

BRECKENRIDGE PUBLIC ART PROGRAM MASTER PLAN + POLICY 2016



Breckenridge Creative Arts



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EXECUTIVE SUMMARY

The Breckenridge Public Art Program engages passersby from all walks of life, inciting conversation around topics that are quintessentially Breckenridge, from the picturesque mountain environment to rich local history. Pieces in the permanent collection occupy carefully-selected public spaces throughout town, and are thoughtfully curated to enhance the collective aesthetic experience of locals and visitors alike. In addition to the permanent collection, temporary and ephemeral installations bolster the experience of Breckenridge as a haven for creativity high in the Colorado Rocky Mountains.

Formerly managed by the Town of Breckenridge, the Breckenridge Public Art Program is now run by Breckenridge Creative Arts (BCA), a nonprofit organization that began operating in 2015. BCA spearheaded the creation of this

Public Art Program Master Plan + Policy, which builds on the Town's 2006 "Art in Public Places Master Plan" with input from community representatives to chart the course of public art in Breckenridge.

The document is divided into three major parts. Part 1 is the Public Art Master Plan, which gives creative direction to the Breckenridge Public Art Program. Part 2 is the Public Art Policy, which outlines the specific policies and procedures that guide day-to-day operations required to put the plan into action. Part 3 offers a visual tour of the Breckenridge public art collection as it stands today, representing rich stories of local lore, captivating vistas, environmental stewardship, and all the other aspects that make each piece uniquely Breckenridge.



PART 1: PUBLIC ART MASTER PLAN

1.0 INTRODUCTION

1.1 Art in Public Space

What is public art? Public art can be defined as art that is located in the public realm—whether a large-scale, site-specific sculpture that forms the centerpiece of a community gathering place, a thoughtful piece perched inconspicuously along a public trail, or detail work integrated into functional items like benches, walkways, retaining walls, and architectural treatments. Works of public art often animate outdoor spaces, or they can enhance the interior spaces of community facilities like bus shelters, recreation centers, and government offices.

Public art comes in many shapes, sizes, and textures. Artworks can take on more traditional forms, such as sculptures, paintings, or mosaics, or they can utilize contemporary multimedia tools to produce transitory soundscapes, lighting installations, and projections. Some public art is representational, meaning the subject matter is recognizable—for example, a sculpture of a child reading or a horse and rider headed off into the distance. Other art is abstract, giving viewers the opportunity to interpret the artist's meaning, and to draw their own meaning from a piece as well. Public art can be fashioned by a sole author with a singular voice, or many collaborators offering a multiplicity of viewpoints.

The best public art responds to the physical, cultural, natural, historical, or social context of a location and its community, honoring the beliefs its members hold dear while providing opportunities for engagement and social interaction. Through

public art, a sense of place and belonging can be created, and the diversity and creative aspirations of a community reflected. Thus a thoughtfully curated public art program is essential, for it not only represents a community's heritage, but also the future it envisions for itself—contributing in a symbolic and visually stimulating way to the evolution of a community's sense of identity.

Around the world, public art is used as a tool for beautification and economic development, with many cities integrating it into their planning processes as a way to revitalize public spaces. Well-considered public art enhances a community's physical appearance and strengthens its identity, drawing residents and businesses as a result. A town that invests in public art shows that it is forward-thinking, and committed to fostering creativity by making cultural experiences available to all segments of the local and visiting community. In private development, public art can also be a beneficial investment—the enhanced aesthetic value leading to increased rentals or property values while improving a developer's public image.

In addition to permanent works of public art, events featuring temporary or ephemeral installations by renowned or emerging artists can also help to grow the local economy by driving creative tourism.

1.2 Types of Public Art

The Breckenridge Public Art Program considers public art to be any art that is located on public or private property which is visible or accessible to the public.

Public spaces include parks, road allowances, tunnels, streets, courtyards, squares, and bridges, as well as building exteriors, foyers, and significant interior public areas of municipal buildings. Private properties located in visible or publicly accessible areas can also host public art. Each site provides an opportunity to enhance our shared spaces in a way that honors and reflects our character—whether on a long-term or fleeting basis—with the potential to confer economic benefits as well.

The Breckenridge Public Art Program focuses on three types of public art projects:

- **Permanent** - Permanent artworks are generally considered to be made from materials and construction methods that have a lifespan of at least 10 years.
- **Temporary** - Temporary artworks are pieces that have a defined lifespan of no more than five years and often much less, including seasonal exhibitions.
- **Ephemeral** - Ephemeral artworks are works with a very short lifespan, such as environmental installations, street art, and performances.

Within the above project types, public art falls into a wide variety of categories that include:

- **Iconic** - A standalone or significant work, where the artist's approach is largely independent of other considerations. In other words, this is “art-for-art’s-sake.” Examples include sculpture, water features, lighting, and multimedia. Often site-specific.
- **Site-specific** - Works designed specifically for, and responsive to, a particular site through scale, material, form, and concept. Could apply to all listed categories.
- **Functional** - Works or design elements in which the primary purpose is utilitarian, such as benches, bicycle racks, bus shelters, fences, and gates. Can also be decorative, integrated, or site specific.
- **Decorative** - Works in which the primary purpose is to aesthetically enhance an environment or structure, such as incorporated imagery or sculpture, paving elements, and lighting. Can also be functional, iconic, integrated, or site-specific.
- **Integrated** - Works that are fully incorporated within the design of the built or natural environment. Integrated works may include bridges, retaining walls, walkways, and buildings. Can also be decorative and/or functional.

TEMPORARY PUBLIC ART IN BRECKENRIDGE



1.2 Types of Public Art continued

- **Interpretive** – Works in which the primary purpose is to describe, educate, and comment on issues, events, or situations. Examples include signage, pavement inlays, sculpture, seating, landscaping, murals, and text-based work. Can also be functional, decorative, iconic, and site specific.
- **Commemorative** – Works in which the primary purpose is to acknowledge and recall an event, activity, or person important to the local community and its visitors. Examples include sculpture, murals, pavement details, and gardens. Could apply to all listed categories.
- **Participatory or community-based** – Works in which the primary purpose is to engage artists and the general public in the creation of an artwork. These collaborations provide communities with the means to positively impact their environment and develop pride and ownership over their parks, streets, and public institutions. Could apply to all listed categories.

1.3 What is a Public Art Master Plan?

A Public Art Master Plan is a visioning piece that establishes the creative direction for a public art program. It is distinct from Public Art Policy, a set of specific procedures that guide daily work.

In a Master Plan, the underlying beliefs and strategies are intentionally broad, seated deep in a community's identity and reflective of the character it hopes to exhibit through public art. A Master Plan is a tool used to guide strategic decision-making by arts managers and committees of public representatives as they pursue opportunities for public art experiences, from the selection of new permanent public artworks to the programming of festivals, activities, and installations.

The Breckenridge Public Art Master Plan starts by looking at who we are—how our history, pastimes, values, and aspirations combine to create the community identity of Breckenridge. It is from this sense of collective identity that our current Public Art Program emerged.

From this strong foundation we then chart a course for the future of the Breckenridge Public Art Program by establishing meaningful, collectively generated, creative guidelines. Decision-making within the framework of the Master Plan ensures that the Breckenridge Public Art Program enhances our sense of place while positioning Breckenridge as a destination for creativity.



2.0 COMMUNITY CONTEXT

To move forward with a public art program that reflects the unique character of our mountain town and the diverse individuals who live, work, and play here, we first need to take stock of who we are and how we got here.

2.1 Breckenridge Past + Present

The Town of Breckenridge is a place of great historical importance with significant cultural assets, environmental features, and strong economic growth and potential. The distinctive attributes of Breckenridge hold considerable value to those who live, work, and play in this beautiful mountain destination.

Breckenridge is located high in Colorado's Rocky Mountains at a base elevation of 9,600 feet. Flanked by vast stretches of National Forest, it offers recreation opportunities to today's outdoor enthusiast from hiking, biking, and fly-fishing to winter snow sports. The town lies nestled in a forest of lodgepole pine and aspen trees beneath high mountain meadows that burst with wildflowers each summer, making for a striking and colorful contrast to the craggy, snow-covered Tenmile Range behind it.

Once a summer hunting ground for the Ute people, the area drew its first wave of permanent settlers with the discovery of gold in 1859. The Town of Breckenridge was founded that same year. Early settlers made a living from the earth, seeking gold in area waterways and hard rock deposits. The mining era saw several population booms—with the arrival of the railroad and advent of hard rock mining in the 1880's, and dredge boats in the early 1900's—followed by busts in which the population declined.

2.1 Breckenridge Past + Present continued

Those were rough-and-tumble years for the emerging town, in which the contrasts of the Old West—saloons and outlaws set against stringent Victorian values—were evident. The architectural style that emerged in this period is described as “simple Victorian vernacular,” less ornate than the detail work and bric-a-brac of traditional Victorian architecture. The hunt for gold and other precious metals spurred wealth and development in Breckenridge, but damaged some of the area’s natural and cultural resources.

The next wave of settlement in Breckenridge came with the opening of Breckenridge Ski Resort in 1961. The early days were again characterized by a pioneering, make-do attitude as ski bums took up residence in abandoned mining shacks; and a quirky, independent spirit that materialized in the form of the raucous annual celebration, Ullr Fest, which continues to this day.

In more recent history, Breckenridge has been the scene of a growing creative community. Some of the first cultural organizations include the Breckenridge Backstage Theatre, a local community theater troupe that incorporated in 1976, the Breckenridge Film Festival (1981), the Breckenridge Music Festival Orchestra (chartered in 1981), and the National Repertory Orchestra (founded in 1960, and moved to Breckenridge in 1993).

Today the Town of Breckenridge is home to a mix of local residents whose families were among the area’s early pioneers, and full-time and part-time residents who came later seeking the healthy lifestyle and opportunities for outdoor recreation that the high country offers. Although the year-round population is much smaller, Breckenridge accommodates tens

of thousands of people during peak seasons when out-of-town visitors come to ski and snowboard; to enjoy other winter activities like Nordic skiing, dog sledding, and snowshoeing; or to take part in summer activities like fishing, hiking, road cycling and mountain biking, golf, history tourism, shopping, music and art festivals, and other events.

Breckenridge residents value local history, with local restorations and preservations occurring on a grand scale. Those, along with the many museums, historic sites, and educational tours offered today, contribute to the perception of modern Breckenridge as a Victorian mountain town alive with history.

Residents and guests are likewise concerned with preserving, rehabilitating, and protecting the striking natural resources for which the area is known. A number of Town policies have been enacted with that goal in mind—one major example being the Blue River Reclamation Project, in which more than 300,000 tons of rock and cobble were removed from a mile-long stretch of the Blue River in the early 1990’s to allow the river to flow through town in the open air once more.

Steeped in culture and heritage, the Town of Breckenridge provides a unique mix of creative opportunities for people of all ages and interests. Generations of artists, makers, musicians, and writers have chosen to live in or visit this beautiful Rocky Mountain destination, its inspiration reflected in their work. Through visual and performing arts, heritage and museum activities, craft education, culinary and healing arts, design, film, and literature, the community offers a scenic mountain environment with diverse opportunities for individual self-expression and cultural exploration.



3.0 BRECKENRIDGE PUBLIC ART PROGRAM

The Breckenridge Public Art Program consists of three major components—a permanent public art collection, primarily outdoor sculptures, installed in public gathering spaces over the past two decades; events and festivals featuring installations of temporary or ephemeral public art including seasonal exhibitions; and public art-related programming such as tours or hands-on activities aimed at showcasing or inviting community participation in public art.

3.1 Breckenridge Public Art Collection Overview

The Breckenridge Public Art Program currently has 31 pieces in its permanent public art collection, including one work under commission from contemporary sculptor Albert Paley that is slated for installation in 2017. The artworks occupy gathering spaces and public thoroughways around town, where they engage both residents and guests, inspiring dialog around topics that are quintessentially Breckenridge, from the picturesque mountain environment to rich local history.

