



**CITY OF LA PINE, OREGON  
URBAN RENEWAL AGENCY  
REGULAR MEETING**

Tuesday, October 3, at 3:00 PM

Virtual Meeting on Zoom: <https://us02web.zoom.us/j/86183537104>

La Pine City Hall: 16345 Sixth Street, La Pine, Oregon 97739

*The meeting location is accessible to persons with disabilities. A request for an interpreter for the hearing impaired or for other accommodations for persons with disabilities should be made at least 48 hours before the meeting to City Hall at (541-536-1432). For deaf, hearing impaired, or speech disabled dial 541-536-1432 for TTY.*

**AGENDA**

**REGULAR MEETING**

**CALL TO ORDER**

**ESTABLISH QUORUM**

**PLEDGE OF ALLEGIANCE**

**ADDED AGENDA ITEMS**

*Any matters added to the Agenda at this time will be discussed during the “Other Matters” portion of this Agenda or such time selected by the Urban Renewal Agency.*

**APPROVAL OF MEETING MINUTES**

September 5, 2023, Regular Meeting Minutes.....3.

**PUBLIC HEARINGS**

None

**OLD BUSINESS:**

- 1. RFP – Archway (Design)
  - a. Staff Report.....7.
  - b. RFP.....8.

**NEW BUSINESS:**

- 1. Community Arts Initiative
  - a. Memorandum – Community Art (Patricia Lucas SLED).....24.
  - b. City of Sisters Public Art Policy and Guidelines (with markup).....26.

**OTHER MATTERS:**

*Only Items that were previously added above in the Added Agenda Items will be discussed.*

**PUBLIC COMMENTS**

**STAFF COMMENTS**

**BOARD MEMBER COMMENTS**

**ADJOURN MEETING**

**Pursuant to ORS 192.640:** This notice includes a list of the principal subjects anticipated to be considered or discussed at the above-referenced meeting. This notice does not limit the ability of the Urban Renewal Agency to consider or discuss additional subjects. This meeting is subject to cancellation without notice. The regular meeting is open to the public and interested citizens are invited to attend.



**CITY OF LA PINE, OREGON  
URBAN RENEWAL AGENCY  
REGULAR MEETING**

Tuesday, September 5, at 3:00 PM

Virtual Meeting on Zoom: <https://us02web.zoom.us/j/81143255263>

La Pine City Hall: 16345 Sixth Street, La Pine, Oregon 97739

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## **MINUTES**

### **REGULAR MEETING**

#### **CALL TO ORDER**

Vicki Russell called the meeting to order at 3:00 p.m.

#### **ESTABLISH QUORUM**

##### Present

Vicki Russell

Ann Gawith

Andrea Hine

Scott Asla-Via Zoom

Councilor Ignazzitto

##### Staff

Geoff Wullschlager, Agency Director

Patricia Lucas, SLED Executive Director

Amanda Metcalf, Administrative Assistant

#### **PLEDGE OF ALLEGIANCE**

Vicki Russell led the pledge of allegiance.

#### **ADDED AGENDA ITEMS**

*Any matters added to the Agenda at this time will be discussed during the "Other Matters" portion of this Agenda or such time selected by the Urban Renewal Agency.*

None

**APPROVAL OF MEETING MINUTES**

July 18, 2023, Regular Meeting Minutes

Councilor Ignazzitto abstained from approving the minutes, she was not present at the last meeting.

Andrea Hine Made a motion to approve the minutes. *Seconded by Ann Gawith.* Motion passed unanimously.

**PUBLIC HEARINGS**

None

**OLD BUSINESS:**

1. RFP – Archway (discussion)

Mr. Asla informed the Agency that a contractor, John Wisner Jr., would be interested in applying to Archway’s RFP. Mr. Asla stated that the contractor missed the application deadline due to Mr. Wisner’s busy construction season. Mr. Asla spoke with Mr. Wisner and his father, and they have expressed interest in constructing the Archway.

Ms. Russell presented the idea that the RFP should be separated from both design and construction into two different RFPs, one for design and another for construction. She expressed concern since there have been no applications since the RFP was available for bidding. She suggested that If the RFP was separated, other contractors, including Carlson, might be interested in bidding for the design element. Ms. Russell asked that for the Agency to be compliant with the City’s policy on how the Agency handles bids, would the RFP need to be separated? Mr. Wullschlager answered that if a design bid from a contractor is below the threshold needed for an RFP, then the Agency would need to do the rest of the project with a separate bidding process.

Mr. Wullschlager asked if Mr. Wisner would have the capacity to do the design aspect of the Archway. Mr. Asla informed the Agency that this was his understanding after speaking with Mr. Wisner. Mr. Asla also mentioned that a possible reason the current RFP had not received any bids was due to the time of the year the RFP became available. During the summertime contractors are currently overburdened with work and are unable to apply and Mr. Asla suggested that the Agency contact contractors to present the project so the contractors can submit bids for the RFP.

Ms. Gawith remarked that if we separate the RFP, we could have a more artistic design than if we have it combined with the construction. It was asked what the threshold is for needing a competitive RFP. Mr. Wullschlager informed the agency that if a project is \$10,000 or less it is not subject to a competitive bid, but the Agency will consider competitive bids, and under \$5,000 the agency can purchase it outright.

