities including special districts like the Rampart Range Metropolitan District, Park Meadows Metro District, Business Improvement Districts, Douglas County and others, to identify and potentially partner in public art, as well as explore opportunities for joint public art efforts.

RESTON, VIRGINIA

Public Art-Reston (PAR) is a nonprofit sponsored by a coalition of civic organizations. Reston is not a municipality, and since no one civic entity in Reston has the resources to facilitate a public art initiative on its own, the community depends on a set of partnerships to advance the vision of the public art plan. PAR stimulates civic partnerships to create new public artworks based on the expectation that public art is an integral component of Reston's long-term ethic of building a quality environment, fostering public discourse, and education about public art and placemaking.



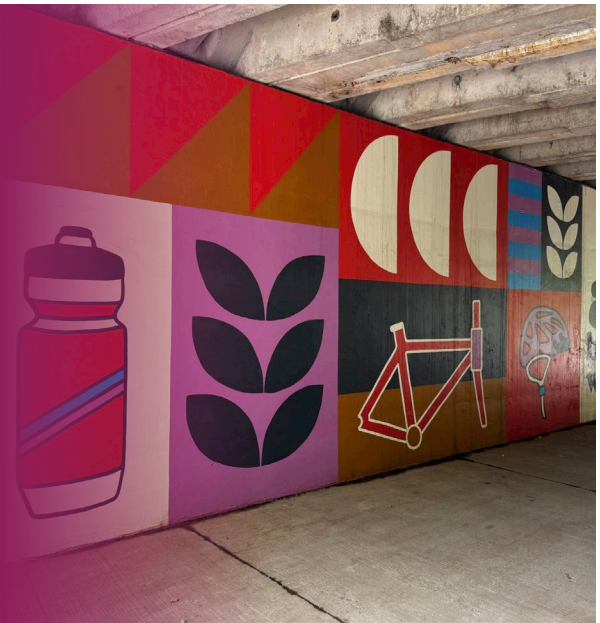
1.5 ENCOURAGE ART IN PRIVATE DEVELOPMENT

Incentivize and encourage public art in private development to help meet Lone Tree's placemaking goals.

- 1.5.a. As the City is undergoing its new Unified Development Code update project, investigate creating a formal incentives program, such as an "Enhanced Development Menu," to encourage private developers to invest in public art as one of many placemaking strategies offered in these areas.
- 1.5.b. Create a brochure that easily conveys how developers can enhance their projects through public art.
- 1.5.c. In areas identified in 2.2 the Public Art Roadmap or added to it in the future, include in the development review process a suggested consultation with public art staff to discuss art opportunities, criteria, or strategies that will help meet placemaking goals overall.
- 1.5.d. Offer assistance from the public art staff to private developers who wish to include public art in private developments. Assistance could include lists of local artists and muralists, consultants and project managers, curators and other arts professionals to assist with placing public art in a development.
- 1.5.e. Offer education for staff in planning, community development, economic development, City Manager's office, and other community partners to convey the value of public art and placemaking and how they can best provide guidance for developers in this area.

BENTONVILLE, ARKANSAS

As one of “The South’s Best Cities on the Rise” in 2024, the City of Bentonville’s code requires certain developments to include two public amenities from a list of about a dozen options of which public art is one. Their brochure, [Public Art Kit For Developers](#), is an example of encouraging Public Art in private development in a simplified and helpful manner. In addition to Bentonville, Reston, VA and Irvine, CA also have voluntary programs while Scottsdale, AZ has a required Art in Private Development program. In Colorado, Aurora is leading the way in developer-funded public art.



1.6 INVEST IN TEMPORARY ART

Grow Lone Tree’s temporary art program.

- 1.6.a. Leverage temporary public art of larger scale and longer exhibition terms that will help define Lone Tree as a destination for the region and beyond.
- 1.6.b. Redirect and augment current City investment in temporary public art programs to develop future projects with greater impact. Reach out to Douglas County about possibly changing the format and/or scale of Art Encounters or develop a separate, stand-alone program for Lone Tree.
- 1.6.c. Consider developing a Lone Tree arts-related “signature event” featuring visual arts and temporary experiential public art that only happens in Lone Tree. This could be planned to occur on a regular basis and grow its impact over time.
- 1.6.d. Establish a City-funded mural program and seek out partnerships, both public and private, to expand this type of artwork across the community.
- 1.6.e. Continue the popular box wrap program and focus on soliciting local/regional artists thus supporting their work.



Several benchmark communities have temporary public art-based events that serve as an attraction for tourists and their community. Examples include Scottsdale’s Canal Convergence, Vail’s Winter Carnival, Breckenridge’s International Snow Sculpture Competition, art experiences at Green Box Arts, and art installations in Aspen.

1.7 CONSISTENT TRACKING AND PLANNING

Establish protocols for tracking and prioritizing public art opportunities and progress toward investments in the Public Art Roadmap (2.1)

- 1.7.a. Staff and Lone Tree Arts Commission should work together to establish and annually update a prioritized list of potential public art opportunities (Public Art Roadmap), including:
 - Meet with City staff and developers regularly to track projects and opportunities listed in the 2.1 Public Art Roadmap section, including changes and timelines.
 - Identify and plan funding options for high priority projects.
 - Liaise with City staff and developers in order to consider new opportunities as they arise and add to the prioritized site list.
 - Hold regular meetings with potential public art partners (e.g., South Suburban Parks and Recreation, Rampart Range Metro District, and others) to track future partnership projects.
- 1.7.b. Establish an annual report for the Public Art Program to track progress.
 - Staff to work with the Arts Commission to produce a yearly report to City Council and the community to track progress on Plan Goals from FIRST STEPS of this document.
 - Use the annual report to prioritize public art activities, expenditures, and funding requirements for the following year.



Public Art Roadmap

10 Year Outlook

OVERVIEW

Public art in Lone Tree has the power to help shape how people experience the city and its physical environment—whether arriving for the first time, gathering in shared public spaces, discovering the outdoors, or visiting familiar neighborhoods. It can elevate Lone Tree’s existing public spaces and become a signature feature of future development areas. Because large sections of Lone Tree are still being planned and built out, there is a unique opportunity for public art to be thoughtfully integrated throughout the community. Including public art in both existing and new developments, Lone Tree can ensure public art aligns with and forwards its overall placemaking objectives.

In the last section, **First Steps**, strategies were identified for establishing the new Public Art Program and building momentum for the program. At the same time, it is necessary to chart a direction for “Where” public art will be best sited. This section—**the Public Art Roadmap**—considers more specifically the places where public art can happen and what types of public art are possible. The plan then concludes with an implementation section that formulates details on how to move public art forward in Lone Tree.

2.1 Roadmap: WHERE TO SITE PUBLIC ART

Public art comes to life through place. Places come to life through art. Selecting the right site for artwork is a critical choice for any community and it is often the starting point for initiating a public art project. Once determined, the location can provide inspiration for an artist’s creation and inform what type of artwork is most appropriate, its scale, and function. The site can also drive the public art project’s timeline and how it will proceed. This context around location is what is meant by site-specific artwork.

In Lone Tree, public art projects will likely emerge in two primary ways: through new development opportunities or through strategic identification of existing locations. Both will require proactive planning from the public art team in conjunction with other city staff, developers, and the community.

2.1.1 OPPORTUNITIES IN NEW DEVELOPMENTS

Public art often emerges opportunistically, coinciding with new urban developments such as parks, infrastructure, and capital building projects. In Lone Tree, these opportunities are likely to arise from the following:

Civic projects: new or renovated city buildings, parks, trails, open spaces, and infrastructure improvements.

Private development: large-scale commercial or residential projects where public art adds value and visibility.

Special districts and partnerships: entertainment districts, arts/creative districts, or Business Improvement Districts (BIDs), where public art reinforces district identity and draws visitors.

In each of these cases, integrating public art should be planned for from the outset of the project, with the City identifying opportunities early and setting the expectation that art will be pursued at those locations. In doing so, public art becomes embedded in the identity, functionality, and growth of the city.

OPPORTUNITIES IN LONE TREE NEW DEVELOPMENTS

Lone Tree has several major ongoing and future developments that present exciting opportunities for public art projects. Longer-lead projects like these will require staff to continue to monitor and connect with the planning department, developers, and project managers to ensure public art is part of the overall project and not an afterthought or a missed opportunity. Key examples include:

New City Center: Future planning includes a festival street and main transit hub for this long-term, signature development. Public art in these new central gathering spaces will be an essential component for placemaking. Leveraging iconic public art in this area can help draw visitors and the community to the new “downtown” and activate the spaces both day and night.

