



DEPARTMENT OF ARTS & HISTORY

MAYOR: Lauren McLean | DIRECTOR: Jennifer Stevens

AGENDA Arts & History Commission

Wednesday, December 6th, 2023
5:00-6:30 pm
Greenbelt Room, 3rd Floor, Boise City Hall
150 N Capitol Blvd, Boise ID 83702

Virtual and in-person attendance is offered.
Watch via Zoom Webinar: [Registration Link](#)

- I. **Call to Order** – John Hand, Chair
 - a. Land Acknowledgment – Commission Chair John Hand
- II. **Minutes Approval**
 - a. **ACTION REQUESTED:** Approve Minutes from October 4th, 2023 (**Exhibit A**)
- III. **Director's Update**
- IV. **Presentations/Updates/Approvals** **Pursuant to Idaho Code Section 74-204(4), all agenda items are action items, and a vote may be taken on these items.*
 - a. **ACTION REQUESTED:** Chair & Vice Chair Election (5 min)
 - b. **ACTION REQUESTED:** Review & Approve Old Boise Blocks Barrier Design Proposal - Stephanie Johnson (15 min) (**Exhibit B**)
 - c. Informational Item: 521 W. Grove St. Artist Selection – Stephanie Johnson (10 min)
 - d. Informational Item: Catalyst Grant Pilot Program – Emily Chivers (10 min)
- V. **Adjourn Meeting**



MEMO

TO: Arts & History Commissioners
FROM: Jennifer Stevens
CC: Mayor Lauren McLean, Courtney Washburn, Council Member Latonia Haney-Keith
DATE: 12/6/2023
RE: Director's Update

ACCOMPLISHMENTS

Strategic Planning

As a team, we have been working on strategic planning and goal setting for the next 12 months. This effort is intended to secure the department's foundation, enabling us to grow with the community.

The goals of the strategic plan are to provide predictable, repeatable services to the community that meet the needs and desires of Boise residents and support Boise's creative economy. The plan aims to identify, operationalize, and standardize the following: *public programming*; *opportunities* for the cultural sector; *support* for the cultural sector. We will do this by creating an annual cycle of core, initiative-based, and opportunistic plans in each of the department's divisions. **Core** programming and opportunities will be repeatable and predictable, while **initiative-based** programming and opportunities will build off the core base and speak to city-wide initiatives. Finally, each division's schedule should leave room for any **opportunities** that arise outside of core and initiative-based programming.

Therefore, we are aiming to design and implement:

- an annual tour program for both public art and history;
- annual professional development programming for artists broadly defined as well as other professionals in the cultural sector;
- regular, predictable opportunities through residencies, grants, and calls for art;
- a predictable, repeatable docent program that engages our higher education partners throughout the valley;
- a revenue generation plan that will permit the department to grow in the future.

From the strategic plan, each division and staff member is setting goals for FY24 and beyond. We expect to complete this process by the end of the calendar year, and will repeat it annually at the start of each fiscal year in October.

James Castle House Accreditation

The American Alliance of Museums (AAM) sent two peer reviewers to visit Boise during mid-November as part of the accreditation process at the James Castle House. During the peer reviewers' visit, our Cultural Sites Team provided tours of the house, the trailer, and the shed, and arranged meetings with the James Castle Collection and Archive, members of the Arts & History Commission, and members of the community including one past James Castle House resident. The conversations were lively, informative, and productive.

The reviewers will submit their report and recommendation to AAM's voting board, and we expect to receive notification of their accreditation decision by late spring.

Capital City Development Corporation (CCDC)

CCDC is working rapidly to complete projects in the River-Myrtle Urban Renewal District before that district sunsets on September 30, 2025.

As such, we have recently requested funding to install interpretive signage along Grove Street from 3rd to 16th. These signs will tell the story of Grove Street history in the context of larger Boise history. We will present the proposal for official project designation to the CCDC board at its December meeting. If the board approves the designation, we will negotiate an agreement with that agency, with the intent for all signs to be installed by the end of FY24.

Meanwhile, our team is earnestly working toward fulfilling the terms of other T4 agreements with CCDC in the River-Myrtle district, including on the Old Boise Blocks (521 Grove St. Public Space, Barrier Art at CW Moore Park, and sidewalk medallions to unify the Old Boise Blocks district), and on the Linen Blocks (including Neon Signs, Billboard art, and art ports).

NEEDS FROM COMMISSIONERS

Event Attendance

Please consider attending these events and sharing them with your connections.

- Grant events:
 - The Boise Bard Players: Dec. 9, 10, 15, 16, 17 at Mad Swede Brewing at 7 p.m.
 - Ming Studios: 7 o'clock
- Department events:
 - Fettuccine Forums: February 1, March 7
 - Afro Blue Exhibition, Erma Hayman House
 - Interlude Exhibition, James Castle House

Hiring

We are currently hiring for a James Castle House Coordinator and could use your help to get the word out to your connections!





DEPARTMENT OF ARTS & HISTORY

MAYOR: Lauren McLean | DIRECTOR: Jennifer Stevens

MEMO

TO: Mayor McLean, Courtney Washburn, Council Member Latonia Haney Keith, Arts & History Commissioners
FROM: Stephanie Johnson, Public Art Program Manager
CC: Jennifer Stevens, Director
DATE: 11/28/2023
RE: Public Art Program Update

AGENDA ITEMS

Old Boise Blocks Barrier – Concept Proposal

\$165,000; Presentation of proposed design to be installed at the edge of CW Moore Park, between the waterwheel and sidewalk along Grove St.

Traffic Boxes 2023

\$48,340; First official Public Works project for 17 boxes in the River/Myrtle Neighborhood.

17 Artists selected!

521 W Grove St. Public Space, Public Art

\$400,000; New RFQ released, applications reviewed, three finalists interviewed, selection made!!!

ACCOMPLISHMENTS OF THE MONTH

West Valley/Ustick NIP Public Art Project

\$140,000; James Peterson of Art + Contraptions – Community engagement phase, survey released, 2 in-person tabling events at Redwood Park to gather feedback on initial concept.

Linen District Fence 2023

\$5000; selected artist Mindy Yong for the 2024 Linen District Fence Public Art **installed!**

CCDC Projects with Type 4 Agreements

Old Boise Blocks Sidewalk Element

\$23,000; Artist Mungo Ligoya selected and awarded \$3000 for design; fabrication of 12 sidewalk inlay medallions.

Erma Hayman House T4

\$100,000; Interpretive signage, added lighting for artwork on wall, projection infrastructure for future art projections on River St. facing wall.

Linen Blocks

\$113,000; 3 projects – Landmark Billboard Sign; 2 Art Ports; Bike Trio de-install, restore and re-install, Call for artists in development. – T4 agreement to be designated in October.

Public Works Enterprise Fund

Public Art – Artist Workshop/Artist Networking Series

NEEDS FROM COMMISSIONERS

None this month





DEPARTMENT OF ARTS & HISTORY

MAYOR: Lauren McLean | DIRECTOR: Jennifer Stevens

MEMO

TO: Mayor McLean, Courtney Washburn, Council Member Latonia Haney Keith, Arts & History Commissioners
FROM: Danielle Grundel, City Archivist
CC: Jennifer Stevens, Director
DATE: 11/28/2023
RE: Archives Program Update

ACCOMPLISHMENTS OF THE MONTH

Records Manual

Alongside the Office of the City Clerk, Archives has been focused on updating the City's records management policies and practices. The first step is to revise the City's Records Manual which was last updated in 2010. The newest version offers a solid foundation for the management of the City's records. It is significantly shorter for faster reference and ease of use, includes updated code reference, and guidance on electronic records and professional standards. Expected completion date is December 2023.

Digital Collection

Archives has curated a digital collection of Opera Idaho's records in support of their 50th anniversary celebration. Digital assets include early audio and video recordings, administrative records, photographs, programs, and marketing materials. The selected materials highlight the evolution of Opera Idaho, a major Idaho cultural organization. Expected additional assets to be uploaded through February. You can view the digital collection here, <https://collections.boiseartsandhistory.org/explore-collections/list/collections/24>

NEEDS FROM COMMISSIONERS

None this month



DEPARTMENT OF ARTS & HISTORY

MAYOR: Lauren McLean | DIRECTOR: Jennifer Stevens

MEMO

TO: Mayor McLean, Courtney Washburn, Council Member Latonia Haney Keith, Arts & History Commissioners

FROM: Emily Chivers, Grants & Public Programs Manager

CC: Jennifer Stevens, Director

DATE: 11/28/2023

RE: Grants and Public Program Update

ACCOMPLISHMENTS OF THE MONTH

FY2024 Grants

- Promoted grant recipient events/projects (coordinating with Communications Manager for social media)
- Answered queries and processed documents for current grant recipients (agreements, invoices, and final reports)

Catalyst Grant Pilot Program Proposal

- ~\$40,000 left from FY23 grant cycle was requested during the re-budget process in October with the hope of adding a special purpose grant cycle in FY24.
- Submitted a proposal for Catalyst Grant Pilot Program that would support small-scale and mid-sized arts, history, and cultural activities such as public programs, events, projects, exhibitions, and tours throughout the year.
- With a standard award size of \$2000, applications would be accepted in 4 rounds (February, April, June, August) and all grant activities must be completed with final reports submitted prior to September 30, 2024.
- Still waiting for final approval, anticipating a decision from Council by mid-December.

Grants & Public Programs Planning

- Working on some planning and goal setting for the Grant Program and Public Programming for the department in alignment with the Department's Strategic Plan (working with Cultural Outreach and Education Coordinator to align Education and Public Programming strategy).

NEEDS FROM COMMISSIONERS

FY2024 Grant Cycle

Desired Actions:

- Attend upcoming grant recipient events (see newsletter) or find events here <https://www.boiseartsandhistory.org/events/#/?category=Grant%20Recipient>





MEMO

TO: Mayor McLean, Courtney Washburn, Council Member Latonia Haney Keith, Arts & History Commissioners

FROM: Jamile Shirley, Cultural Assets Program Manager

CC: Jennifer Stevens, Director

DATE: 11/28/2023

RE: Cultural Assets Program Update

ACCOMPLISHMENTS & UPDATES

City Hall Art Hanging Rails

The new art hanging rail system is installed throughout the first floor of City Hall. All the artwork that was removed during installation of the rails is back on display employing the new rail system, which allows for safe hanging and does not require FSO to patch and paint walls when art is rotated. This pilot project is slated to expand to the other floors of City Hall as well as the libraries.

New Traffic Box Signage Installed

Advanced Sign, LLC has replaced nearly all 214 traffic box labels, except for several traffic boxes located within cordoned construction zones. The labels will be replaced as the traffic boxes become accessible. The old aluminum labels—which were primarily applied to the cement plinths beneath each traffic box—tended to fall off and were costly in comparison. The new vinyl labels are applied directly to the vinyl.

Public Art Archive

A new collections management software (CMS), Public Art Archive (PAA) has been purchased to replace the current software, Proficio. PAA is a cloud-based CMS. The data migration process will take approximately a year to ensure all data has been captured. Once implemented, constituents will enjoy greater online access to the public art collection, including detailed information on each artwork and artist.

Enviroguard Pipe Tree

On October 18th, Jay Blackhurst re-adhered the original leaves on “Enviroguard Pipe Tree,” located at the Watershed. The leaves are bronze—an inherently soft metal, which caused the incised hole in each leaf to wear through over time. Jay is soldered a durable stem on each leaf. The leaves were reattached with tie wire. This project reestablished the original artist's intended appearance and movement of the leaves.

Gentle Breeze

The northwest swing of Gentle Breeze was deinstalled in October. The sculpture is one of the most loved and recognized pieces in the public art collection. The installation has been immensely popular which has increased maintenance and engineering requirements. The swing was deinstalled due to a compromised weld on the steel motion limiter support arm. A&H is working with the artist and vendors to identify long-lasting solutions.

CCDC Type 4 Agreement

CCDC voted to approve a reimbursement request for FY24 for the following repairs and improvements.

- \$400 – new signage for *Botanica Industria*.
- \$2900 – new signage and cleaning of *Integration Murals*.
- \$37,000 for repair and replacement parts for *Grove Street Illuminated* and *Boise Canal*.
- \$2,000 for structural inspection and new signage for *Idanha Canopies*.

NEEDS FROM COMMISSIONERS

None this month.





DEPARTMENT OF ARTS & HISTORY

MAYOR: Lauren McLean | DIRECTOR: Jennifer Stevens

MEMO

TO: Mayor McLean, Courtney Washburn, Council Member Latonia Haney Keith, Arts & History Commissioners

FROM: Matilda Bubb, Cultural Planner

CC: Jennifer Stevens, Director

DATE: 11/28/2023

RE: Cultural Planning Activity

ACCOMPLISHMENTS OF THE MONTH

General Fund Public Art Assessment

Parks: Bubb facilitated a kick-off meeting with Boise Parks and Recreation Director and Superintendents along with Arts & History Director and Public Art leadership team to begin an in-depth evaluation of art in Boise's parks and park facilities.

Establishment of a new Film Permit and developing industry support

Arts & History, Economic Development, and City Clerk's office are working together to craft a film permit and phased plan to support the industry. We have done extensive outreach to the film community and adjusted the permit ordinance in accordance with the feedback. It will go before Boise City Council December 5th for approval of the fee.

Music Policy Forum

The City of Boise is helping to host the Music Policy Forum, which will be held in Boise on December 7th and 8th. The agenda and link to register for the public day on December 8th can be found at <https://www.cascadiamusicsummit.org/>. Please feel free to share this with others who may be interested or register yourself.

NEEDS FROM COMMISSIONERS

Film Permit

Please consider attending the Boise City Council meeting on December 5th in support of the new Film Permit and its related fees.

Cascadia Music Summit

Please consider registering for and attending the Cascadia Music Summit.



DEPARTMENT OF ARTS & HISTORY

MAYOR: Lauren McLean | DIRECTOR: Jennifer Stevens

MEMO

TO: Mayor McLean, Courtney Washburn, Council Member Latonia Haney Keith, Arts & History Commissioners

FROM: Maureen Lavelle, History Programs Manager

CC: Jennifer Stevens, Director

DATE: 11/28/2023

RE: History Program Update

PROGRAM ACCOMPLISHMENTS

Fettuccine Forum

We had a decent turnout for our first two Fettuccine Forums of the season at the new location, Trailhead. We are still working to revitalize this program and bring in new audiences.

Hosted Dr. Priscilla Wegars and Dr. Renae Campbell at the Fettuccine Forum on November 2nd, for their presentation "The Treasure Valley's Asian Pioneers: Archaeology and History of Asian Americans in Boise and Vicinity." A follow-up meeting is scheduled for the end of the month to collaborate on an exhibit to rotate into City Hall and make available to BPL.

History Program Tours

Created a new set of tours, Boise History Hikes, that will become a part of the core programming in the History Division. The debut of Boise History Hikes took place on November 24th and involved a 2-mile guided foothills hike, describing Boise's 1863 founding and early history.

Development is underway for summer and year-round history programming. Proposals for core tour offerings and a Fettuccine Forum 2024-2025 planning meeting set for January 2024.

Oral History Project

The "Chinese History in Greater Boise" project continues with an upcoming interview scheduled with Meichun Lin. Completed transcripts have been shared with interviewees for review, with three more interview transcriptions in progress.

History staff are working with the Idaho State Historical Society to table at their Lunar New Year event in February, with the goal of setting up additional interviews and

generating ideas about next steps for the projects (exhibits, programming, educational materials).

History Resource Page

The history resource webpage will launch in late January 2024. Though initially planned for 2023, this project was pushed back to allow new staff to participate and provide input. The page will be continually populated with articles and content and will serve as a collaborative platform for A&H staff and community partners.

NEEDS FROM COMMISSIONERS

None this month





DEPARTMENT OF ARTS & HISTORY

MAYOR: Lauren McLean | DIRECTOR: Jennifer Stevens

EXHIBIT A

Minutes Arts & History Commission

Wednesday, October 4th, 2023
5:00-6:30 pm
Greenbelt Room, 3rd Floor, Boise City Hall
150 N Capitol Blvd, Boise ID 83702

Virtual and in-person attendance is offered.

Watch via Zoom Webinar: [Registration Link](#)

Commissioners Present: John Hand (Chair), Kris Clegg (Vice Chair), Melissa Thom, Gaby Thomason, Catherine Seo

Commissioners Absent: Amanda Ashley

Council Liaison:

Staff Present: Jennifer Stevens, Jillian Whitehill, Tilly Bubb, Tyler Powers, Stephanie Johnson, Jennifer Yribar, Tenisha Eastman-Dodson (online), Maureen Lavelle, Kristen Hill, Jamile Shirley

Public: Jodi Eichelberger, Ruth Schwartz

- I. **Call to Order** – Commission Chair, John Hand called the meeting to order at 5:03 p.m.
 - a. Land Acknowledgment – Commission Chair John Hand
- II. **Minutes Approval**
 - a. **ACTION REQUESTED:** Approve Minutes from August 2nd, 2023 (**Exhibit A**)
 - i. Move to approve by Clegg at 5:04 pm, seconded by Thomason at 5:04 pm. All in favor
- III. **J.J. Saldaña Tribute**
 - a. Moment of silence, PODER red by Jennifer Y, and a moment to share
- IV. **Director's Update**
 - a. Introducing New Staff - Maureen Lavelle the new History Programs Manager.
Maureen is originally from Boise and has a career in the National Parks Service.