**NEW BUSINESS:**

- 1. Community Arts Initiative (Scoping discussion)
  - a. Arts Builds Communities Grants (Oregon Arts Commission) – 10/04/23
  - b. Community Heat & Soul Seed Grant Program – Rolling applications

Mr. Wullschlager researched both grants for possible funds for artistic projects for the City. Mr. Wullschlager discovered during his research on the Community Heart & Soul Seed Grant, the actual

money they give are for citizen initiative comprehensive plans. The city has already started rolling out LaPine2045 and Mr. Wullschlager shared concern that the Heart & Soul Program expects certain ownership through the process. He also stated that the Oregon Arts Commission will give up to \$5000.00, however their deadline is fast approaching, and the Agency would not be able to apply in time. Mr. Wullschlager also listed other Foundations that could be possibilities the Agency could apply to for the arts.

Ms. Russell informed the Agency that she was approached by the Oregon Community Foundation informing her that La Pine is the only City that has not applied for funds for artwork. She suggested that there could be a matching grant, with the Foundation from the Urban Renewal Agency which could fund artwork around the City. Ms. Russell stated that the next steps for the Agency were to inquire as to costs to create murals and other pieces of artwork so a budget can be formed to allow for accurate information when applying for grants. Ms. Lucas offered to reach out to other cities to get the price of the murals that were done and the artist's name. Ms. Hine suggested a location change for the first mural proposal that the Agency funds. Mr. Asla suggested to the agency that the Knight Foundation might be willing to donate artwork to the City. Ms. Gwaith spoke on a mural wall concept at the new Chamber's location. There was discussion among the Agency about murals that were created for other local communities and the artists involved. The Agency brainstormed ideas for different types of mural concepts. Mr. Wullschlager discussed the current Urban Renewal budget and agreed with Ms. Russell that a budget for projects would need to be discussed before applying to any Foundations.

**OTHER MATTERS:**

None

**PUBLIC COMMENTS**

None

**STAFF COMMENTS**

None

**BOARD MEMBER COMMENTS**

None

**ADJOURN MEETING**

Vicki Russell adjourned the meeting at 3:34 p.m.

**Pursuant to ORS 192.640:** This notice includes a list of the principal subjects anticipated to be considered or discussed at the above-referenced meeting. This notice does not limit the ability of the Urban Renewal Agency to consider or discuss additional subjects. This meeting is subject to cancellation without notice. The regular meeting is open to the public and interested citizens are invited to attend.

Date: \_\_\_\_\_

Vicki Russell, Chair

ATTEST:

Date: \_\_\_\_\_

Geoff Wullschlager, Agency Director



**LA PINE URBAN  
RENEWAL  
AGENCY**


STAFF REPORT

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Meeting Date: October 3, 2023

TO: Urban Renewal Board

FROM: Geoff Wullschlager, Agency Director 

SUBJECT: RFP Archway Design

<input type="checkbox"/>	Resolution	<input type="checkbox"/>	Ordinance
<input type="checkbox"/>	No Action – Report Only	<input type="checkbox"/>	Public Hearing
<input checked="" type="checkbox"/>	Formal Motion	<input type="checkbox"/>	Other/Direction: Please see below

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Members of the Board:

At the regularly scheduled September meeting of the Urban Renewal Agency Board, a discussion was held regarding the RFP process for the Archway Project. It was determined after consideration of different approaches to foster interest in the RFP offering that reducing the scope of the RFP to solely the design phase may elicit a better response rate to the proposal. Agency staff have edited the original RFP to only include these elements of the project.

Please review the attached RFP draft and make any recommendations or suggestions before Agency staff open the RFP submission period.

Suggested Action

Please make a motion to approve **the issuance of the RFP as propped, or as amended**, followed by second and a roll call vote of the Board.



L A P I N E

O R E G O N

## **Request for Proposals**

Design – Huntington Arch

City Project No.23-01

Solicitation No: 23-01

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**Proposal Due:** November 3<sup>rd</sup>, 2:00 PM Pacific Time

**Deliver to:**

City of La Pine

16345 Sixth Street, La Pine, Oregon 97739

Attention: Geoff Wullschlager - City Manager



**CITY OF LA PINE  
REQUEST FOR PROPOSALS**

**Introduction**

The City of La Pine, Oregon intends to have a city archway designed reflecting local accents and design elements indicative of the community, with illumination, to span Huntington Rd. at its intersection with US. Hwy 97 (entrance to the commercial corridor). The City of La Pine is seeking the services of a company to provide technical design for the project. The project consists of construction of a metal or composite material archway, and structural supports (2) over Huntington Rd., in the City of La Pine. Project elements in detail include the following aspects.

1. Artistic consultation/design and composition using city inspired logo and other elements reflective of the La Pine community. City designated staff will assist in the selection of these parameters through the process.
2. Architectural/Engineering and structural design meeting current UBC standards, 2021 Oregon Standard Specifications for Construction, Deschutes County Construction Specifications, Public Right of Way Accessibility Guidelines (PROWAG) and City of La Pine zoning and construction standards.

Detailed information regarding the services to be provided and an area map can be found in Exhibit A – Statement of Work.

**Issuing Office**

The City Manager is the issuing officer for this Request for Proposal (RFP) and the point of contact for the City for all process and contract questions as well as protests.