Some sculptures memorialize local historical features and events, such as Robin Laws' bronze sculpture of two burros, laden with gold pans, which commemorates the role of pack burros in the region's mining history; or Richard A. Jagoda's steel sculpture of the Norse god Ullr, seen as the bringer of snow, who has been celebrated since the 1960's in the boisterous annual Ullr Fest event. Other pieces pay homage to the natural environment, such as Steuart Bremner's "Colorado River Rock Bridge" over Cucumber Creek, which bears stones representing tributaries of the Colorado River; and Jack Hill's "Kachina Steel," a steel-and-stone rendition of a kachina doll that contains sacred spring water inside it.

3.1 Breckenridge Public Art Collection Overview continued

The collection includes four interior pieces—a watercolor painting of historic Main Street by Ann Weaver at Town Hall; a local landscape rendered in oil on canvas by Stephen Day, located at the Riverwalk Center; a large-scale, translucent collage suspended from the ceiling at the Breckenridge Recreation Center by David Griggs; and a commemorative quilt in mixed media fiber art by Summit Quilters, which hangs in the new Breckenridge Grand Vacations Community Center & South Branch Library.

The majority of the pieces in the collection are outdoor installations, specifically designed to weather the elements as they animate public spaces. Several, like the abstract sculpture by Chaz della Porta in front of the Stephen C. West Ice Arena that commemorates former local firefighter Chris Ethridge, are hewn with weathering steel, which evolves to form a stable, rust-like appearance. Others are cast in bronze. Seth Venable's bronze sculpture of historical figure Tom Groves features a giant “gold” nugget that is intended to be interactive; as visitors rub the nugget for luck, it will take on a new polish and shine with the passing years.

There are 22 representational artworks in the collection, and nine that can be considered abstract, including Paley's forthcoming piece—a 24-foot-tall, cobalt blue, steel sculpture of intersecting convex and concave planes intended to evoke the irregular contours of the mountains, and study how they interplay with natural light. The Paley piece, entitled “Syncline” after the geological feature of the same name, will be the first

permanent installation in Colorado by the renowned contemporary sculptor. Its commission has inspired a great deal of pride and is seen as representing the community's willingness to take risks, to collaborate, to face controversy, and to follow a public process that is thoughtful, respectful, and open. It also represents an interest in continuing to expand the Breckenridge public art collection with high quality works.

3.2 History of the Public Art Collection

The existing collection spans more than 20 years, starting in 1994 with the installation of Robert Tully's sculpture series, “A Miner's Dream,” in the Blue River Plaza area, which includes a polished stone slide and a replica of a miner's cabin sunk into the earth so kids can crawl in the attic, among other pieces. Breckenridge Town Council commissioned the work as part of a Town effort to create an artful walkway along the river.

Commissioning the first piece of public art was a learning experience, however, which led the Town to form a committee of employees and citizens to create the first “Art in Public Places Master Plan,” adopted in 1996 (and updated in 2006) to guide future selections. The plan served as a blueprint for the Town of Breckenridge Community Development Department, which managed public art commissions and donations for almost two decades.

Also in 1996, Town Council established the Breckenridge Public Art Commission (BPAC), a group of local representatives with a passion for and background in the arts, to advise the Council

3.2 History of the Public Art Collection continued

on issues pertaining to the Public Art Program, including new commissions, management of the collection, and programming around public art.

The past two decades saw commissions of new public artworks made on a project-by-project basis, with project themes selected based on site locations. For example, pieces chosen to occupy niches in the Breckenridge Historic District tend to speak to area history, such as Emanuel Martinez' three-tiered bronze sculpture of Barney L. Ford, an escaped slave who became a wealthy Breckenridge businessman and leading Colorado civil rights activist.

Each commission followed a set process that involved a call to artists, from which three finalists were selected to submit drawings and/or maquettes of their proposed pieces. Afterwards the public was invited to submit input on the proposals, upon which the BPAC made a recommendation to Town Council.

Other pieces were acquired for the collection through donations by arts enthusiasts and patrons, many by way of Sculpture on the Blue, an annual sculpture-on-loan exhibition initially launched by Summit County Arts Council, which the Town took on in 2004. Spearheaded by a group of dedicated and passionate volunteers, local philanthropists were invited to view and purchase pieces in the exhibition to donate to the public art collection. Among the works procured in this way were "Gone Fishing," a flat-panel steel fisherman by Steve Puchek who casts his line in the Blue River in perpetuity, and

"My Book," a bronze figure of a child poring through a picture book, by Jane Rankin, that now graces the South Branch Library's new location on Harris Street.

After more than 20 years of management by the Town of Breckenridge, the entire Public Art Program—including not only the permanent collection, but also events featuring temporary installations and public art-related programming—came under new management by a nonprofit entity called Breckenridge Creative Arts (BCA) in 2015. The BPAC was dissolved and replaced with a two-tiered advisory structure in which a Public Art Advisory Committee (PAAC) makes recommendations to the new BCA Board, which in turn advises Town Council.

One of BCA's major initiatives has been the Breckenridge Public Art Program Master Plan + Policy 2016, which constitutes a significant expansion of the previous master plan. One of the features of the 2016 plan is a well-defined set of criteria for the selection of public artworks, both for permanent and temporary installations. These criteria are based on a careful consideration of who and what Breckenridge represents, and are encapsulated in a set of thematic narratives that emerged from a visioning session between PAAC members and BCA staff. The goal was to identify the components of our local identity that combine to build a strong sense of Breckenridge as a place, so that future artworks continue to represent the beliefs, values, and ideals that the Breckenridge community holds dear.

EPHEMERAL PUBLIC ART IN BRECKENRIDGE



3.3 Future of the Public Art Collection

Thus, future public art selections will continue to reflect community ideals by taking creative direction from carefully constructed thematic narratives, which remove any guesswork for managers and policy-makers on how to proceed with selecting and implementing public art. Using the thematic narratives as guidelines, BCA and its advisory committees will pursue curatorial balance by seeking out pieces that exemplify those narratives that are less represented in the current collection, and enhance the diversity of mediums, artists, and perspectives. New artwork selections will engage viewers, inspire conversation, and provide opportunities for interaction or education whenever possible.

While it is likely that the thematic narratives will change over time as the Breckenridge community continues to redefine itself, the process of selecting artworks in keeping with a defined set of guiding principles is now established through the 2016 Master Plan. It provides a means for the ongoing selection of permanent artworks that strengthen the collective message about who we are and who we want to be, acknowledging diversity while building on our formative past to interpret and nurture the strong sense of place that continues to evolve in Breckenridge.

3.4 Temporary + Ephemeral Installations

In addition to the permanent collection, the Breckenridge Public Art Program includes temporary and ephemeral installations that enliven public spaces for a limited period of time, often as a part of festivals and events or seasonal

exhibitions. One example is Sculpture on the Blue, a rotating outdoor sculpture exhibition near the Blue River that has provided a vibrant sculpture garden for visitors and the local community to enjoy throughout the summer for more than a decade.

Temporary artworks can have a lifespan of up to five years, but are often exhibited for much less time. One example is “The Blue Trees” by world-renowned artist Konstantin Dimopoulos, in which aspen trees in town were colored a brilliant blue as part of the Breckenridge International Festival of Arts (BIFA) in the summer of 2015. Intended to fade with the seasons, the natural pigment provided a changing contrast with the brightly colored fall leaves, and later the brilliant whiteness of snow, as it gradually disappeared from the landscape.

Another example is QUACK: An Artful Duck Exhibition, which was presented in 2015 in partnership with the Summit Foundation during the 28th Annual Great Rubber Duck Race. The temporary exhibition featured seven oversized fiberglass ducks, each hand-painted by a local artist, on display throughout downtown Breckenridge.

Ephemeral artworks are much more fleeting. Examples include the chalk murals created at the Street Arts Festival, a celebration of street, pavement, and graffiti arts that takes place throughout the Breckenridge Arts District during the Town’s July Fourth weekend celebration.

3.4 Temporary + Ephemeral Installations continued

They can also include performances and installations like those featured in the Trail Mix series—in which classical musicians performed seemingly at random, and artists constructed ephemeral installations of visual art—on Breckenridge-area trails; or “Australia’s The Fruits,” an open-air act featuring performers perched atop flexible, swaying poles. Both acts took place at the Breckenridge International Festival of Arts, an event which in and of itself could be considered ephemeral art.

Other festivals fall into the classification of ephemeral art too—including the winter Fire Arts Festival, which features flaming sculptures and fire performers; the new spring festival, WAVE: Light + Water + Sound, which juxtaposes modern digital media with the historic backdrop of Breckenridge; and the summer Street Arts Festival.

3.5 Public Art Programming

The final component of the Breckenridge Public Art Program is the programming of events and activities that pertain specifically to public art—whether their intent is to raise awareness, educate, or encourage community participation. Examples include guided tours of the permanent collection, and hands-on activities in which the public is invited to participate in the installation or creation of public artworks.

There is often some overlap between the larger program of cultural arts events and activities managed by Breckenridge Creative Arts, and those which can be considered to have a public art focus. An example is the Día de los Muertos celebration and exhibition in the Breckenridge Arts District, which is presented by BCA in partnership with Metropolitan State University Denver’s Department of Chicana/o Studies and the Colorado Folk Arts Council. The two-day event features hands-on workshops, art installations, and a community altar made by local participants. Within that lineup, the art installations and collectively made altar can be considered public art.



4.0 BRECKENRIDGE CREATIVE ARTS

In an era of declining investment in the arts, the Town of Breckenridge has gone above and beyond to embrace arts and culture by building up its existing cultural organizations, renovating and establishing new arts facilities, giving voice to artistic visionaries, and supporting contemporary festivals to breathe life into a burgeoning creative culture.

A major vehicle in this effort has been Breckenridge Creative Arts (BCA)—or BreckCreate for short—an independent, nonprofit organization formed by the Town to take over management of its existing arts venues and resources while also raising the level of programming.

BCA incorporated as a Colorado nonprofit corporation in November 2014 and began operations in January 2015 with experienced arts executive Robb Woulfe at the helm. It received its 501(c)(3) designation in March 2015. The Town provides BCA with an annual operating budget of just under \$2 million.

The model is unique to Breckenridge and takes the place of hiring an outside firm or continuing arts operations through a Town department. Benefits include enhanced opportunities for outside funding as well as organizational transparency.

4.1 Overview of BCA Venues + Programming

One of BCA's primary responsibilities is to manage the Town's five cultural arts venues, including:

- The Riverwalk Center, which hosts the entire summer repertoires of the Breckenridge Music Festival Orchestra and the National Repertory Orchestra, in addition to a full schedule of visiting bands, musicians, and multimedia events
- The Breckenridge Theater, home to the resident theater troupe, Breckenridge Backstage Theatre, while also serving as an intimate performance space for a variety of other cultural arts offerings
- The Breckenridge Arts District, a campus of renovated historic structures that accommodate a year-long schedule of multidisciplinary arts and craft classes, and serve as studio space for local and visiting artists
- Old Masonic Hall, a recently renovated historic building on Main Street that serves multiple functions as an exhibition space and location for visual and performing arts classes
- The Speakeasy Movie Theater, housed in the recently renovated brick schoolhouse that now serves as the Breckenridge Grand Vacations Community Center & South Branch Library

These venues are used by a number of longstanding cultural organizations in the Breckenridge creative community, including the Breckenridge Backstage Theatre, Breckenridge Film Festival, Breckenridge Heritage Alliance, Breckenridge Music Festival, and National Repertory Orchestra.

In recent years the Town of Breckenridge has invested more than \$25 million into these venues, including building out the Breckenridge Arts District campus; converting the historic schoolhouse into the new Breckenridge Grand Vacations Community Center & Summit County South Branch Library, which includes the Speakeasy Theater; acquiring and renovating Old Masonic Hall; upgrading the Riverwalk Center facility and equipment; and renovating the Breckenridge Theater.

To maximize these assets, BCA plans additional programming for the Town's venues, both in partnership with and independent of the cultural partners who use these spaces. BCA aims to present multidisciplinary work that cuts across music, dance, film, spoken word, literary and visual arts, education, and the creative and technology sectors. It seeks out bold, relevant programming that engages its community as a creative partner, offers artistic experiences that reflect its time and place, invites audience co-creation and hands-on involvement, and showcases Breckenridge's global identity.