- i. A&H now has all vacancies filled and within the next year we will open a new position for the Airport Public Art Coordinator
- b. 2024-2025 Cultural Ambassador Announcement & Introduction - Guests Jodi & Ruth (president of the board) present on the growth of Story Story Night and upcoming focus. Their goal is to provide a platform for the community to be heard, particularly those whose voices aren't often heard. They offer 1-2 shows each month. Being the Cultural Ambassador provides a space to expand on Workshops Studio & Production Shows.
- c. AASLH Conference was a huge success. 740 guests attended. Our department provided a total of 30 volunteer hours among staff, 4 tours, and 2 panels. This event helped demonstrate how A&H can show up to support our community.
- d. Mayor's Awards was also a success with over 200 guests.
- e. Upcoming events
 - i. Tomorrow starts the 20th anniversary of the Fettuccini Forum – Let's Talk About Boise
 - ii. Check out the Cultural Guide for all the upcoming events
- f. Commission Asks
 - i. AHAT – Would any commissioners like to join in the discussion to reimagine this group
 - ii. Public Art Walking Tours are open – Please share with your network
 - iii. James Castle House Museum Accreditation – American Alliance of Museums (AAM) will be here November 16th & 17th. AAM will want to meet and interview our commissioners as a group, so please stay tuned for more information and thank you in advance for your involvement.

V. Presentations/Updates/Approvals **Pursuant to Idaho Code Section 74-204(4), all agenda items are action items, and a vote may be taken on these items.*

- a. Public Art Program Update (15 min) – Stephanie Johnson
 - i. Old Boise Blocks – to be installed in November. The artist used flowers to represent the diversity and unity of Boise.
 - ii. Water Wheel Barrier created by Bobby Zokaites.
 - iii. West Valley/Ustick NIP Public Art project - James Peterson will be creating an art piece called Passage at Redwood Park



- iv. Linen Fence – de-installing Rachel’s pieces and installing 4 panels by Mindy Yong next week.
 - v. 2024 Traffic Box call - received 105 applications. Rewrapping 15 boxes in the River/Myrtle neighborhood. The theme is water renewal. New artists will be selected in October. The boxes that can be unwrapped will be peeled off and those that cannot will be wrapped over (due to weathering). All pieces are saved in our digital collection that is open to the public. We have 218 boxes in total.
 - vi. Boise visual chronicle – added Gracieux Baraka’s collection, Afro Blue: An Ode. Celebration, and Meditation. On display in Erma Hayman House until the end of June 2024.
- b. James Castle House Museum Accreditation (10 min) – Kristen Hill
- i. Part of the accreditation process includes documentation and self-study. Everything was submitted in May and in November two AAM members will come to view the site and interview staff, and commissioners, to make sure folks are familiar with the mission and to assess the impact. We will hear the decision in March.

VI. Adjourn Meeting

- a. Commission Chair Hand asks commissioners to offer a motion to adjourn.
 - i. Clegg motion to adjourn, Thom seconds; all in favor. So moved at 6:10 p.m.



EXHIBIT B

Old Boise Blocks – Waterwheel Barrier Project Proposal

Exhibit B includes the final design proposal packet for Bobby Zokaite (Zokaite Sculpture, LLC), the original Request for Qualifications/Call for Art, and the artist contract. In the artist contract, please see pages 29 and 30 for *Exhibit B Timeline, Approvals, and Payment Plan* for clarity on our timeline and planned approval benchmarks. We are currently in Phase 2 Section 1 where Bobby has provided the initial design proposal and Public Art Team Staff as well as the selection panel, and design team have reviewed and provided feedback for Bobby to modify and refine his design.

The Public Art Team and Bobby have worked extensively with the project stakeholders including the Department of Parks & Recreation, Capital City Development Corporation, the selection panel, and the project design team (consisting of CCDC, Jensen Belts, GUHO).

As per his contract, Bobby is required to consult with a conservator on his design, proposed materials and fabrication method. This is prior to approval so that we can be sure this artwork is something we can maintain and will be successful before it is approved for fabrication. We will be working as a team with the stakeholder group to determine the best installation method as Bobby works to get engineering plans with his approved final design proposal.

Action requested from The Arts & History Commission:

Review proposal packet and supplemental information for recommendation to present this final design proposal to City Council for approval.



ZOKAITES SCULPTURE L.L.C.

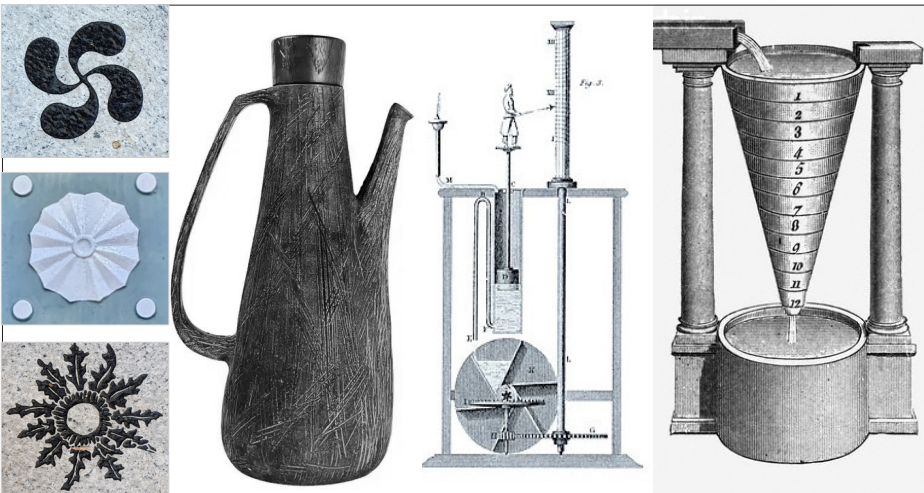
BOBBY ZOKAITES

141 HU ESTA DR, TEMPE, AZ 85282

UNITED STATES

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ZOKAITES SCULPTURE
OLD BOISE BLOCKS
WATERWHEEL BARRIER
PUBLIC ART — PROPOSAL PACKET



THE ARTWORK: "CLEPSYDRA"

I'd like to start by thanking everyone for giving me the opportunity to present an artistic barrier concept for the Grove Street water wheel in conjunction with the Old Boise Block Improvement Plan. The goal of this project is to draw attention to the water wheel and its historic importance to Boise. The research component of this project has been an absolute pleasure.

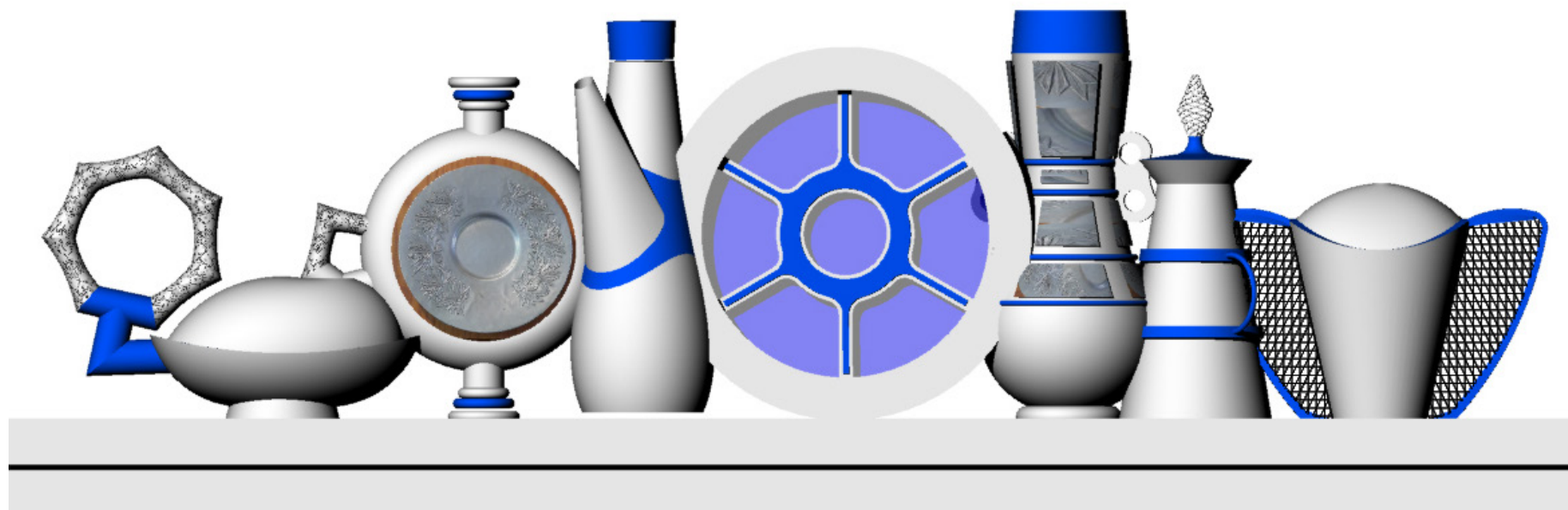
We found that the water wheel itself has a "hidden history", both in the ingenuity of its use and the sheer number of water wheels used in the original irrigation of Boise—the wheels were spaced only 50 to 100 feet apart, for *miles*. This has inspired a composition using repetition of form.

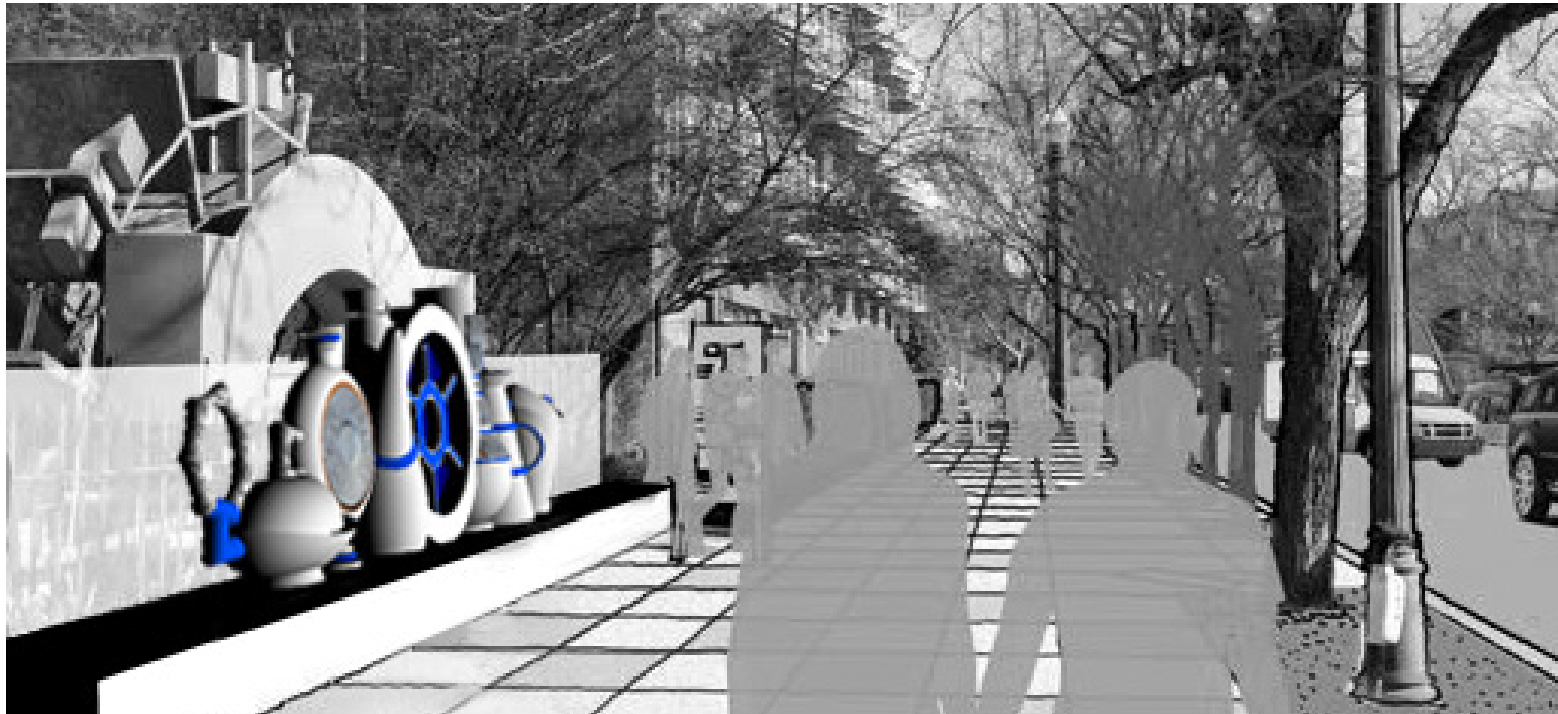
These particular water wheels were used for irrigation however, throughout history, water wheels did everything: ground grain, powered machine shops, pumped water, and told time. In fact, one of the talismans of "History" is a *Clepsydra*, or water clock. The very oldest of these water clocks is basically two water vessels, one with a hole in the bottom and one to catch the water, kind of like a hourglass. This was a primary way to tell time during nighttime hours. Using the water clock as further inspiration, I've created a composition with a wheel at its center flanked by six unique vessels representing the immigrant populations who developed the neighborhood: China, Germany, Sweden, Japan, Russia, and Basque.

There will be other details which directly relate to the site. The individual vessels need to have a lid, which is an opportunity to reference the finial on a nearby turret. The sculpture will also be set on a sandstone block pedestal to match the existing wall in C.W. Moore Park. The biggest 'easter egg' will be a date stone contained within the pedestal. The intent of these details is to inspire an inquisitiveness amongst the viewers and nod to the history of the area.

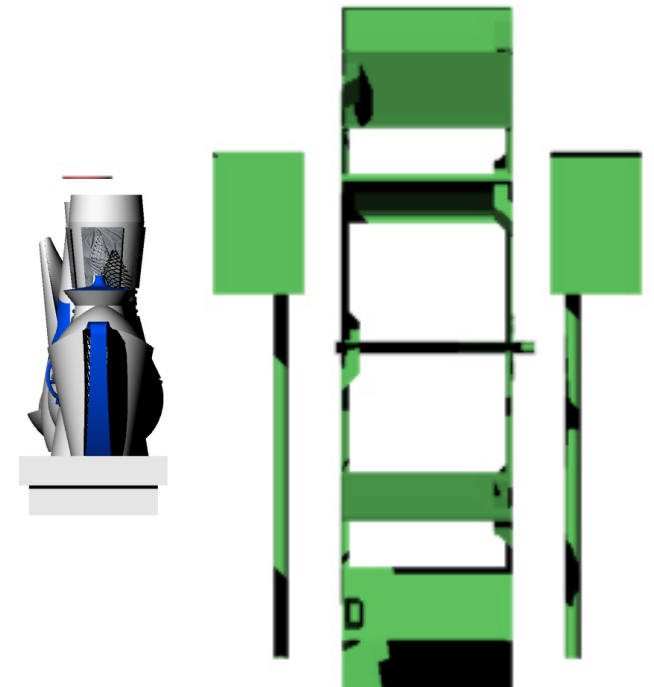
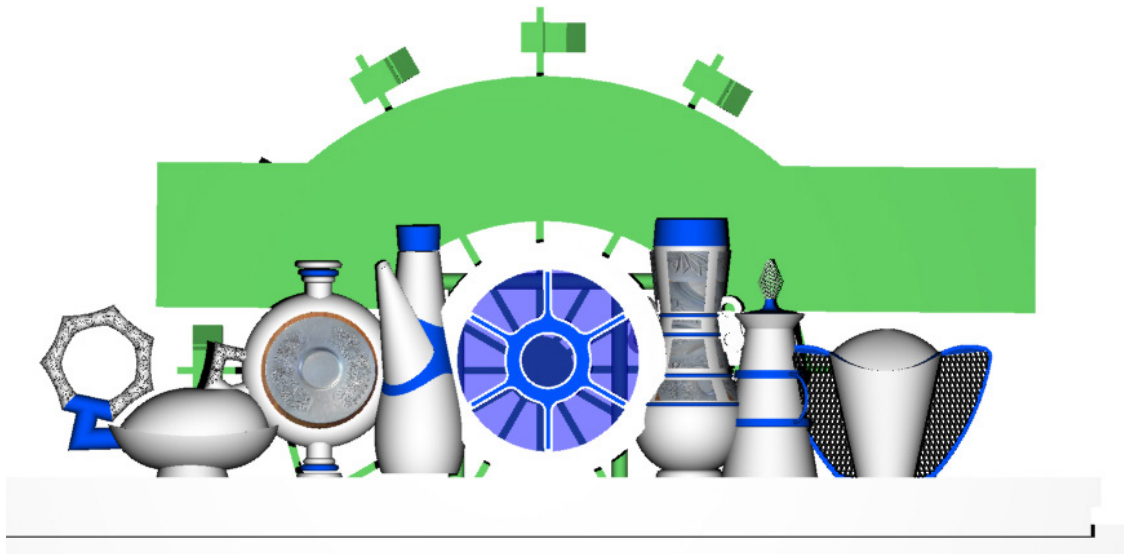
The whole composition is eclectic in nature and will use a variety of materials and methods in its execution—steel for durability, polyurethane panel for transparency, woven components for texture and complexity, and color to draw attention and excitement. Not only does this composition serve its intended barrier function but it transcends common public art solutions to this challenge. Instead of dividing the site from the public, it creates the illusion that the park is breaking into the street plane. This collection of uncommon objects, abstractions of wheels and water vessels, are sure to spark a new curiosity and engagement, and I am very excited to create this site-specific work for the community of Boise.

