



BRECKENRIDGE TOWN COUNCIL REGULAR MEETING

Tuesday, June 27, 2017; 7:00 PM

Town Hall Auditorium

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	D. BRECKENRIDGE HERITAGE ALLIANCE (MS. WOLFE)	
	E. WATER TASK FORCE (MR. DUDICK)	
	F. BRECKENRIDGE CREATIVE ARTS (MS. LAWRENCE)	
	G. BRECKENRIDGE EVENTS COMMITTEE (MS. LAWRENCE)	

*Report of the Town Manager, Report of Mayor and Council Members; Scheduled Meetings and Other Matters are topics listed on the 7:00 pm Town Council Agenda. If time permits at the afternoon work session, the Mayor and Council may discuss these items. The Town Council may make a Final Decision on any item listed on the agenda, regardless of whether it is listed as an action item.

X OTHER MATTERS

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XII ADJOURNMENT

*Report of the Town Manager, Report of Mayor and Council Members; Scheduled Meetings and Other Matters are topics listed on the 7:00 pm Town Council Agenda. If time permits at the afternoon work session, the Mayor and Council may discuss these items. The Town Council may make a Final Decision on any item listed on the agenda, regardless of whether it is listed as an action item.

CALL TO ORDER, ROLL CALL

Mayor Mamula called the meeting of June 13, 2017 to order at 7:00 pm. The following members answered roll call: Mr. Bergeron, Ms. Lawrence, Mr. Burke, Ms. Wolfe, Ms. Gigliello and Mayor Mamula. Mr. Dudick was absent.

APPROVAL OF MINUTES - MAY 23, 2017

With no changes or corrections to the meeting minutes of May 23, 2017, Mayor Mamula declared they would stand approved as submitted.

APPROVAL OF AGENDA

Mr. Holman stated there were no changes to the agenda. Mayor Mamula declared the agenda approved as presented.

COMMUNICATIONS TO COUNCIL

A. Citizen's Comment - (Non-Agenda Items ONLY: 3-minute limit please)

Mayor Mamula opened Citizen's Comment.

Ms. Jess Hoover, a local resident, thanked the Mayor and Council for signing the Compact for Colorado Communities, and the U.S. Climate Mayors Commitment Endorsement, and for being a part of the "we are still in" group committed to upholding the Paris Agreement. She further stated she is proud to be part of this community.

Mr. Rob Prescott, chair of the 10,000-Foot Merchant Association of Breckenridge, stated he believes there is untapped potential in Breckenridge, which could be considered one of the top shopping communities in the world. He further stated as an entrepreneur, he would like to figure out a way to make Breckenridge a top shopping destination. He stated he is here to ask for guidance and support for this association, and would like to figure out a way to make this a shopping destination. Mr. Prescott stated this started with Small Business Saturday and it's a grassroots effort that he hopes will target the demographic for shopping. Mayor Mamula recommended a group come together to represent local businesses. Mr. Prescott stated he would like to share the funding of this association. Mr. Burke recommended looking at the state small business organization for ideas, and Ms. Lawrence asked about retailers coming together to pay membership fees to market their businesses. Prescott stated there is disposable income in Breckenridge, and he is looking for growth opportunities. Mayor Mamula thanked him for his comments.

There were no comments and Citizen's Comment was closed.

B. Breckenridge Tourism Office Update

The BTO presented an update during the afternoon work session.

CONTINUED BUSINESS

A. Second Reading of Council Bills, Series 2017 - Public Hearings

1. COUNCIL BILL NO. 16, SERIES 2017 - AN ORDINANCE AMENDING CHAPTER 1 OF TITLE 4 OF THE BRECKENRIDGE TOWN CODE, KNOWN AS THE "TOWN OF BRECKENRIDGE BUSINESS AND OCCUPATIONAL LICENSES AND TAX ORDINANCE," CONCERNING REQUIREMENTS FOR THE ADVERTISING OF ACCOMMODATION UNITS OFFERED FOR RENT

Mayor Mamula read the title into the minutes. Mr. Waldes stated there were minor changes to this ordinance from first reading that are described in the memo attached to the ordinance.

Ms. Wolfe asked if there would be further communication to current business license holders. Mr. Waldes stated letters will be sent out to three different groups to help with communication about this change. She further asked about including it with water bills, and Mr. Waldes stated it might be too confusing to do it that way.

Mayor Mamula opened the public hearing. There were no comments and the hearing was closed.

Mr. Bergeron moved to approve COUNCIL BILL NO. 16, SERIES 2017 - AN ORDINANCE AMENDING CHAPTER 1 OF TITLE 4 OF THE BRECKENRIDGE TOWN CODE, KNOWN AS THE "TOWN OF BRECKENRIDGE BUSINESS AND OCCUPATIONAL LICENSES AND TAX ORDINANCE," CONCERNING REQUIREMENTS FOR THE ADVERTISING OF ACCOMMODATION UNITS OFFERED FOR RENT. Ms. Gigliello seconded the motion. The motion passed 6 - 0. Mr. Dudick was absent.

2. COUNCIL BILL NO. 17, SERIES 2017 - SECOND READING OF AN ORDINANCE APPROVING A MASTER LEASE WITH OPTION TO PURCHASE WITH COLORADO MOUNTAIN COLLEGE, A COLORADO STATUTORY LOCAL COLLEGE DISTRICT (Tract D-2, a Resubdivision of Tracts C and D, Runway Subdivision)

Mayor Mamula read the title into the minutes. Mr. Tim Berry stated there were changes to the lease document for this ordinance from first reading having to do with liability requirements, among other things, and Council should refer to the form of the ordinance in the agenda packet.

Mayor Mamula opened the public hearing. There were no comments and the hearing was closed.

Mr. Bergeron moved to approve COUNCIL BILL NO. 17, SERIES 2017 - SECOND READING OF AN ORDINANCE APPROVING A MASTER LEASE WITH OPTION TO PURCHASE WITH COLORADO MOUNTAIN COLLEGE, A COLORADO STATUTORY LOCAL COLLEGE DISTRICT (Tract D-2, a Resubdivision of Tracts C and D, Runway Subdivision). Mr. Burke seconded the motion. The motion passed 6 - 0. Mr. Dudick was absent.

3. COUNCIL BILL NO. 18, SERIES 2017 - AN ORDINANCE CONCERNING TERM LIMITS FOR MEMBERS OF THE TOWN OF BRECKENRIDGE PLANNING COMMISSION AND THE TOWN OF BRECKENRIDGE OPEN SPACE ADVISORY COMMISSION

Mayor Mamula read the title into the minutes. Mr. Holman stated the only change to this ordinance from first reading is to remove the Liquor and Marijuana Licensing Authority from this ordinance, which will be handled under a separate ordinance set for first reading tonight.

Mayor Mamula opened the public hearing. There were no comments and the hearing was closed.

Mr. Bergeron moved to approve COUNCIL BILL NO. 18, SERIES 2017 - AN ORDINANCE CONCERNING TERM LIMITS FOR MEMBERS OF THE TOWN OF BRECKENRIDGE PLANNING COMMISSION AND THE TOWN OF BRECKENRIDGE OPEN SPACE ADVISORY COMMISSION. Mr. Burke seconded the motion. The motion passed 6 - 0. Mr. Dudick was absent.