4.1 Overview of BCA Venues + Programming continued

Core program activities offered by BCA include:

- **Fine Art + Studio Craft curriculum**, focusing on year-round education and enrichment on the Breckenridge Arts District campus, including classes, workshops, and open studios in media such as painting, textiles, ceramics, metalwork, silversmithing, and more
- **Artist-in-Residence**, a program designed to offer artists the time, space, and community to encourage growth and experimentation in their respective practice. Guest artists are chosen on the basis of artistic merit, and live and work on the Breckenridge Arts District campus for two to four weeks. Additionally, BCA offers affordable studio space to local artists.
- **BCA Presents**, a series of ticketed concerts, lectures, and performances with national and international talent at the Riverwalk Center
- **BCA Curates**, a program of temporary exhibitions, installations, and pop-up art events in studios and creative spaces within the Breckenridge Arts District; the acquisition, conservation, and preservation of the growing Town of Breckenridge public art collection; and festivals, exhibitions, and special events that feature curated content

Within these core program activities, the Breckenridge Public Art Program falls into BCA Curates.

4.2 BCA Collaboration + Advocacy

An underlying tenet of BCA programming is accessibility—an ethos reflected in the numerous free events, affordable ticket pricing policy, scholarship opportunities, and broad geographic reach. Audiences include a wide cross section of the greater Summit County community, including children, teens, young adults, families, and senior citizens; as well as the many tourists and day visitors who travel to Breckenridge each year. BCA seeks to provide artistic experiences that are relevant to its diverse audiences, and to forge bonds between individuals and institutions to help create a community that is engaged in creative activity across the board.

Drawing on the strengths of its peer creative community, BCA undertakes frequent collaborations with local artists, organizations, and businesses. These community-based alliances foster diversity, inclusion, and growth.

Examples of programming collaborations include co-presentations with resident companies and/or member organizations within the Breckenridge Cultural Coalition, including Breckenridge Film Festival, Breckenridge Music Festival, and Breckenridge Tourism Office. In addition, BCA partners with other regional and statewide nonprofits including Summit County Arts Council, Colorado Art Education Association, St. Anthony Summit Medical Center, and the Brain Injury Alliance of Colorado.

The BCA planning team also works closely with the Community Engagement and Public Art Advisory Committees, two

CONTEMPORARY PUBLIC ART FESTIVALS IN BRECKENRIDGE



4.2 BCA Collaboration + Advocacy continued

volunteer-based groups comprised of local artists, educators, and creative entrepreneurs, to ensure that the organization achieves a balance between presenting the best national and international programming to Breckenridge audiences, and incubating opportunities for local artists and cultural organizations.

4.3 BCA Vision, Mission + Goals

Ultimately Breckenridge Creative Arts serves as an umbrella and advocacy organization to grow and leverage artistic and creative resources throughout Breckenridge. Its vision is to see Breckenridge become a world-leading creative destination, and its mission is to promote Breckenridge as a vibrant, year-round creative destination by developing inspiring collaborative experiences that attract visitors and enrich the lives of its citizens.

BCA acts in partnership with the Town and in alignment with the Town's vision, leading the creative economic development of Breckenridge by:

- Cultivating the Town's cultural assets and promoting the community as a leading year-round creative destination
- Supporting and collaborating with local artists, organizations, and businesses that are mission-aligned and foster mutually beneficial relationships
- Maintaining exceptional venues for resident companies, special event partners, promoters, and rental groups
- Presenting high-quality performing arts events and visual arts exhibitions

- Providing education and community engagement opportunities with a focus on art-making experiences and opportunities for creative play
- Curating and organizing public art projects, culture walks, studio visits, and residency programs

To achieve these aims, BCA has established five primary goals in its Strategic and Operational Plan:

- To extend and enhance the experience of the "recreation visitor" through creative offerings that differentiate Breckenridge from other recreational destinations
- To attract the "creative visitor" to Breckenridge who has not considered the town as a destination
- To enhance the creative experience of our residents
- To optimize the Town's investment in the creative assets we manage and maintain
- To build an independent, financially sustainable organization

4.4 BCA as Public Art Program Manager

When BCA formed as a nonprofit entity to handle management of the Town's cultural assets and arts programming, the Breckenridge Public Art Program was among the programs it took on. Thus the guiding principles of the Breckenridge Public Art Program fall under, and are aligned with, the overarching vision, mission, and goals of BCA.

While we offer a description of BCA in this plan, note that the principles, policies, and procedures outlined in the Breckenridge Public Art Program Master Plan + Policy 2016 pertain specifically to the Breckenridge Public Art Program, and not the other programs under BCA's direction.

That said, because they fall under the same larger vision, mission, and goals, there are many commonalities between the Breckenridge Public Art Program and the other programs and resources under BCA's purview.

BCA promotes artistic experiences that are in keeping with the beliefs, values, and ideals of the Breckenridge community, in an effort to honor and strengthen the sense of Breckenridge as a place. Thus BCA programming often highlights the striking natural beauty of the high country, or juxtaposes contemporary themes with the historic backdrop of Breckenridge. It seeks to interpret environmental themes, or invite collaboration between audiences of all ages and cultural backgrounds. These thematic narratives underlie all BCA programming.

Therefore, the Breckenridge Public Art Program and the other programs under BCA's direction support and enhance one another.



5.0 GUIDING PRINCIPLES + STRATEGIES FOR THE PUBLIC ART PROGRAM

To establish the future direction of the Breckenridge Public Art Program, the Public Art Advisory Committee joined Breckenridge Creative Arts staff members for a visioning and strategic planning session led by Art Management & Planning Associates (AMPA) in July of 2015. By focusing on positive organizational attributes—including strengths, opportunities, aspirations, and results—the group of representatives came to a common understanding of where the Public Art Program should be headed based on a shared assessment of what is most important to the Breckenridge community.

Specifically, the session resulted in a bold visioning statement for the Breckenridge Public Art Program—in alignment with and directly supporting the vision of Breckenridge Creative Arts—as well as key strategies required to achieve it. These guiding principles form the conceptual framework within which Breckenridge Creative Arts staff members plan and implement initiatives for the Public Art Program, so that all work is undertaken with a common purpose reflective of the community’s vision for public art in Breckenridge.

5.1 Vision for Public Art in Breckenridge

The purpose of the Breckenridge Public Art Program is to integrate a wide range of artwork into public spaces in the community, and reflect the diversity of the region’s artists, artistic disciplines, and points of view. The program promotes education about the arts through its collection and related programming, and serves to raise the public’s awareness of their environment and to expand their knowledge and understanding of the arts. Thus our vision for public art in

5.1 Vision for Public Art in Breckenridge continued

Breckenridge, which resulted from the strategic planning session, is as follows:

Vision: The Breckenridge Public Art Program engages, incites conversation, and is an integral part of the Breckenridge experience.

5.2 Key Strategies, Initiatives + Opportunities

The group also collaborated on the following strategies, which are key to achieving the vision for public art in Breckenridge. For each strategy we list current initiatives that are either underway right now or already completed, as well as future opportunities under consideration.

Strategy #1: Developing thematic narratives that provide context for the existing and evolving collection; and curating and commissioning public art based on those narratives to extend the sense of Breckenridge as a place

By studying and describing thematic narratives that reflect the history and character of the Breckenridge community, we give context to the existing collection while inspiring future public art selections that are self-interpretive but grounded in a clear understanding of who we were in the past, who we are today, and who we hope to be in the future. Public artworks selected in this spirit will enhance and expand our sense of place in Breckenridge.

Current Initiatives:

- Complete written and visual documentation of the 31 pieces in the existing permanent art collection, including descriptions, photographs, and project details such as the location, installation date, donor, and artist. This documentation serves as a starting point from which thematic narratives can be identified and further developed, providing continuity in the future selection of public artworks. Also supports Strategy #2. (Completed, 2016)
- Update and expand the Master Plan + Policies to describe thematic narratives that will guide decision-making about future permanent public art commissions, as well as temporary installations that enhance and expand the sense of Breckenridge as a place. By exploring the history and thoughtful processes followed to build the existing collection, the plan establishes how Breckenridge artworks reflect the character of the community, and ensures that the process for selecting future artworks continues to be relevant and thoughtful. Updated policies and procedures based on these narratives will guide the day-to-day work of program managers. (Completed, 2016)
- Seek out permanent and temporary public art installations that: 1) leverage and comment on the spectacular mountain environment; 2) commemorate, invite conversation about, or create an interesting juxtaposition with local history; 3) raise awareness about or comment on environmental topics; 4) explore diverse mediums while seeking balance between traditional and contemporary forms; 5) represent a balance of local, national, and international artists;

5.2 Key Strategies, Initiatives + Opportunities continued

- 6) encourage community and visitor engagement, interaction, and collaboration; 7) exemplify Breckenridge's willingness to take risks and face controversy while following a public process that is thoughtful, respectful, and open; and 8) differentiate Breckenridge from other mountain towns (Ongoing)
- Create and implement cutting-edge arts festivals and programs that feature intensely place-based installations such as the Fire Arts Festival, WAVE: Light + Water + Sound, Street Arts Festival, and Breckenridge International Festival of Arts (BIFA). Some of these festivals make use of alternative venues that are unique to Breckenridge, such as the Blue River, used for light projections in the WAVE festival, and hiking trails, used for the BIFA Trail Mix series, which includes pop-up classical music performances and environmental visual art installations. Also supports Strategy #3. (Ongoing)
- Schedule temporary installations that comment on the environment, such as Konstantin Dimopoulos' "The Blue Trees," and Erin V. Sotak's "My Your Our Water" (Ongoing)
- Commission permanent artworks that represent the future of Breckenridge, such as Albert Paley's "Syncline," a contemporary sculpture intended to illustrate the interplay of light on the intersecting convex and concave planes of the mountains. The piece also represents the community's willingness to take risks and face controversy through an open and honest public process. (Commission completed, scheduled for installation in 2017)

Future Opportunities:

- Seek out permanent and temporary public art installations that continue to tell the story of Breckenridge, its history, people, and culture, and where we are headed as a community
- Continue to showcase the town as a place of beauty, emphasizing its landscape and natural elements such as water, mountains, trees, and sky
- Continue to develop and refine the thematic narratives that describe and extend the sense of Breckenridge as a place
- Engage the community in workshops, forums, and/or surveys to understand how they see Breckenridge, to discover how they perceive the public art already in town, to find out the opportunities and priorities they see for new public artworks, and to learn what they feel is missing from the story told through public art in Breckenridge. Also supports Strategy #5.
- Seek out permanent installations that commemorate more recent historical events, in alignment with the goal of the Breckenridge Heritage Alliance, a cultural partner, to tell the more recent history of Breckenridge
- Develop relationships with national art centers and other public art programs to participate in art-on-loan programs, and to explore opportunities for co-commissioning new work to exhibit at partner venues
- Study existing public art locales to plan Creative Zones for future public art that will expand and connect the collection, serve as icons for wayfinding, and promote a more walkable, pedestrian-friendly town

5.2 Key Strategies, Initiatives + Opportunities continued

Strategy #2: Building educational/interactive components to inform or initiate the conversation

Through educational outreach we can increase understanding of public art and placemaking and how they contribute to the social, cultural, and economic well-being of the town.

Current Initiatives:

- Implement uniform plaques for the permanent public art collection; as well as signage, post cards, mobile app tours, and other informational pieces for temporary and ephemeral installations; to educate viewers about project themes, social relevance, and other aspects of public art installations. Also supports Strategy #3. (Ongoing)
- Recruit and hire a Director of Learning + Innovation to lead strategic initiatives in education, research, and outreach in order to connect BCA programs, including the Public Art Program, to a wide variety of audiences on campus, online, and offsite (Completed, 2016)

Future Opportunities:

- Create docent-led and self-guided tours of public art, as well as an educational video that showcases the collection, highlights some of its artists, and illustrates the installation process. Also supports Strategy #3.
- Utilize digital media such as podcasts, educational videos, blogs, listservs, and e-newsletters to create public education materials. Also supports Strategy #3.