Entertainment District: While this is not a “new development” per-se, the plans for redevelopment in this area makes it ripe for a creative infusion that sets the tone for a vibrant, welcoming destination. In coordination with the private sector and public partners, the City can facilitate the investment of public art to activate this area and augment its placemaking potential. For example, a public art program is a requirement for a planned redevelopment of the former movie theater building into a mixed-use area with public gathering spaces. Developers would be encouraged to align with an artistic vision of the district and produce public art that enhances day-to-night activation, provides illuminated, or functional art for colorful, high-energy placemaking. This alignment can transform the district into a bold expression of Lone Tree’s cultural ambition and become an attraction.

High Note Park: This new park will become a regional destination, and artwork can help designate the area as a place of culture and impeccable design. Consider artwork that is tied to regional ecology, relates to the park theme, and creates a distinctive attraction, such as the proposed monumental art for the top of the future “challenge stairs.”

2.1.2 STRATEGIC IDENTIFICATION OF EXISTING LOCATIONS IN LONE TREE

As Lone Tree's public art program grows and matures, locations for public art can also come from intentional, city-led identification of places that already exist and may not be associated with new capital building or development. Through a deliberate approach, public art can be equitably and meaningfully distributed across the community, reaching areas that might otherwise be overlooked.

Creative District: The Lone Tree Arts Center is already iconic. This outdoor area hosts temporary interactive public artwork, Douglas County Art Encounters, and special events like the annual holiday lighting. This area has strong potential to grow into a vibrant hub for arts-based events and more iconic temporary public art installations. With more intentional activation, an annual public art event could become a cultural attraction in its own right and spark expanded engagement across other parts of Lone Tree.

Gateways, Transit Nodes, and Corridors: Transportation nodes that connect residents and visitors could be enhanced through art. Public art in these locations aid wayfinding and express Lone Tree as a unique, culturally vibrant, and welcoming place. Artwork in conjunction with transit should be carefully scaled for the mode of travel in order to be most visible and have maximum impact.

Trailheads and Open Spaces: Lone Tree is known for its incredible trail system and natural beauty. Artwork in these areas can mark trailheads, engage trail users along the way, educate visitors, provide respite, or encourage play and exploration through interactive sculptural pieces.

Art Deserts: These are areas in Lone Tree with few or no existing artworks. Accessibility can be greatly enhanced by focusing on these areas. Smaller-scale artwork can enrich neighborhoods, improve residents' daily experiences, and increase community vitality. Established gathering areas can benefit from an artistic presence to strengthen identity, add vibrancy, and invite new engagement.

(See Appendix for list of potential public art locations)

OVERALL SITE SELECTION CRITERIA & POLICY

Any time a new public art project is activated, and the City is identifying where public art will happen, additional considerations will need to be taken into account. Lone Tree's public art policies will detail specific criteria for site selection. Generally, these will include accessibility, visibility, public safety, environmental and wildlife impacts, impacts on adjacent property owners, and future development, among others. Please see the Appendix to reference the public art policies.

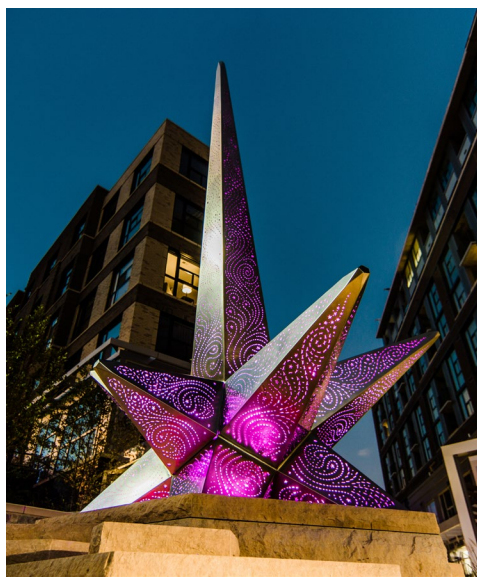
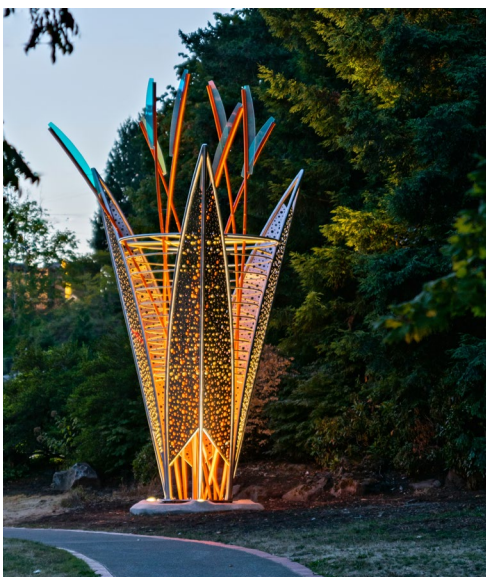
2.2: WHAT KINDS and TYPES OF ART

As mentioned, public art is best when it is inherently connected to place. The site will often shape what kinds of art are possible and suit the location best, and how it will resonate with the community. As Lone Tree builds out, it can be deliberate and proactive in honing its public art program to give preference to art that will beautify, elevate, and excite the community and its visitors.

Each new site for art comes with a different set of conditions, so prescribing specific types of artwork can be difficult. However, certain site criteria for artwork can be applied to almost every location, such as context and scale, materials, color, maintenance and durability, uniqueness, and artistic excellence.

When thinking about public art and its potential impact, we can imagine endless possibilities of exceptional artist-created experiences—things we may have never seen before. For inspiration and planning purposes, here we outline three general categories of public art for Lone Tree to consider: Iconic/Larger-Scale, Neighborhood and Pedestrian-Scale, and Temporary Artwork.

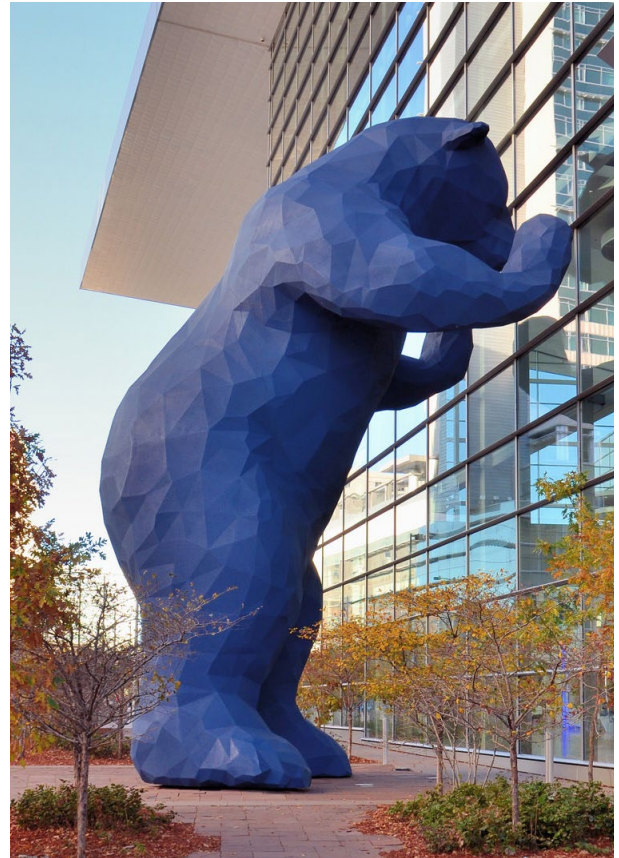
(See Appendix for suggested art types by location)



2.2.1 ICONIC/LARGER-SCALE ARTWORK

Description: Iconic art refers to strategically placed larger-scale, signature artwork that contributes to the dynamism of a place. Larger-scale iconic artwork can become emblematic of a specific place, landmark, reference point for a community, or must-see attraction. Sometimes iconic art can just create a quieter, contemplative place where people love to gather and spend time. These are the permanent works that stand out in an urban environment, enliven commercial centers, and are often featured on tours or in brochures.

As mentioned in section 2.1 Roadmap: WHERE TO SITE PUBLIC ART, iconic art can also serve as gateways into a community, marking key entry points along major roads or highways near the city's border. Larger-scale artwork at these locations can be visual signals of invitation and arrival into the Lone Tree community, introducing its unique character and the importance of culture in the city.