— Bobby Zokaite



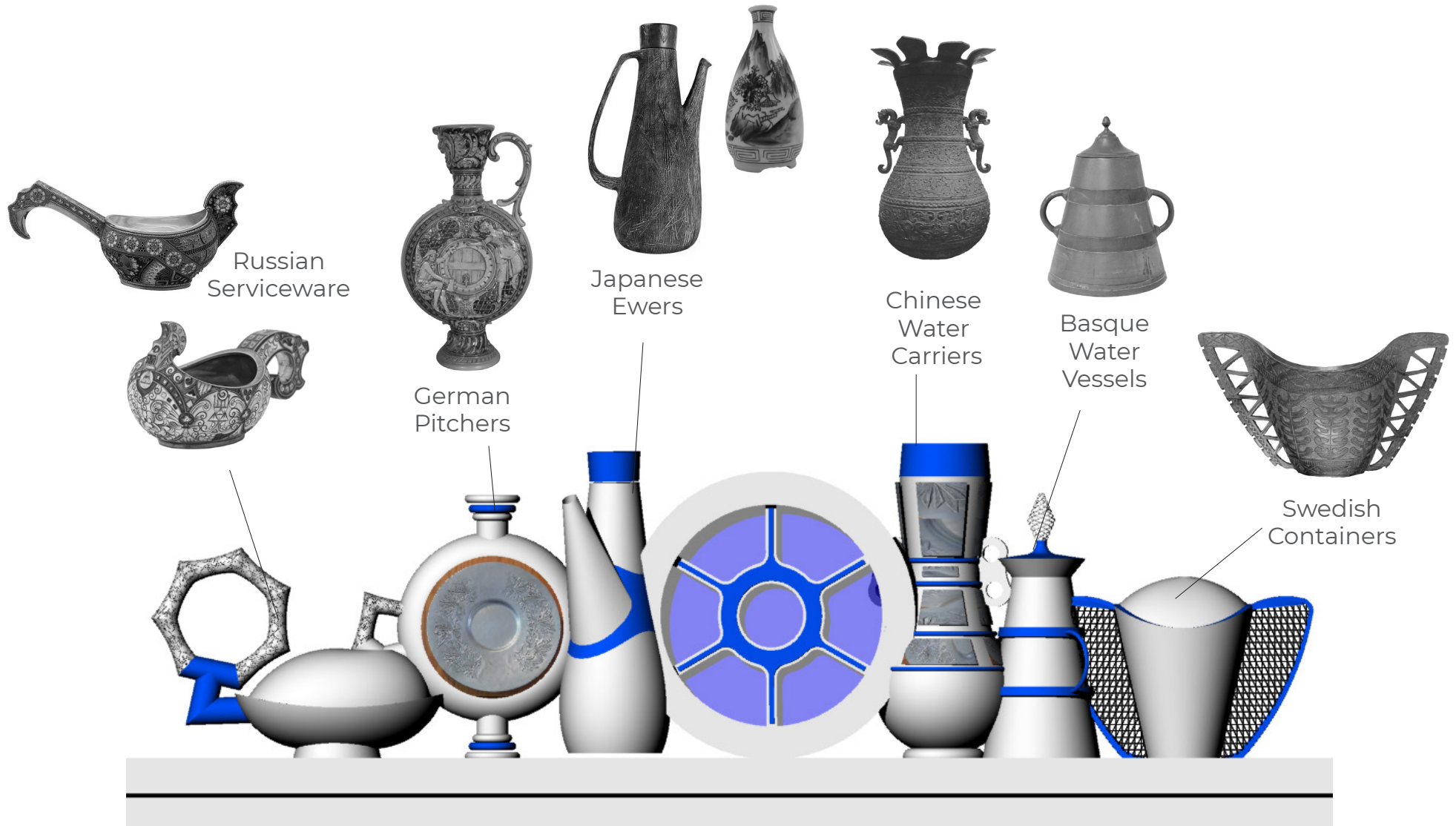


SITING



DESIGN | VESSELS

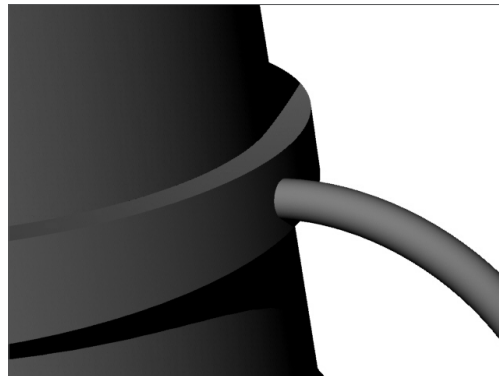
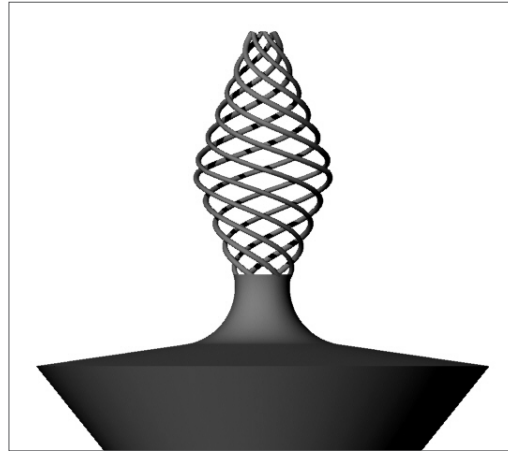
The sculpture's central wheel form is flanked by six unique vessels representing the immigrant populations who developed the neighborhood, those from: China, Germany, Sweden, Japan, Russia, and the Basque.



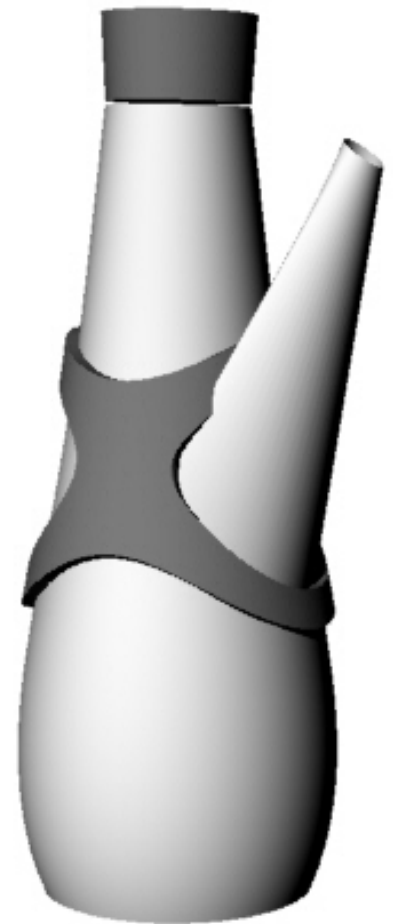
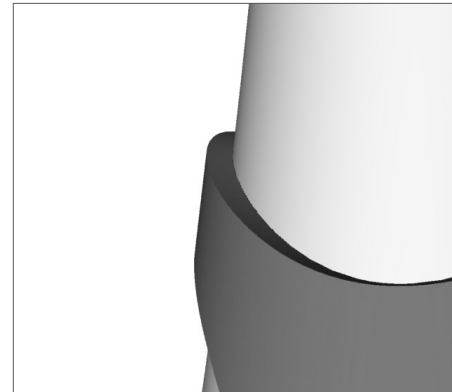
DESIGN | VESSELS - DETAILS



finial and handle details



*sculptural embellishment
example*



DESIGN SPECIFICATIONS

Primary Palette (actual material hue):
Metals, Sandstone, Water



Accent Color (TBD):

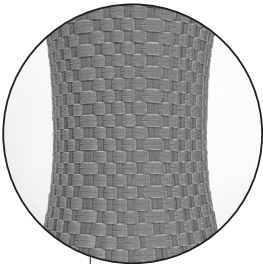


The bulk of the work will be done in steel, adopting the shaping techniques used in midcentury automobile construction. Attention will be paid to all of the seams in order to ensure a solid, durable object. The central wheel is a window detail to allow for the actual wheel to be seen. This window will be constructed using Lumicor —a polyurethane material that is color-fast, bulletproof and scratch resistant. Another nod to history are the woven details on the vessels, for which I will actually weave using stainless steel cording. Further surface details are provided by the use of embossed metals.



Embossed metal surface detailing

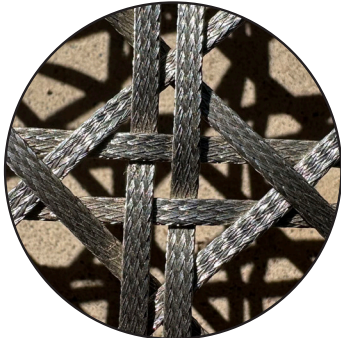
Woven tube-form, stainless steel cording



Central Wheel:
steel frame and Lumicor panel



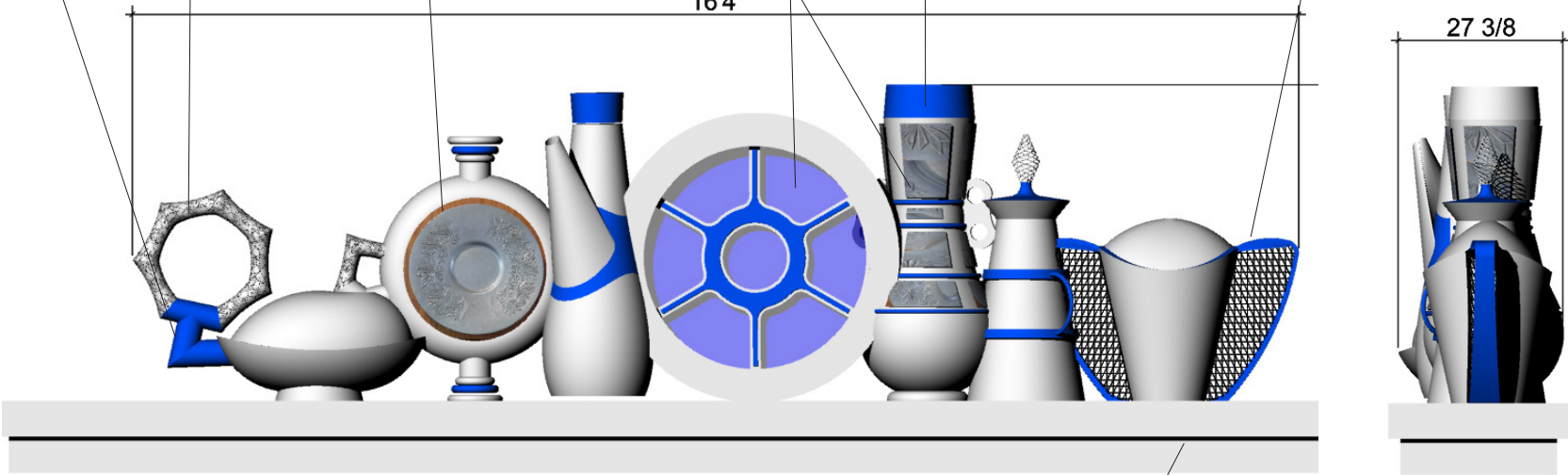
Fabrication Method:
Shaped, faceted, and seam-welded steel forms



Weaving:
Stainless Steel Cording (hand woven)

16'4"

27 3/8



Sandstone footing, as existing elsewhere at the site, to include new date stone.

END



ARTIST CALL FOR QUALIFICATIONS

APPLICATION DEADLINE: July 6, 2023, at 1:00 pm, MT

ARTIST BUDGET: \$100,000

TOTAL PROJECT BUDGET: \$142,000

Old Boise Blocks Waterwheel Barrier Public Art Project

OPPORTUNITY

The Boise City Department of Art & History invites artists or artist teams to submit qualifications to design artwork to be installed in front of the historic waterwheel in C.W. Moore Park. One artist, or artist team, will be selected and awarded a \$100,000 contract to design and fabricate an iconic and meaningful artwork that embodies the significance of the C.W. Moore waterwheel and the identity of the Old Boise Blocks area. The selected artist will develop a proposal, formalize design, respond to feedback, fabricate the work, and transport the work to the site. Construction of the footing/anchor system and installation of the work will be coordinated and managed by the City of Boise and is not anticipated to exceed \$50,000.



Rendering of area intended for artwork

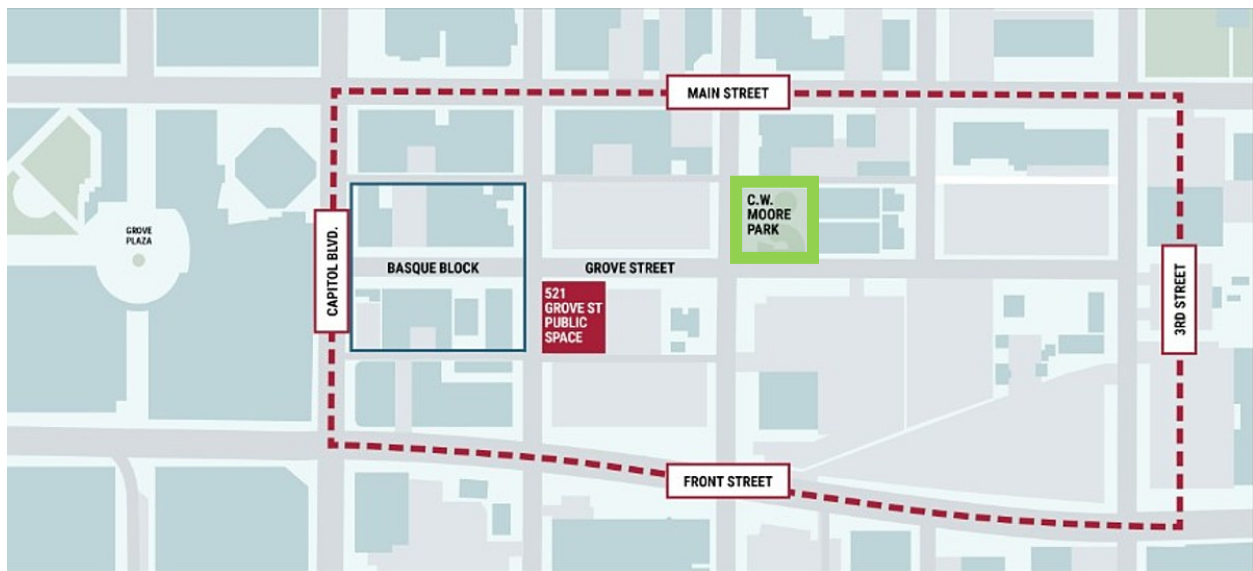
The City intends to award the contract to one artist or artist team; however, the City reserves the right to award to more than one Applicant, or no Applicants if none of the applicants are deemed acceptable.

PROJECT BACKGROUND

The Boise Valley is the traditional, ancestral, and unceded territory of the Shoshone, Bannock, and Northern Paiute peoples. Prior to Euro-American settlement, the land was sagebrush desert. Grove Street was one of the originally platted streets on the city's first plat, in 1864. Historical records illustrate significant trends in urban development along its length, from a mixed-use residential area with lush tree groves, to a commercial neighborhood dominated by the automobile industry in the mid-20th century. Today, the street is home again to residents, and is beginning to return to a dense, mixed-use corridor.

Lead by the Capitol City Development Corporation (CCDC), the Boise City Public Art Program has participated in community stakeholder and design team meetings regarding the plan for streetscape, history, and cultural improvements for the Old Boise Blocks area. In the first project phase, which began in June 2020, project stakeholders convened for a series of initial visioning conversations to share information and background about the project area and to discuss ideas and goals for the area. In the second phase, the visioning process expanded to the general public and additional key stakeholders. In the final phase, feedback and input was summarized and packaged into a Vision Report to be incorporated into further steps of the placemaking and redevelopment strategy.

Historic themes identified in the Vision Report include mixed land uses, irrigation, transportation innovation, industry, and neighborhood. Additional information can be found in the CCDC's Old Boise Blocks Vision Report Included as Attachment 1.



The site location for this project is C.W. Moore Park: 150 S. 5th St, Boise, Idaho (identified above). The park is a 0.28-acre special use area located within walking distance of stores, restaurants, and businesses in downtown Boise. Park amenities include benches, bike racks and historical artifacts. The waterwheel barrier will be installed between the sidewalk and the historic waterwheel along W Grove Street between S 4th and S 5th Streets.