- Host innovative educational events around the Public Art Program including lectures by participating artists, community workshops, adult and children's classes, and hands-on collaborative art activities. Also supports Strategy #3.
- Create technology-rich, interdisciplinary curricular materials, programs, and workshops around public art for pre-K to 12th-grade teachers and students, and reach out to public art teachers, public and private schools, and Summit School District to: 1) encourage participation in public art tours and activities; 2) seek representation by public art teachers on the PAAC; 3) garner input on how to further support educational initiatives around public art and related programming; and 4) strengthen overall collaboration with the school district and other educational agencies
- Establish opportunities for the participation of Breckenridge youth in hands-on public art projects
- Recruit and train volunteers, docents, interns, and instructors to directly assist with all educational and outreach programs
- Establish a system to assess opportunities for creative engagement to ensure maximum educational impact and that educational program goals are being met

5.2 Key Strategies, Initiatives + Opportunities continued

Strategy #3: Expanding PR/marketing/relationship strategies to develop awareness

Through targeted marketing efforts, we can increase awareness about the Public Art Program in all segments of the local and visiting community, thereby stimulating the Town of Breckenridge's reputation as a creative destination while growing support for future projects and the program as a whole.

Current Initiatives:

- Develop a modern, mobile-responsive website that offers easily navigable online access to the Public Art Program for locals, visitors, and future visitors. The site includes a complete inventory of the Town's public art collection with an interactive map, links to current calls to artists (under Opportunities), a regularly-updated calendar of events, and other relevant information about the program and its projects. Also supports Strategy #2. (Completed, 2016)
- Utilize social media tools including Facebook and Instagram to raise awareness about public art festivals and programs, and to attract additional visitors to the BCA website (Ongoing)
- Launch a quarterly online magazine to expand awareness about the creative community in Breckenridge, including the Public Art Program. Each issue of /krē'āt/ includes a section called "Objectified" featuring a local object of art, and describes events that showcase temporary and ephemeral installations. Also supports Strategy #2. (Completed, 2015)

- Promote Public Art Program events and installations in mailings such as BCA's quarterly event catalog (Ongoing)
- Implement measurement strategies to capture BCA's impact, specifically as it relates to the Public Art Program, including collecting and analyzing demographic and market-related data regarding its audience (Ongoing)

Future Opportunities:

- Include a marketing and communications component in the Annual Operational Plan to guide future awareness-raising efforts about the Public Art Program. Specific opportunities listed below will be ranked according to priority and integrated into the annual plan by BCA staff.
- Create a digital and print pamphlet for the existing public art collection that can be used for self-guided art tours while documenting public art installations. Also supports Strategy #2.
- Create digital and print pamphlets for public art programs, such as Sculpture on the Blue, WAVE, and temporary and ephemeral installations. Also supports Strategy #2.
- Integrate the public art narrative, with links to Public Art Program tours and opportunities, into the Town of Breckenridge website
- Produce communications materials in both English and Spanish, to expand awareness about the Public Art Program. Also supports Strategy #2.
- Explore additional opportunities for expanding awareness of the Public Art Program in events such as Art Around Town and quarterly Creativity Crawls to encourage the community and visitors to explore the collection. Also supports Strategies #2 & #5.

INTERACTIVE + PARTICIPATORY PUBLIC ART IN BRECKENRIDGE



5.2 Key Strategies, Initiatives + Opportunities continued

Strategy #4: Integrating public art into the Town planning and development process

By integrating public art into the Town long range planning and Development Review process, while also pursuing external funding sources, we not only ensure the future of the Breckenridge Public Art Program, but also establish consistent criteria and processes through which public art pieces are selected and funded.

Current Initiatives:

- Update the Art in Public Places Master Plan to be renamed as the Breckenridge Public Art Program Master Plan + Policy. The updated document will guide the creative decision-making and day-to-day work of the Breckenridge Public Art Program while educating stakeholders and raising awareness about the program. Also supports Strategies #2 & #3. (In progress, 2016)
- Work with Town Engineering on the schedule and site planning for the installation of the Albert Paley sculpture, “Syncline” (In progress, 2016)
- Apply for a grant from Colorado Creative Industries to support BCA general operations, including administration of the Public Art Program (Received, 2015)
- Apply for the Breckenridge Arts District to be designated as a Colorado Certified Creative District. The designation includes a funding package benefitting BCA projects such as the Public Art Program, opens doors to additional funding through foundations and other supporters of public art, and supports marketing and education efforts.

Also supports Strategies #2 & #3. (Submitted and received, 2016)

Future Opportunities:

- Work with Town staff and Town Council to update the Breckenridge Town Code to adopt the new Breckenridge Public Art Program Master Plan + Policy.
- Work with the Town Council to develop a commitment to funding new public art projects within the BCA budget on an annual basis, or multi-year basis.
- Create a Public Art Collection Maintenance appropriation within BCA’s annual budget.
- Explore opportunities for private developers to contribute to public art through the Development Review process. Options include but are not limited to: 1) working with the Town staff and Planning Commission to develop an objective process for evaluating the value of public art so that all are comfortable to increase the number of positive points in which a developer can receive for integrating public art into their project. By increasing the number of positive points, the incentive for developers to pursue this avenue of offsetting negative points is increased and thus the ability to grow the public art collection through private developer investment.; 2) working with the Town staff and Planning Commission to evaluate whether or not it makes sense to allow developers to offset negative points assessed to a project offsite as it pertains to growing the public art collection.
- Identify and pursue additional sources of revenue for public art in the private, business, and civic sectors,

5.2 Key Strategies, Initiatives + Opportunities continued

including individual and business donations and state and national funding

- Start a dialogue and develop training for Town staff, to educate them on the value of public art, and to encourage consideration of public art opportunities.
- BCA staff to meet with the Planning and Engineering Department heads on an annual basis as new fiscal year Capital Improvement Projects are being discussed to identify those public projects that are appropriate for the integration of public art. Annual identification of opportunities allows for the integration of public art in a thoughtful way. Such capital projects may include open space development, transportation sites such as bus stops, parking facilities, lighting, and pedestrian wayfinding projects. The funding for public art within capital projects shall have a separate budget line item. In addition, the integration of public art into capital projects will not cause any changes to the projects timeline nor impact any future maintenance operations.
- In general, the Capital Improvement Project budget process will be used for new acquisitions or for larger budget maintenance requirements to the collection. When a new acquisition is associated with a public project, there will be a separate capital budget and the project will be managed by BCA staff.
- BCA staff will work with the Town Clerk to develop and maintain a list of all public art pieces in the collection, their locations and values whereby the Town can adequately insure the public art collection at its estimated value

Strategy #5: Involving the local community and businesses in extending and advocating for the Public Art Program

By engaging local community members and businesses in public art commissions and activities such as hands-on arts events and tours, we can inspire the community to take ownership of public art projects, thereby growing the reach and positive perception of the Breckenridge Public Art Program.

Current Initiatives:

- Create a Public Art Advisory Committee made up of key community stakeholders to advise and oversee the integration of visual artworks into public spaces (Completed, 2015)
- Create a Community Engagement Committee made up of diverse community members and business owners (Completed, 2015)
- Invite the community to participate in the creation or installation of temporary or permanent works. A recent example was “The Blue Trees” by renowned artist Konstantin Dimopoulos, in which volunteers helped color aspens in town blue to spread an environmental message. (Ongoing)

Future Opportunities:

- Continue to increase community participation in public art through celebrations that feature interactive or participatory installations, such as WAVE: Light + Water + Sound and the Breckenridge International Festival of Arts
- Schedule joint meetings between the Public Art Advisory Committee (PAAC) and the Community Engagement

5.2 Key Strategies, Initiatives + Opportunities continued

Committee (CEC) so that the CEC remains informed of public art programs, and the PAAC can hear community questions, concerns, and desires relating to public art

- Develop a database of artists, arts organizations, private interests, community and civic leaders, and residents with an interest in public art to initiate a listserv for targeted communications and e-blasts about public art news and events
- Schedule forums and other educational outreach events with community leaders and residents, elected officials and policy makers, artists, project managers, art and design professionals, and other parties involved in public art programming and projects, to include presentations, open discussions, and progress reports on public art commissions. Also supports Strategies #2 & #3.
- Serve as a resource and clearinghouse for information about the public art field
- Engage current and potential partners in the private sector—including businesses, groups, and individuals—to team with BCA on funding and developing future public art projects
- Encourage businesses to host exhibitions, either in their front windows or within their spaces, to grow participation and thereby enhance public art programming
- Explore opportunities to partner with local galleries in a way that advocates for public art and related programming while also benefiting the galleries
- Engage current and potential partners for public art projects—including cultural partners, universities and colleges, K-12 schools, neighborhood organizations, transit

departments, and other public agencies—to team with BCA on funding and developing future public art projects. Also supports Strategies #2, #3, & #4.

These strategies are the essence of the Breckenridge Public Art Program Master Plan, set forth in Part 1 of this document. They provide creative and planning guidance to BCA's staff and advisory committees, policy makers, and stakeholders to ensure that all initiatives contribute toward the collective vision of the Public Art Program.

ENVIRONMENTAL PUBLIC ART IN BRECKENRIDGE



PART 2: PUBLIC ART POLICY

The Public Art Policy section outlines the specific policies and procedures required to put the Master Plan into action. It includes detailed information about the Breckenridge Public Art Program's governance, funding, oversight, management, project planning, and implementation. These policies and operating procedures guide the everyday work of policy makers and program managers, from commissioning new permanent and temporary pieces, to managing the existing permanent collection.

6.0 GOVERNANCE TOOLS FOR THE PUBLIC ART PROGRAM

The Breckenridge Public Art Program is governed by a series of ordinances adopted by Town Council as part of Breckenridge Town Code, including the Master Plan as a correlative document to the Development Code and Town Code. The public art policies are administered, and updates recommended, by a tiered legislative and advisory structure consisting of the Breckenridge Town Council, the Breckenridge Creative Arts Board of Directors (BCA Board), and the Public Art Advisory Committee (PAAC), with BCA and Town staff acting in a management capacity.

6.1 Breckenridge Public Art Code

Breckenridge Town Council first adopted a series of resolutions and ordinances pertaining to public art in 1996, in which public art was defined as:

"A work of art located on public or private property which is accessible to the public. Public art includes, but is not limited to painting, sculpture, graphic arts, tile, mosaics, photography, earthworks, environmental installations, and decorative arts."

The resolutions and ordinances provided for:

- Establishing a Public Art Commission to provide guidance to the Town on the Public Art Program
- Adopting the first "Art in Public Places Master Plan" as a correlative document to Title 9 of Breckenridge Town Code, known as the Breckenridge Development Code
- Amending the Breckenridge Development Code for public art within the Historic District (Class C development application) and outside the Historic District (Class D development application)

In 2006, Town Council amended the Breckenridge Development Code to state the purpose and goal of public art:

"The placement of art in public places enriches, stimulates, and enhances the aesthetic experience of the Town. The Town's Public Art Program is designed to complement the visual experience that is the cornerstone of the Town's identity. The Town recognizes and rewards the efforts of applicants who place art in publicly accessible areas on private property by providing an incentive as hereafter provided in this Policy."

The incentive took the form of a positive points program for developers installing public art projects. Such projects were to be privately owned, insured, and maintained, and conform to site and artwork selection criteria outlined in the "Art in Public Places Master Plan."

6.1 Breckenridge Public Art Code continued

Town Council also adopted an updated “Art in Public Places Master Plan” in 2006.

In 2015, after Breckenridge Creative Arts incorporated and took on the management of the Public Art Program, Town Council passed a resolution to dissolve the Public Art Commission. The move was the first step in implementing the new advisory structure outlined below. Work on an updated, comprehensive Master Plan commenced, resulting in the “Breckenridge Public Art Program Master Plan + Policy.”

6.2 Public Art Master Plan + Policy

Upon adoption by Breckenridge Town Council, the “Breckenridge Public Art Program Master Plan + Policy 2016” becomes a correlative document to the Town Code and Development Code, replacing the “Art in Public Places Master Plan” that was originally adopted in 1996 and updated in 2006.