NEW BUSINESS

A. First Reading of Council Bills, Series 2017 - Public Hearings

1. COUNCIL BILL NO. 19, SERIES 2017 - AN ORDINANCE CONCERNING TERM LIMITS FOR MEMBERS OF THE TOWN OF BRECKENRIDGE LIQUOR AND MARIJUANA LICENSING AUTHORITY

Mayor Mamula read the title into the minutes. Mr. Berry stated this ordinance would impose term limits on the Liquor and Marijuana Licensing Authority of two 4-year terms that would be applied beginning in 2018. He further stated longtime members would be allowed to reapply for an additional term this December if they desired.

Mr. Bergeron moved to approve COUNCIL BILL NO. 19, SERIES 2017 - AN ORDINANCE CONCERNING TERM LIMITS FOR MEMBERS OF THE TOWN OF BRECKENRIDGE LIQUOR AND MARIJUANA LICENSING AUTHORITY. Mr. Burke seconded the motion. The motion passed 6 - 0. Mr. Dudick was absent.

2. COUNCIL BILL NO. 20, SERIES 2017 - AN ORDINANCE REPEALING AND READOPTING WITH CHANGES TO CHAPTER 6 OF TITLE 11 OF THE BRECKENRIDGE TOWN CODE CONCERNING LICENSE AGREEMENTS FOR THE USE OF TOWN REAL PROPERTY

Mayor Mamula read the title into the minutes. Mr. Berry stated the Town is sometimes asked or required to approve a revocable real estate license agreement to a private party and this ordinance would streamline the administrative process for the approval of Town license agreements.

Mr. Bergeron moved to approve COUNCIL BILL NO. 20, SERIES 2017 - AN ORDINANCE REPEALING AND READOPTING WITH CHANGES TO CHAPTER 6 OF TITLE 11 OF THE BRECKENRIDGE TOWN CODE CONCERNING LICENSE AGREEMENTS FOR THE USE OF TOWN REAL PROPERTY. Ms. Wolfe seconded the motion. The motion passed 6 - 0. Mr. Dudick was absent.

3. COUNCIL BILL NO. 21, SERIES 2017 - AN ORDINANCE AMENDING SECTION 9-1-21 OF THE BRECKENRIDGE TOWN CODE CONCERNING CORRELATIVE DOCUMENTS TO THE BRECKENRIDGE DEVELOPMENT CODE

Mayor Mamula read the title into the minutes. Mr. Berry stated this is one of two pieces of legislation before Council in respect to the new Public Art Master Plan. He further stated part of the development code and this ordinance will eliminate the reference to the old Public Art Master Plan and replace it with the new one.

Ms. Gigliello moved to approve COUNCIL BILL NO. 21, SERIES 2017 - AN ORDINANCE AMENDING SECTION 9-1-21 OF THE BRECKENRIDGE TOWN CODE CONCERNING CORRELATIVE DOCUMENTS TO THE BRECKENRIDGE DEVELOPMENT CODE. Mr. Bergeron seconded the motion.
The motion passed 6 - 0. Mr. Dudick was absent.

B. Resolutions, Series 2017

1. RESOLUTION NO. 16, SERIES 2017 - A RESOLUTION AMENDING THE TOWN OF BRECKENRIDGE COMPREHENSIVE PLAN TO INCLUDE THE "BRECKENRIDGE PUBLIC ART PROGRAM MASTER PLAN + POLICY 2016" AS A PART THEREOF
Mayor Mamula read the title into the minutes. Mr. Berry stated this is the second legislative item for the adoption of the Public Art Master Plan, and the purpose is to replace the old plan with the new master plan.

Ms. Lawrence moved to approve RESOLUTION NO. 16, SERIES 2017 - A RESOLUTION AMENDING THE TOWN OF BRECKENRIDGE COMPREHENSIVE PLAN TO INCLUDE THE "BRECKENRIDGE PUBLIC ART PROGRAM MASTER PLAN + POLICY 2016" AS A PART THEREOF. Mr. Burke seconded the motion.
The motion passed 6 - 0. Mr. Dudick was absent.

2. RESOLUTION NO. 17, SERIES 2017 - A RESOLUTION IN SUPPORT OF IMMIGRANTS IN SUMMIT COUNTY, COLORADO

Mayor Mamula read the title into the minutes. Mr. Holman stated the Town has been encouraged to bring forward this resolution in support of immigrants in Summit County and it encourages congress to find a collaborative and comprehensive approach to immigration reform. He further stated this resolution mirrors one passed by the Summit County Commissioners at their last meeting. Mayor Mamula stated he believes this is an important resolution showing support for immigrants in this country and in our community.

Ms. Gigliello moved to approve RESOLUTION NO. 17, SERIES 2017 - A RESOLUTION IN SUPPORT OF IMMIGRANTS IN SUMMIT COUNTY, COLORADO. Mr. Burke seconded the motion.
The motion passed 6 - 0. Mr. Dudick was absent.

3. RESOLUTION NO. 18, SERIES 2017 - A RESOLUTION REAFFIRMING THE TOWN OF BRECKENRIDGE'S COMMITMENT TO TAKING ACTION TO REDUCE CLIMATE IMPACTS

Mayor Mamula read the title into the minutes. Mr. Peter Grossheusch stated this is a resolution addressing a climate action plan, and the Town has established a task force to move positively forward.

Ms. Patty McLaughlin, a member of the Headwaters group of the Sierra Club and a member of the 100% Renewable Energy Taskforce, encouraged Council's support of the resolution.

Mayor Mamula stated it is important we do this at the local level to show our support.

Mr. Bergeron moved to approve RESOLUTION NO. 18, SERIES 2017 - A RESOLUTION REAFFIRMING THE TOWN OF BRECKENRIDGE'S COMMITMENT TO TAKING ACTION TO REDUCE CLIMATE IMPACTS. Mr. Burke seconded the motion.
The motion passed 6 - 0. Mr. Dudick was absent.

C. Other

PLANNING MATTERS

A. Planning Commission Decisions

With no request to call an item off the consent calendar, Mayor Mamula declared the Planning Commission Decisions would stand approved as presented.

REPORT OF TOWN MANAGER AND STAFF

Mr. Holman stated the report of Town Manager and Staff was covered in the afternoon Work Session.

REPORT OF MAYOR AND COUNCILMEMBERS

The reports of Mayor and Council members were included as part of the afternoon Work Session.

- A. Cast/MMC (Mayor Mamula)
- B. Breckenridge Open Space Advisory Committee (Mr. Bergeron)
- C. Breckenridge Tourism Office (Ms. Gigliello)
- D. Breckenridge Heritage Alliance (Ms. Wolfe)
- E. Water Task Force (Mr. Dudick)
- F. Breckenridge Creative Arts (Ms. Lawrence)
- G. Breckenridge Events Committee (Ms. Lawrence)

OTHER MATTERS

Mr. Bergeron stated we need to make sure Park Avenue opens on June 30, and Mr. Holman stated we are looking at it daily. In addition, he stated we should thank locals for their patience on social media and through other methods.

Ms. Lawrence asked about the Riverwalk Plaza construction, and Mr. Holman stated they will work on construction after the concert season has ended, but the area needs to be useable during the winter.