PUBLIC ART GOALS

1. The public art will contribute to a unique look and feel for C. W. Moore Park.
2. The public art will create a cohesive connection between C.W. Moore Park and the Old Boise Blocks area.
3. The public art will beautify the streetscape *and* successfully function as a safe barrier between the sidewalk and the waterwheel.
4. The public art will expand upon the City of Boise's public art collection.

BUDGET

The selected artist(s) will be provided a \$100,000 contract to formalize the design, fabricate, and transport the work to the site. Project administration, site preparation, and installation of the work will be coordinated, managed and paid for separately by the City of Boise for a combined project total of \$142,000.

ELIGIBILITY

This opportunity is open to established artists residing in the United States. Idaho artists are strongly encouraged to apply. Artists must be at least 18 years of age.

Boise City Department of Arts & History does not discriminate in its programs and activities on the basis of race, religion, national origin, sex, age, sexual orientation, gender identity and/or disability.

ANTICIPATED PROJECT TIMELINE

Call to Artist Released	June 12, 2023
Pre-Application Meeting – optional at 10 am MT	June 26, 2023
Questions/Clarifications due via Q&A Board by 5 pm, MT	June 29, 2023
Application Deadline due by 1 pm, MT – late applications will not be accepted.	July 6, 2023
Selection Panel, Notifications and Contracting	End of July, 2023
Art & Design Team Meeting	August, 2023
Proposal Submitted for Final Approval	August, 2023
Design Development/Construction Document Package Development	September-November, 2023
Final Design Submitted for Final Approval	November, 2023
Fabrication of Artwork	Winter 2023 – Spring, 2024
Delivery of Finished Work for Installation	March, 2024
Installation	March 26, 2024

This timeline is intended to provide applicants a loose framework for project phase expectations. The timeline, with exception to dates relating to the call-to-artists, are subject to change based on the approval process and needs of the overall project.



Application Requirements and Process

Application deadline is July 6, 2023, at 1:00 pm MST.

Questions & Clarifications must be submitted to Purchasing Staff by June 29, 2023, at 5:00 pm MST.

All responses will be posted to the Q&A Board in JAGGAER.

APPLICATION INFORMATION

All applications must be submitted through JAGGAER, a digital procurement platform.

Solicitation Number: RFQ2023-041

Project Name: Old Boise Blocks Waterwheel Barrier Public Art Project

Statement on Diversity, Equity and Inclusion:

Boise City Department of Arts & History does not discriminate in its programs and activities on the basis of race, religion, national origin, sex, age, sexual orientation, gender identity and/or disability. We encourage persons with disabilities and those who require language assistance to participate in its programs and activities. If you anticipate needing an accommodation, please contact Jennifer Yribar, 208-608-7051 or email jyribar@cityofboise.org, as soon as possible, but no later than 72 hours before the application is due. To request assistance, you may also dial TTY 1-800-377-3529.

All questions and clarifications not related to accommodations must be submitted to Purchasing Staff by June 29, 2023, at 5:00 pm MST.

Applying via JAGGAER:

Electronic applications can be viewed on the City of Boise's Purchasing website (<https://www.cityofboise.org/departments/finance-and-administration/purchasing/bids/>). Applications must be submitted through this page. After uploading your application, Applicants are encouraged to verify the successful upload of the document.

JAGGAER Registration Instructions:

In addition to completing the application requirements, applicants must initially register in JAGGAER with a vendor account before beginning their application.

1. Access the City of Boise Vendor Portal here:
<https://solutions.sciquest.com/apps/Router/SupplierLogin?CustOrg=CityofBoise>
2. Follow the registration prompts – **only starred fields are required.**
 - a. Legal Company Name (this can be your name)
 - b. First Name, Last Name
 - c. Phone Number

- d. Time Zone
- e. Email
- f. Password
3. You will be re-routed to your email to complete registration
4. Log in to your account and from the homepage, navigate to "Manage Registration Profile"
5. Under the "Business Details" tab, include these commodity codes to your profile, as well as any other relevant codes: **961-04 (Artists), 918-86 (Public Art) and 962-07 (Arts Services, Cultural)**.
6. Complete "Addresses" tab
7. Complete "Contacts" tab, with your main contact as "Sales"
8. Complete "Certify & Submit" tab

All applications must be submitted before the application deadline. In the event of a technology failure, the City reserves the right to accept all applications submitted and electronically time stamped prior to application deadline. The City will require application receipt documentation to be on file as proof of timely submission. Applicants are encouraged to confirm the successful up-load of their application document. ***The City will not accept applications submitted after the scheduled application deadline.***

Applications will NOT be accepted by mail, fax, or in person.

It is the Applicant's sole responsibility to timely submit their application by the scheduled deadline date and time.

Applicants are responsible for all costs (including site visits where needed) incurred in preparing or responding to this RFQ. All materials and documents submitted in response to this RFQ become the property of Boise City and will not be returned.

PRE-APPLICATION MEETING

A Pre-Application Meeting will be held **June 26, 2023, at 10:00 am MT**, virtually via Microsoft Teams (link below). At the meeting, staff will review the application process, discuss the process for design, fabrication and installation, and answer any questions applicants may have. This is the only opportunity to speak directly with Arts & History staff. Inquiries at any other time must be submitted in writing to Purchasing Staff via the JAGGAER Q&A Board. Attendance is ***strongly*** recommended but not required.

Please use the following link to join the virtual Application Workshop:
Microsoft Teams meeting

Join on your computer, mobile app or room device

[Click here to join the meeting](#)

AMENDMENTS

In the event it becomes necessary to revise any part of this RFQ, amendments will be issued. Information given to one Applicant will be available to all other Applicants if such information is necessary for purposes of submitting an application or if failure to give such information would be prejudicial to uninformed Applicants. It is the Applicant's responsibility to check for amendments prior to submitting an application. Failure to do so may result in the application being declared non-responsive. No amendments will be issued fewer than three (3) business days before the application deadline unless the deadline is extended.

REQUIRED CONTENT, EVALUATION, AND SELECTIONS

The application format explained below is meant to allow uniform review and easy access to information by the Selection Panel. Applications not conforming to the requested format or not in compliance with the specifications will be considered non-responsive. The applications are to be clear and to the point.

Applicants are invited to include information about innovative methods and/or ideas which they can provide to achieve successful results for the artwork. Unique qualities and/or capabilities and cost efficiencies may be identified. For each of the specific areas listed below, Applicants should include a description of qualifications to serve as an Artist.

SELECTION CRITERIA AND PROCESS (100 TOTAL POINTS AVAILABLE)

Submitted applications will be reviewed and scored by a selection panel consisting of community stakeholders. We encourage innovative ideas and diverse use of media/materials. Scoring criteria for jurying each section of the Application Content will be based on the following:

1. Signature page (pass/fail) If you do not sign your application, you will be deemed non-responsive and disqualified.
2. Completeness of application (pass/fail)
3. Artistic quality as exemplified in past work (20 points available)
4. Ability to follow through (20 points available)
5. Inclusion of historical themes (20 points available)
6. Contribution to unique identity of C.W. Moore Park (10 points available)
7. Vision for C.W. Moore Park and greater Old Boise Blocks Area (10 points available)
8. Material and methodological feasibility (10 points available)
9. Expansion of the City of Boise's public art collection (10 points available)

Full scoring rubric included as an attachment with the Award Criteria in the Prerequisites.

APPLICATION CONTENT

1. **Application Information and Signature Page** (your file should be named: **RFQ_OBB_YOUR NAME_Application Information**)
Name
Pronouns
Artistic Medium(s)
Address (street, city, state, postal code)
Phone Number
Email
Social Media
Website
2. **Personal – short responses** (Please limit your response to each question to 200 words or less. Answers that exceed 200 words per question may not receive full points. Your file should be named: **RFQ_OBB_YOUR NAME-_Personal Responses**)
 - a. What is your approach to public art?
 - b. What is your interest in this project?
3. **Project – short responses** (Please limit your response to each question to 200 words or less. Answers that exceed 200 words per question may not receive full points. Your file should be named: **RFQ_OBB_YOUR NAME_Project Responses**)
 - a. What historical themes are you interested in exploring in this project?
 - b. How would these themes contribute or relate to the unique identity of C.W. Moore Park?
 - c. How would these themes connect C.W. Moore Park with the greater Old Boise Blocks area?
 - d. What materials and methods of fabrication and installation would you propose for this specific project, and why?
4. **Reference contact sheet** (your file should be named: **RFQ_OBB_YOUR NAME_Reference Sheet**)
Complete the contact information for 3 professional references.
5. **Artist resume** (your file should be named: **RFQ_OBB_YOUR NAME_Resume**)
6. **Up to 5 past work examples** (your file should be named: **RFQ_OBB_YOUR NAME_Past Work 1, RFQ_OBB_YOUR NAME_Past Work 2, etc.**)
Provide up to 5 examples of past work. You may include up to 3 views of each example. In addition to images, include detailed descriptions of the projects. Description should include title, year completed, material, dimensions, budget, location, your role in the project, any relevant research processes, community engagement, or design team collaboration. Upload each example as 1 document. You may attach a video in lieu of images (limit to 25 MB). If you exceed 5 examples, or 3 views per example, they will not be considered.

Do not provide any application materials through live links. Selection panelists will not review additional materials. In lieu of links, you may include screenshots or media files. Files are preferred in easily accessible formats such as PDF, word doc, jpeg. Links, live files, or any files requiring permissions will not be accepted.

Please name your documents in a way that will appear logical to selection committee member as referenced above. Do not upload any additional application materials outside of the requested documentation, materials received outside of the criteria requested will not be considered.

EVALUATION OF APPLICANT

In determining the best qualified Applicants, City of Boise will consider all acceptable applications on a basis consistent with this RFQ. A selection committee will rank all eligible applications directly from the evaluation process and basis of qualifications identified in this document. The selection committee may include representatives from: Boise City Arts & History Commission, Boise City Council, a local artist, Boise Parks and Recreation, and neighborhood representatives. Once the initial scoring is complete, the highest ranked artist(s) may be shortlisted and asked to participate in an interview. Initial scoring will be adjusted based upon discussion and/or interviews resulting in a final ranking. The highest ranked Artist resulting from the final ranking will be recommended for selection.

The City may conduct reference checks by contacting references submitted by the Applicants. In addition, the City may contact references not listed by the Artist. The information obtained for the reference checks may impact the scores assigned by the selection committee.

QUALIFICATION BASED SELECTION

The City of Boise reserves the right to reject any and all applications, to waive any irregularities in the applications received and to accept the applications that are in the best interest of the City. Boise City is an Equal Opportunity Employer. The City of Boise is exempt from Federal and State taxes and will execute the required exemption certificates.

QUESTIONS & CLARIFICATIONS

Submit any questions or requests for clarifications by or before June 29, 2023, at 5:00 pm MT to Purchasing Staff via the JAGGAER Q&A Board.



Scoring Rubric

Referencing the materials on the left, score the pieces of criteria **according to the scale provided** (ex. Pass/Fail, 0-5). Use Poor, Weak, Good, Very Good, and Excellent as guides when scoring and remember to be as consistent as possible. Any scored section(s) in which an Applicant did not provide a response, will receive 0 points in that section.

Completion of Application					
Signature Page	FAIL				PASS
Completion and clarity of application	FAIL				PASS
Artistic quality (20 points available)					
Reference all relevant materials: <ul style="list-style-type: none">• Application information• Short responses• Resume• Past work examples	1 – Poor (4 Points)	2 – Weak (8 Points)	3 – Good (12 Points)	4 – Very Good (16 Points)	5 – Excellent (20 Points)
	Artistic quality is not clearly communicated	Artistic quality would not enhance the space	Artistic quality would enhance the space	Artistic quality would greatly enhance the space	Artistic quality would uniquely define the space
Ability to follow through (20 points available)					
Reference all relevant materials: <ul style="list-style-type: none">• Application information• Short responses• References• Resume• Past work examples	1 – Poor (4 Points)	2 – Weak (8 Points)	3 – Good (12 Points)	4 – Very Good (16 Points)	5 – Excellent (20 Points)
	Little to no evidence of ability to follow through	Sparse evidence of ability to follow through	Some evidence of ability to follow through	Evidence of ability to follow through	Ample evidence of flexibility and ability to follow through
Inclusion of historical themes (20 points available)					
Reference all relevant materials:	1 – Poor (4 Points)	2 – Weak (8 Points)	3 – Good (12 Points)	4 – Very Good (16 Points)	5 – Excellent (20 Points)

• Short responses	Historical themes are not included	Historical themes are loosely included	Historical themes are included	Historical themes are included in a clear and interesting way	Historical themes are included in an innovative and meaningful way
Contribution to unique identity of C.W. Moore Park (10 points available)					
Reference all relevant materials: • Short responses	1 – Poor (2 Points)	2 – Weak (4 Points)	3 – Good (6 Points)	4 – Very Good (8 Points)	5 – Excellent (10 Points)
	Little to no consideration of the identity of C.W. Moore Park	Sparse consideration for the identity of C.W. Moore Park	Some consideration for the identity of C.W. Moore Park	Clear and interesting consideration for the identity of C.W. Moore Park	Innovative and meaningful consideration for the identity of C.W. Moore Park
Vision for C.W. Moore Park & greater Old Boise Blocks Area (10 points available)					
Reference all relevant materials: • Short responses	1 – Poor (2 Points)	2 – Weak (4 Points)	3 – Good (6 Points)	4 – Very Good (8 Points)	5 – Excellent (10 Points)
	Little to no consideration for the connection between the park and the Old Boise Blocks area	Sparse consideration for the connection between the park and the Old Boise Blocks area	Some consideration for the connection between the park and the Old Boise Blocks area	Clear and interesting consideration for the connection between the park and the Old Boise Blocks area	Innovative and meaningful consideration for the connection between the park and the Old Boise Blocks area
Material and methodological feasibility (10 points available)					
Reference all relevant materials: • Short responses	1 – Poor (2 Points)	2 – Weak (4 Points)	3 – Good (6 Points)	4 – Very Good (8 Points)	5 – Excellent (10 Points)
	Proposed material and methods are not feasible	Proposed materials and methods may be feasible with significant adjustment	Proposed materials and methods are feasible	Proposed materials and methods are feasible and interesting	Proposed materials and methods are feasible, interesting, and unique



Expansion of collection (10 points available)					
Reference all relevant materials: <ul style="list-style-type: none"> • Application information • Short responses • Resume • Past work examples 	1 – Poor (2 Points)	2 – Weak (4 Points)	3 – Good (6 Points)	4 – Very Good (8 Points)	5 – Excellent (10 Points)
	The public art is inappropriate for the existing collection	The public art is not fitting within the existing collection	The public art is fitting within the existing collection	The public art would expand on the existing collection	The public art would expand on the existing collection and further efforts to diversify the collection



GENERAL CONDITIONS

These General Conditions are presented for clarification of the Terms and Conditions included with the Artist Agreement.

1.1 Intent of Application

It is the intent of this application to describe the services being sought in sufficient detail to secure qualified Applicants, based on past work. Applications will be evaluated using a weighted scoring method. Applications not conforming to the requested format or not in compliance with the specifications will not receive full scoring.

1.2 Applicant's Costs

The Applicant will be responsible for all costs (including site visits where needed) incurred in preparing or responding to this solicitation. All materials and documents submitted in response to the solicitation become the property of the City and will not be returned.

1.3 Indemnification and Insurance

The awarded proposer will provide the insurance coverage designated hereinafter and in future Contract Provisions and pay all costs associated with the insurance coverage. Any submitted insurance policy, or certificate of insurance will name the City as a named insured (Attn: Purchasing), where appropriate, and such insurance policy or certificate of insurance will be kept and maintained in full force and effect at all times during the term described in future Contract Provisions. The insurance policy or certificate of insurance must be filed with Purchasing prior to commencing work under this contract and no insurer will cancel the policy or policies or certificate of insurance without first giving thirty (30) days written notice thereof to the awarded proposer and the City, but the awarded proposer may, at any time, substitute a policy or policies or certificate of insurance of a qualified insurance company or companies of equal coverage for the policy or policies or certificate then on file with Purchasing.

In case of the breach of any provision of this article, the City, at its option, may take out and maintain at the expense of the awarded proposer, such insurance as the City may deem proper and may deduct the cost of such insurance from any monies which may be due or become due the awarded proposer under this contract.

The awarded proposer and SubVendor(s) and trade Vendor proposer's Insurance: The awarded proposer will not commence providing service under the contract until awarded proposer has obtained all the insurance required hereunder and described in future Contract Provisions, and such insurance has been reviewed by the City. Review of the insurance by the City will not relieve or decrease the liability of the awarded proposer hereunder.

Commercial General Liability Insurance coverage with minimum aggregate coverage of One Million dollars (\$1,000,000.00) on occurrence basis (rather than a claims-made bases). The City of Boise will list as an additional insured.

Automobile Insurance with minimum coverage of Five Hundred Thousand Dollars (\$500,000.00) per occurrence for owned, non-owned and hired vehicles. If Vendor has no owned motor vehicles, then hired and non-owned motor vehicle liability coverage with limits not less than Five Hundred Thousand Dollars (\$500,000.00) per accident for bodily injury and property damage is required.