All works of public art will then become subject to the creative guidelines established in the Breckenridge Public Art Program Master Plan (Part 1 of this document) and the terms and conditions in the Public Art Policy (Part 2). This includes all permanent and temporary public art installations, whether commissioned through a Call to Artists protocol; purchased directly from an artist, agent, gallery, or other source; or received as a donation in the form of a bequest, gift, or sponsored acquisition. It includes all public art as defined by Breckenridge Town Code, whether funded by the Town’s general fund, co-sponsored or funded through a partnership between the Town and other agencies, funded through grants or donations, or funded privately by businesses or individuals.

6.3 Roles + Responsibilities

Upon establishment of Breckenridge Creative Arts as the manager of the Breckenridge Public Art Program, a new structure was put in place to oversee the program, and to develop and refine policy. This section outlines the roles and responsibilities of the legislative, management, and advisory bodies:

- **Town of Breckenridge** – The Town of Breckenridge is the owner and primary source of funding for public art projects in Breckenridge, including permanent and temporary installations as well as the festivals and programs that showcase them.
- **Breckenridge Town Council** – Breckenridge Town Council is the legislative body for the Public Art Program. This seven-member group of elected officials, including the mayor of Breckenridge, votes on ordinances and resolutions to adopt or amend public art policies within the Breckenridge Development Code, a subsection of Breckenridge Town Code.
- **Breckenridge Creative Arts Board of Directors (BCA Board)** – The Board of Directors of BCA plays a dual role as 1) a legislative body that votes on initiatives brought to it by BCA staff, and 2) an advisory body that makes recommendations to Town Council. Comprised of a diverse group of local professionals, civic leaders, and philanthropists, the 11-member Board of Directors meets monthly and is responsible for defining strategic vision, developing policy, and ensuring the fiscal soundness of BCA. Board members serve on committees for community engagement, finance and audit, governance and nominations, and public art.

6.3 Roles + Responsibilities continued

- **Breckenridge Creative Arts staff** – Breckenridge Creative Arts is the primary manager of the Public Art Program. Staffed by an experienced team of arts administrators, curators, and educators, BCA works with its Board of Directors, Town administration, Town Council, the Public Art Advisory Committee, resident companies, and other stakeholders to advance the Public Art Program.
- **Breckenridge Town staff** – Town of Breckenridge staff members also play a managerial role for the Public Art Program. All development permits, including those for public art installations, go through the Town of Breckenridge Community Development Department, which oversees all aspects of public and private development. Breckenridge Town staff and BCA staff work closely to ensure that public art projects are in keeping with Town Code, and to collaborate on suggestions regarding public art policy changes. Town staff includes BCA in discussions about all new town projects, in order to determine if public art can be incorporated.
- **Public Art Advisory Committee (PAAC)** – The Public Art Advisory Committee serves an advisory role as one of the standing committees of the BCA Board. An appointed group with no term limits, the PAAC consists of up to two directors of the Board along with invited community members, arts professionals, and a BCA staff member. The purpose of the PAAC is to oversee a thoughtful process of integrating visual works of art into public spaces, and to advise the BCA Board on public art projects while acting as stewards of the Breckenridge Public Art Program’s vision and Master Plan.

6.4 Public Art Advisory Committee (PAAC)

The Public Art Advisory Committee assists with aesthetic enrichment of the town through public art by:

- Developing a public arts vision statement
- Advising on the creation of a comprehensive Master Plan for the Public Art Program
- Providing input on the development of a timeline and strategies to meet Master Plan objectives annually
- Contributing to the visual character and texture of the town in a way that reflects the community’s past, present, and future
- Advising on public art programs that provide opportunities to engage and encourage public dialog
- Advising on efforts to make public art and artistic experiences accessible to residents and visitors

The committee also advises on public art policy by:

- Providing input on the creation of a public record that catalogs the Breckenridge public art collection and reviews the collection annually to consider relocation, deaccession, renewed community engagement, and maintenance concerns
- Advising on the creation of, and administering comprehensive policy guidelines for, the selection and installation of public art purchased with Town, private, donor, or grant/foundation funding
- Providing input on a periodic review of new public art policy



6.4 Public Art Advisory Committee (PAAC) continued

Last, the PAAC advises on public art programs by:

- Helping to identify funding sources for public art acquisition to promote the Town's cultural and economic health
- Advising on the development of public art partnerships within Town projects, private developers, the Breckenridge Arts District, and community arts and cultural organizations
- Advising on the use of public art to promote a more walkable town using public art as a wayfinding tool and with guided "art walks" or other options
- Providing input on efforts to broaden the community's knowledge and education about Breckenridge's public artworks and programs



7.0 FUNDING RESOURCES

The Town of Breckenridge is the primary funding source for the Breckenridge Public Art Program. Public funds are used to support the acquisition of new permanent pieces for the collection, as well as the ongoing maintenance of existing artworks. Operational costs related to permanent and temporary public art installations, including programs and festivals designed to raise awareness about the Public Art Program, are also supported by the Town.

Funding for the Breckenridge Public Art Program can be bolstered by grants, partnerships, collaborations, fundraising, and individual and business sponsorships. Such supplementary funding makes it possible to purchase or commission additional pieces for the collection, or support the Public Art Program in other ways like sponsoring education initiatives or creative marketing. Public artworks can also be acquired through private sector incentive programs, gifts, and loans. By pursuing opportunities for collaboration and supplemental funding, BCA can enhance the Public Art Program and contribute toward its long-term sustainability.

The PAAC will meet annually to prepare estimated costs for fiscal year public art programming, maintenance, and growth of the collection. Budget recommendations will be shared with the BCA Board in a timely manner to be considered for fiscal year budgeting.

7.1 Permanent Acquisitions

Public art is acquired to grow the permanent collection through a number of different funding or donation mechanisms:

- **Town budget** - The Town of Breckenridge provides funding support annually, as budgets allow, through a public art fund for projects located on Town property or private property with a public easement. This is the primary source of funding for Breckenridge public art projects.
- **Partnerships + co-sponsors** - Partnership projects are those that are funded in part by the Town's general fund and in part by an outside source. Partnership projects can be located on Town property, private property with a public easement, or private property that is visible to and benefitting the public.
- **Private donations** - Privately funded projects are those that are funded by an outside source other than the Town's general fund. Privately funded projects can be located on public property owned or managed by the Town; on private property on which a public easement has been granted; or on private property that is accessible to and utilized by the public. Outside funding sources may present themselves in the form of monetary donations from private individuals or businesses, donations garnered as part of a developer incentive program, or existing artworks.
- **Developer incentive program** - Developer incentive programs, in which the Town encourages private developers to contribute in whole or part to public art projects, can be used to raise funds for new acquisitions.



7.1 Permanent Acquisitions continued

- **Fundraising** – Community fundraising can be used to fund public art projects, whether in whole or combined with Town funds as approved.
- **Grants** – Grants can be used to fund public art projects, as specified in each individual grant application, when applicable to the Breckenridge Public Art Program.

7.2 Maintenance + Program Costs

The Town of Breckenridge also allocates an annual budget to Breckenridge Creative Arts, which is responsible for managing the Breckenridge Public Art Program, among other duties. Operating costs in the BCA budget that are associated specifically with the Public Art Program include:

- **Maintenance of the collection** – This includes all expenses and staff time required for the ongoing maintenance of public art pieces in the permanent collection.
- **Public Art Program costs** – These include all expenses and staff time required to manage the Breckenridge Public Art Program, including the administration and costs associated with programs and festivals geared toward raising awareness, education, and marketing the Public Art Program. Temporary and ephemeral public art installations are part of the Public Art Program costs subsumed under BCA's budget.

The outside funding sources outlined above can similarly bolster maintenance and program costs, and are actively sought as a way to grow and sustain all aspects of the Breckenridge Public Art Program.

8.0 PROJECT PLANNING

Planning a public art project is a long-term process. It begins with big-picture planning that looks at what is best for the community and how proposed projects relate to organizational and program goals, as well as the strategies and criteria set forth in the Breckenridge Public Art Program Master Plan + Policy. Proposed permanent installations are evaluated to see how they relate to the existing collection, both in terms of physical location and thematic narratives. Temporary installations and public art programming too should be based on the strategies and thematic narratives, and are also evaluated in terms of how they relate to the year-round calendar of cultural events in Breckenridge. From there, staff can engage in the detailed planning work that each year, and each individual project, entails.

The following tools are used to plan the broad work that the Breckenridge Public Art Program will undertake in a five-year period, narrowing to the work planned for a single year.

8.1 Five-Year Project Plan

The Five-Year Project Plan, currently under development, is a long-term planning tool that establishes what is on the horizon for the Breckenridge Public Art Program. A fluid document that narrows in scope as each year approaches, it allows managers to envision the program five years out, and then work with the board, committees, stakeholder groups, and Town Council to come to agreements about upcoming projects years in advance.

8.2 Annual Operational Plan

Each year's work for the Breckenridge Public Art Program is guided by the Annual Operational Plan, developed by BCA staff in the fourth quarter of the previous calendar year. Projects that have been prioritized for a given year move from the Five-Year Project Plan into the Annual Operational Plan, which is based on the public art budget and any outside sources of funding available.

The Annual Operational Plan includes any and all components affecting the Public Art Program, from new commissions, donations, and acquisitions to maintenance, restoration, relocation, deaccessioning, and funding opportunities to be pursued for future pieces. Marketing components, metrics to assess program success, public art programming initiatives, and temporary and ephemeral installations are also included in the Annual Operational Plan.

The Annual Operational Plan should align with any public art initiatives outlined in BCA's Strategic + Operational Plan. Ultimately it describes a consensus on what and how projects should be prioritized for a given year. As such, the Public Art Advisory Committee advises on the Annual Operational Plan with input from other stakeholder groups.

9.0 SITE + ARTWORK SELECTION CRITERIA

All public art acquisitions are subject to the creative guidelines and terms and conditions outlined in the Breckenridge Public Art Program Master Plan + Policy. The following criteria inform objective decisions about what projects to pursue and select, and where to locate them, based on the thematic narratives and strategies identified in the Master Plan. Adherence to these criteria makes it possible for the Public Art Program to continue to grow a diverse collection that appeals to a broad audience while strengthening the sense of place in Breckenridge.

9.1 Site Selection Criteria

In selecting a site for public artwork, the following criteria should be prioritized:

- Locations that are highly visible, easily viewed, and broadly accessible to the public
- Locations with multiple uses that are centers of activity
- Locations that are enhanced by public art, such as those currently void of visual interest, or in which the addition of artwork would complete the location's visual experience
- Locations that provide a meaningful context for the art and strengthen the location's sense of place
- Locations that allow for wayfinding opportunities
- Locations that allow for reflection and provide a break from social activity
- Locations that encourage social interaction, participation, and dialog about artworks
- Locations that avoid excessive visual clutter
- Locations that do not create any obstacles for Town infrastructure or maintenance operations

Town Council should approve all proposed sites for public art in advance of an artwork's selection if it is to be installed on Town of Breckenridge property.

9.2 Artwork Selection Criteria

In selecting public artwork, the following criteria should be prioritized:

- The proposed artwork should suggest a relationship to one or more of the thematic narratives identified in the Master Plan by:
 - o Leveraging and commenting on the spectacular mountain environment
 - o Commemorating, inviting conversation about, or creating an interesting juxtaposition with local history
 - o Raising awareness about or commenting on environmental topics
 - o Exploring diverse mediums, materials, colors, and content matter while seeking stylistic balance between traditional and contemporary forms
 - o Representing a balance of local, national, and international artists
 - o Encouraging community engagement, interaction, and collaboration
 - o Exemplifying Breckenridge's willingness to take risks and face controversy while following a public process that is thoughtful, respectful, and open
 - o Differentiating Breckenridge from other mountain towns

PUBLIC ART SPECTACLES + PERFORMANCE INSTALLATIONS IN BRECKENRIDGE



9.2 Artwork Selection Criteria continued

- The proposed artwork should be identified as a priority in the Annual Operational Plan.
- The proposed artwork should have adequate funding.
- The proposed artwork should meet both site selection and artwork selection criteria.
- The proposed artwork should meet the intent of the project description in the Call to Artists process.
- The proposed artwork should be considered to have high artistic merit.
- The proposed artwork should further the mission of BCA and the vision of the Public Art Program.
- The proposed artwork should be considered from a marketing perspective on the basis of the ability of the artist or presentation to attract a broad audience, the potential for the artist or presentation to secure underwriting, and competition in the marketplace.
- The physical and conceptual permanence of a proposed artwork should be considered on the basis of maintenance, resistance to vandalism, safety concerns, and timelessness.
- The proposed artwork should be compatible with the selected site location, such as compatibility with the Historic District or Creative Zone. Basic elements to consider include scale, materials, existing/proposed landscaping, and existing/proposed lighting.
- The proposed artwork should be considered in the context of nearby works including how the proposed piece contributes to the overall context of the collection in a given location or Creative Zone, and how it contributes to the thematic narratives.