Ms. Gigliello stated the reusable bottles issue keeps coming up, and she's not sure it's something we can ban in our community, but maybe there's an incentive program we can implement to reduce single use bottles. Mr. Bergeron stated maybe City Market can place a sign about recycling by the bottles, or advertise that tap water is good to drink. Mr. Holman suggested getting creative minds together to see what we can do, and he'll touch base with staff to bring back some ideas. Mr. Prescott (speaking from the audience) stated we should consider increasing access points around town for water, including filtration stations. And Ms. Hoover (speaking from the audience) suggested we add it as a credit point for the Sustainable Breck Business initiative.

Ms. Lawrence asked for an update about the reusable bag program. Mr. Holman stated 3 designers will be selected for new designs. Ms. Gigliello suggested looking at fabric bags. Ms. Lawrence suggested fast-tracking the project before the winter season. Mr. Holman stated we are working with the Launch creative firm to promote the bags.

Mayor Mamula stated he would like to start thinking about building a camp area in town that would hold 8-12 campsites for tents and campers. He further stated other towns do this, and it would be great to be able to walk to the bus to get a ride into Town. Mr. Holman stated staff would start looking into options for campsites.

- A. Administrative Rules & Regulations Concerning Town of Breckenridge Accommodation Unit Advertisements

Mr. Brian Waldes, Finance Director, stated these Administrative Rules and Regulations speak to the specific aspects of enforcing the ordinance passed earlier this evening. He further stated the Admin. Rules are being presented as required. Ms. Gigliello asked about font size required for the license number, and Mr. Waldes stated it needs to be clearly legible on the advertisement. Mayor Mamula stated we should continue to work with the property management group to see how this goes. Ms. Wolfe stated she would like to hear how the enforcement effort goes, and it will be interesting to see if the compliance we get will change the occupancy figures.

SCHEDULED MEETINGS

ADJOURNMENT

With no further business to discuss, the meeting adjourned at 7:45 pm. Submitted by Helen Cospolich, CMC, Town Clerk.

ATTEST:

Helen Cospolich, CMC, Town Clerk

Eric S. Mamula, Mayor

MEMO

TO: Town Council

FROM: Town Attorney

RE: Council Bill No. 19 (Term Limits For Liquor and Marijuana Licensing Authority)

DATE: June 15, 2017 (for June 27th meeting)

The second reading of the ordinance establishing term limits for the members of the Town's Liquor and Marijuana Licensing Authority is scheduled for your meeting on June 27th. There are no changes proposed to ordinance from first reading.

I will be happy to discuss this matter with you on Tuesday.

1 ***FOR WORKSESSION/SECOND READING - JUNE 27***

2
3 ***NO CHANGE FROM FIRST READING***

4
5 Additions To The Current Breckenridge Town Code Are
6 Indicated By **Bold + Double Underline**; Deletions By ~~Strikeout~~

7
8 COUNCIL BILL NO. 19

9
10 Series 2017

11
12 AN ORDINANCE CONCERNING TERM LIMITS FOR MEMBERS OF THE TOWN OF
13 BRECKENRIDGE LIQUOR AND MARIJUANA LICENSING AUTHORITY

14
15 BE IT ORDAINED BY THE TOWN COUNCIL OF THE TOWN OF BRECKENRIDGE,
16 COLORADO:

17
18 Section 1. Effective January 31, 2018 Chapter 5 of Title 2 of the Breckenridge Town
19 Code, concerning the Town of Breckenridge Liquor and Marijuana Licensing Authority, is
20 amended by the addition of the following new Section 2-5-4-1, which shall read as follows:

21 **2-5-4-1: TERM LIMITS:**

22
23 **A. In order to allow for more direct citizen participation in Town government, no**
24 **member of the authority shall serve more than two (2) consecutive four-year terms**
25 **in office, and no member of the authority shall be reappointed to the authority if he**
26 **or she has already completed two (2) consecutive four-year terms in office. Time**
27 **served on the authority resulting from an appointment made by the Town Council**
28 **to fill a vacancy on the authority does not count in determining compliance with the**
29 **limitation of this Section A.**

30
31 **B. The members of the authority who are in office on January 31, 2018 shall be**
32 **subject to Section A when their current terms of office expire. No member of the**
33 **authority may be reappointed if such action would violate Section A. Section A shall**
34 **not be applied to shorten the term of any member of the authority.**

35
36 **C. A person who is term-limited under Section A may not be appointed to the**
37 **authority until four (4) years have expired following the end of term of office that**
38 **resulted in the person being term-limited.**

39
40 **D. A person who is term-limited under Section A may be appointed to fill a vacancy**
41 **and serve out the remainder of the term of office of a member of the commission**
42 **even though four (4) years have not expired following the end of term of office that**
43 **resulted in the person being term-limited.**

1 Section 2. Except as specifically amended hereby, the Breckenridge Town Code, and the
2 various secondary codes adopted by reference therein, shall continue in full force and effect.

3 Section 3. The Town Council hereby finds, determines and declares that it has the power
4 to adopt this ordinance pursuant to the authority granted to home rule municipalities by Article
5 XX of the Colorado Constitution and the powers contained in the Breckenridge Town Charter.

6 Section 4. This ordinance shall be published as provided by Section 5.9 of the
7 Breckenridge Town Charter, and shall become effective January 31, 2018.

8 INTRODUCED, READ ON FIRST READING, APPROVED AND ORDERED
9 PUBLISHED IN FULL this ____ day of _____, 2017. A Public Hearing shall be held at the
10 regular meeting of the Town Council of the Town of Breckenridge, Colorado on the ____ day of
11 _____, 2017, at 7:00 P.M., or as soon thereafter as possible in the Municipal Building of the
12 Town.

13
14 TOWN OF BRECKENRIDGE, a Colorado
15 municipal corporation
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17
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19 By: _____
20 Eric S. Mamula, Mayor
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22 ATTEST:

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26 _____
27 Helen Cospolich, CMC,
28 Town Clerk
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MEMO

TO: Town Council
FROM: Town Attorney
RE: Council Bill No. 20 (Town Real Estate License Ordinance)
DATE: June 15, 2017 (for June 27th meeting)

The second reading of the ordinance updating the Town's Real Estate License Ordinance is scheduled for your meeting on June 27th. There are no changes proposed to ordinance from first reading.

I will be happy to discuss this matter with you on Tuesday.

1 **FOR WORKSESSION/SECOND READING - JUNE 27**

2
3 **NO CHANGE FROM FIRST READING**

4
5 COUNCIL BILL NO. 20

6
7 Series 2017

8
9 AN ORDINANCE REPEALING AND READOPTING WITH CHANGES CHAPTER 6 OF
10 TITLE 11 OF THE BRECKENRIDGE TOWN CODE CONCERNING LICENSE
11 AGREEMENTS FOR THE USE OF TOWN REAL PROPERTY

12
13 BE IT ORDAINED BY THE TOWN COUNCIL OF THE TOWN OF BRECKENRIDGE,
14 COLORADO:

15
16 Section 1. Chapter 6 of Title 11 of the Breckenridge Town Code is repealed and
17 readopted with changes to read as follows:

18
19 **CHAPTER 6**

20
21 **LICENSE AGREEMENTS FOR USE OF TOWN REAL PROPERTY**

22
23 **SECTION:**

24
25 **11-6-1: DEFINITIONS**

26 **11-6-2: LICENSE REQUIRED; EXCEPTIONS**

27 **11-6-3: AUTHORITY OF TOWN MANAGER TO APPROVE LICENSE**

28 **11-6-4: APPROVAL CRITERIA**

29 **11-6-5: FORM AND CONTENT OF LICENSE AGREEMENT**

30 **11-6-6: LICENSEE TO PAY TOWN ATTORNEY'S FEES**

31 **11-6-7: LICENSE FOR USE OF TOWN PROPERTY BY PUBLIC ENTITY**

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33 **11-6-1: DEFINITIONS: As used in this chapter, the following words have**
34 **the following meanings:**

35
36 **LICENSE AGREEMENT: A written agreement granting a revocable,**
37 **personal privilege to use a specified portion of the town's real property for a**
38 **defined and limited public or nonpublic use entered into by the town**
39 **manager on behalf of the town pursuant to this chapter.**

40
41 **LICENSEE: A person named as a licensee in a license agreement.**

42
43 **NONPUBLIC USE: Any use of town real property by any person other than**
44 **a quasi-municipal corporation, a county, a political subdivision of the state of**

1 Colorado or the United States government, or any agency or instrumentality
2 thereof.

3
4 PUBLIC USE: Any use of town real property by a quasi-municipal
5 corporation, a county, a political subdivision of the state of Colorado or the
6 United States government, or any agency or instrumentality thereof.