Courtesy of Chris Burden/ Museum Associates

KEY CONSIDERATIONS FOR ICONIC ART:

- Iconic art is heightened in terms of scale, visibility, artist credentials, and community resonance.
- Iconic art generally requires greater investment. If the City or others are making significant capital investment in certain areas of Lone Tree, then the highest level of investment in public art should also be considered.
- Iconic art can take almost any form—sculpture, murals, land art, etc. However, iconic artworks should always fit the character, scale, and use of the area, anchoring a sense of place rather than overwhelming it. Even if not monumental in size, iconic art can still serve as a draw.
- Budgets for iconic art can vary from project to project. For extremely large-scale works or internationally-acclaimed artists, budgets can be extremely large, and will likely require a mix of funding sources and partnerships, and greater coordination with longer lead times.
- As with any City asset, public art will need strategies and funding for its on-going maintenance and conservation, as well as policies if the artwork is deemed no longer relevant in the future.
- Although iconic works have a tendency to be clustered in high-profile areas, effort should be made to not confine them to a single district but distribute them citywide to contribute to a sense of identity.



Potential Collaborators: Private development investment, percent-for-art (capital funds), the City as funder or providing seed money for partnerships, private donors through fundraising, granting agencies or foundations, or collectors who might be willing to donate artwork to Lone Tree Arts Foundation.



2.2.2 NEIGHBORHOOD AND PEDESTRIAN-SCALED ARTWORK

Description: Neighborhood and pedestrian-scaled public artwork is art at a human scale, designed to enrich daily life and create memorable touchpoints across the city. This type of artwork is approachable, engaging at a pedestrian level, and can become part of the community's rhythm. Smaller-scaled public art can help public spaces feel safer and more inviting. By focusing on original, "only-in-Lone Tree" works not seen elsewhere, these smaller visual works can also help distinguish Lone Tree from other south Denver suburbs. These types of pieces were frequently mentioned by community members in surveys as worthy of investment. By engaging residents and visitors with local culture, creativity, and values, pedestrian-scaled art reinforces a sense of identity and belonging.

Pedestrian-scale and neighborhood artwork can become a landmark for the community, featured in regional and community-oriented hubs, central gathering spaces, along trails, at trailheads, in parks and natural areas as well as in neighborhoods and art deserts.



KEY CONSIDERATIONS FOR NEIGHBORHOOD AND PEDESTRIAN-SCALED ART:

- Pedestrian-scaled artworks should be prioritized in areas where art can be a part of people's everyday routines, serving as memorable community touchpoints in places where people gather, interact, or play.
- These works may be smaller in scale than iconic pieces, but they should still be original, “only-in-Lone Tree” artworks that distinguish the city from its neighbors.
- These works can take many forms including small and medium-sized sculptures, donated artwork, artwork integrated into architecture, box wraps or repeatable, distinctive artist-designed functional elements (i.e., benches, bike racks, playable works, etc.).
- Depending on the site, artist, and materials, budgets start at the lower end (around \$25,000) and increase from there.
- Neighborhood and pedestrian-scaled art should be site-specific and responsive to community priorities. For example:
 - In a park setting, playable or kinetic works invite movement and discovery.
 - In an urban environment, interactive artworks can have a day/night presence, including lighting or functional elements that enhance public space.
- Durability and safety are critical. Because these works are part of the pedestrian environment, they should be designed to withstand weather, touch, and long-term use.
- Accessibility and inclusivity should guide design. Artworks should be engaging for people of different ages and abilities.
- Ensure pedestrian-scaled artworks are distributed citywide, extending beyond major hubs, to enrich multiple neighborhoods, and create a sense of belonging throughout Lone Tree.

BUCKHEAD, GEORGIA

PATH400 Greenway is a 5.2-mile walking and biking trail that doubles as an open-air gallery, transforming the heart of Buckhead into a vibrant fusion of art and nature.



Potential Collaborators: Public/private partnerships between the City and other development entities (e.g., private development, South Suburban Parks and Recreation, etc.), percent for art (capital funds), fundraising, grants, etc.

2.2.3 TEMPORARY AND EVENT-BASED ART

Description: Temporary and event-based artworks bring energy, experimentation, and immediacy to the Public Art Program. They include short- and long-term installations or artwork placements, murals, pop-up projects, performance-based works, and festival-style activations. Because they are time-limited, these artworks invite artists to take risks, test new ideas, respond to current events or community themes, and invite the community to engage in dynamic ways, sparking curiosity and drawing repeat visits as the work evolves or changes and before it disappears.



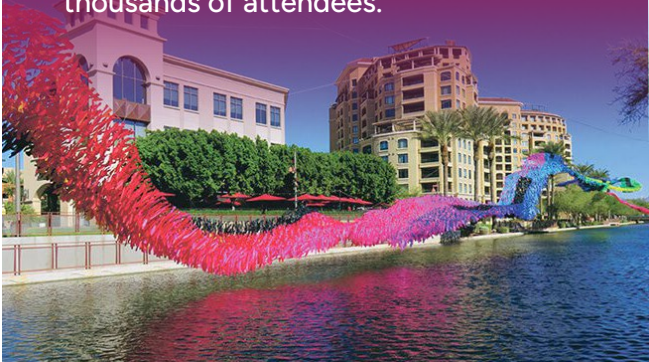
KEY CONSIDERATIONS FOR TEMPORARY AND EVENT-BASED ART:

- Temporary artworks should be flexible, adaptable, and designed to activate spaces for a defined period of time ranging from a single day to several months or years.
- Temporary projects provide a terrific platform for emerging and local artists as well as established voices, lowering barriers to participation, and broadening the range of creative expression.
- Because they are short-term, temporary projects are opportunities for creative risk-taking and experimentation without the long-term commitments of permanent works.
- Depending on the scale, timeframe and medium of temporary works and event-based projects, budgets for these types of projects can run the gamut from very low budget to extremely high budgets for multi-day events.
- Temporary projects should be community-facing, encouraging participation, co-creation, and/or interactive experiences that strengthen community pride and visibility.



SCOTTSDALE, ARIZONA

Canal Convergence is a ten-night festival featuring large-scale, light-based, temporary public art created around a central theme. Hands-on activities, creative workshops, and performances add to the experience for tens of thousands of attendees.



Potential Collaborators: Public/private partnerships with City seed money, percent-for-art (capital funds), corporate sponsorships, private fundraising, granting agencies, etc.



Implementation

Great public art does not happen by accident—it requires a clear selection and siting process, strategic oversight, committed resources, and leadership. For Lone Tree, successful implementation of a public art program will rely on a structured approach that balances flexibility with intentional planning, capacity building in terms of staffing, funding and governance, and on-going management of a growing public art collection.

BUILDING CAPACITY OF THE PUBLIC ART PROGRAM

Public Art Staffing

Public art is currently assigned as an additional duty to the Lone Tree Arts Center’s City Events Manager. Without dedicated staff, it will be challenging to build the Public Art Program beyond its current status or to meet the goals of this plan and of the community. As the Public Art Program grows, the City should consider adding staff resources to support this program.

As described in section 1.1 of this plan, at least a 20-hour per week employee is recommended to manage the program. This staff-person will be in charge of identifying, managing, and implementing public art projects, including engaging with city planners and developers regarding public art, organizing calls to artists and selection processes, managing the contracting and design development of projects, managing the on-going care and maintenance of the collection, as well as supporting the Arts Commission and City Council in their roles. Although less efficient and consistent, consultants can assist with project management, until an employee is designated or hired for this work.

Public Art Funding

There are a variety of approaches to funding public art, and with dedicated leadership, there is an opportunity to combine multiple sources to create a more sustainable and impactful program. The table below outlines potential funding mechanisms that Lone Tree can consider and leverage to grow and sustain its public art program.