Worker's Compensation Insurance in an amount not less than Five Hundred Thousand Dollars (\$500,000.00) for each occurrence, for all of the company's employees to be engaged in work on the project under the contract and, in case any such work is subcontracted, the awarded proposer will require

the subVendor(s) and trade Vendor(s) similarly to provide Worker's Compensation and Employer's Liability Insurance for all the subVendor(s) and trade Vendor(s) to be engaged in such work.

E.L. Disease – Each Employee	\$100,000
E.L. Disease – Policy Limit	\$500,000
E.L. Each Accident	\$100,000

1.4 Reserved Rights

The City of Boise reserves the right to accept or reject applications. The City may select an artist on the basis of the written application and may request oral presentations and/or interviews from the most highly rated applicants under the evaluation criteria outlined in the Scoring Criteria & Application Requirements and the Scoring Rubric. The applicant selected through this process as the best qualified will then be requested to negotiate a contract.

1.5 Public Records

The Idaho Public Records Act, Title 74, Chapter 1, Idaho Code, allows the open inspection and copying of public records. Public records include any writing containing information relating to the conduct or administration of the public's business prepared, owned, used, or retained by a State or local agency regardless of the physical form or character. All, or most, of the information contained in your Application will be a public record subject to disclosure under the Public Records Act and will be available for inspection and copying by any person. The Public Records Act contains certain exemptions. One exemption potentially applicable to part of your response may be for trade secrets. Trade secrets include a formula, pattern, compilation, program, computer program, device, method, technique, or process that derives economic value, actual or potential, from not being generally known to, and not being readily ascertainable by proper means by other persons and is subject to the efforts that are reasonable under the circumstances to maintain its secrecy.

If you consider any element of your Application to be a trade secret, or otherwise protected from disclosure, you **must**:

Indicate by marking each page of the pertinent document confidential; and,

Include the specific basis for your position that it be treated as exempt from disclosure.

Prices quoted in your Application are not a trade secret.

The following is **NOT ACCEPTABLE** or **IN ACCORDANCE** with the Public Records Act and **will not be honored**:

Marking your entire Application as exempt; or,

Placing a statement or legend on one (1) page stating that all or substantially all of the response is exempt.

The City, to the extent allowed by law and in accordance with these Instructions, will honor a designation of nondisclosure. If you claim material to be exempt from disclosure under the Idaho Public Records Act, the Proposer will expressly agree to defend, indemnify, and hold harmless the City from any claim or suit arising from the City's refusal to disclose any such material. Any questions regarding the applicability of the Public Records Act should be addressed to your own legal counsel – **Prior to submission**.

1.6 Taxes

The City of Boise is exempt from Federal and State taxes and will execute the required exemption certificates for items purchased and used by the City. Items purchased by the City and used by an Artist are subject to Use Tax. All other taxes are the responsibility of the Artist. For more information visit: <https://tax.idaho.gov/i-1013.cfm>

1.7 Request for Clarification or Questions, Protest of Application Requirements or Process

Any Artist who wishes to request clarifications, or protest the requirements, or processes outlined in this solicitation may submit a written notification to the Department of Finance & Administration, to be received no later than June 29, 2023. The notification will state the exact nature of the clarification, protest, describing the location of the protested portion or clause in the Application document and explaining why the provision should be struck, added, or altered, and contain suggested corrections. The Finance & Administration Department may deny the protest, require that the Application document be modified, modify the application, and/or reject all or part of the protest. Changes to these specifications will be made by written addendum. Verbal responses will not be binding on the City or the Applicant.

Written requests are to be submitted to the Jaggaer Q&A Board for this event.

1.8 Amendment to the RFQ

If this specification is modified by the Purchasing Office, the modifications will be sent to each Applicant in writing through a website attachment or by email. Verbal modifications are not binding on the City or the Artist. No oral changes will be considered or acknowledged. Artists are requested to acknowledge each amendment received in their Application.

1.9 Modification and Withdrawal of Application

An application may be modified or withdrawn by the Artist prior to the set date and time for the opening of applications. Applications may not be modified or withdrawn after the opening.

1.10 Application Questions

Questions and responses of any one Applicant, which the City of Boise deems may affect or cause an ambiguity in application responses, will be supplied to all prospective Applicants by addendum.

The City of Boise may, by written notice to all Applicants, cancel, postpone or amend the Request for Qualifications (RFQ) prior to the due date. If, in the opinion of the City of Boise, the revisions or amendments will require additional time for a response, the due date will be extended to all Applicants. If revisions and amendments are not furnished to Applicants prior to the due date, applications shall be considered withdrawn and the process shall be re-initiated without further discussion.

1.11 Award Criteria

Criteria necessary to evaluate the applications in relation to the service being sought are included in the RFQ documents and will be established and weighted. At a minimum, criteria will include general qualifications, specific project experience, compliance to the specifications and requirements for the service.

1.12 Idaho's Reciprocal Preference Law

Reciprocal preference applies to any purchase of materials, supplies, services or equipment that is competitively bid/proposal, regardless of the dollar amount, is subject to Idaho's Reciprocal Preference Law, Idaho Code §67-2349.

Reciprocal Preference Information:

<https://www.naspo.org/research-innovation/state/ID>

1.13 Significant Local Economic Presence

Boise City Council may exercise a preference for an Applicant with a significant local and Idaho economic presence even if such Applicant is not the selection committee's highest ranked Applicant. To qualify as an Applicant with a significant local economic presence, an Artist must maintain in the Metropolitan Impact Area a fully staffed office, or fully staffed sales offices, or fully staffed sales outlets, or manufacturing facilities, or warehouses, and, if required, be registered with the Secretary of State of Idaho to do business in Idaho at the time of the bid/proposal opening.

- **Metropolitan Impact Area:** Includes and is limited to the counties of Ada, Boise, Canyon, Elmore,

Gem, Owyhee and Payette in the state of Idaho.

1.14 Disadvantaged Business Enterprises (D.B.E.)

D.B.E. firms and business enterprises are encouraged to submit an application. Women owned and minority owned firms are encouraged to submit an application. The City actively encourages any applications by D.B.E. firms for goods and services for the City.

1.15 Highest Ranked Proposer

The selection committee shall recommend to Boise City Council that the contract or award of applicant be awarded to the highest ranked Applicant, with all evaluation criteria considered, provided that, the Boise City Council may award contracts to the Applicant it determines appropriate.

1.16 Rejection of Applications

The City of Boise may, at its sole option, reject any and all applications, for any reason, and reserves the right to re-solicit applications in the event no response to the call is acceptable to the City of Boise. City of Boise is in no way obligated to any Applicant for the work as set forth in the call.

1.14.1 The City of Boise reserves the right to accept or reject applications on each item separately or the RFQ as a whole, without further discussion.

1.14.2 Applications, which are incomplete, will be considered non-responsive to this opportunity and may be rejected without further consideration.

1.14.3 If, in the opinion of the City of Boise, the opportunity does not result in reasonable qualifications and experience required by the City of Boise, then all applications shall be rejected. All participating Applicants shall be notified of the rejection, the reasons for the rejection, and advised of the disposition of the requirement.

The City of Boise reserves the right to reject any and all applications, to waive any irregularities in the applications received, to award on an "each item" basis (however, the Applicant may indicate "all or none"), and to accept the application deemed most advantageous to the best interest of the City of Boise.

1.17 Protest of Artist Selection or Contract Award

The right to protest an award is governed by Boise City Code (Title 1, Chapter 12, Article 3), which provides:

- Only a proposer or proposer who **participated** in the solicitation process through submission of a Proposal may protest an intended award;
- The award to be protested must be for a **formal level contract**, which consists of either a goods, personal services purchase, purchase of \$100,000 or more or a construction project of \$200,000 or more. Any attempted protest to a semi-formal or informal level contract will not be considered;
- The award to be protested must be to a proposer **other than the lowest responsive proposer** in the case of a formal solicitation **or other than the highest-ranking proposer** in the case of a Request for Proposal or Request for Proposals;
- In the event that the winning proposer is less than the formal level threshold, then the project is considered "semi-formal", and an award protest will not be considered.
- A protest must be in **writing**;

- A protest must **specify the reason(s)** the proposed award is in error; and
- A protest must be submitted within **seven (7) calendar days** after the City's transmittal or posting of a Notice of Intent to Award (ITA) letter.

Written protests are to be directed to: purchasing@cityofboise.org. Any protest addressed to the Mayor or City Council may be re-directed to the City's Purchasing Agent. Purchasing will address the protest with input from the Project Manager if necessary.

The protest of an award may **not** be based upon the specifications. Any objection to specifications attempted to be pursued through an award protest is untimely and will not be considered. Rather, the right to protest specifications is provided for as described in Section 1.7 (Request for Clarification, Protest of Proposal Requirements, Standards, Specifications, or Process) herein.

In the event the Purchasing Agent denies a protest, the protesting proposer or proposer may elevate the matter to Boise City Council through submission of an appeal to the Boise City Clerk's Office within **three (3) business days** of transmission or posting of the denial by the Purchasing Agent. The Boise City Clerk will then schedule the matter before Boise City Council.

If Federal grant funds are involved and the protestor is not satisfied with the way that the City has resolved the protest, the protestor may have the option to appeal to the Federal Grant Provider.

Payments are processed weekly. The awarded Proposer can expect issue and mail of payment within 45 days after receipt of invoice.

1.18 Stop Work Order

Any "Stop Work Order" given to Awarded Proposer will cause all physical work to stop and a complete cessation of all expenditures, ordering of materials, etc., on the part of the Awarded Proposer and/or his/her assigns.

1.19 Delivery

All costs must include any applicable delivery charges

1.20 Payments and Billings

The awarded applicant will submit all invoices to:

City of Boise Department of Arts & History
P.O. Box 500
Boise, Idaho 83701

Payments through City Hall are processed weekly. The awarded applicant can expect the city to issue and mail payment within 45 days after receipt of invoice.

1.21 Anti-Boycott

If this Agreement has a total potential value of \$100,000 or more and if applicant is a company with ten (10) or more employees, then pursuant to Idaho Code 67-2346, Applicant affirmatively states that it does not boycott Israel and will not boycott Israel during the term of this Agreement. In this paragraph, the terms 'company' and 'boycott Israel' shall have the meanings described in Idaho Code 67-2346.

2.1 Assignment or Subcontracting

The successful Applicant may not assign or transfer this agreement or any interest therein or claim there under, or subcontract any portion of the work there under, without the prior written approval of the City of Boise. If the City of Boise consents to such assignment or transfer, the terms and conditions of this Agreement shall be binding upon any assignee or transferee.

2.2 Contract

The selected applicant(s) will be expected to execute a contract with the City of Boise. Specific exception must be proposed prior to application opening.

2.3 Ownership and Access to Records

While ownership of confidential or personal information about individuals shall be subject to negotiated agreement between the City of Boise and the Applicant, records will normally become the property of the City of Boise and subject to state law and City of Boise policies governing privacy and access to files.

2.4 Examination of Records

The City of Boise shall have access to and the right to examine any pertinent books, documents, papers, and records of the Applicant involving transactions and work related to this Agreement until the expiration of five years after final payment hereunder. The Applicant shall retain project records for a period of five years from the date of final payment.

2.5 Conflict of Interest

- 2.5.1. The Consultant shall not hire any officer or employee of the City of Boise to perform any service covered by this Agreement.
- 2.5.2. The Consultant affirms that to the best of his/her knowledge there exists no actual or potential conflict between the Consultant's family, business, or financial interests and the services provided under this Agreement, and in the event of change in either private interests or service under this Agreement, any question regarding possible conflict of interest which may rise as a result of such change will be raised with the City of Boise.
- 2.5.3. The Consultant shall not be in a reporting relationship to a City of Boise employee who is a near relative, nor shall the near relative be in a decision-making position with respect to the Consultant.

2.6 Copyright

The City shall own the right, title and ownership of the copyright to any copyrightable material delivered under this Agreement. The City shall grant to the Applicant a royalty-free, irrevocable, perpetual, non-exclusive license to make two-dimensional reproductions of the Work for non-commercial purposes, including, but not limited to, reproductions used for self-promotion including social media, brochures, media publicity, and exhibition catalogues or other similar publications. The Applicant warrants that all creators of copyrightable material delivered under this Agreement to the City of Boise are, at the time of the material's creation, bona fide employees or subcontractors of the Applicant, and that such creation is within the course and scope of the creator's employment.

2.7 Non-Waiver

Waiver or non-enforcement by either party of a term or condition shall not constitute a waiver or non-enforcement of any other term or condition or of any subsequent breach of the same or similar

term or condition.

2.8 No Third-Party Rights

Nothing in this Agreement is intended to make any person or entity that is not signatory to the agreement a third-party beneficiary of any right created by this Agreement or by operation of law.

2.9 Standard for Performance

The parties acknowledge that the City of Boise, in selecting the Consultant to perform the services hereunder, is relying upon the Consultant's reputation for excellence in the performance of the services required hereunder. The Consultant shall perform the services in the manner of one who is a recognized specialist in the types of services to be performed. All deadlines set forth in the Agreement are binding and may be modified only by subsequent written agreement of the parties. The Consultant shall devote such time to performance of its, her, or his duties under this Agreement as is reasonably necessary for the satisfactory performance of such duties within the deadlines set forth herein. Nothing in the foregoing shall be construed to alter the requirement that time is of the essence in this Agreement.

2.10 Attorney's Fees

In the event of any action brought by either party against the other to enforce any of the obligations hereunder or arising out of any dispute concerning the terms and conditions hereby created, the losing party shall pay the prevailing party such reasonable amounts of fees, costs and expenses, including attorneys' fees, as may be set by the Court.

2.11 Applicable Law

The laws of the State of Idaho shall govern this agreement.

**SAMPLE AGREEMENT FOR OLD BOISE BLOCKS WATERWHEEL
BARRIER PUBLIC ART PROJECT
BETWEEN THE CITY OF BOISE CITY AND ARTIST**

THIS AGREEMENT is made and entered into effective upon its mutual acceptance (“Effective Date”) by and between the city of Boise City, an Idaho municipal corporation (“the City”), by and through its Department of Arts & History (“Arts and History”), and ARTIST (“Artist”), collectively referred to as “the Parties” and individually as “Party,” for the purpose of defining the rights and responsibilities of the Parties regarding the design of a public art piece (the “Work”) to serve as a barrier between the sidewalk and the historic waterwheel along W Grove Street between S 4th and S 5th Streets (the “Site”) as depicted by Exhibit A.

WHEREAS, the Artist is a recognized artist whose work and reputation make the Artist uniquely qualified to create the Work; and

WHEREAS, Arts and History desires to enter into a contract with the Artist to engage with community members, collaborate with the public space design team, design, fabricate, and deliver the Work subject to the terms and conditions of this Agreement.

NOW, THEREFORE, the Parties agree as follows:

- 1. Scope of Services: (Design, Fabrication, and Delivery).** The scope of services for this Agreement and description of the work to be performed by the Artist is for the Artist to develop the design of a public artwork in the Site. The Artist is responsible for engaging with selection panel members in the development of the design concept, and to collaborate with the public space design team to ensure the Work’s integration into the streetscape. The Artist is responsible for formalizing the design in a manner so that it can be digitized, scaled, fabricated, delivered, and installed. The Artist shall provide one design proposal for approval by Arts & History. The Artist shall finalize

the design based on feedback and check-ins, complete the design of the Work, deliver the work to the fabricator, and perform any and all other duties and obligations as set forth in this Agreement. The Work shall, at all times, be subject to the City's general review and approval. The Scope of Services for this agreement is described in greater detail in attached Exhibit B "Project Description" which is hereby incorporated into this Agreement

2. Artist's Responsibilities.

- a. The Artist shall engage with selection panel members to develop the design concept of the Work.
- b. The Artist shall collaborate with the public space design team to ensure the integration of the Work into the streetscape.
- c. The Artist shall complete the design of the Work in advance of the scheduled installation date as stated in this Agreement.
- d. The Artist shall organize and arrange for the design of the Work to be fabricated and transported to the site in advance of the scheduled installation date as stated in this Agreement.
- e. The Artist shall perform all services and furnish all supplies, material and/or equipment as required for the design, delivery of the design files and coordination and oversight of the installation contractor. Installation of the Work at the Site shall occur in accordance with the schedule required by this Agreement. Services shall be performed in a professional manner and in strict compliance with all terms and conditions in this Agreement.

- f. The Artist shall attend design, construction, and check-in meetings in person or virtually with the City, general contractor, architect, or other parties, as appropriate, to communicate about the Work to ensure appropriate integration and/or installation of the Work.
- g. Until the Work is complete and has been accepted by the City, the Artist shall not post or share information or photos about the Work online in any form, including but not limited to email, websites, message boards, blogs, or social networking websites without prior permission from the City.
- h. The Artist agrees to participate, at no additional cost to the City, in at least one public event, such as a “Meet the Artist” event, or the public dedication of the Work as staged or planned by the Artist and Arts and History. Such events shall be timed to the extent possible to occur when the Artist is available in Boise.
- i. Artist shall provide required insurance in amounts and limits specified in Section 11.
- j. Artist shall complete a Care and Conservation report, as provided by the City, with a description of all materials and products utilized in the Work and the required care and upkeep involved. When appropriate, Artist will consult and gain sign-off from an art conservation professional.
- k. Artist agrees that the City shall have the right to review the final Work and request changes to ensure the Work meets the project’s goals. The Artist agrees that any such requested changes will be made and that such changes will be made in consultation with the City. Subtle design refinements or improvements shall be left to the discretion of the Artist.