7
8 TOWN REAL PROPERTY: Any real property interest owned by the town.

9
10 11-6-2: LICENSE REQUIRED; EXCEPTIONS:

11
12 A. Except as provided in section B, below, a license agreement is required for any
13 public or nonpublic use of town real property.

14 B. This section does not apply to:

15 1. Use of town real property by the town.

16 2. Landscaping materials, including, but not limited to, grass, trees, shrubs and
17 flowers, which materials may be placed within a town right of way without a
18 license agreement or other authorization. The town shall have no liability to
19 any person for the loss, damage or destruction of any landscaping materials
20 placed within town right of way.

21 3. Use of town real property pursuant to a valid agreement, including, but not
22 limited to, an easement, a lease, or a permit issued by the town.

23 4. Use of town real property when such property is made available by the town
24 for use by the general public.

25 5. Use of town property as permitted by law.

26
27 11-6-3: AUTHORITY OF TOWN MANAGER TO APPROVE LICENSE:

28 The town manager shall have the authority to approve and sign a license
29 agreement for the public or nonpublic use of any town real property.

30
31 11-6-4: APPROVAL CRITERIA:

32
33 A. A license agreement may be approved by the town manager when such license is
34 required as a condition of an approved development permit issued by the town.

35 B. Other license agreements may only be approved by the town manager if:

36 1. the nature, scope, location, and duration of the licensee's use or proposed use
37 of the town real property will not substantially interfere with the town's need
38 for complete control over its property; and

39 2. the approved use of town real property pursuant to the requested license
40 agreement will not result in the creation or continuation of a nuisance, or a
41 threat to the public health, safety, or welfare.

42
43 Except as provided in section A of this section, any request for the granting of a

1 license agreement that fails to satisfy both of these criteria shall be denied by the
2 town manager.

3 11-6-5: FORM AND CONTENT OF LICENSE AGREEMENT: The form
4 and content of a license agreement shall be acceptable to the town attorney.

5
6 11-6-6: LICENSEE TO PAY TOWN ATTORNEY'S FEES: The licensee
7 shall pay the cost of having the town attorney prepare a license agreement
8 approved pursuant to this chapter. The town manager may waive the
9 requirements of this section in connection with a license for the public use of
10 town real property approved pursuant to section 11-6-7.

11
12 11-6-7: AGREEMENT FOR USE OF TOWN PROPERTY BY PUBLIC
13 ENTITY: The town manager shall have the authority to approve and execute
14 a license agreement for the public use of any Town property. Sections 11-6-4,
15 11-6-5, and 11-6-6 shall apply to the town manager's approval of any license
16 agreement pursuant to this section.

17
18 Section 2. Except as specifically amended by this ordinance, the
19 BreckenridgeTownCode, and the various secondary codes adopted by reference therein, shall
20 continue in full force and effect.

21
22 Section 3. The Town Council finds, determines, and declares that it has the power to
23 adopt this ordinance pursuant to the authority granted to home rule municipalities by Article XX
24 of the Colorado Constitution and the powers contained in the Breckenridge Town Charter.

25
26 Section 4. This ordinance shall be published and become effective as provided by Section
27 5.9 of the Breckenridge Town Charter.

28
29 INTRODUCED, READ ON FIRST READING, APPROVED AND ORDERED
30 PUBLISHED IN FULL this ____ day of _____, 2017. A Public Hearing shall be held at the
31 regular meeting of the Town Council of the Town of Breckenridge, Colorado on the ____ day of
32 _____, 2017, at 7:00 P.M., or as soon thereafter as possible in the Municipal Building of the
33 Town.

34
35 TOWN OF BRECKENRIDGE, a Colorado
36 municipal corporation

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40 By: _____
41 Eric S. Mamula, Mayor

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ATTEST:

Helen Cospolich
Town Clerk

THE CURRENT TOWN LICENSE ORDINANCE THAT WOULD BE REPEALED

Chapter 6 LICENSE AGREEMENTS FOR USE OF TOWN PROPERTY

11-6-1: DEFINITIONS:

11-6-2: LICENSE REQUIRED; EXCEPTION:

11-6-3: AUTHORITY OF TOWN ENGINEER TO APPROVE LICENSE:

11-6-4: SUBMITTAL REQUIREMENTS:

11-6-5: APPROVAL CRITERIA:

11-6-6: STANDARDS:

11-6-7: TOWN MANAGER TO EXECUTE LICENSE AGREEMENT:

11-6-8: FORM AND CONTENT OF LICENSE AGREEMENT:

11-6-9: LICENSEE TO REIMBURSE TOWN:

11-6-10: AUTHORITY OF TOWN MANAGER TO APPROVE CERTAIN LICENSES:

11-6-1: DEFINITIONS:

As used in this chapter, the following words shall have the following meanings:

LICENSE AGREEMENT: A written agreement granting a revocable, personal privilege to use a specified portion of the town's real property for a defined and limited nonpublic use.

LICENSEE: A person named as a licensee in a license agreement.

NONPUBLIC USE: Any use of town real property by any person other than the town, any quasi-municipal corporation, any political subdivision of the state of Colorado or the United States government or any agency or instrumentality thereof. Nonpublic use does not include use by the general public where town real property is made available by the town for use by the general public.