Public Art Funding Options

Funding Mechanism	How It Works	Public Art Implications
General Fund Allocation	City allocates funding from the General Fund into the Public Art line-item account.	- Lone Tree has been using this method to fund annual public art interventions. - The City can increase support from the General Fund to implement more or larger public art projects, but will compete with other demands on the General Fund.
% for Public Arts – Municipal Ordinance	- A “percent-for-art” program requires that a specific percentage (usually 1-2%) of the total cost of a taxpayer-funded capital improvement construction project (CIP) be set aside for public art. This art can be in the form of sculptures, murals, or public art events/happenings. - Percent- for-art programs have become standard practice in many cities in Colorado and across the nation. - However, some communities do not have enough CIP projects to support public art projects regularly. In this case, communities often elect to provide a baseline public art funding amount in years that CIP is not providing funds.	% for arts programs ensure that public art is a part of every significant public sector investment made in the community. - A program like this for Lone Tree would continue to support public art investments and ensure that all taxpayer funded capital programs would include an artistic and creative component for generations to come.
% for Public Art - Voluntary	Similar to a “percent-for-art,” but without an ordinance or code requirement. In this case, city leadership may elect to “voluntarily” set aside funding for public art for certain capital projects.	- A voluntary percent-for-art approach provides City leadership with discretion in determining which projects, if any, will include dedicated funding for public art. - Because participation is not required, voluntary programs often face inconsistency: they may be overlooked, underutilized, or discontinued altogether—leaving public art without a reliable source of support.
Special Funding Allotments	- Special funding allotments can fund significant public art projects with one-time funding. - This type of funding could be supplementary to other more consistent funding sources.	Special funding allotments allow the City to invest more significantly in those public art projects deemed iconic or highly-valuable to the identity and elevation of the city.

Funding Mechanism	How It Works	Public Art Implications
% for Public Art – Private Sector	• A private sector percent-for-art program is a policy that allows a jurisdiction to secure public art funding from developers. Sometimes it can be a requirement in exchange for enhanced development benefits or it can be voluntary. • These programs are enabled by city ordinances that require a percentage of the cost of a development project to be set aside for public art based on the size and purpose of the development. • A private sector % for art can also be voluntary and encouraged, rather than a mandate. (e.g., via an “Enhanced Development Menu” offering incentives, rather than requirements). • The requirements for participation vary from location to location, with some programs mandating the creation of new artworks, some offering incentives in return for participation (like greater floor-area-ratios or increased building height limits), and others accepting an alternative contribution to a general public art fund used and administered by the municipal public art program. • In most cases, developer requirements include some combination of these factors and are tailored to the needs of the community.	• Private sector % for public art programs can be a great way to encourage the private sector to tailor their investments to support placemaking, the arts, and the local creative economy. • A private sector % for public art program could be city-wide or could be applied just to specific development overlay areas, like the Lone Tree Entertainment District or City Center, to ensure projects developed within these areas support the elevated identity of that district.
District (BID) Requirement	• A public art requirement could be established as an overlay for an existing or new BID. BIDs have the authority to issue bonds or other forms of debt, allowing for upfront investment in transformative projects and repaid over time through assessments.	• District or aligns with future mixed-use development areas that could leverage private-sector investment in tandem with municipal priorities to build a robust, sustainable funding mechanism for public art and cultural amenities. • Funding may support a wide range of activities, including infrastructure, cultural programming, marketing and branding, public art, placemaking initiatives, and other services that enhance vitality.

Funding Mechanism	How It Works	Public Art Implications
Partnerships	• A partnership is a collaboration between two or more parties who combine resources, expertise, and responsibilities to achieve a shared goal. • By leveraging its relationships with developers, businesses, arts organizations, and regional partners, the City could expand resources for public art and its impact.	• The City has a number of well-established partnerships that can build more depth in public art. • Partnerships will likely require the City to contribute some level of funding.
Grants for Public Art	• Grants provide competitive, project-based funding from government agencies and private foundations. Grants can underwrite artist commissions, temporary installations, cultural programming, or planning efforts. • Grants are a valuable way to bring outside dollars into Lone Tree, often helping pilot new initiatives or match local investment. • The challenge is that grants are highly competitive, time-limited, and not a reliable year-to-year funding source.	• Grants can provide the initial seed money to launch new public art initiatives or pilot programs. • Many grants can be matched with City, BID, or partner funding, leveraging outside dollars to stretch Lone Tree's resources further. • Grants can bring together public, nonprofit, and private partners, creating stronger networks for cultural investment.
Philanthropy for Public Art	• Philanthropy from corporate foundations, family trusts, and individual donors can provide meaningful support for public art. Gifts are often tied to specific projects or causes a donor cares about, and larger contributions may require cultivating long-term relationships. • While valuable, philanthropic giving is unpredictable and should be viewed as a supplement to more stable funding sources.	• A campaign could be developed to support a particular iconic public artwork to attract donors. • Lone Tree Arts Center already engages donors and sponsors to support performing arts programming, which may create overlap or competition for donor dollars.
Sponsorships for Public Art	• Corporate sponsorships can underwrite events, exhibitions, or temporary public art in exchange for recognition and brand visibility. In Lone Tree, local and regional businesses may see sponsorships as a way to connect with audiences and demonstrate community support. These funds are typically short-term and marketing-driven, making them best suited for one-time or high-profile projects rather than ongoing funding.	• Sponsorships could support a public art signature event. • This could overlap or compete with sponsorships already solicited by Lone Tree Arts Center.

ESTABLISH AN ANNUAL WORK PLAN FOR THE PUBLIC ART PROGRAM

Each year the public art staff, in collaboration with the Arts Council and other stakeholders, should meet to discuss the public art project priorities and goals for the year. This process can include updates on funding/fundraising and steps made toward the prior year's goals. If any new public art projects are to be initiated during the next calendar year, a schedule for public art project initiation should be outlined. See elements of that process below.

PUBLIC ART PROJECT INITIATION ELEMENTS

- **Where:** Identify priority locations as soon as possible (from the annual work plan) and set expectations for art in these areas. This is key for new development or capital projects to identify opportunities for public art as early as possible during the site improvement process (SIP).
- **Authorization:** After consideration and evaluation by staff and City leadership, formally designate (or require) a public art project for that location.
- **Who:** Assign a staff member to plan the public art project. They can track the capital project and engage with project managers to ensure the public art project is included and top-of-mind.
- **Assign funding:** Determine a budget and begin identifying funding source(s) for the project (see Public Art Funding Options).
- **When:** Develop a timeline for the public art project that aligns with key milestones for the capital project. Consider optimal time to bring an artist and artwork on board (during design phase, the site improvement phase, just before landscape installation?). Work with project managers to make these determinations.
- **What:** Begin the process of commissioning the artwork. Determine the goals and criteria for the public art project. Craft the details of a call to artists, organize the selection process and selection committees/oversight, and select the artist/artwork (see Policies).
- **Action:** Contract the artist and oversee the development of the project from design/fabrication through installation.
- **Ongoing evaluation:** Establish methods and assign staff to continually assess opportunity locations and potential public art projects on an on-going basis and ensure alignment with the City's goals, growth, and cultural vision.

GOVERNANCE OF THE PUBLIC ART PROGRAM

The means by which the Public Art Program shall be established and governed are outlined in more detail in the public art policies in the Appendix.

Public Art Program Adoption

Once the program is established, the City Council may consider formalizing voluntary options, like percent-for-art funding, into requirements.

Policies and Procedures

In the appendix of this plan are recommended policies and procedures based on best practices to guide the transparent and consistent process and decision-making for the Public Art Program. These policies will evolve as the program is refined and builds over time.

Roles and Responsibilities

A successful public art program relies on clear roles and strong collaboration among all partners. The Lone Tree program will continue to grow and evolve from this establishing plan, but the following outlines the primary stakeholders and their recommended roles and responsibilities within the City of Lone Tree's Public Art Program.

- **City Public Art Staff:** City staff are responsible for the management and day-to-day operations of the Public Art Program. This includes project administration, coordination with artists and fabricators, and oversight of installation, maintenance, and conservation. Staff will liaise with and support the Lone Tree Arts Commission (LTAC), selection panels, City Council, and community partners. They also engage the public by sharing the story of Lone Tree's public art—celebrating new projects, promoting community understanding, and building awareness of the program's long-term value.
- **Lone Tree Arts Commission (LTAC):** The Arts Commission serves as an advisory body to City Council and City staff on matters related to public art. LTAC:
 - Advises on annual public art priorities and goals;
 - Ensures that artist selection processes are transparent, equitable, and consistent with adopted policy;
 - Provides representation on selection panels;
 - Recommends program improvements and policy updates as the program evolves.

As the City's program matures, LTAC's advisory and oversight role will strengthen, helping to ensure a balance between artistic quality, community representation, and alignment with City goals.

- **Selection Panels:** Selection panels are convened for specific projects to review artist qualifications, proposals, and make recommendations for artist selection. A typical panel may include a combination of community members, project staff, artists, arts professionals, site neighbors, and representatives from City Council and/or LTAC.