1. The Artist shall not assign any of his or her obligations under this Agreement without the express written consent of the City. This provision shall not prevent the Artist from subcontracting for obligations that do not require his or her artistic talents.

3. The City's Responsibilities. The City agrees to timely furnish the Artist all necessary information, reports, data, statistics, drawings, and information in its possession related to matters covered by this Agreement, together with timely access to all facilities, personnel, and data necessary to perform the Work unless such disclosure is prohibited by law.

- a. The City shall perform all obligations in strict compliance with all terms and conditions in this Agreement.
- b. The City shall be responsible for providing the Artist, at no expense to the Artist, copies of existing designs, drawings, reports, list of required permits, and other existing relevant data, if any, which is needed by the Artist in order to perform under this Agreement.
- c. The City shall be responsible for compliance with all applicable laws and regulations, including but not limited to zoning or environmental regulations, and shall explain any limitations imposed by such laws and/or regulations to the Artist.
- d. The City shall provide and install a sign on or near the Work containing a credit to the Artist and the dedication year.
- e. The City shall not permit any use of the Artist's name or misuse of the Work which would reflect discredit on the Artist's reputation as an artist or which

would violate the spirit of the Work, should such use or misuse be within the City's control.

- f. The City shall be responsible for leading the Artist through the required review process. The City shall be responsible for organizing and scheduling meetings with review entities, and for providing the Artist written instructions for the materials required at such meetings.

4. Term of Agreement.

- a. **Time of Performance.** This Agreement shall be effective on the date that this contract has been signed by both Parties, and continue, unless terminated earlier pursuant to this Agreement, until final acceptance by the City under Section 6(d), or submission of final payment to the Artist by the City, whichever is later. The Artist shall coordinate commencement of design upon signing this Agreement and/or by a date agreed upon between the Parties. The Artist shall complete the design concept on or before September 30, 2023. The Artist shall complete the final design on or before November 30, 2023. The Artist shall complete the Scope of Services on or before May 31, 2024, or on such other later date as may be agreed upon between the Parties in writing. The Artist shall comply with these deadlines and all other requirements and obligations as described in the "Timeline, Approvals, and Payment Plan" attached as Exhibit C.
- b. **Force Majeure.** Neither Boise City nor Artist shall be considered in default in the performance of their obligations hereunder to the extent that performance of such obligations is delayed, hindered, or prevented by force majeure. Force

majeure shall be any cause beyond the control of the parties hereto which they could not reasonably have foreseen and guarded against. Force majeure shall include, without limitation, pandemic, epidemic, acts of God, strikes, lockouts, fires, riots, civil commotion or civil unrest, incendiarism, interference by civil or military authorities, compliance with the regulations or orders of any governmental authorities which were not in effect at the time.

The City shall grant to the Artist a reasonable extension of time in the event that conditions beyond the Artist's control render timely performance of the Artist's services impossible or unduly burdensome. All such performance obligations shall be suspended for the duration of the condition. Both Parties shall take all reasonable steps during the existence of the condition to assure performance of their contractual obligations when the condition no longer exists. Failure to fulfill contractual obligations due to conditions beyond either Party's reasonable control will not be considered a breach of contract, provided that such obligations shall be suspended only for the duration of such conditions.

5. Artist Fee, Payment Schedule, and Invoices.

a. Artist Fee.

- i. The Artist's fee for the work and services to be performed under this Agreement shall not exceed One Hundred Thousand Dollars (\$100,000.00). This amount shall constitute the full payment for all services the Artist shall perform, including necessary materials and fees, related travel, permits, and necessary costs as set forth in the Scope of Services and this Agreement.

1. An initial payment of **\$X** (X Dollars) shall be disbursed to the Artist no later than forty-five (45) days from the Effective Date of this Agreement.

2. A second payment of **\$X** (X Dollars) shall be disbursed to the Artist no later than forty-five (45) days from final design approval by the City.
3. A third payment of \$X (X Dollars) shall be disbursed to the Artist upon delivery of Work.
4. The remaining balance of **\$X** (X Dollars) shall be disbursed to the Artist no later than forty-five (45) days from final approval by the City confirming that the Artist has met all terms and conditions of this Agreement.

b. **Invoices.** The Artist shall be responsible for the preparation and submission of invoices throughout the duration of the project, and at the conclusion and acceptance of their work.

- i. Arts and History shall be responsible for receipt and approval of invoices, and for disbursement of funds to the Artist.

6. Approvals. The Artist shall allow the City to review the Artist's progress as follows:

- a. The City may request periodic reviews or updates regarding the Work's design and fabrication progress. The City may choose to request a written statement and/or photographs documenting the status of the Work.
- b. The City may request to review and approve the Work prior to the commencement of fabrication or installation, as appropriate.
- c. The Artist shall notify the City in writing when all services as required of both Parties by this Agreement prior to this paragraph have been completed in substantial conformity with the design.
- d. The City shall promptly notify the Artist of its final acceptance of the Work within 14 days after the Artist submitted written notice pursuant to paragraph

(c) above. The effective date of final acceptance shall be the date the City submits written notice to the Artist of its final acceptance of the Work. The final acceptance shall be understood to mean that the City acknowledges completion of the Work in substantial conformity with the Design, and that the City confirms that all services as required of both Parties by this Agreement have been completed.

- e. **Non-Conformity.** If, during the approval reviews, the City concludes that the Work does not conform to the approved design, within two weeks of the reviews, or as otherwise mutually agreed upon by the Parties in writing, the City shall provide the Artist with notice in writing specifying the non-conformity and request that the Artist address and cure the specific non-conformity. The Artist shall have thirty (30) days within which to address, cure, and correct any non-conformity. If, after resubmission, the Work still does not conform, this Agreement shall be subject to immediate termination for cause, and the Artist shall not be entitled to any further payment. Failure by the City to reject the design in writing in a timely fashion shall be deemed to be approval of the Work.

7. Project Close-Out.

- a. The Artist shall comply with all applicable federal, state, and local laws, statutes, rules, regulations, and ordinances.
- b. The Artist shall complete and submit the Care and Conservation Report and the title and a written statement about the work. If deemed necessary by Arts & History staff, the Artist shall consult with a conservation professional prior to submitting the Care and Conservation Report.

- c. The Artist shall submit digital files of the approved Work to Arts & History to assist with future maintenance, repair, and public education.

8. Warranties of Quality and Condition.

- a. The Artist represents and warrants that all work will be performed in accordance with professional “workmanlike” standards and free from defective or inferior materials and workmanship (including any defects consisting of “inherent vice,” or qualities that cause or accelerate deterioration of the Work) throughout a **warranty period of two (2) years** after the final acceptance of the Work. “Inherent vice” refers to a quality within the material or materials which comprise the Work which, either alone or in combination with other materials used in the Work or reacting to the environment, results in the tendency of the Work to deteriorate or destroy itself.
- b. The Artist represents and warrants that reasonable maintenance of the Work will not require procedures substantially in excess of what is reasonably contemplated by the Parties at the time of contracting.
- c. The Artist is responsible for all parts and workmanship of the Work throughout the duration of the Warranty. During this period, the Artist shall replace any defective parts or rework any defective craftsmanship in a timely fashion, satisfactorily and consistent with professional standards, at no cost to the City.
- d. If the City observes a breach of warranty described in this Section 8 that is not curable by the Artist, the Artist shall be responsible for reimbursing the City for damages, expenses, and loss incurred by the City as a result of the breach. However, if the Artist disclosed the risk of this breach in the Proposal and the

City accepted that it may occur, it shall not be deemed a breach for purposes of this Section 8.

- e. Upon written notification of a defect in materials or workmanship, the Artist shall have sixty (60) days to commence repairs and shall conclude the repairs within a reasonable time thereafter.

9. Repairs, Maintenance, or Alterations.

- a. The City may provide basic maintenance, restoration, or repairs as it deems necessary. The City shall be responsible for and pay for repairs following expiration of the two-year warranty.
- b. The Artist shall not be responsible for any damage beyond the control of the Artist to the Work, its surfaces, or environment caused by personnel of the City or its employees, visitors, or third parties (excluding subcontractors engaged by Artist).
- c. The Artist shall not be responsible for any damage to the Work caused by acts of nature, or vandalism.
- d. In the City's sole discretion, the Artist may be given an opportunity to perform or act as a consultant for the repair or restoration of the Work outside of the 2 year warranty. If design work is necessary, the Artist shall receive compensation to be agreed upon by the Parties by separate written agreement. If after two years the City observes any breach of warranty described in this Section that is curable by the Artist, the City may contact the Artist to make or supervise repairs or restorations at a reasonable fee during the Artist's lifetime. Should the Artist be unavailable or unwilling to accept reasonable

compensation under the industry standard, the City may seek the services of a qualified restorative conservator or maintenance expert.

- e. In the event that the Work is damaged or destroyed, the City may, in its sole discretion, relocate, repair, or restore the Work subject to receipt of any insurance proceeds and availability of sufficient funds.
- f. All artworks owned by the City may be deaccessioned, following a careful and impartial evaluation of the artwork within the context of its designated lifespan as well as the collection as a whole. As a part of the deaccession process, Arts and History will make a reasonable effort to notify the artist and may choose to involve the artist in the disposition process. Work may only be approved for deaccession once the appropriate approvals and criteria for deaccession have been met.

10. City's Insurance. The City shall obtain all necessary property and commercial general liability insurance as may be required in order to protect its insurable interests for its rights and obligations described within this Agreement. Upon final acceptance of the Work, the City shall obtain property insurance for the Work, which may be included as part of the City's self-insurance program.

11. Artist's Insurance.

- a. Artist shall procure and maintain at their expense during the contract period the following insurance coverage:
 - i. **Commercial General Liability Insurance:** Limit will not be less than \$1,000,000.00 or the minimum amount as specified in the Idaho Tort Claims Act set forth in Title 6, Chapter 9 of the Idaho Code, whichever is

higher. Coverage shall include, but not be limited to, bodily injury and property damage to third parties, contractual liability, products-completed operations, personal injury and advertising injury liability (\$1,000,000.00 limit).

ii. **Automobile Insurance:** With minimum coverage of Five Hundred Thousand Dollars (\$500,000.00) per occurrence for owned, non-owned and hired vehicles. If Artist has no owned motor vehicles, then hired and non-owned motor vehicle liability coverage with limits not less than Five Hundred Thousand Dollars (\$500,000.00) per accident for bodily injury and property damage is required.

iii. **Workers Compensation and Employers Liability:** Unless the Artist demonstrates that they are exempt from maintaining workers compensation insurance and verified by the City, the Artist shall have and maintain during the life of this contract, statutory workers' compensation, regardless of the number of employees (including him/herself) to be engaged in work on the project under this agreement in the statutory limits as required by law and employers' liability with a limit of no less than \$500,000.00 for bodily injury by accident or disease. In case any such work is sublet, the Artist shall require the subcontractor to provide worker's compensation insurance for her and any/all the subcontractor's employees engaged in such work. The Artist shall provide proof of insurance to the City prior to the start of work.

- b. Artist hereby grants to the City a waiver of any right to subrogation which any insurer of the Artist may acquire against the City by virtue of the payment of any loss under such insurance. The Artist agrees to obtain any endorsement that may be necessary to affect this waiver of subrogation, but this provision applies regardless of whether or not the City has received a waiver of subrogation endorsement from the insurer. All of Artist's policies shall be primary and the Artist agrees that any insurance maintained by the City shall be non-contributing with respect to Artist's insurance. The Artist shall advise the City of any cancellation, non-renewal, or material change in any policy within five business days of notification of such action.
- c. By requiring the Artist to maintain insurance with the City named as an additional insured herein, the City does not agree that such coverage and limits will necessarily be adequate to protect Artist, or such coverage and limits are a limitation on Artist's liability under the indemnities granted to the City in this Agreement. The Artist may use commercial umbrella/excess liability insurance so that the Artist has the flexibility to select the best combination of primary and excess limits to meet the total insurance limits required by this Agreement. If the Artist maintains higher limits than the minimum shown above, the City requires and shall be entitled to coverage for the higher limits maintained. Any deductibles or self-insured retentions must be declared to and approved by the City.
- d. The failure of the City at any time to enforce the insurance provisions, to demand such certificate or other evidence of full compliance with the insurance

requirements, or to identify a deficiency from evidence that is provided shall not constitute a waiver of those provisions nor in any respect reduce the obligations of the Artist to maintain such insurance or to defend and hold City harmless with respect to any items of injury or damage covered by this Agreement.

- e. Artist shall provide Arts and History with a valid certificate of insurance and amendatory endorsements or copies of the applicable policy language affecting coverage, in advance of the performance of any work and as soon as possible after renewal, exhibiting coverage as required by the City's contract terms and conditions. Failure to obtain the required documents prior to the work beginning shall not waive the Artist's obligation to provide them. The City reserves the right to require complete, certified copies of all required insurance policies, including endorsements required by these specifications, at any time. The Artist shall be responsible for ensuring that all subcontractors independently carry insurance appropriate to cover each subcontractors' exposures or that all such liabilities are covered under Artist's policies. The Certificate of Insurance shall be provided on the industry standard form (ACORD 25) or other form acceptable to the City. Certificates of insurance shall be issued to:

City of Boise
Department of Arts & History
Post Office Box 500
Boise, Idaho 83701

12. Indemnification. The Artist shall indemnify, defend, save, release, and hold harmless the City, its elected officials, officers, employees, agents, and volunteers, from and for

any and all liability, losses, claims, actions, judgments for damages, or injury to persons or property and losses and expenses, including reasonable attorney fees, arising from all acts or omissions to act of the Artist or his/her servants, officers, agents employees, guests, and business invitees in rendering services under this contract or otherwise caused or incurred by the Artist, his/her servants, officers, agents employees, guests, and business invitees, and not caused by or arising out of the tortious conduct of the City or its employees. The limits of insurance will not be deemed a limitation of the covenants to indemnify, save and hold harmless the City, its elected officials, officers, employees, agents, and volunteers. If the City becomes liable for an amount in excess of the Artist's insurance limits, the Artist covenants and agrees to indemnify, save, defend, release, and hold harmless the City, its elected officials, officers, employees, agents, and volunteers, from and for any and all liability, losses, claims, actions, judgments for damages, or injury to persons or property and losses and expenses, including reasonable attorney fees, to the extent permitted by law.

The Artist represents and warrants that any and all materials or deliverables, including, but not limited to: the design, and the Works, provided under this contract are either original, not encumbered and do not infringe upon the copyright, trademark, patent or other intellectual property rights of any third party, or are in the public domain. The Artist agrees to indemnify, save, defend, release, and hold harmless the City, its elected officials, officers, employees, agents, contractors, licensees, successors or assigns from and against any injury, loss, liability, expense claim, law suits, and damages arising from the Artist's Artwork/Work, including but not limited to copyright, trademark, patent or other intellectual property infringement or violations. If deliverables,

materials, or the Work provided hereunder become the subject of a claim, suit or allegation of copyright, trademark or patent infringement, the City shall have the right, in its sole discretion, to require the Artist to produce, at the Artist's own expense, new non-infringing materials, deliverables, or Works as a means of remedying any claim of infringement in addition to any other remedy available to the City under law or equity.

13. Ownership, Copyright, and Artists' Rights.

- a. **Ownership.** The Artist warrants that, unless otherwise stipulated, the Work is original, in that the visual component of the Work owes its creation or origin to the Artist and is not the product of copying another's work in any manner. Furthermore, the Artist warrants and represents he/she has not previously published the Work which is transferred by, and the subject of, this Agreement and that the Artist is the sole owner of all rights therein. Upon final approval and acceptance of the Work, subject to delivery, installation, and final payment, the City shall own the Work. Except as set forth in Sections 15(b) and 15(c), herein, the Artist hereby expressly waives any ownership right, title or interest in the original file and the documentation of the Work.
- b. **Ownership of Copyright.** The City shall own the right, title and ownership of the copyright of the Work. Models or drawings shall not be identified or represented to be the finished Work. The Artist shall be identified, whenever possible, on all printed material, signage, websites or other promotional material as the original creator of the design and the Work. The Artist shall retain the right to claim authorship of the design of the Work and may utilize such authorship in any of his/her printed material or other promotional material

pursuant to the license granted to the Artist in section 15(b). The grant of rights under this section shall survive the expiration or early termination of this Agreement.

- c. **Waivers and Relinquishments of Rights.** The Artist agrees to relinquish all ownership rights, title, and interest to the Work created for the Project and hereby expressly waives the right of integrity, but not attribution, with respect to the Work as conferred by the federal Visual Rights Act of 1990, Title 17 U.S.C. Sections 101, *et seq.* If at any time following final approval, the City chooses to move or modify the Work, the City will make reasonable attempts to contact and to notify the Artist regarding the City's plans, provided that the Artist shall have no right to override or veto the City's plans. The Artist hereby waives his/her right to file a claim or demand of any type against the City based upon any future decision regarding the placement or modification of the Work, including those granted pursuant to the Copyright Act of 1976 and the Visual Rights Act of 1990. To the extent that the provisions of this Agreement differ from the Copyright Act of 1976 and Visual Rights Act of 1990, the provisions of this Agreement shall govern and the Artist expressly waives any such differences.