TOWN REAL PROPERTY: Any real property interest owned by the town including, but not limited to, town rights of way. (Ord. 28, Series 1998)

11-6-2: LICENSE REQUIRED; EXCEPTION:

A license agreement is required for any nonpublic use of town real property, except as otherwise permitted by law or as expressly authorized by the town by easement or other written agreement or permit. However, landscaping materials, including, but not limited to, grass, trees, shrubs and flowers, may be placed within town real property without a license agreement or other authorization. The town shall have no liability to any person for the loss, damage or destruction of any landscaping materials placed within town real property. (Ord. 28, Series 1998)

11-6-3: AUTHORITY OF TOWN ENGINEER TO APPROVE LICENSE:

The town engineer shall have the authority to approve the granting of a license agreement for the use of town real property when: a) a license agreement is required to authorize the continuation of an encroachment into town real property which existed at the date of the adoption of this chapter, b) a license agreement is required to authorize the construction of a fence within town real property, and c) a license agreement is required as a condition of approval of a development permit issued pursuant to [title 9, chapter 1](#) of this code. The town council may, in its discretion, approve the granting of a license agreement for other uses or under other circumstances. (Ord. 28, Series 1998)

11-6-4: SUBMITTAL REQUIREMENTS:

A person desiring to obtain a license agreement pursuant to this chapter shall submit to the town engineer a survey prepared by a licensed Colorado surveyor depicting the portion of the town real property for which the license agreement is requested, together with such other information as the town engineer shall reasonably require. (Ord. 28, Series 1998)

11-6-5: APPROVAL CRITERIA:

A license agreement may be approved by the town engineer only when: a) the nature, scope, location and duration of the licensee's use or proposed use of the town real property will not substantially interfere with the town's need for complete control over its property and b) the approved use of town real property pursuant to the requested license agreement will not result in the creation or continuation of a public or private nuisance or threat to the public health, safety or welfare. Any request for the granting of a license agreement which fails to satisfy both of these criteria shall be denied by the town engineer. (Ord. 28, Series 1998)

11-6-6: STANDARDS:

The following standards shall apply to the approval of a license agreement by the town engineer pursuant to this chapter:

- A. A license agreement may only be issued to the owner of real property abutting town real property, or another person with a legitimate need for a license agreement.
- B. Any fence constructed pursuant to a license agreement shall be constructed in compliance with the recommendations (both design standards and policies, whether denominated as a "priority policy" or not) of the "handbook of design standards", as well as any other applicable ordinances of the town. (Ord. 28, Series 1998)
- C. If a license agreement is requested in order to permit the erection of a fence or other improvement within town real property, such license agreement shall only be issued in connection with the issuance of a class D minor development permit. The execution of a license agreement may be a condition of approval of the required development permit. (Ord. 1, Series 2014)
- D. Any fence erected within town real property pursuant to a license agreement shall be placed no closer than eighteen inches (18") from the sidewalk. No license agreement shall be issued where no sidewalk exists within the portion of the town real property for which the license is issued, unless the town engineer determines that such a sidewalk will be constructed within a reasonable period of time following the issuance of the license agreement. (Ord. 28, Series 1998)

11-6-7: TOWN MANAGER TO EXECUTE LICENSE AGREEMENT:

Upon the approval by the town engineer of the granting of a license agreement pursuant to this chapter, the town manager shall have the authority to execute such license agreement for and on behalf of the town. (Ord. 28, Series 1998)

11-6-8: FORM AND CONTENT OF LICENSE AGREEMENT:

A license agreement shall be in form and substance acceptable to the town attorney; provided, however, that any license agreement entered into by the town shall include provisions acceptable to the town attorney which provide:

- A. The license agreement shall be fully revocable upon written notice to the licensee.
- B. The license agreement is fully transferable to subsequent owners of the licensee's property which abuts the town real property so long as the subsequent owner assumes the obligations of the licensee under the license agreement in a form acceptable to the town attorney.
- C. The town shall not be liable for the damage, destruction or loss of any property erected, installed, placed or maintained within town real property pursuant to a license agreement. (Ord. 28, Series 1998)
- D. The licensee shall provide commercial general liability insurance insuring against losses, damages or claims arising from the licensee's use of the town real property pursuant to a license agreement. Such insurance shall have limits of liability of not less than one million dollars (\$1,000,000.00), or such higher limits of liability as the town manager may require based upon the nature of the licensee's use of the town real property and other relevant factors. The town shall be named as an additional insured under such insurance policy. (Ord. 28, Series 2013)
- E. The licensee shall be required to indemnify the town from all losses, claims and damages arising from the licensee's use of the town real property pursuant to the license agreement. (Ord. 28, Series 1998)

11-6-9: LICENSEE TO REIMBURSE TOWN:

A licensee shall reimburse the town for any actual and necessary costs incurred by the town in having the town attorney prepare a license agreement approved pursuant to this chapter. (Ord. 28, Series 1998)

11-6-10: AUTHORITY OF TOWN MANAGER TO APPROVE CERTAIN LICENSES:

The town manager shall have the authority to administratively grant a revocable license for the nonpublic use of town owned real property in connection with the town manager's approval of a contract for the use of such property. The town manager shall not grant a revocable license for the use of town owned real property unless he determines that the granting of such license is necessary or appropriate and that the granting of such license would be in the best interest of the town. The provisions of section [11-6-6](#) of this chapter shall not apply to the town manager's decision to grant a revocable license for the use of town owned real property pursuant to this section. The provisions of sections [11-6-8](#) and [11-6-9](#) of this chapter shall apply to the town manager's granting of a revocable license for the use of town owned real property pursuant to this section insofar as the town manager

determines that such sections are relevant and appropriate for inclusion in the contract. The form of any contract which includes the granting of a revocable license for the use of town owned property pursuant to this section shall be subject to the approval of the town attorney. (Ord. 44, Series 2002)

MEMO

TO: Town Council

FROM: Julia Puester, AICP, Planning Manager

RE: Ordinance 21, Series 2017 and Resolution 16, Series 2017- An Ordinance and Resolution to Adopt the “Breckenridge Public Art Program Master Plan + Policy 2016” As a Part of the Town’s Comprehensive Plan

DATE: June 20, 2017 (for meeting of June 27, 2017)

The “Breckenridge Public Art Program Master Plan + Policy 2016” is proposed to be part of the Town’s Comprehensive Plan (set forth in Chapter 4 of Title 9) and as such, the Planning Commission approved a Resolution recommending the inclusion of the “Breckenridge Public Art Master Plan + Policy 2016” as part of the Town’s Comprehensive Plan April 18th. The Town Council reviewed the Plan at a work session and approved the first reading at their June 13th meeting.

There are no changes from first reading. Staff has provided a recommended motion and will be available at the meeting for any questions.

Recommended Motion

“I move to approve on second reading, Ordinance 21, Series 2017, An ordinance recommending the inclusion of the ‘Breckenridge Public Art Program Master Plan + Policy 2016’ as part of the Town’s Comprehensive Plan.”

1 ***FOR WORKSESSION/SECOND READING - JUNE 27***

2
3 ***NO CHANGE FROM FIRST READING***

4
5 Additions To The Current Breckenridge Town Code Are
6 Indicated By **Bold + Double Underline**; Deletions By ~~Strikeout~~

7
8 COUNCIL BILL NO. 21

9
10 Series 2017

11
12 AN ORDINANCE AMENDING SECTION 9-1-21 OF THE BRECKENRIDGETOWNCODE
13 CONCERNING CORRELATIVE DOCUMENTS TO THE BRECKENRIDGE
14 DEVELOPMENT CODE

15
16 BE IT ORDAINED BY THE TOWN COUNCIL OF THE TOWN OF BRECKENRIDGE,
17 COLORADO:

18
19 Section 1. Section 9-1-21 of the Breckenridge Town Code is amended to read as follows:

20 9-1-21: CORRELATIVE DOCUMENTS:

21
22 Town of Breckenridge land use guidelines.

23
24 Town of Breckenridge design standards¹.

25
26 Town of Breckenridge water quality and sediment transport control standards².

27
28 Town of Breckenridge street standards³. (Ord. 17, Series 1996)

29
30 Breckenridge 2009 transit operations plan. (Ord. 7, Series 2009)

31
32 Town of Breckenridge off street parking regulations⁴. (Ord. 17, Series 1996)

33
34 Town of Breckenridge landscaping guide (revised May 2012). (Ord. 17, Series 2012)

35
36 American standard for nursery stock.