Panels are designed to bring diverse perspectives into the decision-making process while ensuring that artistic merit and project goals remain at the forefront. This approach is considered a best practice nationally, as it promotes transparency, inclusion, and shared ownership of the public art collection.

- **City Council:** City Council provides leadership and policy oversight for the Public Art Program. Council:
 - Approves major expenditures;
 - Appoints members of the Lone Tree Arts Commission;
 - Authorizes specific public art projects and funding sources (including voluntary percent-for-art initiatives);
 - May choose to appoint a Council representative to serve on selection panels.

As the City's program continues to evolve, best practices suggest that Council may wish to delegate artist selection entirely to LTAC and the appointed selection panels—while maintaining oversight of policy, budgets, and contracts. This approach allows the process to be efficient and transparent, while still reserving the option for Council to engage more directly when a project is particularly high-profile, of significant financial scope, or potentially sensitive or controversial.

This model preserves Council's leadership role while empowering the Arts Commission and selection panels to manage the artistic and technical details of selection.

- **Community Voices:** Community members play an essential role in shaping public art. Their input ensures that artworks resonate with the character, identity, and values of Lone Tree's neighborhoods. Building ongoing community awareness and participation will help strengthen long-term support for the Public Art Program. Community participation may include:
 - Serving on selection panels;
 - Providing input on themes or locations during community engagement activities;
 - Participating directly in community-based public art projects.
- **Partners and Collaborators:** The City frequently collaborates with partners such as South Suburban Parks and Recreation, Rampart Range Metro District, and other organizations that manage or own public spaces. Partners may:
 - Co-fund or co-host public art projects;
 - Participate on selection panels;
 - Assist with maintenance, programming, or interpretation of artworks located on their sites.

MEASURING SUCCESS

To evaluate progress and communicate the value of the Public Art Program, the City may wish to track a focused set of performance indicators. These measures can provide a snapshot of program health, public engagement, and visibility over time.

Program Activity and Efficiency

- Number of new artworks commissioned, completed, or maintained annually.
- Percent of projects delivered on time and within budget.
- Number of City-led capital improvement projects (CIPs) reviewed for potential public art integration.

Community Engagement and Inclusion

- Number of residents engaged through selection panels, artist participation, events, surveys, or workshops.
- Community satisfaction with public art, gathered through periodic surveys or feedback opportunities.

Economic and Visibility Impact

- Total investment in public art by the City and by partners.
- Number of developers participating in voluntary public art incentives or partnerships.
- Number of public art stories, media mentions, and social media posts or engagements highlighting Lone Tree's public art.

MAINTENANCE AND STEWARDSHIP

Each artwork in the collection represents a long-term investment of resources and creativity that requires planning, care, and attention to preserve its quality and meaning for future generations. Policies for maintenance are outlined in detail in the appendix. Establishing clear guidelines and responsibilities for ongoing maintenance, repair, and conservation for each work of art will be part of each year's public art workplan.

Artwork Database: Lone Tree should prioritize the creation of an up-to-date database of all works of art that are under Lone Tree's purview for maintenance. The database should keep track of materials, condition, and past maintenance and conservation work for each work of art.

Responsibilities: For projects developed through partnerships, ownership and maintenance responsibilities should be clearly defined in the initial agreement, establishing which party will oversee upkeep, insurance, and any future conservation needs.

Art Selection: Maintenance considerations should be included as part of the artwork selection process. Factors such as durability, exposure to environmental conditions, and anticipated maintenance costs should inform both selection and placement decisions.

Ongoing Stewardship and Budgeting: As the collection grows and ages, costs for maintenance and upkeep for the collection may grow. Proactive maintenance funding should be incorporated into the public art program's budget to ensure that Lone Tree's public art continues to reflect the City's values and enhance its public spaces. This includes regular inspection, condition reporting, documentation, and a proactive cleaning and maintenance schedule.

APPENDIX



CITY OF LONE TREE

PUBLIC ART POLICIES AND PROCEDURES

OVERVIEW

This document establishes Policies and Procedures to guide the City of Lone Tree's Public Art Program and implement its Public Art Master Plan.

SECTION I: PUBLIC ART DEFINED

Public Art (or **Art in Public Places**) refers to any artwork acquired (in whole or in part) by public city funding and sited within a publicly accessible city-owned or leased area, on the exterior of any city-owned or leased facility, inside of any city-owned or leased facility, or on property that is not owned or leased by the City of Lone Tree if financed whether wholly or in part with city funds or by grants procured by the city. Public art is also artwork that has been donated or loaned to the Lone Tree Public Art program, as well as privately sponsored artwork that is sited on publicly owned land or a public work sited on private property and maintained by the city according to a legal agreement between the owner and the City of Lone Tree.

Artwork (or Work of Art) means, but is not limited to, unique, one-of-a-kind artwork created by an artist. This includes the following media and methods:

- Sculpture: in the round, bas relief, mobile, fountain, kinetic, and electronic, in any approved material or combination of materials.
- Two-dimensional artwork: painting in all media, mixed media, collage, including portable and permanently affixed works including mosaic and murals.
- Printmaking and photography, original graphics.
- Environmental art: earthworks, land art, environmental and natural elements, installation-based artwork.
- Interactive art: art that engages a spectator or audience, (e.g. fountains, climbable elements, play elements, sound-based art, participatory art, etc.).
- Playground artwork: playable structures or kinetic elements created by an artist.
- Time-based media, film/video, digital art, web-based art, projections.
- Light-based art installations.
- Temporary art: artwork or events available for a limited time.
- Performance-based art: e.g. dance, movement, theater, live music, puppetry, storytelling,

acrobatic displays, fire breathers, stand-up comedy, opera, etc.

- Conceptual art and social practice events.
- Text-based artwork, including literary works, spoken word, and live poetry performances.
- Crafts: includes fiber arts, textiles, stained glass, metalwork, ceramic arts, and other crafts.
- Functional art and streetscape elements: benches, shade structures, bike racks, lighting, artist-designed landscape elements, retaining walls, etc. as designed by an artist.
- Architectural art: artist-designed incorporated into the building design facade or structure (i.e. glass, terrazzo), or attached to the exterior of a building, bridge, or other physical structure.
- Memorial art: art, sculpture, structure or artist-designed space created to preserve the memory of a significant person, entity, or event that occurred or existed in the past.

For the purposes of this following policy, the following are **not** considered Artwork:

- Donor bricks, plaques, trees, or standard mass-produced benches that are not designed and created by an artist.
- Educational plaques except where the plaque is an integral part of a work of art designed by an artist.
- Directional elements, signage, and way-finding elements, except where these elements are designed by an artist as an integral part of the work of art.
- Artwork murals or signage that serves as an advertisement for a product, service, or business.
- Objects that are mass-produced in a standard design, such as playground equipment, park furniture, or fountains.
- Holiday and other decor not designed by an artist.
- Non-original reproductions/copies of original works of art, except in cases of film, video, photography, printmaking, and sculpture editions.
- Public improvements for safety, such as area or path lighting, protective railings, etc., except where these elements are designed by an artist.
- Landscape design or gardens when used for decoration, unless designed by/with an artist, and are an integral part of the artwork.
- Decorative, ornamental, or functional architectural elements unless designed by an artist.
- Any other works not designed by or in collaboration with an artist.

SECTION II: GROUPS INVOLVED WITH GOVERNANCE & ADMINISTRATION OF PUBLIC ART

The following section defines the groups and responsibilities of those involved in administering the Public Art Program.

Lone Tree Arts Center Staff

The Lone Tree Arts Center (LTAC) Staff shall administer the Public Art Program in accordance with the provisions of this policy. Their duties shall include oversight and coordination of the Public Art Program, administration of the program's budget, designation and hiring of staff to administer the

Public Art Program, and oversight of the selection, acquisition, purchase, commissioning, placement, installation, maintenance, and deaccessioning of all artwork acquired by the City of Lone Tree.

Lone Tree Arts Commission

The Lone Tree Arts Commission is appointed by City Council and advises on the acquisition, development, and maintenance of the City's public art collection. The Arts Commission shall serve in a volunteer advisory capacity to the City Council and in addition to the advisory role of the Commission, the following duties are assigned:

- Work in partnership with staff to make recommendations to City Council regarding yearly priorities for the Public Art Program.
- Serve on selection panels as needed for the acquisition of artwork for the Public Art Program
- Work in partnership with staff to appoint selection panels on an as-needed basis for the acquisition of artwork for the Public Art Program.
- The Arts Commission shall support public art staff in exploring methods of acquiring funding for public art purposes.
- Make recommendations on artwork to be donated, acquired or commissioned for the collection, as well as locations for the artwork to be placed.
- Make recommendations on the deaccession of artwork from the collection.
- Assist with executing the strategies outlined in the Public Art Master Plan.
- Promote the arts and educate citizens about the Public Art program.