9.3 Creative Zones

The layout of Breckenridge lends itself to the establishment of “Creative Zones” in which a particular character or set of attributes, aligned to the thematic narratives, can be emphasized in order to strengthen that zone’s sense of place or add functionality such as wayfinding. For example, public artworks proposed for installation within the Historic District are considered in terms of how well they support, showcase, enhance, or interpret local history themes.

The following are examples of Creative Zones that might be established to support placemaking and wayfinding initiatives in Breckenridge:

- **Breckenridge Historic District** – The Town’s historic center, as defined by Town Code, with a focus on Main Street and primary hubs of activity running north/south through town
- **Breckenridge Cultural Corridor** – A spine of cultural activity that runs east/west from the Riverwalk Center at its western edge, through Blue River Plaza and up Washington Avenue to the Arts District, and terminating at the Breckenridge Grand Vacations Community Center & Summit County South Branch Library at its eastern edge. The Breckenridge Cultural Corridor intersects the Historic District and includes performance and exhibition spaces, art studios, theaters, museums, and historic landmarks.



9.3 Creative Zones continued

- **The Riverwalk + Rec Path** – To include walkways fronting the Blue River in the center of town, including the lawn and grounds around the Riverwalk Center, continuing along the Rec Path north to the Breckenridge Recreation Center grounds, Kayak Park, and the public trails along the Blue River to Valley Brook Road and beyond
- **The Recreation Center** – The hub of outdoor recreational activities that includes the Breckenridge Recreation Center grounds, Kayak Park, the bike path, and public trails fronting the Blue River at the north end of town
- **Transportation + Parking** – To include any walkways, routes, and landmarks connecting Town parking lots to downtown Breckenridge
- **Town of Breckenridge Trail Systems** – To include popular trails near town used for hiking, biking, and other outdoor recreation

When public art can serve as a wayfinding tool, it is a benefit.

10.0 PUBLIC ART PROJECT PROCESSES + GUIDELINES

This section outlines the processes by which public artworks should be selected and implemented, as well as guidelines for specific project types.

10.1 Selection Processes for Permanent Public Artworks

There are two major processes by which new permanent public artworks can be selected:

- **Call to Artists** – All permanent public art projects with a budget greater than \$10,000 are commissioned through the Call to Artists process outlined in Section 10.2, and should be approved by the BCA Board and Town Council. A similar Call to Artists process may be implemented for permanent projects funded at \$10,000 or less, but require only BCA Board approval in order to proceed.
- **Direct Purchase** – Existing artwork can also be purchased directly if the total value of the piece is \$10,000 or less, providing it fulfills the site and artwork selection criteria outlined in the Master Plan + Policy. Limited editions should be sought, taking into consideration where other editions are located to avoid selecting pieces already on display within a given radius from Breckenridge. The PAAC should reach a majority consensus on the purchase of existing art for the permanent collection before making its recommendation to the BCA Board. If the project budget is \$10,000 or less, BCA Board approval is sufficient for the project to proceed.

10.2 Call to Artists Process for Commissions over \$10,000

Once BCA staff and the PAAC have reached consensus on a Town Council-approved installation site, and on a concept that fits the artwork selection criteria outlined above, all permanent public art commissions with a budget greater than \$10,000 utilize the following selection process:

- **Project Intent** – The PAAC works with BCA staff to produce a project intent document, which includes background on the Breckenridge community, a description of the proposed project's intent, and the allotted budget.
- **Artist Recruitment** – A Call to Artists is then issued, in which artists are invited to submit applications including their resumes and information about past works. There is some flexibility in who is invited to submit applications, and the target group may vary from piece to piece. Some Calls to Artists will focus on local artists, or aim for diversity. Others may be advertised more broadly in order to solicit well-known artists on the national and international scene. In some cases, specific artists may be invited to submit applications, such as artists who have an established reputation and therefore whose work may attract attention and creative tourism to Breckenridge.
- **Finalist Selection** – With input from BCA staff, the PAAC selects three finalists from the field of applicants based on past works, and how well an artist's style fits the project intent and Breckenridge community.

10.2 Call to Artists Process for Commissions over \$10,000 continued

- **Proposal Submission** – The three finalists are then invited to submit proposals of what they will do to fulfill the project intent, with a concept design including maquettes or drawings of the proposed works. These proposals should be evaluated by BCA and Town staff for feasibility, in terms of engineering, ability to meet a proposed timeline, and other project planning components.
- **Public Input** – Once the final proposals are vetted for feasibility, the public is invited to comment on the proposed works. Methods for gathering public input can include public forums and educational displays with project drawings and questionnaires. Both methods should feature thoughtful questions, such as how well the proposed project fulfills the project intent, and how well it represents the community.
- **Proposal Selection + Approval** – The PAAC then reviews the public comments, comes to a majority consensus about which project best meets the project intent and fulfills community desires, and makes a recommendation to the BCA Board. The BCA Board votes to approve the project, and then makes a recommendation to Town Council for approval. All permanent public art projects with budgets over \$10,000 should be approved by Town Council before the project can proceed.

10.3 Implementation Process for Commissions over \$10,000

Once a project is approved by Town Council, the following implementation process is utilized:

- **Artist Contract** – BCA staff oversees a contract with the selected artist/s, to include the project scope, fee, timeline, and terms and conditions if applicable. The project scope generally includes the final design and engineering, artwork fabrication, insurance, transportation, and installation. Once the contract is signed, the artist receives an initial deposit of the agreed upon fee to begin work.
- **Final Design** – The artist should develop final design and engineering drawings, to be reviewed by BCA staff, and Town planning and engineering departments as appropriate. If there is a substantive change from the original concept design, the PAAC should also review the final design.
- **Fabrication** – The artist proceeds with fabrication upon approval of the final design, or as outlined in the contract. Upon approval of a midway project update from the artist—to include photos and other project status documentation—BCA issues a midway payment.
- **Installation** – The artist is responsible for the installation of the artwork, with coordination by BCA staff and assistance from Town staff as necessary, unless otherwise specified in the contract.
- **Communications** – BCA staff should plan and implement a communications strategy to provide the public with real-time project updates, and to educate and raise awareness about finished projects.

10.3 Implementation Process for Commissions over \$10,000 continued

- **Project Documentation** - The artist should submit copies of all finished plans, including final drawings and a maintenance and conservation plan, prior to project closeout.
- **Project Closeout** - Once all conditions of the contract are met and the above steps are completed, BCA staff should proceed with project closeout and final payment.

10.4 Special Guidelines by Project Type

The following additional guidelines pertain to specific project types:

- **Art in public development** - Upon identification of public projects that are appropriate for public art as noted in Section 5.2, BCA staff will work with PAAC to review the public project and make recommendations on how public art can be incorporated into the project. BCA staff will work with Town staff to make sure that the public art component of the project will not hinder the timeline or create any maintenance or operational issues. A separate Capital Improvement Project budget will be requested by BCA from the Town Council to fund approved public art projects within public projects. Public art may be incorporated in the form of architectural enhancements such as railings or tile details to creative designs for bus shelters and pedestrian way finding projects. Public art is not just textiles, paintings and sculpture.
- **Art on private property** - If a landowner wishes to install public artwork on private property, whether the artwork is privately funded in full or in partnership with the Town,

the landowner should either: 1) grant a public easement to the Town for the site on which the artwork will be located; or 2) agree to take financial and physical responsibility for the maintenance, restoration, or deaccessioning of the artwork in perpetuity via a covenant. To plan a public artwork in private development, developers should follow the Town's Development Code requirements. Town staff should share those applications to install public art in identified Creative Zones with BCA staff for review by the PAAC to ensure they satisfy the criteria outlined in the Master Plan + Policy. Public artwork installed on a public easement becomes the responsibility of BCA to maintain in perpetuity, following the guidelines set forth in the Master Plan + Policy, unless otherwise specified in an agreement between the Town/BCA and property owner.

- **Donations of public art** - All donations of public art to the permanent collection should meet the criteria outlined in the Master Plan + Policy, and be approved by a majority consensus of the PAAC and BCA Board. All donations with a value greater than \$10,000 should also be approved by Town Council. Not all proposed donations will be accepted. To propose a donation, patrons should contact BCA administrative staff who will research and prepare a recommendation to the PAAC. Accepted donations become the responsibility of BCA to maintain in perpetuity, as outlined in the Master Plan + Policy, unless otherwise specified in an agreement between the Town/BCA and donor.
- **Loans of public art** - Loaned artworks can be displayed as part of a temporary or ephemeral exhibition, such as the Sculpture on the Blue program. Artworks can be loaned by

10.4 Special Guidelines by Project Type continued

individual artists, curators, and/or cultural organizations. Loans of public art can be obtained through a Call to Artists process, or direct selection by BCA staff with input from the PAAC. In either case a location is identified; artworks are selected based on feasibility and the criteria

- **Temporary + ephemeral artworks** – Temporary and ephemeral artworks can be obtained through a Call to Artists process, or direct selection by BCA staff with input from the PAAC. BCA staff is responsible for the curation of temporary and ephemeral artworks.
- **Developer incentive guidelines** – The Breckenridge Development Code includes a positive points program, adopted by Town Council in 2006, through which development permit applications are eligible to receive positive points if the PAAC finds that the proposed piece meets the criteria outlined in the Master Plan + Policy. The following guidelines will regulate the program until a revised policy is developed and adopted:
 - o **PAAC review:** The PAAC will review all projects eligible for positive points to ensure they meet the criteria for site and artwork selection outlined in the Master Plan + Policy.
 - o **Town Planning Commission review:** The Planning Commission may award positive points if it finds the project is of value for the receipt of positive points and meets the following criteria: 1) The internal circulation of the site is adequate; 2) The placement of the art does not have a negative impact on the point analysis of the property's development permit (for example, it would

have unacceptable consequences for circulation considerations, landscaping requirements, or some other planning reason); 3) All applicable Development Code provisions are complied with, including Building and Fire Codes; 4) The Property owner makes adequate assurances that the artwork is to be privately owned, maintained, and insured.

Policy review + revision: One of the future initiatives listed under Strategy #4 is to revisit the current policy and explore additional opportunities for private developers to contribute to public art through the site planning process. Options may include: 1) reworking the current flexible zoning system and the positive points related to public art; and 2) establishing public art requirements for private developers under specified circumstances.



easement is the responsibility of the landowner to maintain, restore, or deaccession. This section outlines policies regulating the maintenance, restoration, relocation, and deaccessioning of public art.

11.1 Maintenance + Restoration

BCA conducts annual maintenance reviews of all pieces in the public art collection to determine maintenance needs for the pieces themselves and for plaques, landscaping, and lighting around the pieces. In the case of damage or wear, restoration may be recommended. Restoration is defined as bringing a piece back to its former condition. Depending on the scope of the work required, maintenance needs such as landscaping can be performed by the Town Public Works department. For specialized restoration work, BCA staff generally engages the services of an experienced contractor.

It is recommended that BCA acquire the services of a consultant to create a comprehensive inventory and maintenance plan for the entire collection, including a schedule for the specific type of maintenance required for individual pieces; and a timeline, an observation form, and recordkeeping techniques to help BCA staff systematize the maintenance review process and track projects.

11.1 Maintenance + Restoration continued

The public art collection should also be appraised every 5-10 years in order to obtain the appropriate amount of insurance as the collection increases in value.