<p>Issuing Officer:</p> <p>City of La Pine Geoff Wullschlager PO Box 2460 La Pine, Oregon 97739</p> <p>Phone: (541)536-1432</p> <p>E-mail: <a href="mailto:gwullschlager@lapineoregon.gov">gwullschlager@lapineoregon.gov</a></p>	<p>Technical Questions:</p> <p>City of LaPine PO Box 2460 La Pine, OR 97739</p> <p>Phone: (541)536-1432</p> <p>E-mail: <a href="mailto:gwullschlager@lapineoregon.gov">gwullschlager@lapineoregon.gov</a></p>
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## Anticipated RFP Schedule

The City anticipates the following general timeline for this RFP. The anticipated schedule may be changed as needed.

Issuance of RFP documents	October 4, 2023
Deadline for Proposal Submission	November 3, 2023
Notice of Intent to Award	November 8, 2023
Commencement of Contract	November 27, 2023

## Submission Date and Location

Each proposer must provide 6 copies of the proposal; one copy should be unbound and marked "Original". The outside of the sealed envelope or box should be marked with the Proposer name and **Huntington Arch 23-01**. The proposals must be physically received by the City by **2:00 PM on November 3, 2023**.

### Submission Location

<i>If by mail:</i> City of La Pine Geoff Wullschlager, City Manager PO Box 2460 La Pine, Oregon 97739	<i>If delivered:</i> City of La Pine Geoff Wullschlager, City Manager 16345 Sixth Street, La Pine, Oregon 97739
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Telephone, facsimile, or electronically transmitted proposals will not be accepted. Proposals received after the specified date and time will not be given further consideration.

## **Solicitation Documents and Changes (Addenda)**

All solicitation documents may be viewed or printed online from Premier Builders Exchange at [www.premierbx.com](http://www.premierbx.com) (click on Public Works Projects) or at 63052 Layton Ave. #100, Bend Oregon, 97701. Please contact Premier Builders Exchange at 541-389-0123 or [admin@plansonfile.com](mailto:admin@plansonfile.com) with any technical problems viewing solicitation documents.

Any clarifications or revisions will be addressed and issued in addenda; City must receive requests for changes in writing five working days prior to the deadline for submitting proposals.

Proposers should register with Premier Builders Exchange as a document holder to receive addenda. Viewers are responsible for checking the Premier Builders Exchange web site for the issuance of any addenda prior to submitting a proposal. If the proposer does not register with the plan center, the proposer will still be held responsible for all addenda/changes to the documents and may be considered non-responsive if their proposal does not reflect those addenda/changes. For proposal results, please go on-line to the above address.

## **Information Available to Proposers**

The following documents are available for review at the Premier Builder's Exchange website: [www.plansonfile.com](http://www.plansonfile.com), (see Solicitation Documents Section) or by contacting the Issuing Officer.

- Existing Conditions Map
- Project Specifications (RFP)

## **Protests**

Any complaints or perceived inequities related to this RFP shall be in writing and directed to the Issuing Office at the address listed in the RFP. Protests related to the solicitation shall be received no later than seven calendar days after issuance of RFP. Protests of the award must be made within seven calendar days after notification of the selected proposer. Protest procedures are set forth in Oregon Administrative Rules (OAR) 137-048-0240.

## **Modification / Withdrawal**

Unless otherwise specified, modification of the Proposal will not be permitted; however, a proposer may withdraw his or her Proposal at any time prior to the scheduled closing time for receipt of Proposals; any proposer may withdraw his or her Proposal, either personally or by written request to the Issuing Office. Withdrawal of Proposal shall not disqualify the proposer from submitting another Proposal provided the time for receipt of Proposals has not expired.

## **Rejection/Cancellation**

The City of La Pine reserves the right to reject any or all Proposals and to cancel the RFP at any time before execution of the contract by both parties, if rejection or cancellation is deemed to be in the public interest as determined by the City. In no event shall the City of La Pine have any liability for the cancellation of award.

## **Duration of Proposals**

Proposals must remain valid for at least 60 days. Proposals must be signed by an official authorized to bind the proposer.

## **Public Record**

All proposals submitted are the property of the City of La Pine and are public records. All documents received by the City are subject to public disclosure after the City selects a contractor. Information deemed by the proposer as exempt under Oregon's public records law should be clearly marked by the proposer as "Proprietary". Marked pages should be placed in a group separate from the remainder of the proposal. The City will make an independent determination regarding exemptions applicable to information that has been properly marked and segregated.

## **Incurring Costs**

The City of La Pine is not liable for any cost incurred by contractors prior to the issuance of a contract.

## **Disadvantaged Businesses**

Minority, Women Owned, Emerging Small and Veteran Owned businesses are encouraged to submit a proposal. Proposers are encouraged to involve participation of small, minority, women, and veteran owned business enterprises. A Directory is available from the Certification Office for Business Inclusion and Diversity (COBID) web site at: <https://www.oregon.gov/biz/programs/COBID/Pages/default.aspx>, or by telephone, 503-986-0075.

## **Contract**

The City reserves the right to negotiate a final Contract that is in the best interest of the City.

## Selection Process

The City reserves the right to select the consultant on the basis of the proposals or to conduct interviews with the highest qualified proposers following evaluation and scoring of the proposals, whichever is determined to best serve the needs of the City. The City reserves the right to seek clarifications of any or all proposals.

## Proposal Evaluation Criteria and Scoring

The evaluation will be based on the technical and administrative capabilities in relation to the needs of the project/task. The criteria listed below will be used to evaluate the proposers. If interviews are conducted, there will be an additional 200 points available.

- Project Understanding and Approach Max. Points: 400 Score \_\_\_\_\_

Evaluate the consultant's project understanding and approach to accomplish the tasks set forth in the Statement of Work. Consider methodologies proposed to accomplish the work, including the types of information or data required. Review the proposed schedule for compliance with stated milestone dates and/or suggested schedule enhancements or deviations.