Public Art Selection Panels

The Arts Commission, in coordination with staff, may establish selection panels for the acquisition of artwork for the Public Art Program to achieve a greater level of community involvement for the acquisition of art. The Arts Commission, along with Public Art staff, shall determine the composition and selection criteria for each selection panel at an Arts Commission meeting.

Selection Panels shall ideally be made up of at least five people. The recommended selection panel makeup is the following:

- At least one professional artist or art professional which may include an additional artist, art historian, museum, curator, or arts administrator or coordinator.
- At least one community member interested in the project or someone who either lives or works near the proposed site for the artwork.
- One or two Arts Commission members.
- A member of Lone Tree City Council or their designee.
- LTAC and other City staff or leadership as needed for their knowledge of the project area, neighborhood, etc.
- Additional panelists may be chosen for the selection panel as deemed appropriate including members of the community in which the art will be sited, or other site experts.
- Non-voting advisors and consultants can be added as needed.

Lone Tree City Council

Members of The Lone Tree City Council shall appoint the members of the Lone Tree Arts Commission who will act as volunteer advisors to the Public Art Program. City Council shall receive an annual report on the activities of the Public Art Program. City Council will be notified and kept updated of all new public art selection processes and accessions as they arise and as requested.

Members of City Council may elect to participate directly in the selection process as a member of the selection panel as they wish. They may also recommend a designee to sit on the selection panel.

City Council approves all contracts related to public art expenditures.

Consultants

The Arts Commission in conjunction with LTAC staff may choose to hire consultants to assist with public art projects, collection maintenance and other elements of the Public Art Plan as needed.

Conflict of Interest

It is expected that members of the Arts Staff, LTAC Staff and Liaisons, Selection Panels, members of subcommittees, or any other ad hoc groups or individuals working with the Public Art Program may be aware of the work of some artists and arts organizations who submit their work for consideration for public art projects. Such awareness alone does not constitute a conflict of interest, nor does owning a piece of work by a submitting artist. A conflict of interest is deemed to exist if a member/panelist is related to an artist, either through family, marriage, or domestic partnership, or any other relationship of economic interdependence, a business relationship such as representing the work of an artist as a gallery owner, or if a member stands to gain direct benefit, whether financial or otherwise, from the selection of an artist. If a member is affiliated with an artist under consideration in any of the ways mentioned above, they shall state that they have a conflict of interest, and the commission will vote on whether a conflict exists and whether that member shall recuse themselves from voting or further discussion on the project in question.

SECTION III: FUNDING AND CONTRACTING FOR PUBLIC ART

Funding for Public Art for Lone Tree can come from a variety of different sources. The baseline for the program shall be an annual line-item amount from the General Fund that will be based on annual reports and requests for the year-ahead, according to City Council approval. These funds can be combined with others as listed below for greater impact.

Public Art Funding Mechanisms and Processes

- **General Fund Allocation:** at the outset of each annual budget cycle, City Council may designate funding for the public art program to cover acquisition of public art and other program costs such as staffing, maintenance and other expenditures. City Council may also choose to provide a special funding allotment on a case-by-case basis for special projects on an as needed basis.
- **Percent for Public Art:** Municipalities can create a mechanism for funding public art in conjunction with its capital improvement projects (CIP) process. A percentage (normally 1-2%) of the CIP construction budget for a CIP project (over a certain threshold) is set aside for public art. This can be a reliable source of public art funding in cities that have a steady flow of CIP projects. Alternatively, if there is not a "percent for art" required through an ordinance, city leadership may elect to "voluntarily" set aside funding for public art for certain projects.
- **Private Sector Funding:** Lone Tree may solicit funding from private entities doing work with the City of Lone Tree. This could be in the form of a required amount or percentage from

development budgets in a certain area. It could also be assessed as user fees or as incentives (Enhanced Development Menus) for funding public art in private development.

- **Business Improvement District (BID):** BIDs and similar improvement districts may be incentivized or required to provide funding for public art.
- **Partnerships:** there are other community partnerships such as the South Suburban Parks and Recreation and the Rampart Range Metro District who are already creating public art. The City could leverage these projects by adding seed/matching funds to augment public art budgets.
- **Grants and Philanthropic Funding:** the Lone Tree Arts Commission could seek funding for certain projects that fit criteria for local and national granting programs or philanthropic donations.

Public Art Program Budget Management

Once a budget for a project is approved and set aside, and the Public Art Program staff manages the entire selection process and acquisition of artwork according to these Public Art Policies. Project Managers or development partners should always be part of the selection process and identify any issues or provide guidance for site integration.

SECTION IV: ART ACQUISITION METHODS AND GUIDELINES

Acquisition Policies

All public art shall be selected through a fair and transparent process. The Arts Commission may adopt new policies and procedures at any time to guide their process.

Public Art Acquisition Criteria

The City of Lone Tree seeks to build a unique public art collection of the highest artistic quality to help fulfill its vision of making Lone Tree a memorable cultural destination. The Public Art Master Plan outlines the Vision and Mission for the program and will guide the selection of artwork overall.

The following Guiding Principles will also serve as guideposts for the Arts Commission and Selection Panels as they consider adding artwork to the City's collection.

- **Accessibility for All**
Public art in Lone Tree will be inclusive and engaging—welcoming residents and visitors of all ages, backgrounds, and abilities.
- **Transparent Process**
Establish policies and procedures based on best practices and refine over time.
- **Place-Based Storytelling**
Artworks will reflect Lone Tree's unique character, including its natural landscapes, community values, history, and sense of place.
- **Design and Artistic Excellence**
The program will prioritize artistic quality, originality, innovation, and superior craftsmanship that complement and enhance the city's built and natural environment.

- **Community Connection**
Our public art process will always include meaningful opportunities for public input and community engagement, including through our community-based Arts Commission. Our program will engage the community with public art through education, activities and events—fostering civic pride and a shared sense of ownership.
- **Integration and Impact**
Art will be thoughtfully integrated into public spaces, contributing to a sense of place, creative inspiration, and vibrancy throughout the city.
- **Sustainability and Stewardship**
Lone Tree is committed to the long-term care, relevance, and vitality of the public art collection through thoughtful planning and responsible maintenance.

Site Selection

To ensure public art is safe, accessible, and properly sited, the Arts Commission shall consider the criteria below to guide the placement of art projects. City department and their staff will provide support, guidelines, professional expertise, and advice as needed for installations selected by the Arts Commission.

Site selection criteria shall include:

- Consistency with the current Lone Tree Public Art Master Plan, Comprehensive Plan, Unified Development Code, and other applicable City plans as amended.
- Relationship of the scale of the artwork and the site's physical dimensions.
- Limiting/mitigating impacts on adjacent property owners.
- Compatibility of the design and location with the character of the site.
- Relationship of proposed artwork to existing artworks in the vicinity.
- Accessibility to the general public, with particular attention paid to the Americans with Disabilities Act (ADA).
- Visibility and access for the public at least during normal building or park operating hours without cost or permission.
- Vehicular, bicycle, and pedestrian traffic patterns, including ingress/egress; roadway and traffic sight-line clear zone guidelines.
- Public safety.
- Environmental impacts.
- Maintenance requirements created by the installation, such as landscaping, lighting, underground utilities, and accessibility for maintenance.
- Preserving the opportunity for future use or development of the site.
- Any other criteria deemed by the Arts Commission or the City to be important.

Art Selection Methods

Solicitations shall always occur through a fair and transparent process in accordance with the Public Art Master plan and Public Art Policies. Artwork may be solicited, selected and acquired by a variety of methods, as outlined below.

Calls to Artists/Calls for Artwork

Open Competition via Request for Qualifications (RFQ)

The Arts Commission or Selection Panel may decide to use an “Open-Call” or Request for Qualifications open to all artists, where the RFQ is sent to artist lists, media lists, and art organizations to publicize the competition/project, requirements, schedule, and budget. All interested and qualified artists may submit their qualifications (usually images of past work, biography, artist statement, etc.) for consideration. Artists may be selected for a commission based on qualifications only. One artist may be selected based on their qualifications, or one or more artists may be selected to move on to a proposal phase. Artists are paid an honorarium to cover the cost of their proposal and/or travel to the site. Artists may be selected for commission based on their proposal. If no proposal or artist is deemed suitable, the project can be suspended or re-called using any selection method. Records of the selection process are reviewed and approved in a public meeting of the Arts Commission.