37
38 Town of Breckenridge goals and objectives report.

39
40 Town of Breckenridge capital improvements program.

41
42 Town of Breckenridge storm drainage standards⁵.

43
44 Wildfire hazards: guidelines for their prevention in subdivision and developments.

1 Town of Breckenridge flood damage prevention ordinance⁶.

2 Breckenridge subdivision ordinance⁷.

3 Blue River walkway improvements plan. (Ord. 17, Series 1996)

4 Town of Breckenridge trails plan (revised August 2008). (Ord. 2, Series 2009)

5 ~~The art in public places master plan (revised January 2006). (Ord. 10, Series 2006)~~

6 Upper Blue Nordic master plan (revised 2011). (Ord. 36, Series 2011)

7 Cucumber Gulch recreation master plan. (Ord. 53, Series 2003)

8 The arts district of Breckenridge master plan. (Ord. 1, Series 2005)

9 **The Breckenridge Public Art Program Master Plan + Policy 2016**

10 ¹ See chapter 5 of this title.

11 ² See title 10, chapter 4 of this code.

12 ³ See title 10, chapter 1 of this code.

13 ⁴ See chapter 3 of this title.

14 ⁵ See title 10, chapter 2 of this code,

15 ⁶ See title 10, chapter 3 of this code.

16 ⁷ See chapter 2 of this title.

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28 Section 2. Except as specifically amended hereby, the BreckenridgeTownCode, and the
29 various secondary codes adopted by reference therein, shall continue in full force and effect.

30 Section 3. The Town Council hereby finds, determines, and declares that this ordinance
31 is necessary and proper to provide for the safety, preserve the health, promote the prosperity, and
32 improve the order, comfort and convenience of the Town of Breckenridge and the inhabitants
33 thereof.

34 Section 4. The Town Council hereby finds, determines, and declares that it has the
35 power to adopt this ordinance pursuant to: (i) the Local Government Land Use Control Enabling
36 Act, Article 20 of Title 29, C.R.S.; (ii) Part 3 of Article 23 of Title 31, C.R.S. (concerning
37 municipal zoning powers); (iii) Chapter 4 of Title 9 of the Breckenridge Town Code; (iv) the
38 authority granted to home rule municipalities by Article XX of the Colorado Constitution; and
39 (v) the powers contained in the Breckenridge Town Charter.

40 INTRODUCED, READ ON FIRST READING, APPROVED AND ORDERED
41 PUBLISHED IN FULL this ____ day of _____, 2017. A Public Hearing shall be held at the
42 regular meeting of the Town Council of the Town of Breckenridge, Colorado on the ___ day of
43 _____, 2017, at 7:00 P.M., or as soon thereafter as possible in the Municipal Building of the
44 Town.

TOWN OF BRECKENRIDGE, a Colorado
municipal corporation

By _____
Eric S. Mamula, Mayor

ATTEST:

Helen Cospolich , CMC,
Town Clerk

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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'ät/ 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.



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.
- Identify and pursue additional sources of revenue for public art in the private, business, and civic sectors, 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 will review proposed Capital Improvement Projects annually and identify those projects that lend themselves to the integration of public art. Once projects are identified, BCA staff will then initiate conversations with the appropriate staff from the Planning and Engineering Departments to look at opportunities to incorporate public art into public projects. 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

5.2 Key Strategies, Initiatives + Opportunities continued

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 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

5.2 Key Strategies, Initiatives + Opportunities continued

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. BCA staff and the Public Art Advisory Committee will provide assistance to Town staff on the review of all applications to locate public art within Breckenridge to ensure that they satisfy the criteria outlined in the Master Plan + Policy.
- **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. 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 on private property 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 individual artists, curators, and/or cultural organizations. Loans of public art can be obtained through a Call to

10.4 Special Guidelines by Project Type continued

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 a positive point 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 a positive point 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.



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.

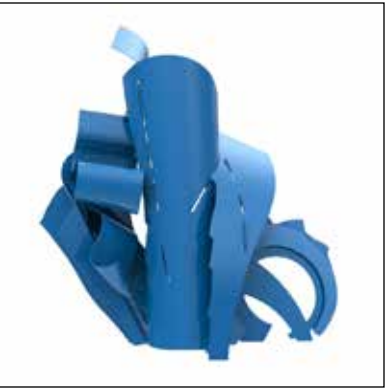
- **Maintenance** – The cost to maintain the artwork has exceeded projected expectations of BCA staff and the PAAC or the property owner.
- **Reconfiguration of land** – The property owner desires to change the way he/she uses the property on which the art is located, and the art therefore becomes an 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.

staff with the consensus of the PAAC and BCA Board.

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

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



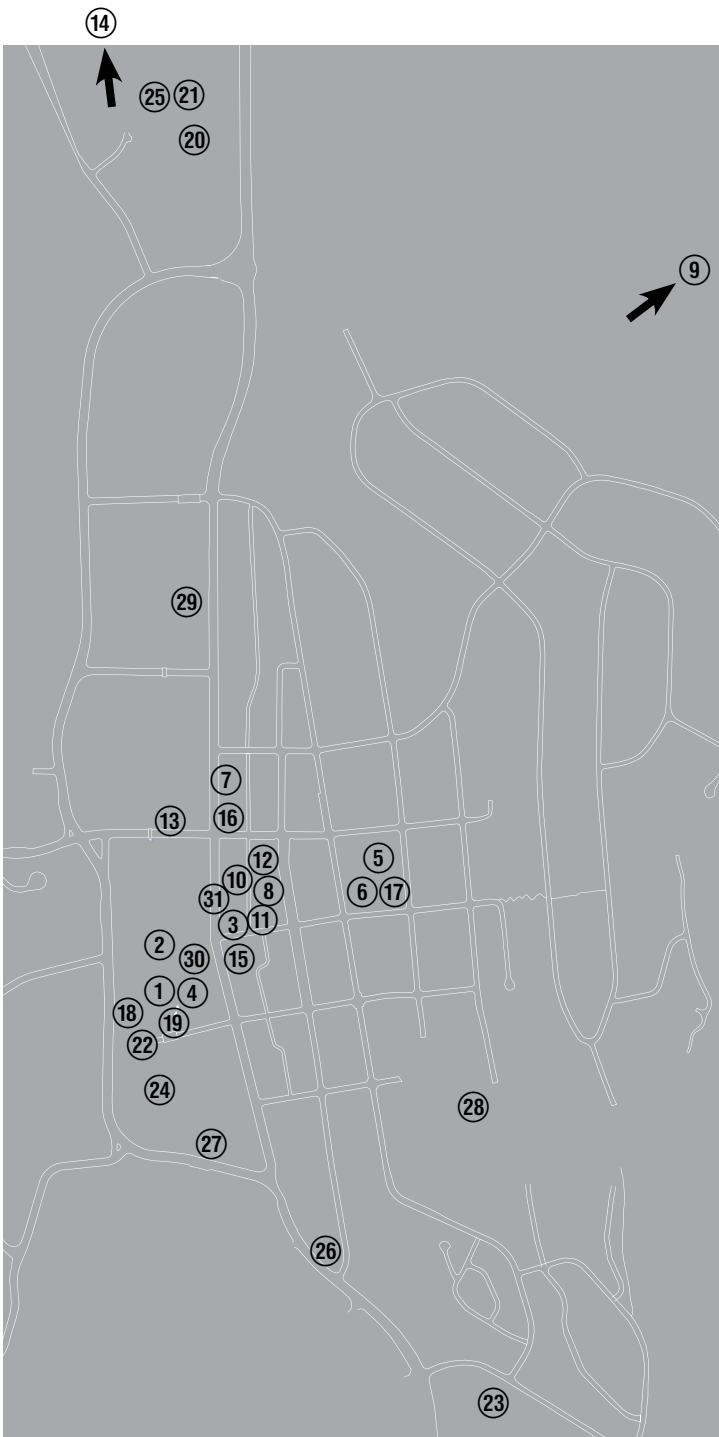
Title: **Three Cowboys**
Artist: **Stephen Hansen**
Location: Breckenridge Heritage Alliance office
Medium: Bronze
Source: Commissioned by the Town of Breckenridge
Installation date: 1997