- Project Team Max. Points: 200 Score \_\_\_\_\_

Evaluate the proposed team's qualifications, experience, skills, availability, and commitment to perform the work. Consider firms senior level staff experience and how this may relate to support staff assigned to the project. Consider identified staff and the role and specialty skills consistent with the project needs. Consider if the team is appropriately sized to both effectively and efficiently meet the needs of the project.

- Firm Experience and Quality of Service Max. Points: 200 Score \_\_\_\_\_

Evaluate the firm's overall experience and availability to perform the work. Evaluate the firm's recent projects experience, specifically for this type of work, technologies, level of complexity, and comparable size with the proposed project. Consider the quality of the completed projects and the quality of service the firm provided on previous, if any, projects for the City of La Pine.

- Interview Score \_\_\_\_\_

If an interview is held, the City will recalculate the entire proposal and add points for interview performance (200 points available, if held).

**TOTAL SCORE** \_\_\_\_\_

## **Proposal Contents**

Proposals are to include, but not necessarily be limited to, the content listed below. The volume, or size of the proposal, should be consistent with the relative size of the project. Concise proposals without needless duplication are encouraged.

1. **Letter of transmittal.** Include an introductory letter expressing interest in the project. The letter should include name of firm, RFP contract person, email address, mailing address, telephone number, and must be signed by person authorized to bind the firm.
2. **Oregon Statutory Certifications.** Place a signed copy of Oregon Statutory (ORS) Certifications: Exhibit B, immediately behind the letter of transmittal.
3. **Project Understanding and Approach**  
Provide a statement of project understanding, including project objectives, issues to be addressed and potential complications or conflicts.

Describe the proposed approach, solution concepts, and methodologies to performing the work to accomplish the project objectives and tasks listed in the statement of work. Describe how the approach will benefit the City and the implementation of this project. Using the provided project description and map as a basis of understanding, provide recommendations and solutions to improve upon or confirm that the base concept will meet the project objectives in the most effective way possible.

Include a complete project design schedule along with a discussion of planning considerations, including any deviations or enhancements. Project schedule shall identify duration and completion dates for all major milestones, including city review periods. Project schedule shall identify the project design critical path and expectations of City involvement and review.

4. **Project Team.** List the experience and qualifications of staff who will be working on the project. Describe the applicable skills and accomplishments of the project manager. Confirm availability and commitment of named key staff to the project. If the project manager is not local, identify any local contact and describe how project management, coordination and communications with the City will be accomplished. Do not include persons who will not be working on the project. Describe how the size and structure of the proposed team was selected to both efficiently and effectively meet the needs of the project.

Include resumes at the back of the proposal which reflect education, registrations, and experience of key staff.

5. **Related Experience.** Provide project descriptions for up to three recent projects similar in nature to the proposed project, including completion dates, measures that indicate quality and successful project completion, and a client reference name and phone number. Indicate the involvement of proposed key staff on those, or similar

projects. Identify project experience with the 2021 Oregon Standard Specifications for Construction. Identify experience with complete project submittals for review including plans, specifications, estimate, and schedule. Indicate the team's familiarity with the local area.

Provide any background information on the size, capability and location of the firm that may be beneficial.

6. **Appendices**  
a. Resumes

**Limitations:**

- Sections 1-5 are limited to a total of 20 pages of text, including the letter of transmittal and certification sheet. Concise proposals are appreciated.
- Section 6 limited to a total of 10 pages.
- The limitation does not apply to covers or dividers unless they are used to convey project information. A two-sided page counts as two pages.
- Pages beyond these page limitations will not be evaluated.

DRAFT

## EXHIBIT A STATEMENT OF WORK

### **Objectives & General Information:**

The City of La Pine seeks professional services in the archway project in the following principal areas:

1. Artistic design:

The City seeks consultation in the development of design aspects implementing local accents and existing city branding into an archway concept. The selected contractor will be given artistic license to develop design copy to be reviewed by agency staff and board members. Below are archway examples and current design elements, that have been agreed upon by the La Pine Urban Renewal Agency as reflective of intended design concept and guidance.

### **Archways – Overall design guidance.**

City of Weed, CA.



This application was selected as a model base as local elements adjacent to the Mt. Shasta area town are predominantly featured, Mt. Shasta, with conifer trees, representative of the Northern California community. The Board was also drawn to the substantial column bases with clean and contemporary features, lighting elements, true arch design, and color scheme reflective of the mountain town identity, granite, and forest green.



City of Troutdale, OR.



This model exhibits continuity with the desired true arch concept and provides further example of the substantive support pillars featuring enhanced design element illustrations representative of the Columbia River adjacent community(salmon), desired as an approach to be used in a La Pine focused application.

Taft District, Lincoln City, OR.



This simpler design was chosen as a model that continues to contain desired project outcomes in more modest application. The true archway concept is maintained while bringing focused attention on the metalwork and lettering in the center of the installation.

**Design Elements – Color palate, material design, and detail guidance.**

Cottonwood Canyon State Park – Wasco, OR



This design element was chosen to provide an example of both color palate (rust red) and potential material choice. The Cottonwood Canyon State Park entrance signage contains a metal background material that provides an earthtone feature that is desired by the Urban Renewal Board, and material application that “seasons” over time with exposure.

City Color Palate – La Pine, OR

The following color selections are indicative of current City application to city documentation and other physical applications around the community and should serve as a basis for design standards.