Limited Competition via Request for Qualifications or Invitational

The Arts Commission or Selection Panels may decide that a particular set of criteria is needed for a call to artists (e.g. Colorado artists only, muralists only, etc.). A select number of artists are either directly invited to submit qualifications or an RFQ is issued with the stated selection criteria. Only artists invited or artists that fit the established criteria shall be considered eligible for the competition. One artist may be selected based on their qualifications, or one or more artists may be selected to move on to a proposal phase. Artists are paid an honorarium to cover the cost of their proposal and/or travel to the site. Artists may be selected for commission based on their proposal. If no proposal or artist is deemed suitable, the project can be suspended or re-called using any selection method. Records of the selection process are reviewed and certified in a public meeting of the Arts Commission.

Open Competition via RFQ & Interview

An “Open-Call” to all artists is sent to artist lists, media lists, and art organizations to publicize the competition/project, requirements, schedule, and budget. All interested and qualified artists may submit qualifications (usually images of past work, biography, artist statement, etc.) for consideration. One or more artists may be selected to move on to an interview phase. Artists are not paid for their interviews and do not develop or present an artwork proposal. Artists will be selected for commission, based upon their interview, qualifications, and other answers to questions as directed by the selection panel or Arts Commission. If no interviewee is deemed suitable, the project can be suspended or re-called using any selection method. Records of the selection process are reviewed and certified in a public meeting of the Arts Commission.

Direct Purchase (with or without competition)

Direct purchases are feasible but subject to the standard policies and procedures established by the City’s procurement staff.

Request for Proposals

Although best practices dictate that artists should be paid to develop an artwork proposal for consideration, there may be special circumstances when the Arts Commission requests design proposals without paying a fee. Such circumstances will be limited to small projects (in scope and budget) and might include utility box wraps or design contests involving children.

Permanent Donation

The City of Lone Tree seeks to acquire unique works of art that will further the objectives of the Public Art Program and its guiding principles. Art may be offered to the City for inclusion in the public art collection; however, not all gifts may be accepted. Following the donation procedure does not guarantee that a piece will be accepted. Any donated artwork accepted by the City becomes part of the permanent collection and is subject to the standard deaccession policy.

Proposals to donate works of art to the City of Lone Tree must be submitted to the Arts Commission through a Donation Application. Components of a complete donation application may contain, as requested:

- A cover letter with an overview of the proposed donated artwork as an unconditional gift to the City and the donor has the authority to transfer ownership to the city.
- A statement indicating how the donation contributes to the Lone Tree Public Art Program's stated goals, selection criteria, mission, and vision.
- Proof of the artwork's provenance, conservation history, exhibition history, a letter of authenticity, and/or documentation of transfers of ownership.
- Maquettes, models, images, or the actual work will be reviewed to show the condition and proper scale of the work.
- A current estimate of value (provided by the donor or outside appraiser – the City nor its staff will provide any valuation). A letter from a conservator or the artist confirming the value and/or good condition of the artwork may be requested.
- A statement of maintenance recommendations and associated costs; some donations may require a financial contribution and a plan for the future maintenance of the piece.
- A proposed site plan and landscaping plan for the proposed installation site as well as associated costs for installation; site review and approval by the Arts Commission and the Lone Tree Public Works Department is required.
- Community feedback about the proposed donation may be requested prior to acceptance. If a site is proposed, the community feedback must represent the views of residents adjacent to the site or other stakeholders affiliated with the site. Depending on the nature of the project, further public engagement may be required according to the specific requirements for a permit application or development review.
- Additional information as requested.

All donations of artwork to the Lone Tree and to be placed on public property are subject to approval by the Arts Commission as well as City Council.

Donation requests as determined by the Arts Commission. The Arts Commission will review donations and make decisions regarding the acceptance to or the denial of the donation. Ultimately, City Council must also approve any donations of art.

Temporary Loan

To increase the variety and artistic quality of public art for the community, the City of Lone Tree will occasionally display art loaned to the City by artists, institutions, or organizations. This allows for rotating exhibitions of artwork and assures that the art displayed within the City remains fresh. To ensure the quality of the works displayed, the City designates the Arts Commission as the entity to review such loans. The Arts Commission shall use the following guidelines to decide whether a proposed loan is appropriate, the duration of the loan, and where it should be located.

Solicitation of Loaned Artwork: The Arts Commission may solicit artwork (using selection methods similar to the section above) for loans or engage in temporary loan programs.

- **Unsolicited Loans of Artwork:** Individuals or entities interested in loaning artwork follow the steps in the Permanent Donation section above. In addition to the items listed on the Donation Application, the lender must indicate that the loan is offered on a temporary basis, the duration of the loan, and any other terms for the loan.

Temporary Loans and Temporary/Revolving Art Programs

The City of Lone Tree has participated in the Douglas County's Art Encounters program and may participate in or develop others temporary programs as it chooses. These programs are designed to promote public interest in art, develop community pride, and draw visitors to the retail or civic areas where they are displayed.

Lone Tree Arts Commission shall be responsible for determining the selection process for artwork for temporary loans/exhibitions. During the temporary loan period, the Public Art Program shall be responsible for the exhibition and care of the piece for the loan term. No alteration, restoration, or repair will be undertaken without the written authorization of the lender.

Special Temporary Artwork, Exhibitions & Murals

"Temporary artwork" is defined separately from temporary loaned artwork above. Temporary artwork is proposed for a site as a semi-permanent work that will be destroyed, weathered away, or removed after a period of time. Examples of temporary artwork include environmental works of art, installations, event-based artwork, or murals.

- **Special Temporary Art Acquisition:** Selection and acquisition Special Temporary Art shall follow the appropriate acquisition method outlined in Art Selection Methods section above.
- **Arts Commission and Staff Approval:** All temporary works of art will be reviewed by the Arts Commission in consultation with appropriate City departments. Their recommendations will be considered before approval by the Arts Commission.

SECTION V: SAFETY AND MAINTENANCE

Public Art Safety Considerations

Maintaining a safe, welcoming environment for the City and its visitors is key when considering public art. All art accepted into the City's public art collection is evaluated regularly to ensure it is not damaged or does not become a safety hazard. The City of Lone Tree, through the Arts Commission, should endeavor to follow safety precautions provided by the City's Risk Management and Community Development departments when considering art for purchase and placement. Any artwork in the public realm may require review and approval by a structural engineer licensed to work in the State of Colorado.

Arts Commission and Staff Review

Public Arts staff, Public Works staff and Community Development staff, as well as other City staff as needed, shall recommend approval of the acquisition only if the artwork and its installation does not pose any foreseeable physical hazards (mentioned in this section), is not easily damaged, or has been reviewed and approved by a licensed engineer.

The Arts Commission and Public Art staff in conjunction with City staff shall also consider the placement of the artwork for safety and assurance that placement near paths does not obstruct traffic lines of sight, risk being struck by traffic, or block City services.

Removal & Repair of Damaged or Unsafe Art

Once art is on display, it will be reviewed regularly by Public Art staff and Public Works staff for damage or deterioration. If a piece is damaged and/or declared a safety hazard, it will be repaired or removed immediately by City staff.

Public Art Maintenance and Repair

The works of art in the collection are assets of the City of Lone Tree. As such, it is the responsibility of the City to maintain the collection of publicly owned artwork to ensure its long-term value and that the collection can be enjoyed for generations to come. The following section outlines the documentation, preservation, and maintenance processes that will support this goal. The Public Art Program will not maintain artwork outside of its collection without prior legal agreement between the City and the owner of the artwork.

Documentation of Collection

Each work of art in the collection shall be properly and regularly documented with the following:

- Artwork information: title, artist, year of commission, materials, location of artwork. If applicable, file should include Artist's resume, artwork history, estimated value, purchase amount/replacement cost, where the work has been exhibited, articles and other background on the artwork.
- Photo of artwork in its current location as well as records and photos of damage and maintenance performed where applicable.
- Periodic condition reports.
- Artist's maintenance recommendations (if available), materials information, finishes information, paint color information, installation information, warranties, professional and/or other knowledgeable opinions regarding preservation and maintenance.

The City's Risk Manager shall be supplied a list of artwork and will be notified of new acquisitions to be added to the City's insurance policy.