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

BCA/PAAC GOALS + STRATEGIES

GOALS

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

STRATEGIES

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

SUPPORTING GOALS

- | | | | | | | | |
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4 5</p> | <p>1 3</p> | <p>4</p> | <p>5</p> | <p>2 5</p> | <p>1 2 3</p> | <p>1 3</p> | <p>1 2 3
4 5</p> |
|----------------------|------------|----------|----------|------------|--------------|------------|----------------------|

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)

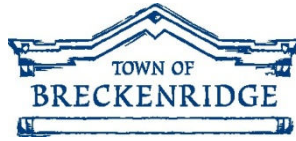
Page 37: 'Popsicle' by Doyle Svenby (Liam Doran); 'Athena First Flute' by Michael Adams (Liam Doran); 'The Swing' by Victor Issa (Liam Doran)

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)



TO: BRECKENRIDGE TOWN COUNCIL
FROM: BRIAN WALDES, DIRECTOR OF FINANCE
SUBJECT: APPOINTMENT OF SPECIAL COUNSEL
DATE: 6/19/17

The purpose of this memo is to explain the need for the attached resolution to appoint special counsel for the State Revolving Fund (SRF) loan application process.

Background

Town staff, with help from our consultants at Cliff engineering, is completing the application for the SRF bond loan needed to facilitate the construction of the planned second water plant. One of the requirements for the loan is that the Town engages bond counsel to review and sign off on the bond loan details. We would seek to engage bond counsel even if the application did not require it.

Next Steps

Per article 8.1 of the Breckenridge Town Charter, Town Council has the ability to provide the Town Attorney assistance as the Council may deem necessary. Staff is requesting the Council approve the attached resolution permitting the appointment of Butler Snow LLP on behalf of the Town for the purpose described above. Butler Snow LLP assisted us with the issuance of our 2016 certificates of participation and staff was very pleased with their service levels. We cannot complete the fund loan process without hiring bond counsel.

Staff will be at the June 27 work session and regular meeting to answer any questions you may have.

1 ***FOR WORKSESSION/ADOPTION - JUNE 27***

2
3 RESOLUTION NO. ____

4
5 Series 2017

6
7 A RESOLUTION APPROVING THE EMPLOYMENT OF BUTLER SNOW LLP AS BOND
8 COUNSEL IN CONNECTION WITH THE TOWN’S APPLICATION FOR A LOAN FROM
9 THE STATE REVOLVING FUND

10
11 WHEREAS, Section 8.1 of the Breckenridge Town Charter authorizes the Town Council
12 to employ special counsel to serve under the direction of the Town Council; and

13
14 WHEREAS, the Town requires the services of bond counsel in connection with the
15 Town’s application for a loan from the State Revolving Fund for the construction of the second
16 water plant; and

17
18 WHEREAS, the Town Manager has recommended to the Town Council that the law firm
19 of Butler Snow LLP be employed as the Town’s bond counsel in connection with its application
20 for a loan from the State Revolving Fund for the construction of the second water plant; and

21
22 WHEREAS, the Town Council finds and determines that the law firm of Butler Snow
23 LLP should be employed as the Town’s bond counsel in connection with the Town’s application
24 for a loan from the State Revolving Fund for the construction of the second water plant.

25
26 NOW, THEREFORE, BE IT RESOLVED BY THE TOWN COUNCIL OF THE TOWN OF
27 BRECKENRIDGE, COLORADO:

28
29 Section 1. The Town Manager is authorized, empowered, and directed to engage the law
30 firm of Butler Snow LLP as bond counsel for the Town in connection with the Town’s
31 application for a loan from the State Revolving Fund for the construction of the second water
32 plant. In connection therewith, the Town Manager is authorized to execute a formal engagement
33 letter with Butler Snow LLP on behalf of the Town, and the Town Council ratifies and confirms
34 in advance the signing of such engagement letter.

35
36 Section 2. This resolution is effective upon adoption.

37
38 RESOLUTION APPROVED AND ADOPTED this ____ day of ____, 2017.

39
40 TOWN OF BRECKENRIDGE

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42
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44 By: _____
45 Eric S. Mamula, Mayor

1 ATTEST:

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Helen Cospolich, CMC,
Town Clerk

APPROVED IN FORM

Town Attorney Date

MEMORANDUM

To: Town Council

From: Peter Grosshuesch, Director of Community Development

Date: June 21, 2017

Re: Planning Commission Decisions of the June 20, 2017 Meeting.

DECISIONS FROM THE PLANNING COMMISSION AGENDA OF June 20, 2017:

CLASS A APPLICATIONS:

1) Lincoln Park at the Wellington Neighborhood, Filing 3 Subdivision, (CL) PL-2017-0147, TBD Bridge Street. A proposal, per the Lincoln Park at the Wellington Neighborhood Master Plan, to subdivide a portion of Lot 2 Block 6 Wellington Neighborhood Subdivision into 13 lots, private alleys, public right of way, with private and public open space. *Approved.*

CLASS B APPLICATIONS:

None.

CLASS C APPLICATIONS:

None.

OTHER: None.



Lincoln Park at the
Wellington Neighborhood
Filing 3



printed 4/11/2017

Breckenridge South



PLANNING COMMISSION MEETING

The meeting was called to order at 5:30pm by Chair Schroder.

ROLL CALL

Christie Leidal	Jim Lamb	Ron Schuman
Mike Giller	Steve Gerard	
Dan Schroder	Gretchen Dudney	

APPROVAL OF MINUTES

With no other changes, the June 6, 2017, Planning Commission Minutes were approved as presented.

APPROVAL OF AGENDA

With no other changes, the June 20, 2017, Planning Commission Agenda was approved.

MIKE MOSHER RECOGNITION AND FAREWELL

- The Planning Commission adopted a resolution recognizing the contributions to the community and years of dedicated service performed by planner Michael Mosher in expectation of his upcoming retirement.

PUBLIC COMMENT ON HISTORIC PRESERVATION ISSUES:

- None

CONSENT CALENDAR:

No items.

WORKSESSION:

Development Code Steering Committee Amendments:

We have been regularly updating you on the Code Steering Group findings and recommendations and we are now far enough along that we want to bring some code amendments up for your review and then take them to the Town Council. The memo focuses on policies 9-32. I won't go through the entire list but do want to bring up a few. It was decided that the drive through windows will continue to be allowed outside of the conservation district but with negative points assigned. We are also not recommending to extending the historic period of significance and 1942 will remain the cutoff date. We will defer on the parking requirements topic and on employee housing at this time and bring those back as we are still working on them. Square footage, cash in lieu, and other items need further discussion before any decisions are made on employee housing. One thing we would like feedback on is the landscaping policy. We are suggesting negative points for a certain amount of irrigated turf or sod and looking for a discussion from the commissioners on that.