14. Changes to the Work.

a. **Material Changes After Acceptance/Completion:**

- i. If any material change occurs to the Work after final acceptance by the City (whether such change is an intentional act of a third party, an accident, or an act of nature), including but not limited to a change to the exterior surface

of the Work or the interrelationship or relative locations of the parts of the Work, the City reserves the right to determine, after consultation with an independent, professional art conservator, if, when and how any repair or restoration to the Work can be made, and the nature, scope and anticipated cost of any such repair or restoration. The City reserves the right to contract with a conservator or other professional, rather than the Artist, to perform any such repairs or restoration.

- ii. The City reserves the right to manage its buildings, facilities, and public sites for public purposes, and in doing so, may determine that it is necessary to relocate or remove the Work and/or modify the site in/on which it is located. The City shall not relocate or remove the Work and/or substantially modify the site in/on which it is located without attempting to notify the Artist of the proposed change; provided, however, the Artist shall have no right to object to any such relocation, removal, or modification.
- iii. If a modification of the Work occurs, the Artist may give written notice to the City requesting that her name and the Work be disassociated, and the Work shall no longer be designated as the Artist's Work.
- iv. For purposes of this Agreement, no modification of the Work resulting from the passage of time or the inherent nature of the materials used in the Work shall constitute a modification. In addition, no modification of the Work resulting from conservation or public presentation (including but not limited to lighting and placement) shall constitute a modification that is prejudicial

to the Artist's honor or reputation or for which the Artist may claim relief or any remedy from the City.

- v. The action of the City in the exercise of its governmental powers (including but not limited to the issuing of any permit for the redevelopment of land or any structure thereon other than action by the City on the specific site of the Work) shall not constitute a modification of the Work for which the Artist may claim any form of relief from the City.
- vi. By executing this Agreement, the Artist consents to the installation of the Work in or around the site specified by this Agreement. The Artist acknowledges that such installation may subject the Work to destruction, distortion, mutilation, or other modification by reason of its removal from that location.

15. Publicity and Reproduction Rights.

- a. In view of the intention that the final Work shall be unique, the Artist shall not make any additional exact, duplicate reproductions of the final Work, nor shall the Artist grant permission to others to do so except with the written permission of the City. However, nothing shall prevent the Artist from creating future Works in the Artist's manner and style of artistic expression.
- b. The City grants to the Artist a royalty-free, irrevocable, perpetual, non-exclusive license to make two-dimensional reproductions of the Work for non-commercial purposes, including, but not limited to, reproductions used for self-promotion including social media, brochures, media publicity, and exhibition

catalogues or other similar publications provided that these rights are exercised in a tasteful and professional manner.

- c. In retaining the Artist's right of attribution as set forth in Section 13(c) above, all reproductions by the City shall contain a credit to the Artist.
- d. If the Artist wishes to make reproductions of the Work for commercial purposes, including, but not limited to, tee shirts, post cards and posters, the Parties shall execute a separate agreement to address. Unless and until such an agreement is made and executed the Artist shall have no right to make such reproductions for commercial use.
- e. The Artist shall make best efforts in any public showing or other professional use of reproductions to acknowledge the City in the following form: "[Title of Work]: an original Work commissioned by and held within the public art collection of Boise City."
- f. Third Party Infringement. The City is not responsible for any third-party infringement of Artist's license and is not responsible for protecting the intellectual property rights of Artist.

16. Nondiscrimination.

- a. In the performance of this Agreement, the Artist and any subcontractors agree not to discriminate in their employment practices against any employee, contractor, subcontractor or applicant for employment because of the employee's or applicant's race, religion, national origin, ancestry, sex, age, disability or sexual orientation and/or gender identity/expression.

- b. The Artist also agrees to comply with all provisions of Idaho law relative to labor, and all other applicable federal, state, and/or local statutes, ordinances, and regulations relative to employment, wages, and hours of labor.

17. Workers' Compensation:

The Artist, an independent contractor (choose one),

Artist Initial _____ confirms the Artist has workers' compensation insurance coverage as required by state law (Attach proof of insurance).

Artist Initial _____ confirms the Artist has no employees and is not required to provide workers' compensation per Idaho state law (Idaho Code §72-212).

The Artist understands and agrees to indemnify, save, defend, and hold harmless, City of Boise, from any loss, claims, actions, judgments for damages, costs or expenses caused by injury to Artist. In case the Artist employs a worker(s) or the Artist sublets any work, the Artist shall acquire or require subcontractor to obtain workers' compensation insurance and show proof of same prior to start or resumption of work.

18. Independent Artist. The Parties intend that this Agreement create only an independent contractor relationship and that the Artist is not an employee, agent, joint venturer or partner of Arts and History or the City. Nothing in this Agreement shall be interpreted or construed as creating or establishing the relationship of employer and employee between the Artist and the City or between the Artist and any official, agent or employee of the City. The Artist shall retain the right to perform services for others during the term of this Agreement.

19. Attorney's Fees. If either Party brings any action or proceeding to enforce, protect or establish any right or remedy under the terms and conditions of this Agreement, in

addition to any other relief awarded, the prevailing Party shall be entitled to recover reasonable attorney's fees, as determined by a court of competent jurisdiction.

20. Agreement Made in Idaho. The laws of the State of Idaho shall govern the validity, interpretation, performance and enforcement of this Agreement. In the event of a dispute, venue shall be in the courts in Ada County, Idaho.

21. Cumulative Rights and Remedies. All rights and remedies here enumerated shall be cumulative and none shall exclude any other right or remedy allowed by law. Likewise, the exercise of any remedy provided for herein or allowed by law shall not be to the exclusion of any other remedy.

22. Agreement Made in Writing. This Agreement contains all agreements and conditions made between the Parties hereto and may not be modified orally or in any manner other than by agreement in writing signed by the Parties hereto or their respective successors in interest.

23. Termination for Cause. If either Party willfully or negligently fails to fulfill its obligations under this Agreement, the other Party shall have the right to terminate the agreement by giving written notice to the defaulting Party of its intent to terminate and specify the grounds for termination. The defaulting Party shall have thirty (30) days after receipt of the notice to cure the default. If the defaulting Party does not cure the default, this Agreement shall terminate. In the event of termination for non-performance by the City, it shall compensate the Artist for all phases of the Scope of Services the Artist has successfully completed and any additional services and materials performed or supplied prior to termination; provided however, that such payment shall be limited to the amount of compensation set forth herein. In the event

of default by the Artist, except that caused by the death or incapacity of the Artist, all finished and unfinished drawings, photographs, and other Work products prepared and submitted or prepared for submission under this agreement shall, at the City's option, become its property. This shall not relieve the Artist of any liability for damages sustained by virtue of the Artist's breach or default of this Agreement and the City may reasonably withhold payments due until the exact amount of damages has been determined.

24. Termination for Convenience of City. The City may terminate this Agreement for any reason at any time by giving at least fifteen (15) days' notice in writing to the Artist. If the Agreement is terminated by the City as provided herein, the City shall compensate the Artist for all phases of the Scope of Services the Artist has completed up to the date of written notice of termination and any additional services and materials performed or supplied prior to termination, less payments of compensation the City has previously made, not to exceed the amount set forth in Section 5(a)(i). If payments the City has previously made exceed the amount of compensation due hereunder, the Artist shall immediately refund the unearned balance to the City. If the City terminates this Agreement due to the fault of the Artist, Section 23 shall apply.

25. Severability. If any provision of this Agreement or application thereof is held invalid, such invalidity will not affect other provisions or applications of this Agreement which can be given effect without the invalid provision or application, and to that end, the provisions hereof are declared to be severable.

26. Party Representatives. For purposes of this Agreement the following persons or their designees shall act as Party representatives:

Arts and History: Stephanie Johnson or her designee

Artist: ARTIST

27. Successors and Assigns. All of the terms, provisions, covenants and conditions of this Agreement shall inure to the benefit of and be binding upon each Party and their successors, assigns, legal representatives, heirs, executors and administrators.

28. Effective Date. The effective date of this Agreement shall be upon the Parties mutual acceptance of this Agreement.

29. Renewal. N/A

30. Notices. Written notices to the Parties shall be given by registered or certified mail, postage prepaid, and addressed to said parties at the addresses below, unless otherwise designated by written notice to the other Parties:

Boise City Department of Arts and History	ARTIST
P.O. Box 500	ADDRESS
Boise, Idaho 83701-0500	ADDRESS

All such notices, except as otherwise provided, may either be delivered personally deposited in the United States mail, properly addressed with postage fully prepaid by certified or registered mail, return receipt requested, and shall be effective five (5) days after deposit in the mail.

[End of text; signatures on following page.]

IN WITNESS HEREOF, the City and the Artist have executed this Agreement effective
this _____ day of _____, 2023.

Artist's Name
Street Address/PO Box
City, State Zip Code

Email:

Signature

Date

Print Name

ACKNOWLEDGEMENT

State of _____)

) ss

County of _____)

On this _____ day of _____, 20____, before me personally appeared _____

known to me and known by me to be the person who executed the above instrument,

who, being by me first duly sworn, did depose and say that he/she is

and that he/she executed the foregoing instrument on behalf of said firm for the use and
purposes stated therein.

Witness my hand and official seal

(Notary signature)

(SEAL)

APPROVED AS TO FORM AND CONTENT:

Department of Arts & History Date

Purchasing Agent Date

Legal Department Date

Risk Management Date

CITY OF BOISE
APPROVED BY:

Mayor Date

ATTEST:

CONTRACT AMOUNT:
\$100,000

City Clerk Date

EXHIBIT A

Project Site: C. W. Moore Park, Boise, Idaho (W Grove Street between S 4th and S 5th Streets)

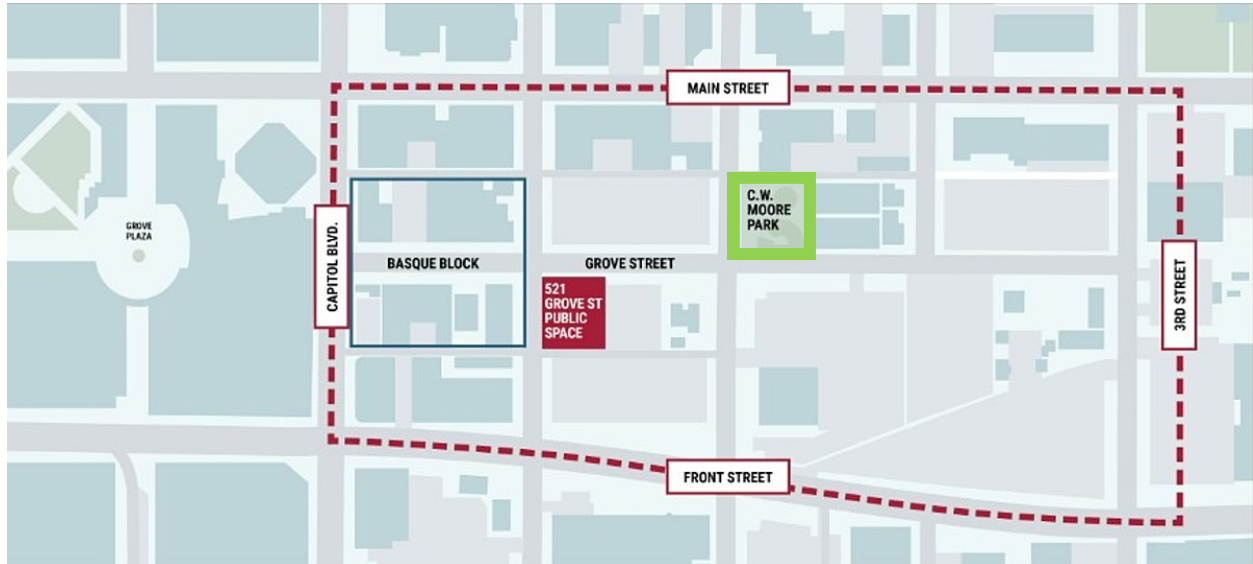


EXHIBIT B

Project Description

Full project description to be developed ahead of contracting with selected artist or artist team. Description may include but is not limited to the following:

The Boise Valley is the traditional, ancestral, and unceded territory of the Shoshone, Bannock, and Northern Paiute peoples. Prior to Euro-American settlement, the land was sagebrush desert. Grove Street was one of the originally platted streets on the city's first plat, in 1864. Historical records illustrate significant trends in urban development along its length, from a mixed-use residential area with lush tree groves, to a commercial neighborhood dominated by the automobile industry in the mid-20th century. Today, the street is home again to residents, and is beginning to return to a dense, mixed-use corridor.

Lead by the Capitol City Development Corporation (CCDC), the Boise City Public Art Program has participated in community stakeholder and design team meetings regarding the plan for streetscape, history, and cultural improvements for the Old Boise Blocks area. In the first project phase, which began in June 2020, project stakeholders convened for a series of initial visioning conversations to share information and background about the project area and to discuss ideas and goals for the area. In the second phase, the visioning process expanded to the general public and additional key stakeholders. In the final phase, feedback and input was summarized and packaged into a Vision Report to be incorporated into further steps of the placemaking and redevelopment strategy.

Historic themes identified in the Vision Report include mixed land uses, irrigation, transportation innovation, industry, and neighborhood. Additional information can be found in the [CCDC's Old Boise Blocks Vision Report](#).

The selected artist or artist team will work with the public space design team to impact the aesthetic design of the public site and identify opportunities for integrated artworks to be incorporated into the public site. The project should be informed by a meaningful community engagement process in order to reflect identity and communicate an authentic and unique sense of place. The selected artist(s) will design an iconic and meaningful artwork that embodies the stories and experiences of past residents of the neighborhood. This area was once home to a variety of people, and artists are encouraged to consider how they might engage with and reflect underrepresented individuals that call(ed) this neighborhood home. Artists are encouraged to explore individual stories, shared experiences, and common histories, myths, and folklores.

The selected artist or artist team will be responsible for designing the work and working with the City's project team and Arts & History representatives upon signing this Agreement. The artist will develop conceptual design options which will be provided to Arts and History and the project team for feedback and final approval of one option. The artist shall have structural drawings of the approved design option stamped by an Idaho State licensed engineer. The fabrication of the Work shall not commence until final approval of the refined conceptual design drawings are received from Arts and History and the project design team. The artist shall work with the project team and Arts and History to complete any design decisions. The artist shall be responsible for hiring any necessary sub-contractors to plan, implement and coordinate the fabrication and delivery of the Work. Installation of the work will be coordinated with the project's general contractor and be paid for separately in an amount not to exceed \$50,000. Artist shall communicate clearly with installers regarding foundation needs, equipment for installing, and technical issues regarding handling the artwork.

In addition to other agreed to responsibilities, the artist shall attend meetings in person or by phone with representatives of the project team, the City and/or Arts and History to provide periodic progress reports.

SAMPLE

EXHIBIT C

Timeline, Approvals, and Payment Plan

SCHEDULE	Phase / Section	Description	Invoice Amount Due
July 2023		Upon receipt of contract	50%
PHASE 1 – Design Team Input: Attend design team meetings to provide input for the overall site design from an artistic and aesthetic perspective as well as for art integration purposes. Once artwork is accepted, City will issue Letter to Proceed.			
July – August 2023	Phase 1, Section 1	Attend design team meetings to orient to the larger project and provide input	
August 2023	Phase 1, Section 2	Provide final proposal for approval	
		Approval: City	
PHASE 2 – Design development: Design must include a narrative describing the design, proposed materials, electrical and infrastructure needs/coordination, any conservation consultation, drawings, and draft engineering documents prepared by a registered professional. Once artwork is accepted, City will issue Letter to Proceed.			
September 2023	Phase 2, Section 1	Design modification and refinement	
September 2023	Phase 2, Section 2	Delivery of design and draft engineering documents.	
		Approval: City, technical review, structural engineering draft	
PHASE 3 - Final Design: Proposal should be 95% complete and must include a narrative describing response to feedback (technical, infrastructure, electrical), steps for fabrication and timeline, conservation consultation for final materials, and refined drawings.			

November 2023	Phase 3, Section 1	Design modification and refinement	
November 2023	Phase 3, Section 2	Deliver and present final design	30%
		Approval: City, technical review, stamped engineer drawings, conservator	
PHASE 4- Fabrication			
December 2023	Phase 4, Section 1	Negotiate timeline dates for fabrication, delivery and installation	
February 2024	Phase 4, Section 2	Fabrication check-in 60%	
March 2024	Phase 4, Section 3	Fabrication check-in 90%	
PHASE 5 – Delivery, Installation, Closeout			
March 2024	Phase 5, Section 1	Delivery of work	10%
March 2024	Phase 5, Section 2	Install	
May 2024	Phase 5, Section 3	Final documentation	10%



City of Boise
Resolution
Request for Qualification

Purchasing
150 N Capitol Blvd
Boise, ID 83702
(208) 972-8531

TO: Mayor and Council

FROM: Missy Grothaus, Purchasing

NUMBER: RES-522-23

DATE: September 12, 2023

SUBJECT: RFQ2023-041 Old Boise Blocks Waterwheel Barrier Project, Zokaite Sculpture, LLC; NTE \$100,000

BACKGROUND:

With an Artist budget of \$100,000, The Department of Arts & History requested applications from qualified artists or artist teams design artwork to be installed in front of the historic waterwheel in C.W. Moore Park.