11.2 Deaccessioning + Relocating Public Art

Public art selected and placed is not necessarily going to remain there in perpetuity. Public art may be deaccessioned for the following reasons:

- **Damage** – The art has been damaged, and is deemed by BCA staff and the PAAC or the property owner as not being cost effective to repair.
- **Safety** – The art has become potentially hazardous to the public.
- **Maintenance** – The cost to maintain the artwork has exceeded projected expectations of BCA staff and the PAAC or the property owner.
- **Reconfiguration of land** – The property owner desires to change the way he/she uses the property on which the art is located, and the art therefore becomes an obstacle to plans.
- **Flexibility + changing tastes** – As time passes and the community grows, its tastes may change; therefore the opportunity will be reserved to deaccession public art that is no longer compatible with community values.

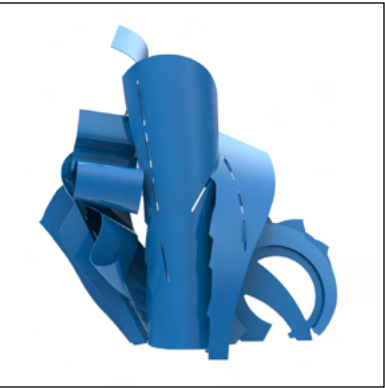
In the event the decision has been made to deaccession an artwork, the piece may be: 1) relocated to another public space; 2) stored indefinitely until another suitable location is found; or 3) returned to the artist or donor if such an arrangement

had been agreed upon prior to installation or donation. In the event that none of the above occurs, the piece may be:

1) sold through a public bid process; 2) traded for other art; or 3) destroyed if the artist cannot be contacted. Unless other arrangements were made at the time of placement, proceeds from the sale of deaccessioned art should be returned to the public art fund to further the Public Art Program.

Public art may be relocated from its original installation site to a new, Town-approved location at the recommendation of BCA staff with the consensus of the PAAC and BCA Board.

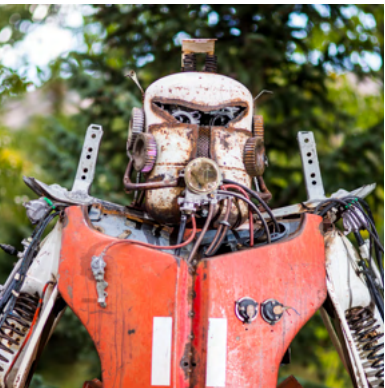
PART 3: BRECKENRIDGE PUBLIC ART COLLECTION



Title: **Syncline**
 Artist: **Albert Paley**
 Location: Riverwalk Center lawn
 Medium: Steel
 Source: Commissioned by the Town of Breckenridge
 Installation date: To be installed in 2017



Title: **Sack Race**
 Artist: **Jane Rankin**
 Location: Behind the Welcome Center, along the riverwalk
 Medium: Bronze
 Source: Donated by the Bunchmans in memory of Pat and Harry Bunchman
 Installation date: 2016



Title: **Toro**
 Artist: **Fred Zietz**
 Location: Blue River Plaza
 Medium: Upcycled steel
 Source: Donated by the partners at Downstairs at Eric's
 Installation date: To be installed in 2016



Title: **Just the Two of Us**
 Artist: **Guilloume**
 Location: Breckenridge Grand Vacations Community Center & South Branch Library
 Medium: Bronze
 Source: Donated by Judy and John Goebel
 Installation date: 2015



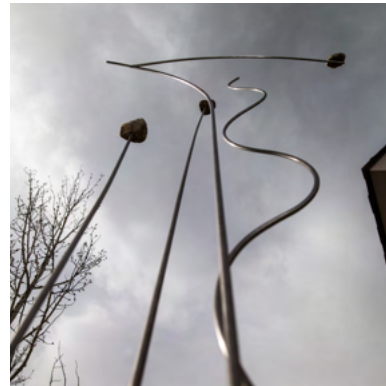
Title: **Prowlin'**
 Artist: **Parker McDonald**
 Location: Fuqua Livery Stable
 Medium: Steel and moss rock
 Source: Purchased by the Public Art Commission
 Installation date: To be installed in 2016



Title: **The Library Quilt**
 Artist: **Summit Quilters**
 Location: Breckenridge Grand Vacations Community Center & South Branch Library
 Medium: Mixed media fiber arts
 Source: Donated by Summit Quilters
 Installation date: 2015



Title: **Tom's Baby**
 Artist: **Seth Vandable**
 Location: Prospector Park
 Medium: Bronze
 Source: Funded by Anna and Mike Dudick and commissioned by the Town of Breckenridge
 Installation date: 2015



Title: **Steel Drawing for Cooper**
 Artist: **Steuart Bremner**
 Location: Breckenridge Arts District campus
 Medium: Steel and stone
 Source: Donated by Cooper and Dave Walsh
 Installation date: 2011; reinstalled 2014



Title: **Throne**
 Artist: **Chaz della Porta**
 Location: Breckenridge Arts District campus
 Medium: Stone, steel, and glass
 Source: Commissioned by the Town of Breckenridge
 Installation date: 2014



Title: **Cattails**
 Artist: **Doyle Svenby**
 Location: Breckenridge Arts District campus
 Medium: Found steel
 Source: Donated by Doyle Svenby
 Installation date: 2010



Title: **Popsicle**
 Artist: **Doyle Svenby**
 Location: Vista Point Park
 Medium: Powder-coated steel
 Source: Purchased by the Town of Breckenridge
 Installation date: 2011



Title: **Outcropping House II**
 Artist: **Albert Belleveau**
 Location: Breckenridge Arts District campus
 Medium: Steel and stone
 Source: Purchased by the Town of Breckenridge
 Installation date: 2009/10



Title: **Main Street Sunset**
 Artist: **Ann Weaver**
 Location: Town Hall
 Medium: Watercolor
 Source: Donated by Ann Weaver
 Installation date: 2009



Title: **The Swing**
 Artist: **Victor Issa**
 Location: Timberline Learning Center
 Medium: Bronze
 Source: Donated by the Anilionis girls—Keri, Kristen, Katie, and Kelsie
 Installation date: 2009



Title: **Mister Barney Ford**
 Artist: **Emanuel Martinez**
 Location: Barney Ford House Museum
 Medium: Bronze
 Source: Commissioned by the Town of Breckenridge
 Installation date: 2007



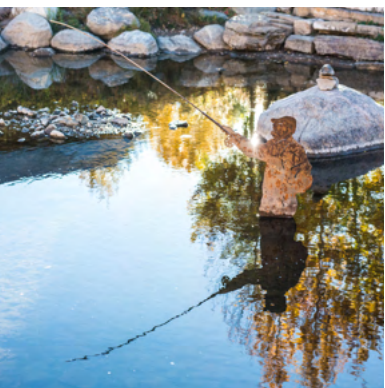
Title: **Through the Eye of the Needle**
 Artist: **Rik Sargent**
 Location: Alpine Bank
 Medium: Bronze and stone
 Source: Commissioned by Alpine Bank and the Town of Breckenridge
 Installation date: 2007



Title: **My Book**
 Artist: **Jane Rankin**
 Location: Breckenridge Grand Vacations Community Center & South Branch Library
 Medium: Bronze
 Source: Donated by the family of Anne and Jim Pinion
 Installation date: 2007; reinstalled 2015



Title: **Athena First Flute + Lydia First Violin**
 Artist: **Michael Adams**
 Location: Riverwalk Center
 Medium: Bronze and red slate
 Source: Donated by the Breckenridge Music Festival
 Installation date: 2006



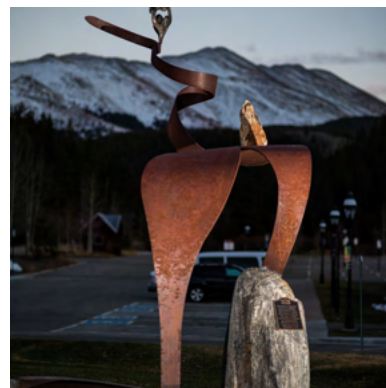
Title: **Gone Fishin'**
 Artist: **Steve Puchek**
 Location: In the Blue River, east of the Riverwalk Center
 Medium: Steel
 Source: Donated by Pat and Jack Thomas
 Installation date: 2005



Title: **As Seasons Change**
 Artist: **Stephen Day**
 Location: Riverwalk Center
 Medium: Oil on canvas
 Source: Donated by Susanna Chlipala
 Installation date: 2004



Title: **Kachina Steel**
 Artist: **Jack Hill**
 Location: On the bike path by the Breckenridge Recreation Center
 Medium: Steel and stone
 Source: Donated by Susie and Rick Grossman
 Installation date: 2005



Title: **Chris Ethridge Memorial**
 Artist: **Chaz della Porta**
 Location: Stephen C. West Ice Arena
 Medium: Stone, steel, and bronze
 Source: Commissioned by the Town of Breckenridge
 Installation date: 2003



Title: **Colorado River Rock Bridge**
 Artist: **Steuart Bremner**
 Location: Kayak Park
 Medium: Wood, steel, and stone
 Source: Commissioned by the Town of Breckenridge
 Installation date: 2004



Title: **Soldiers of the Summit**
 Artist: **Robert J. Eccleston**
 Location: South of the Riverwalk Center
 Medium: Bronze
 Source: Project and fundraising launched by Marietta and Don Carlson, completed in collaboration with the Town of Breckenridge
 Installation date: 2003



Title: **Double Axle**
 Artist: **David Griggs**
 Location: Breckenridge Recreation Center
 Medium: Aluminum-framed acrylic panels
 layered with Duratrans film
 Source: Commissioned by
 the Town of Breckenridge
 Installation date: 2002



Title: **The Nest**
 Artist: **Chapel**
 Location: Intersection of Main and Ridge streets
 Medium: Bronze and stainless steel
 Source: Commissioned by
 the Town of Breckenridge
 Installation date: 2000



Title: **Ullr**
 Artist: **Richard A. Jagoda**
 Location: 500 S. Park Ave.
 Medium: Stainless and mild steel
 Source: Purchased by
 Atlas Development Corporation
 Installation date: 2000



Title: **Going Home**
 Artist: **Willie Morrison**
 Location: Carter Park
 Medium: Steel
 Source: Purchased by
 the Town of Breckenridge
 Installation date: 1998



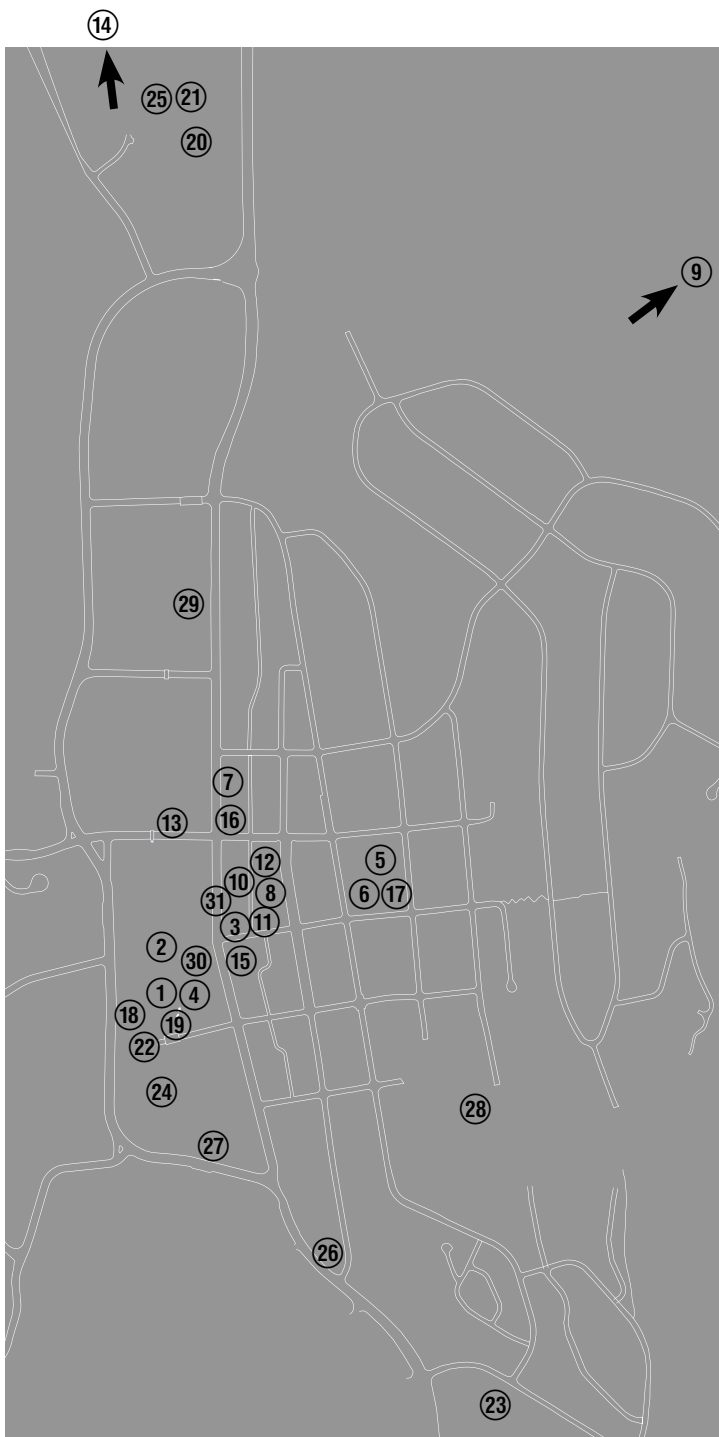
Title: **Three Cowboys**
 Artist: **Stephen Hansen**
 Location: Breckenridge Heritage Alliance office
 Medium: Bronze
 Source: Commissioned by the Town of Breckenridge
 Installation date: 1997