Commissioner Questions / Comments:

Mr. Giller: The 1942-1967 time period includes the time when the ski resort started and that is a story that should be considered. Other ski towns have designated this as historic and we should consider that as well. (Mr. Truckey: Yes, other ski towns do have this but Breckenridge does not have many in a cohesive style to address from the period. There are a couple nice chalet homes but also no one defining element from that time period. I don't think we will find anything different going forward.) (Mr. Grosshuesch: This is actually our third run at this topic, there are not many structures from the time frame to include. All three reviews concluded there is not enough there to make it worthwhile.) Is there anything at all to look at? (Mr. Grosshuesch: We have a powerpoint that we could show you. Maybe 3 or 4 that are

worthy of consideration, mainly in the Weisshorn.) I would like to look at those few options at some point. The value of the time will be recognized at some point in the future. (Mr. Grosshuesch: Know that mandatory vs. voluntary guidelines will be a difficult issue.) (Mr. Kulick: We had hoped there would be something of significance from the early ski area days, but there wasn't much of anything. From the build out history it was the condominium boom in the 70s.) (Mr. Kulick: Most single family homes built then were outside of town like in Blue River. We didn't see many single family homes built until the 90s with the Highland homes.) (Mr. Truckey: Staff will bring the photos for buildings built from 1942 to 1967 to the Planning Commission at a future meeting for their review.)

Mr. Truckey: What thoughts do you have on the square footage limited sodded area?

Ms. Leidal: I like the idea but I don't know what the number is.

Mr. Lamb: I have no issue with water usage and I am fine with irrigated yards.

Mr. Truckey: Maybe 500 square feet is the number.

Ms. Dudney: I made the case for irrigating gardens in our last discussion but I like the limited sod area. We don't want to take away gardening.

Ms. Leidal: Would the town be subject to this? (Mr. Grosshuesch: All new development will be subject to it. The Town does have sod areas.)

Mr. Schroder: 500 square feet seems like a good idea. This seems to be more about water use and a way to bring more attention to the topic. (Mr. Truckey: It is about points and water conservation.)

Ms. Dudney: It is also about setting an example for the state. (Mr. Grosshuesch: A watch dog group, QQ, for water use on the western slope looks for example communities on the western slope that minimize water use. The argument that we too are conserving water on this side of the divide helps us argue that front range communities should conserve more water. The goal being to minimize the number of trans-mountain diversions that the front range draws and thereby leave more water in the rivers on the western slope. Breckenridge is a leader on water conservation.)

Mr. Schuman: I agree with parking topic being postponed. We need to look at that closely.

Mr. Truckey: Thanks for your input. The council has liked the planning commission work on this so far and we will be going to the Council with this.

TOWN COUNCIL REPORT:

Mr. Grosshuesch presented:

- No planning call ups
- CMC proposal for Denison Commons approved
- Term limits adopted
- Immigration support resolution adopted
- Reduce climate impact resolution adopted
- Exploring camp grounds with 8 – 10 sites, McCain mentioned
- Water treatment plant project starts 2018, demo will start this fall

FINAL HEARINGS:

Lincoln Park at the Wellington Neighborhood, Filing 3 Subdivision, (CL) PL-2017-0147, TBD Bridge Street. Mr. LaChance presented a proposal, per the Lincoln Park at the Wellington Neighborhood Master Plan, to subdivide a portion of Lot 2 Block 6 Wellington Neighborhood Subdivision into 13 lots, private alleys, public right of way, with private and public open space.

Commissioner Questions / Comments:

Mr. Schroder: What is a 1% flood way line? (Mr. LaChance: The developer for Lincoln Park received FEMA approval in 2016 of a Conditional Letter of Map Revision (CLOMR) to modify the 100-year floodplain. The 1% flood way line represents the estimated limits of a flood event

that has a 1% probability of occurring in any given year, also referred to as the 100-year floodplain.) Does that impact the ability to build on those lots? (Mr. LaChance: No, because the line is still outside of the lot.) (Ms. Puester: Staff has added a Condition of Approval that a plat note be recorded clarifying that some lots may not be able to fit a third parking space, and therefore they will not be allowed to have a bonus room or carriage house which require a third parking space. Two parking spaces are required for single family homes and three spaces with a bonus room or carriage house. Two homes in this subdivision may not have space for the third parking space because of the flood plain and we will have to communicate that to those potential home owners.)

No applicant presentation.

No Public Comment and the hearing was closed.

Final Commissioner Comments:

Mr. Schuman: Looking forward to seeing this complete.

Mr. Lamb: I think it is good to go.

Ms. Leidal: Even though I missed the last discussion on this I did reviewed the minutes and do understand the project and I support staff analysis.

Ms. Dudney: I support staff analysis.

Mr. Gerard: It is an environmentally sensitive area and I agree with flood plain and support staff analysis.

Mr. Giller: I support staff analysis.

Mr. Schroder: I too support staff analysis.

Mr. Giller made a motion to approve. The motion was seconded by Mr. Schuman. The motion passed unanimously.

OTHER MATTERS:

No other matters.

ADJOURNMENT:

The meeting was adjourned at 6:20pm.

Dan Schroder, Chair



Scheduled Meetings

Shading indicates Council required attendance – others are optional

The Council has been invited to the following meetings and events. A quorum may be in attendance at any or all of them.

June 2017

Tuesday, June 27, 2017	3:00pm / 7:00 pm	Town Hall Chambers	Second Meeting of the Month
------------------------	------------------	--------------------	-----------------------------

July 2017

Tuesday, July 11, 2017	3:00pm / 7:00 pm	Town Hall Chambers	First Meeting of the Month
Friday, July 21, 2017	8:00am - 9:00am	Ice Rink	Coffee Talk
Tuesday, July 25, 2017	3:00pm / 7:00 pm	Town Hall Chambers	Second Meeting of the Month

Other Meetings

June 27th, 2017	Board of County Commissioners Meeting	1:30pm
June 28th, 2017	Summit Combined Housing Authority	9:00am
	QQ - Quality and Quantity - Water District	10:00am
July 5th, 2017	Police Advisory Committee	7:30am
	Breckenridge Events Committee	9:00am
	Childcare Advisory Committee	3:00pm
	Planning Commission	5:30pm
July 10th, 2017	Breckenridge Heritage Alliance	Noon
July 11th, 2017	Board of County Commissioners Meeting	1:30pm
	Workforce Housing Committee	1:30pm
July 13th, 2017	I-70 Coalition	1:00pm
	Upper Blue Sanitation District	5:30pm
July 17th, 2017	Breckenridge Creative Arts	4:15pm
July 18th, 2017	Liquor & Marijuana Licensing Authority	9:00am
	Board of County Commissioners Meeting	1:30pm
	Planning Commission Meeting	5:30pm
July 24th, 2017	Open Space & Trails Meeting	5:30pm
July 27th, 2017	Breckenridge Tourism Office Board Meeting	8:30am
	Northwest Council of Governments	10:00am
	RW&B Board Meeting	3:00pm
August - TBD	Breck Forward Task Force Meeting	8:00am
August 25th, 2017	CAST	7:45am