Artist Involvement

Installation, maintenance, alteration, refinishing, and moving of artwork shall be done in consultation with the artist whenever feasible. So far as practical, if repair of any artwork is required, the City shall give the artist the opportunity to perform such repair work for a reasonable fee. If the artist refuses to make the repair for such a fee, the City may proceed to solicit bids in accordance with the City's procurement procedures.

Emergency Maintenance or Repairs

When emergency repairs are necessary to prevent the loss of or further damage to the artwork or assure public safety, such repairs may be approved by the Lone Tree Arts Director. Every effort shall be made to contact the artist for emergency repairs. Repairs shall not be deemed to constitute an artistic alteration. If a work of art has been deemed unsafe to the public, it shall be removed from its site and stored until repairs can be made or considered for deaccession.

Inspection and Condition Reports

The Public Works Department, in partnership with the Public Art staff, will conduct regular condition reports and periodic conservation/preservation assessments of its public art collection. This report will be used in creating maintenance plans and appropriating funding. Paid professional condition appraisers/conservators and/or knowledgeable volunteers, art professionals, or industry experts will perform the inspection for each piece. An inspection and/or condition report for each piece will become part of the permanent documentation of the specific piece and will reside with the Public Art Program.

Maintenance Plan

Based on the inspection and condition reports, conservator recommendations, and/or the artist maintenance recommendations, a maintenance plan may be developed and updated periodically to schedule, budget, and perform cleaning, repair, and other required maintenance to preserve each piece in the public collection. This plan is initiated by the Arts Commission and coordinated by the Public Art staff.

Funding for Maintenance

Costs for repair and maintenance of artwork in the City of Lone Tree's collection shall be funded from the Lone Tree Arts Public Art Program specially requested from City Council Public Art as needed.

Emergency Relocation and Removal of Art

No public art shall be permanently removed, altered, or changed without the review and approval of the Arts Commission except that review and approval of the Arts Commission shall not be required for temporary removal of public art by City personnel for maintenance or repair, or for temporary or permanent removal of public art that, in the sole discretion of the LTAC Executive Director, poses a public health or safety hazard.

SECTION V: DEACCESSION AND MOVING OF ARTWORK POLICIES

Occasionally, public art needs to be moved and/or removed from the collection. For site-specific works of art, the procedure for deaccessioning or moving a work of art can be very important. Deaccessioning is a procedure for withdrawing a work of art from the City of Lone Tree's public art collection. Moving an artwork keeps the artwork in the collection but in a new site. A request for deaccessioning or moving artwork can come from anyone in the community.

All artwork in the collection will be considered permanent parts of the collection unless these artworks were created as temporary, semi-permanent art or the art is on loan. Works of art may be considered for removal from the collection with a majority vote of the Arts Commission. No public

artwork shall be removed, re-sited, or altered by any other City department, public or private entity, or individual without the prior review and approval of the Cultural Director, with input from the Public Art Commission.

Criteria for Deaccession

The Arts Commission may consider deaccession of an artwork for any one or more of the following reasons:

- The art has been damaged or deteriorated beyond the point where repair is practical or feasible.
- The artwork requires excessive maintenance or has faults of design, material, or workmanship, and repair or remedies are impractical or unfeasible.
- Significant changes in the use, character, or design of the site have occurred, which affect the integrity of the work.
- The artwork endangers public safety, whether structurally or in its current condition/location; and an alternate site is not currently suitable or available, and/or it is cost-prohibitive to properly restore or relocate the artwork.
- The condition and security of the artwork cannot be reasonably guaranteed.
- The piece was stolen from its location and cannot be retrieved.
- The artist legally exercises the right of disassociation granted by the Visual Artists Rights Act of 1990 (VARA), preventing the use of his/her/their name as the creator of the public art.
- The artist requests the removal from the collection.
- The artwork is incompatible with the rest of the collection or is not aligned with the current Public Art Policies or Goals.
- The artwork is a memorial or monument that is out-of-date or has lost significance to the community.
- The artwork is fraudulent or not authentic.
- The City or Arts Commission wishes to replace the artwork with a piece of more significance.
- The artwork is an environmental hazard or is causing damage to the site or location.
- An emergency necessitates deaccessioning or moving the artwork.
- The artwork has caused significant adverse public reactions which has continued unabated over an extended period of time (five years).
- For any other significant reason articulated by the Arts Commission, at its discretion. Under these circumstances, the recommendation to deaccession a piece should be reviewed by the City Council and/or City Manager.

Criteria for Moving Artwork

The Arts Commission may consider moving of an artwork for any one or more of the following reasons:

- Significant changes in the use, character, or design of the site have occurred, which affect the integrity of the work.
- The artwork endangers public safety, whether structurally or in its current condition/location; and an alternate site has been located

- The artwork is an environmental hazard or is causing damage to the current site or location.
- An emergency necessitates deaccessioning or moving the artwork.
- For any other significant reason articulated by the PAC, at its discretion. Under these circumstances, the recommendation to deaccession a piece should be reviewed by the City Council or City Manager.

Artist Involvement

The Arts Commission and LTAC Staff will make reasonable effort to involve the artist (or artist's estate) in the decision to deaccession or move of a work of art and in some cases, the Arts Commission may require formal permission of the artist before considering removal from the collection or changes to the location. Before deaccessioning any artwork, the Arts Commission shall comply with all terms and conditions relating to deaccession or re-siting of artwork which are found in the original contract or any other agreement which may exist between the artist and the City of Lone Tree.

Deaccession Request

The deaccessioning process must take place during an Arts Commission meeting. During this meeting, a deaccession request will be considered. A deaccession request shall contain the following information:

- The reason for deaccessioning.
- The estimated current value of the artwork.
- The condition and photographs that depicting the current condition.
- A summary of the acquisition method and costs to the city.
- Details of the artist's (or artist's estate) involvement and/or approval.
- For artwork acquired as a gift/donation, a statement that the donor has been notified.
- If needed, a written evaluation from disinterested and qualified professionals, such as an engineer, conservator, architect, safety expert, or art historian may be considered.
- Artist's contract or any other relevant agreement concerning the artist's rights; review by the City attorney outlining any legal issues related to the request.
- Means of disposal or disposition of the artwork.
- If artwork is to be sold or auctioned, how proceeds will be used.

Public Input and Deaccession

The Public Art Staff shall also submit the deaccession report to City departments so that they may provide any feedback on the deaccession. This deaccession report will be made public as part of the Arts Commission agenda materials posted prior to the official meeting where a deaccession vote will occur. The public shall be allowed to attend and comment on the deaccession.

After public input, the Arts Commission, by a majority vote of its members will have the final decision on the deaccession of the artwork and removal from the collection. If a decision is controversial or is appealed, the decision to relocate or decommission public art may be deferred to the City Manager and/or City Council. The City Manager may decide to: a) accept the recommendations; b) reject the recommendations; or c) delay the decision and request more information.

Disposition/Removal From the Collection

Upon approval of the deaccession, the artwork will be removed and relocated to its final disposition. Any contractual agreements between the artist and the City regarding removal or resale will be honored. To the extent removal is not addressed by a contract, the City may choose to use any of the following methods to remove public art that was deaccessioned, in accordance with the City ordinances:

- Return of the artwork to the artist, including all ownership of the material and copyright of the artwork. This method is preferred, and the artist shall have the first right to refuse this offer. Other methods of removal from the collection, as described below, will be considered after notice of refusal by the artist is received or it has been determined the artist is unable to do so.
- Return to the donor.
- Gift the artwork to another cultural, scientific, educational or government institution or a non-profit organization wherein the artwork may serve the purpose for which it was originally acquired by the City.
- Trade or exchange the artwork through an artist, gallery, museum, or other institutions for one or more other public artwork(s) of comparable value.
- Offer the artwork for sale through a public auction or public sale that will best protect the interest, objectives, and legal status of the City. Proceeds from such sales will be designated for the exclusive purpose of acquisition or preservation and conservation of public art collections.
- Artwork will not be given or sold privately to present or former City of Lone Tree employees, commission members, volunteers or current elected officials or to their representatives or immediate family members.
- Destruction or recycling of materials that the public art was constructed with. This method should only be used if the artwork has been damaged or deteriorated to the point of not being useful for disposal in any of the above methods. Artwork that has been deemed harmful and presents a clear danger to human contact will be destroyed according to local laws.

Any other option deemed appropriate by the Arts Commission and Public Art Staff.