Rust brown and storm gray

## City Branding/Logo – La Pine, OR



## Natural Elements – La Pine, OR

Ponderosa Pine – Endemic to the area with close up of branches, pinecones, and full tree. These elements could be worked into silhouetted elements across the design platform as a feature/concept.



Jack Pine – Endemic to the area with close up of branches, pinecones, and full tree. This element should be secondary and complimentary to the use of Ponderosa Pine if a tree/flora design scheme is employed.



Deer and Elk Antler – As the area abounds in these species, and the community is inextricably tied to their presence, and migration(s), these elements are encouraged as possible complement to a mixed flora/fauna design.



2. Area:

The project area is designated below with an approximate anticipated width of 38ft. crossing over Huntington Rd. in La Pine, OR. Further dimensional aspects to be inventoried as a portion of overall project.



## **Design, Engineering and Installation Services – Primary Tasks:**

### **Task 1: Detailed Design Consultation**

This task consists of the detailed design of project using City submitted elements, branding, and input to arrive at a model that meets city project goals and outcomes. Site visitation and consultation with city staff and public works team is anticipated prior to design commencement.

### **Task 2: Project Management Support**

This task consists of:

- Attending regularly scheduled project progress meetings.

### **Task 3: Project Review and Data-Gap Analysis**

Review the project-related documents provided by the City and consider additional sources of information potentially available for use in developing the project. Determine additional data that will need to be gathered through the design of the project beyond those already identified and provided in the initial contract for design.

### **Task 4: Preliminary Scoping and Cost Estimate Update.**

Following the project review efforts from Task 3, review the existing scope and cost estimate for the project as provided by the City and provide any updates as determined necessary to provide a baseline scope and cost prior to the progression of the detailed design.

### **Schedule and Budget:**

The total current budget for the Huntington Arch project is not to exceed \$5,000.00 for all elements of the project, including but not limited to the following phases:

1. Project planning, costing, scoping, and analysis
2. Design and development consultation including engineering

Key project schedule dates are as follows:

Commencement of Contract:	November 27, 2023
Anticipated Design Phase Completion:	January 15, 2024

**EXHIBIT B**

**Oregon Statutory (ORS) Certifications  
(Must be signed and included with Proposal)**

**We Hereby Certify** to comply with Title VI of the Civil Rights Act of 1964, with Section V of the Rehabilitation Act of 1973, and with all applicable requirements of federal and state civil rights and rehabilitation statutes, rules and regulations. **We Certify** also that we shall comply with the Americans with Disabilities Act of 1990, as amended by the ADA Amendments Act (ADAAA) of 2008 and any subsequent amendments (42 U.S.C. § 12101, et seq.) (Pub L No. 101-336), ORS 659A, and all regulations and administrative rules established pursuant to those laws. **We Certify**, in the performance of any contract issued from any proposal related to these documents, we will in all respects adhere to the City of La Pine's policy of non-discrimination.

**We Certify** that we have not and shall not discriminate against a subcontractor in awarding a subcontract because the subcontractor is a minority, women or emerging small business enterprise certified under ORS 200.055 or a business enterprise that is owned or controlled by or that employs a disabled veteran, as defined in ORS 408.225.

**We Certify** that we, and our subcontractors, if any, and all employers working under this agreement are subject employers under the Oregon Workers' Compensation Law, and shall comply with ORS 656.017, which requires them to provide Workers' Compensation coverage for all of their subject workers, unless such employers are exempt under the law.

**We Certify** that we accept all the terms and conditions contained herein, including Exhibit C; and in the event of a forthcoming contract containing these same terms and conditions, we would agree without exception. Any exception to these terms and conditions will be made a minimum of five (5) working days before the proposal deadline.

**We Certify**, under penalty of perjury, that the proposer has complied with the tax laws of this state or political subdivisions of this state, including but not limited to ORS 305.620, and ORS chapters 316, 317 and 318.

**We Certify** that we \_\_\_\_\_ ARE \_\_\_\_\_ ARE NOT (mark one) a "Resident Bidder" as defined by ORS 279A.120. As defined in ORS 279A.120, "Resident Bidder" means a bidder that has paid unemployment taxes or income taxes in this state in the twelve calendar months immediately preceding submission of the bid, has a business address in this state, and has stated in the bid whether the bidder is a "Resident Bidder".

If not a Resident Bidder as defined in ORS 279A.120, please indicate state of residence:\_\_\_\_\_.

Contractor \_\_\_\_\_ Date \_\_\_\_\_  
(Authorized Official)

**Exceptions** to the above Certifications. The Contractor will cross out those items they cannot certify to and then list the reasons for the exception (use additional pages if necessary):



## MEMO

Date: September 27, 2023  
To: La Pine URA Board  
From: Patricia Lucas  
Subject: Central Oregon Community Art Information

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I have researched community art information for Central Oregon Communities and have found the following information:

Katie Daisy [Katie Daisy | Illustrator & Wildflower](#) has completed a number of murals for Central Oregon communities and businesses. Please click on the link to view their project portfolio. I have sent a request to them to get more information but have not heard back.

I reached out to the City of Bend and was referred to Art in Public Places which primarily focuses on sculptures in the roundabouts.

Visit Bend has Tin Pan Alley and Visit Central Oregon has the welcome mural trail. I have sent a request to Visit Central Oregon and am waiting for a response. Below is an inventory of replies I have received from other jurisdictions to date:

### **Art in Public Places**

AiPP uses CAFE <https://www.callforentry.org/> to post all our Call to Artists. Search public art murals to see what other cities are doing.