Title: **A Friend to Lean On**
 Artist: **Robin J. Laws**
 Location: 224 S. Main St.
 Medium: Bronze
 Source: Donated by the family of Maureen and Jim Nicholls
 Installation date: 1993



Title: **A Miner's Dream**
 Artist: **Robert Tully**
 Location: A collection of pieces in Blue River Plaza, along the riverwalk, and in the river itself
 Medium: Stone, steel, and wood
 Source: Commissioned by the Town of Breckenridge
 Installation date: 1994



MAP OF PUBLIC ART IN BRECKENRIDGE

- | | |
|---|------------------------------|
| ① Syncline | ⑲ Gone Fishin' |
| ② Toro | ⑳ Kachina Steel |
| ③ Prowlin' | ㉑ Colorado River Rock Bridge |
| ④ Sack Race | ㉒ As Seasons Change |
| ⑤ Just the Two of Us | ㉓ Chris Ethridge Memorial |
| ⑥ The Library Quilt | ㉔ Soldiers of the Summit |
| ⑦ Tom's Baby | ㉕ Double Axle |
| ⑧ Throne | ㉖ The Nest |
| ⑨ Popsicle | ㉗ Ullr |
| ⑩ Steel Drawing for Cooper | ㉘ Going Home |
| ⑪ Cattails | ㉙ Three Cowboys |
| ⑫ Outcropping House II | ㉚ A Miner's Dream |
| ⑬ Main Street Sunset | ㉛ A Friend to Lean On |
| ⑭ The Swing | |
| ⑮ Mister Barney Ford | |
| ⑯ Through the Eye of the Needle | |
| ⑰ My Book | |
| ⑱ Athena First Flute + Lydia First Violin | |

BCA/PAAC GOALS + STRATEGIES

GOALS

1	2	3	4	5
To extend and enhance the experience of the 'recreation' visitors through creative offerings that differentiate Breckenridge from other recreation destinations	To attract 'creative' visitors to Breckenridge who have not considered the town as a destination	To enhance the creative experience of our residents	To optimize the Town's investment in the creative assets we manage and maintain	To build an independent, financially sustainable organization

STRATEGIES

A	B	C	D	E	F	G	H
Delivering innovative creative programming that entertains, enriches and educates	Deepening community engagement through accessible entertaining programming	Maintaining facilities and systems at or above industry standards	Implementing economic models that lead to profitable operations	Building the reputation of BreckCreate with Creative Thought Leaders	Nourishing positive relationships with local, regional & national creative partners	Expanding a vibrant public arts program	Building organizational capacity by implementing planning, leadership development and fundraising infrastructure

SUPPORTING GOALS

1 2 3 4 5	1 3	4	5	2 5	1 2 3	1 3	1 2 3 4 5
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CREDITS + ACKNOWLEDGEMENTS

The Breckenridge Public Art Program Master Plan + Policy 2016 represents the culmination of more than 20 years of investment in public art by the Town of Breckenridge, its representatives and residents. The process began in 1994 with Town Council's first sculpture commission, followed by its 1996 adoption of the first "Art in Public Places Master Plan" and establishment of the Breckenridge Public Art Commission (BPAC). In 2014, the Town of Breckenridge formed Breckenridge Creative Arts (BCA) as an independent nonprofit entity to take over management of its Public Art Program and related programming, supported by a Public Art Advisory Committee (PAAC) and BCA Board. This Master Plan, developed under BCA's auspices, owes a debt of gratitude to all of the following groups and individuals who contributed to and laid the groundwork for today's Public Art Program in Breckenridge over the last 20 years.

THANK YOU FOR 20 YEARS OF DEDICATION TO PUBLIC ART:

Breckenridge Town Council

Town of Breckenridge Staff + Departments

Senior Leadership

Public Works Department

Engineering Department

Community Development Department

Parks Department

Volunteer Commissions + Councils

Breckenridge Public Art Commission (BPAC)

Summit County Arts Council

BCA Board

Michael Lundin, Chair

Marsha Cooper, Vice Chair

Deb Kelleher Spiers, Secretary + Treasurer

Lindsay Eland

Amy Evans

Rick Holman, Ex-Officio

Felice F. Huntley

Elisabeth Lawrence

Bob Lowe

Kenneth Nelson

Robb Woulfe, Ex-Officio

BCA Senior Staff

Robb Woulfe, President + CEO

Jenn Cram, Director of Public Programs + Engagement

Saam Golgoon, Director of Operations + Facilities

Neal M. Kerr, Director of Production + Technical Services

Susan Lyon, Director of Administration + Sales

Becca Spiro, Director of Learning + Innovation

CURRENT STAFF + COMMITTEE MEMBERS

Public Art Advisory Committee (PAAC)

Marsha Cooper, Co-chair

Amy Evans, Co-chair

Janis Bunchman

Darci Hughes

Tom Kramer

Donna Miller

Carl Scofield

Mara Sobeck

Tony Wilson

ARTISTS + DONORS

Contributing Artists

Michael Adams
Albert Belleveau
Steuart Bremner
Chapel
Stephen Day
Chaz della Porta
Robert J. Eccleston
David Griggs
Guilloume
Stephen Hansen
Jack Hill
Victor Issa
Richard A. Jagoda
Robin J. Laws
Emanuel Martinez
Parker McDonald
Willie Morrison
Albert Paley
Steve Puchek
Jane Rankin
Rik Sargent
Summit High School students
Summit Quilters
Doyle Svenby
Robert Tully
Seth Vandable
Ann Weaver
Fred Zietz

Donors + Fundraisers

Alpine Bank
The Anilionis girls
Atlas Development Corporation
Breckenridge Music Festival
The Bunchman Family
Marietta and Don Carlson
Susanna Chlipala

Downstairs at Eric's partners
Anna and Mike Dudick
Judy and John Goebel
Susie and Rick Grossman
The family of Maureen and Jim Nicholls
The family of Anne and Jim Pinion
Summit Quilters
Summit School District
Doyle Svenby
Pat and Jack Thomas
Cooper and Dave Walsh
Ann Weaver

PLAN CONSULTANTS

Kate Hudnut, Graphic Designer
Erica Marciniac, Content Writer
Deana Miller, AMPA (Art Management & Planning Services)
Deb Kelleher Spiers, Strategist

PHOTO CREDITS

Clockwise from top left, photo credits in parentheses

Cover: 'Cattails' by Doyle Svenby (Liam Doran)

Page 3: 'Ullr' by Richard A. Jagoda, 'Colorado River Rock Bridge' by Steuart Bremner, 'Cattails' by Doyle Svenby, 'Gone Fishin' by Steve Puchek, 'Kachina Steel' by Jack Hill, 'Main Street Sunset' by Ann Weaver, 'Through the Eye of the Needle' by Rik Sargent, 'My Book' by Jane Rankin, 'Double Axle' by David Griggs, 'Three Cowboys' by Stephen Hansen, 'Chris Ethridge Memorial' by Chaz della Porta, 'A Miner's Dream' by Robert Tully (Liam Doran)

Page 6: 'The Swarm' by Tasha Lewis, part of BIFA (Liam Doran); 'Toga' by David Marshall, part of Sculpture on the Blue (Liam Doran); 'Van Duck' by Amy Evans, part of QUACK: An Artful Duck Exhibition (Liam Doran)

PHOTO CREDITS continued

Page 8: J.R. Hodges Tin Shop (Liam Doran); Pup's Glide Shop (Liam Doran); Breckenridge waterfall (Liam Doran)

Page 10: 'The Nest' by Chapel (Liam Doran); 'The Library Quilt' by Summit Quilters (Liam Doran); 'Tom's Baby' by Seth Vandable (Liam Doran)

Page 13: Musician Russick Smith, part of BIFA (Liam Doran); chalk artist Naomi Haverland, part of the Street Arts Festival (Liam Doran); lighted sculptures, part of the International Snow Sculpture Championships (Carl Scofield); graffiti artist Emit, part of the Street Arts Festival (Liam Doran)

Page 16: Paper flower-making, part of Día de los Muertos (Jenise Jensen); 'Melt: Encaustic Assemblage' by Victoria Eubanks + Jenn Cram (Liam Doran); Breckenridge Arts District entry sign (Liam Doran)

Page 19: 'Light Origami' interior by KAZ Shirane, part of WAVE (Liam Doran); 'The Burning Pink Organ' by Alvin Sessions + Jamie Vaida, part of Fire Arts Festival (Carl Scofield); 'Projected Visions at the Blue River' by Ryan Patrick Griffin, part of WAVE (Liam Doran); 'Gillaptourous Corvus' by Orion Fredericks, part of Fire Arts Festival (Liam Doran); 'Light Origami' exterior by KAZ Shirane, part of WAVE (Liam Doran)

Page 22: 'Going Home' by Willie Morrison (Liam Doran); 'Cattails' by Doyle Svenby (Liam Doran); 'Throne' by Chaz della Porta (Liam Doran)

Page 27: 'My Your Our Water' by Erin V. Sotak, part of WAVE (Liam Doran); 'The Pool' by Jen Lewin, part of WAVE (Liam Doran); 'The Blue Trees' by Konstantin Dimopoulos, part of BIFA (Liam Doran)

Page 31: 'The Glorietta' by Amy Scofield, part of BIFA (Carl Scofield); 'Hume's Guillotine' by Steuart Bremner + Terry Talty, part of BIFA (Carl Scofield); 'Two Roads' by Konstantin Dimopoulos, part of BIFA (Liam Doran)

Page 35: 'Through the Eye of the Needle' by Rik Sargent (Liam Doran); 'Chris Ethridge Memorial' by Chaz della Porta (Liam Doran); 'Steel Drawing for Cooper' by Steuart Bremner (Liam Doran)

Page 37: 'Popsicle' by Doyle Svenby (Liam Doran); 'Athena First Flute' by Michael Adams (Liam Doran); 'The Swing' by Victor Issa (Liam Doran)

Page 40: 'Australia's The Fruits,' part of BIFA (Carl Scofield); 'Saurus' by Close-Act Theatre, part of BIFA (Joe Kusumoto); STREB Extreme Action Company, part of BIFA (Joe Kusumoto); 'STX' by Close-Act Theatre, part of BIFA (Joe Kusumoto)

Page 42: Riverwalk Center (Liam Doran); fence detailing outside Old Masonic Hall (Liam Doran); 'Lodgepole Pine Fan' by Ben Roth, part of BIFA (Joe Kusumoto)

Page 47: 'As Seasons Change' by Stephen Day (Liam Doran); 'Double Axle' by David Griggs (Liam Doran); 'Main Street Sunset' by Ann Weaver (Liam Doran)

Pages 49-54: Rendering of 'Syncline' by Albert Paley (Albert Paley Studios); all other photos (Liam Doran)