Sincerely,  
Marcelene  
Project Coordinator  
[Artinpublicplacesbend@gmail.com](mailto:Artinpublicplacesbend@gmail.com)

### **City of Redmond**

We post all of our RFP's on Café Artist. It's not the easiest website to navigate but most artists use it. Our most recent mural, The Owl was done by a local Bend artist. The art commission paid the artist \$10,000 and the property owner paid \$2,000 to help with his expenses. Another fantastic avenue is Wall Dogs. [Join Our Public Art Community Mural Festivals \(thewalldogs.org\)](http://thewalldogs.org). They organized a huge mural fest in The Dalles in 2022.

16345 Sixth Street  
La Pine, OR 97739  
(541) 536-1432  
[www.edcoinfo.com](http://www.edcoinfo.com)





**Jackie Abslag** | City of Redmond

*Programs Coordinator, Monday – Thursday 7am to 4:30pm*

*CDD Counter is open Monday-Friday 9am to noon and 1pm to 4pm*

**phone** 541.923.7763 FAX 541-548-0706

**email** [Jaclyn.Abslag@redmondoregon.gov](mailto:Jaclyn.Abslag@redmondoregon.gov)

411 SW 9<sup>th</sup> St. Ste 213 Redmond, Oregon 97756

### **City of Sisters**

We have not gone out for RFP's for murals in Sisters. Most of the murals we have are on private property. We did have one installed at Barclay Park in 2022 but that was a donation to the City. We do have an art policy in place that covers donations, etc. I have attached it for your review. Please reach out if you have any questions.

Thank you,

### **Kerry Prosser**

Assistant City Manager

City of Sisters | City Managers Office

PO Box 39 | 520 E. Cascade Ave., Sisters, OR 97759

Direct: 541-323-5213 | City Hall: 541-549-6022

[kprosser@ci.sisters.or.us](mailto:kprosser@ci.sisters.or.us) | [www.ci.sisters.or.us](http://www.ci.sisters.or.us)

I will keep you posted as I learn more information about the cost for painting a mural. I look forward to our discussion at the meeting.

# CITY OF SISTERS

## PUBLIC ART POLICY AND GUIDELINES

**Section 1. INTRODUCTION**

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### **1. INTRODUCTION.**

1.1 Purpose. The City of Sisters' ("City") public art collection represents a cultural, recreational, and educational resource that is held in trust for the public. The City of Sisters Public Arts Policy and Guidelines (the "Policy") establishes guidelines and minimum standards that City will apply in the development and maintenance of its public art collection.

1.2 Definitions. Unless the context requires otherwise, when used in this document the following terms and phrases have the meanings assigned to them below:

"Accession" means the process of adding artwork to City's permanent public art collection.

"City Council" means the then-appointed City of Sisters City Council.

"City Manager" means City's then appointed city manager and/or his or her designee.

"Deaccession" means the process by which artwork is permanently removed from City's permanent public art collection.

"Exhibition Period" has the meaning assigned to the term in Section 4.2 of this Policy.

"Public Art" means artwork that is in the public realm, regardless of whether it is situated on public or private property or whether it has been purchased with public or private money.

### **2. MAINTENANCE OF CITY'S PUBLIC ART COLLECTION.**

2.1 Cataloging the Collection. City will maintain a current list of all holdings in City's collection, detailing all pertinent information, including, without limitation, title, artist, medium, accession date, and placement location.

2.2 Periodic Review. City will conduct a biannual review of all holdings in City's public art collection. During this review, staff will inventory City's public art collection, examine the condition of each work to determine restoration or preservation needs, and examine the display and/or storage conditions of each work. The review may periodically include an estimate the value of each work for insurance coverage and the City's fixed asset inventory in the discretion of the city manager.

2.3 Maintenance of the Collection. City will perform and/or obtain the services of a professional to perform repairs, cleaning, labeling and other services related to the maintenance of City's public art collection. Such services will be performed to the extent deemed necessary to maintain City's public art collection in good repair in the discretion of the city manager.

2.4 Maintenance Instructions. When City purchases artwork, City will require the artist to submit a maintenance plan and instructions to be kept on file by City. The instructions will contain a description of the materials used for the artwork, the recommended cleaning methods, and a timeline and plan for regular maintenance of the artwork.

2.5 Placement of Artwork. While it is City's intent that site-specific artwork remain at the site for which it was created, City may relocate artwork if circumstances dictate. City will make reasonable efforts to notify the artist and/or donor of the artwork in advance of the relocation.

### **3. ACQUISITION OF ARTWORK.**

3.1 Required Criteria. All artwork selected for inclusion in City's public art collection shall meet all the following criteria:

3.1.1 Clear Title. Artwork which passes to City by title shall be transferred with clear title. Artwork purchased by City shall be accompanied by a formal bill of sale from the owner and/or artist. Artwork gifted, donated, deeded, and/or contributed to City shall be accompanied by a deed of gift.

3.1.2 Restrictions. Artwork accessioned by City shall not have attendant restrictions. However, City will make reasonable efforts to acknowledge artists and donors of the artwork.

3.1.3 Reflects Community Values. City reserves the right not to select artwork that does not reflect the values of the community as determined by the city manager.

3.1.4 Original Artwork and Authentication. Unless otherwise approved by City Council, only original artwork will be accessioned into City's public art collection. Unauthorized copies or reproductions are not acceptable. When the authenticity of artwork could reasonably be questioned, City shall make reasonable efforts to authenticate the artwork before accession.

3.1.5 Suitability. City shall only accept artwork that City, in the city manager's discretion, reasonably believes can be adequately and safely displayed, maintained, and reasonably secured within City's financial confines and in the foreseeable future. All artwork must be reviewed by City and deemed appropriate before accession.

3.2 Desired Attributes. City shall consider the following desired attributes in considering selection of artwork for inclusion in City's public art collection:

3.2.1 Artistic Excellence. Artwork selected for City's public art collection should represent the skill and competence of the originator and should be an example of artistic excellence.

3.2.2 Variety of Media, Styles, and Techniques. Subject to the suitability requirements set forth in Section 3.1.5, artwork selected for the collection should, if possible, broaden the range of media and techniques represented in the collection.

3.2.3 Represents Artists of Varying Acclaim. City should strive to ensure that its public art collection represents artwork from a wide range of artists of varied public status.

3.2.4 Value. The price of any artwork proposed to be accessioned into City's public art collection should represent a responsible investment for City's public art collection. City may consult with an art consultant and/or appraiser to authenticate and verify the market value of artwork being accessioned into City's public art collection.

3.2.5 Selected for Specific Site. Major works of art should be selected taking into consideration the final display site for the artwork. Considerations should include, without limitation, how well the work fits the intended space and environment.

3.3 Methods of Accession. When funds become available to accession artwork, and subject to City's Public Contracting Code, City may accession artwork by open competition, artist invitation, and/or direct purchase. In addition, artwork may be added to the public art collection through a direct contribution of artwork or funds to purchase or commission artwork. City, in city manager's discretion, will determine the method of accession.

3.3.1 Open Competition. In open competition, any artist is invited to submit artwork or delineated proposals for consideration. A "Call to Artists" will be promoted within a designated region (local, regional, national, etc.) inviting all artists within the region to submit a proposal. The competition may be held for a single work, a single site, or several sites or works. City will evaluate submissions and select the artwork and/or proposal that best fits the criteria and needs of the site(s). City may decide that no submission meets the criteria and/or is suitable. For competitions held to populate several sites, this means that one or more sites may go unfilled. City may choose to leave the site vacant and add that site to the list of potential future accessions.

3.3.2 Direct Purchase. City may choose to purchase a work of existing art directly from a gallery, dealer, and/or from a private individual and/or artist.

3.3.3 Artist Invitation. City may choose to invite one or more artists to submit proposals to create a work for a specific site. City should work closely with the selected artist from the beginning of the project, making clear the applicable criteria. The artist should be asked to submit proposal sketches or models to City for approval before beginning the final work and to provide City with opportunities to periodically view the work throughout the various stages of completion to ensure the criteria are met.

3.3.4 Donations. At times, civic-minded citizens may wish to contribute to City's public art collection. They may do so by directly contributing funds to purchase artwork, commissioning artwork and then donating it to City, and by directly contributing artwork to City's public art collection. (See Section 6 of this Policy for additional detail regarding donated artwork).

3.4 Process for Accessioning Artwork. City will oversee the development of goals and processes for the selection, placement, and maintenance of public art projects in City. In initiating the public art project City will: (a) confirm the total project budget available for the purchase of services and artwork, including installation costs; and (b) identify a site for the final location of art or the project where an artist may be included on the design team. If City is considering a site in the public right of way, all appropriate City departments must be consulted before the site is finalized.

3.5 Artist Selection Criteria. Artists will be selected based on their qualifications, as demonstrated by past work, appropriateness of the proposal to the project, and the probability of the proposal's successful completion as determined by City. In selecting artists and artwork, City will select those artists and works of art which have the highest aesthetic quality, and those that fulfill the purpose of City's art selection criteria as outlined in Sections 3.1 and 3.2 of this Policy. In all cases, consideration will be given to materials, construction, durability (long or short-term depending on the intended life of the artwork), maintenance, public access, and safety. City may choose to utilize a "pre-qualified list" of public artists instead of open competition to simplify the selection process.

3.6 Artist Contracts. City will enter into a contract any time an artist is hired to perform services for the City, including, without limitation, participating on a design team, or selling and/or creating artwork. The contract will define, among other things, the scope of the work for artist's services and payment procedures for the purchase or commissioning of a work of art.

#### **4. TEMPORARY EXHIBITION OF ART.**

4.1 General. City may contract with an artist, gallery, or association for the temporary exhibition of artwork on sites that may be dedicated for that purpose or intended for a future work of art through accession.

4.2 Exhibition Period. The term of temporary placement will be two years (the "Exhibition Period"). If City and the artist, gallery, or association desire and agree, the work may remain for a second two-year term. No temporary exhibition will remain in place longer, absent unusual circumstances. City may, with or without cause, decline or terminate the exhibition of the artwork at any time.

4.3 Selection Process. The criteria for selection of artwork for a temporary exhibition will be the same criteria applied to the selection of accession artwork as set forth in Sections 3.1 and 3.2 of this Policy.

4.4 Installation and Removal. The artist will agree to transport and install the artwork. The artwork will remain the property of the artist unless sold. If sold, the artist will replace the artwork, through the above selection process, at the time of removal. At the end of the Exhibition Period, the artist will remove the artwork from the site, leaving the pedestal, if applicable, and all other aspects of the site in the same condition as existed before installation. Transportation to the site, proper installation, proper de-installation, proper removal from the site, and all associated costs and expenses will be the responsibility of the artist.

4.5 Maintenance and Insurance. During the Exhibition Period, City will be responsible for the reasonable maintenance of the work. The artist will be contacted in the event of any need for cleaning beyond soap and water. City may help with maintenance procedures, at the discretion of the

city manager. City will take reasonable steps to utilize the maintenance procedures designated by the artist. City will ensure the work against damage or loss in an amount to be established by the parties in writing. City's obligation to provide insurance is solely for the duration of the Exhibition Period and only while the work is located at the site, excluding installation and removal. City will have no liability for damage or destruction that may occur during transportation to or from the site, during installation, or during removal.

4.6 Compensation. City may pay the artist, gallery, and/or association a total honorarium in an amount to be determined by City for each Exhibition Period of the work.

## 5. DEACCESSIONING WORKS OF ART.

5.1 Deaccessioning Artwork. Upon the recommendation of City staff, the City Council shall be responsible for determining whether to deaccession artwork and the method of disposition.

5.2 Criteria for Deaccessioning. City may recommend that the City Council consider the deaccessioning of artwork for one or more of the following:

5.2.1 The artwork is not on display or is rarely on display because of the lack of a suitable site.

5.2.2 The condition or security of the artwork cannot be reasonably guaranteed.

5.2.3 The artwork has been damaged or has deteriorated, and repair is impractical or not feasible.

5.2.4 The artwork endangers public safety.

5.2.5 In the case of site-specific artwork, the artwork is destroyed by severely altering its relationship to the site.

5.2.6 The artwork has been determined to be significantly incompatible or inferior in the context of City's public art collection.

5.2.7 City wishes to replace the artwork with the artwork of more significance by the same artist.

5.2.8 The artwork requires excessive maintenance or has faults of design or workmanship.

5.2.9 There has been sustained and overwhelming public objection to the artwork.

5.3 Disposition of Artwork. Whenever City recommends the removal of artwork from City's public art collection, it shall also make a recommendation to City Council regarding the proposed disposition of the artwork. The disposition may include:

5.3.1 Sale or Trade. Artwork removed from City's public art collection may be sold or traded in a manner approved by the City Council (e.g., auction, gallery, resale, direct bidding). The artist

of the artwork, the artist's family, or the artist's estate will be given the first option to purchase or trade the artwork. Trade may be through the artist, a gallery, a museum, or other institutions for one or more works of art of comparable value. No artwork shall be sold or traded to a public official of City or City staff except through a public sale process. Proceeds from the sale of artwork shall be designated for use by City to acquire additional artwork.

5.3.2 Destruction. Destruction of artwork that is deteriorated or damaged beyond repair and deemed to be of negligible value.

5.3.3 Donation. Donation of the artwork to a non-profit organization or otherwise disposed of as the City Council deems appropriate.

## **6. PUBLIC ART DONATIONS AND MEMORIALS POLICY.**

6.1 Selection. In addition to City financial support, the public art collection may grow through the gifts of private citizens and corporations. City strives to follow a consistent and fair process for considering public art donations and memorials. The artwork selection criteria outlined in Section 3 of this Policy will be applied when considering public art donations.

6.2 Site Review. Donated artwork, memorials, and permanent pieces, whether located on the interior or exterior of a City-owned building, will be recommended to the city manager for review of site location and approval before making a recommendation to City Council. Anyone wishing to donate or sponsor a donation of artwork to City should contact the city manager to discuss the review and acceptance process for donated artworks.

6.3 Acceptance and Acquisition Procedures. City will consider gifts of art for placement at a public site with the understanding that minimal civic funds will be required for production, siting, and installation of the work. Donors may be required to deposit funds with City to provide for maintenance of the artwork.

### 6.4 Donation Request Process.

6.4.1 Proposal Submission. A donor wishing to donate artwork shall submit a written proposal to the city manager containing (a) a brief statement of purpose from the artist; (b) drawings, photographs and/or models of the proposed work, including scale and materials; (c) the artist's resume and any additional supporting material; (d) a detailed summary of projected required annual maintenance; (e) the estimated value of the artwork for insurance purposes; (f) a timeline for the donation; and (g) any special stipulations or requests that the donor wishes to include as part of the donation criteria.

6.4.2 City Manager Review. Once the proposal is received, the city manager will review the proposal to determine if the artwork proposed to be donated meets the selection criteria and the current goals and objectives for City's public art collection. If additional information or clarification is needed, City will contact the donor and request the needed details. The additional information will be due within two (2) weeks of City's request unless otherwise agreed by City and the donor.

6.4.3 Development Director Review. If the city manager approves the proposal, it will be forwarded to the Sisters Community Development Director or designee (“development director”) who will work with all appropriate city departments to address issues of public safety, installation, maintenance, finances, etc.

6.4.4 City Council Determination. Upon **competition** of the development director’s review, City staff will present the proposal to the City Council along with the findings and recommendations of the city manager and the development director for a determination on acceptance of the donation.

6.5 Letter of Agreement. If the proposal is approved by the City Council, the donor and City will enter into a memorandum of agreement detailing the conditions of acceptance of the donation, including, without limitation, recommendations regarding (a) site selection and design; (b) maintenance requirements; (c) a completion calendar; (d) insurance requirements; (e) budget, including maintenance reserve; (f) expected life of the artwork, and how long the piece will be displayed; and (g) if a temporary work of art, the anticipated removal procedures.