On August 15, 2023, the Boise City Council reviewed the applications and determined that RFQ2023-041 Old Boise Blocks Waterwheel Barrier Public Art Project should be awarded to Zokaite Sculpture, LLC.

RECOMMENDATION:

Approval of Agreement for RFQ2023-041 Old Boise Blocks Waterwheel Barrier Public Art Project should be awarded to Zokaite Sculpture, LLC, not to exceed \$100,000. Approval of this agreement is subject to compliance requirements.

FINANCIAL IMPACT:

Department has confirmed sufficient funding is available for this obligation.

ATTACHMENTS:

- RFQ2023-041 Specifications (PDF)
- RFQ2023-041 Zokaite Sculpture LLC Application (PDF)
- RFQ2023-041 Contract - Final Executed Document (PDF)

CITY OF BOISE

Resolution NO. RES-522-23

BY THE COUNCIL

BAGEANT, HALLYBURTON, HANEY
KEITH, NASH, STEAD AND
WILLITS

A RESOLUTION APPROVING AN AGREEMENT AND AWARD FOR RFQ2023-041 OLD BOISE BLOCKS WATERWHEEL BARRIER PUBLIC ART PROJECT, BETWEEN THE CITY OF BOISE CITY (DEPARTMENT OF ARTS & HISTORY) AND ZOKAITES SCULPTURE, LLC; AUTHORIZING THE MAYOR AND CITY CLERK TO RESPECTIVELY EXECUTE AND ATTEST SAID AGREEMENT AND AWARD;; AND PROVIDING AN EFFECTIVE DATE.

WHEREAS, Department of Finance and Administration and Arts & History staff recommend award of RFQ2023-041 Old Boise Blocks Waterwheel Barrier Public Art Project, to the best qualified proposer, Zokaite Sculpture, LLC

NOW, THEREFORE, BE IT RESOLVED BY THE MAYOR AND COUNCIL OF THE CITY OF BOISE CITY, IDAHO:

Section 1. That the Agreement and Award for RFQ2023-041 Old Boise Blocks Waterwheel Barrier Public Art Project by and between the city of Boise City and Zokaite Sculpture, LLC, attached hereto and incorporated herein by reference, be, and the same is hereby, approved as to both form and content.

Section 2. That the Mayor and City Clerk be, and they hereby are, authorized to respectively execute and attest said Agreement and award for and on behalf of the city of Boise City.

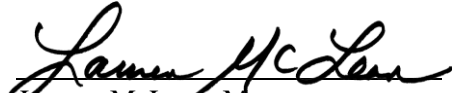
Section 3. That this Resolution shall be in full force and effect immediately upon its adoption and approval.

CITY OF BOISE

ADOPTED by the Council of Boise City, Idaho, on September 19, 2023.

APPROVED by the Mayor of the Boise City, Idaho, on September 19, 2023.

APPROVED:


Lauren McLean, Mayor



ATTEST:


Lynda Lowry, Ex-Officio City Clerk

**AGREEMENT FOR RFQ2023-041 OLD BOISE BLOCKS WATERWHEEL
BARRIER PUBLIC ART PROJECT
BETWEEN THE CITY OF BOISE CITY AND ZOKAITES SCULPTURE LLC**

THIS AGREEMENT is made and entered into effective upon its mutual acceptance (“Effective Date”) by and between the city of Boise City, an Idaho municipal corporation (“the City”), by and through its Department of Arts & History (“Arts and History”), and Zokaite Sculpture LLC (“Artist”), collectively referred to as “the Parties” and individually as “Party,” for the purpose of defining the rights and responsibilities of the Parties regarding the design, fabrication, delivery, and installation of a public art piece (the “Work”) to serve as a barrier between the sidewalk and the historic waterwheel along W Grove Street between S 4th and S 5th Streets (the “Site”) as depicted by Exhibit A.

WHEREAS, the Artist is a recognized artist whose work and reputation make the Artist uniquely qualified to create the Work; and

WHEREAS, Arts and History desires to enter into a contract with the Artist to engage with community members, collaborate with the public space design team, design, fabricate, and deliver the Work subject to the terms and conditions of this Agreement.

NOW, THEREFORE, the Parties agree as follows:

- 1. Scope of Services: (Design, Fabrication, and Delivery).** The scope of services for this Agreement and description of the work to be performed by the Artist is for the Artist to develop the design of a public artwork at the Site. The Artist is responsible for engaging with selection panel members in the development of the design concept, and to collaborate with the public space design team to ensure the Work’s integration into the streetscape. The Artist is responsible for formal design, fabrication, delivery, and supervision of installation of the Work. The Artist is responsible for formalizing the design in a manner so that it can be digitized, scaled, reviewed, fabricated,

delivered, and installed. The Artist shall provide one design proposal for approval by Arts & History. The Artist shall finalize the design based on feedback and check-ins, complete the design of the Work, deliver the Work to the fabricator, and perform any and all other duties and obligations as set forth in this Agreement. The Work shall, at all times, be subject to the City's general review and approval. The Scope of Services for this agreement is described in greater detail in attached Exhibit B "Timeline, Approvals, and Payment Plan" which is hereby incorporated into this Agreement.

2. Artist's Responsibilities.

- a. The Artist shall engage with selection panel members to develop the design concept of the Work.
- b. The Artist shall collaborate with the public space design team to ensure the integration of the Work into the streetscape.
- c. The Artist shall complete the design of the Work in advance of the scheduled installation date as stated in this Agreement.
- d. The Artist shall be responsible for the fabrication of the Work.
- e. The Artist shall arrange for the Work to be transported to the site in advance of the scheduled installation date, unless otherwise notified by the City, as stated in is Agreement. The Artist shall take all reasonable care to ensure the object is not damaged during shipping.
- f. The Artist shall provide input and oversight of the installation process and must either be present for installation or provide a qualified representative to supervise installation.

- g. The Artist shall perform all services and furnish all supplies, material and/or equipment as required for the design, delivery of the design files and coordination and oversight of the installation contractor. Installation of the Work at the Site shall occur in accordance with the schedule required by this Agreement. Services shall be performed in a professional manner and in strict compliance with all terms and conditions in this Agreement.
- h. The Artist shall attend design, construction, and check-in meetings in person or virtually with the City, general contractor, architect, or other parties, as appropriate, to communicate about the Work to ensure appropriate integration and/or installation of the Work.
- i. The Artist shall consult and gain written approval from an art conservation professional (the City's preferred conservator or a professional approved by the City) on proposed design and materials prior to approval of final design.
- j. Until the Work is complete and has been accepted by the City, the Artist shall not post or share information or photos about the Work online in any form, including but not limited to email, websites, message boards, blogs, or social networking websites without prior permission from the City.
- k. The Artist agrees to participate, at no additional cost to the City, in at least one public event, such as a "Meet the Artist" event, or the public dedication of the Work as staged or planned by the Artist and Arts and History. Such events shall be timed to the extent possible to occur when the Artist is available in Boise.
- l. Artist shall provide required insurance in amounts and limits specified in Section 11.

- m. Artist shall complete a Care and Conservation report, as provided by the City, with a description of all materials and products utilized in the Work and the required care and upkeep involved.
- n. Artist agrees that the City shall have the right to review the final Work and request changes to ensure the Work meets the project's goals. The Artist agrees that any such requested changes will be made and that such changes will be made in consultation with the City. Subtle design refinements or improvements shall be left to the discretion of the Artist.
- o. The Artist shall not assign any of his or her obligations under this Agreement without the express written consent of the City. This provision shall not prevent the Artist from subcontracting for obligations that do not require his or her artistic talents.

3. The City's Responsibilities. The City agrees to timely furnish the Artist all necessary information, reports, data, statistics, drawings, and information in its possession related to matters covered by this Agreement, together with timely access to all facilities, personnel, and data necessary to perform the Work unless such disclosure is prohibited by law or City policy.

- a. The City shall perform all obligations in strict compliance with all terms and conditions in this Agreement.
- b. The City shall be responsible for providing the Artist, at no expense to the Artist, copies of existing designs, drawings, reports, list of required permits, and other existing relevant data, if any, which is needed by the Artist in order to perform under this Agreement.

- c. The City shall be responsible for compliance with all applicable laws and regulations, including but not limited to zoning or environmental regulations, and shall explain any limitations imposed by such laws and/or regulations to the Artist.
- d. The City shall be responsible for foundation and site preparation to be completed in advance of the scheduled installation date.
- e. The City shall provide and install a sign on or near the Work containing a credit to the Artist and the dedication year.
- f. The City shall not permit any use of the Artist's name or misuse of the Work which would reflect discredit on the Artist's reputation as an artist or which would violate the spirit of the Work, should such use or misuse be within the City's control.
- g. The City shall be responsible for leading the Artist through the required review process. The City shall be responsible for organizing and scheduling meetings with review entities, and for providing the Artist written instructions for the materials required at such meetings.

4. Term of Agreement.

- a. **Time of Performance.** This Agreement shall be effective on the date that this contract has been signed by both Parties, and continue, unless terminated earlier pursuant to this Agreement, until final acceptance by the City under Section 6(d), or submission of final payment to the Artist by the City, whichever is later. The Artist shall coordinate commencement of design upon signing this Agreement and/or by a date agreed upon between the Parties. The Artist shall

complete the design concept on or before November 15, 2023. The Artist shall complete the final design, submit and obtain engineering plans stamped by a State of Idaho licensed engineer and installation plan detailing footing requirements, attachment method and needs for delivery on or before December 20, 2023. The Artist shall complete the Scope of Services on or before May 27, 2024, or on such other later date as may be agreed upon between the Parties in writing. The Artist shall comply with these deadlines and all other requirements and obligations as described in the “Timeline, Approvals, and Payment Plan” attached as Exhibit B.

- b. **Force Majeure.** Neither Boise City nor Artist shall be considered in default in the performance of their obligations hereunder to the extent that performance of such obligations is delayed, hindered, or prevented by force majeure. Force majeure shall be any cause beyond the control of the parties hereto which they could not reasonably have foreseen and guarded against. Force majeure shall include, without limitation, pandemic, epidemic, acts of God, strikes, lockouts, fires, riots, civil commotion or civil unrest, incendiarism, interference by civil or military authorities, compliance with the regulations or orders of any governmental authorities which were not in effect at the time of executing this Agreement.

The Parties’ obligations shall be suspended only for the duration of such conditions.

5. Artist Fee, Payment Schedule, and Invoices.

- a. **Artist Fee.**

i. The Artist's fee for the work and services to be performed under this Agreement shall not exceed One Hundred Thousand Dollars (\$100,000.00). This amount shall constitute the full payment for all services the Artist shall perform, including necessary materials and fees, related travel, permits, and necessary costs as set forth in the Scope of Services and this Agreement.

1. An initial payment of **\$30,000** (Thirty Thousand Dollars) shall be disbursed to the Artist no later than forty-five (45) days from the Effective Date of this Agreement.

2. A second payment of **\$50,000** (Fifty Thousand Dollars) shall be disbursed to the Artist no later than forty-five (45) days from final design approval by the City and letter to proceed.

3. A third payment of **\$10,000** (Ten Thousand Dollars) shall be disbursed to the Artist upon 100% completion of fabrication and approval by the City.

4. The remaining balance of **\$10,000** (Ten Thousand Dollars) shall be disbursed to the Artist no later than forty-five (45) days from final approval by the City confirming that the Artist has met all terms and conditions of this Agreement subject to Warranty and Indemnification.

b. **Invoices.** The Artist shall be responsible for the preparation and submission of invoices associated with the completion of the project according to the schedule throughout the duration of the project, and at the conclusion and acceptance of their work.

i. Arts and History shall be responsible for receipt and approval of invoices, and for disbursement of funds to the Artist.

6. Approvals. The Artist shall allow the City to review the Artist's progress as follows:

- a. The Artist and City shall conduct all review and approvals required for the Work as outlined in Exhibit B.
- b. The City may request periodic reviews or updates regarding the Work's design and fabrication progress. In addition to the reviews and approvals required as outlined in Exhibit B, the City may choose to review in-person or request a written statement and/or photographs documenting the status of the Work.
- c. The City may request to review and approve the Work prior to the commencement of fabrication or installation, as appropriate.
- d. The Artist shall notify the City in writing when all services as required of both Parties by this Agreement prior to this paragraph have been completed in substantial conformity with the design.
- e. The City shall promptly notify the Artist of its final acceptance of the Work within 14 days after the Artist submitted written notice pursuant to paragraph (c) above. The effective date of final acceptance shall be the date the City submits written notice to the Artist of its final acceptance of the Work. The final acceptance shall be understood to mean that the City acknowledges completion of the Work in substantial conformity with the Design, and that the City confirms that all services as required of both Parties by this Agreement have been completed subject to Warranty and Indemnification.
- f. **Non-Conformity.** If, during the approval reviews, the City concludes that the Work does not conform to the approved design, within two weeks of the reviews, or as otherwise mutually agreed upon by the Parties in writing, the City shall provide the Artist with notice in writing specifying the non-conformity

and request that the Artist address and cure the specific non-conformity. The Artist shall have thirty (30) days within which to address, cure, and correct any non-conformity. If, after resubmission, the Work still does not conform, this Agreement shall be subject to immediate termination for cause, and the Artist shall not be entitled to any further payment.

7. Project Close-Out.

- a. The Artist shall comply with all applicable federal, state, and local laws, statutes, rules, regulations, and ordinances.
- b. The Artist shall complete and submit the Care and Conservation Report and the title and a written statement about the work. The Artist shall consult with a conservation professional (the City's preferred conservator or a professional approved by the City) prior final approval and include conservation documents with the submission of the Care and Conservation Report.
- c. The Artist shall submit appropriate project files in digital form of the approved Work to Arts & History to assist with future maintenance, repair, and public education.

8. Warranties of Quality and Condition.

- a. The Artist represents and warrants that all work will be performed in accordance with professional "workmanlike" standards and free from defective or inferior materials and workmanship (including any defects consisting of "inherent vice," or qualities that cause or accelerate deterioration of the Work) throughout a **warranty period of two (2) years** after the final acceptance of the Work. "Inherent vice" refers to a quality within the material or materials which comprise the Work which, either alone or in combination with other materials used in the Work or reacting to the environment, results in the tendency of the

Work to deteriorate or destroy itself. Failure of foundation separate from the Work, not due to design flaw, and not within the install supervision and approval of the Artist or qualified representative will not apply.

- b. The Artist represents and warrants that reasonable maintenance of the Work will not require procedures substantially in excess of what is reasonably contemplated by the Parties at the time of contracting.
- c. The Artist is responsible for all parts and workmanship of the Work throughout the duration of the Warranty. During this period, the Artist shall replace any defective parts or rework any defective craftsmanship in a timely fashion, satisfactorily and consistent with professional standards, at no cost to the City.
- d. If the City observes a breach of warranty described in this Section 8 that is not curable by the Artist, the Artist shall be responsible for reimbursing the City for damages, expenses, and loss incurred by the City as a result of the breach. However, if the Artist disclosed the risk of this breach in the Proposal and the City accepted that it may occur, it shall not be deemed a breach for purposes of this Section 8.
- e. Upon written notification of a defect in materials or workmanship, the Artist shall have sixty (60) days to commence repairs and shall conclude the repairs within a reasonable time thereafter.

9. Repairs, Maintenance, or Alterations.

- a. The City may provide basic maintenance, restoration, or repairs as it deems necessary. The City shall be responsible for and pay for repairs following expiration of the two-year warranty.

- b. The Artist shall not be responsible for any damage beyond the control of the Artist to the Work, its surfaces, or environment caused by personnel of the City or its employees, visitors, or third parties (excluding subcontractors engaged by Artist).
- c. The Artist shall not be responsible for any damage to the Work caused by acts of nature, or vandalism.
- d. In the City's sole discretion, the Artist may be given an opportunity to perform or act as a consultant for the repair or restoration of the Work outside of the 2 year warranty. If design work is necessary, the Artist shall receive compensation to be agreed upon by the Parties by separate written agreement. If after two years the City observes any deterioration or damage that is curable by the Artist, the City may contact the Artist to make or supervise repairs or restorations at a reasonable fee during the Artist's lifetime. Should the Artist be unavailable or unwilling to accept reasonable compensation under the industry standard, the City may seek the services of a qualified restorative conservator or maintenance expert.
- e. In the event that the Work is damaged or destroyed, the City may, in its sole discretion, relocate, repair, or restore the Work subject to receipt of any insurance proceeds and availability of sufficient funds.
- f. All artworks owned by the City may be deaccessioned, following a careful and impartial evaluation of the artwork within the context of its designated lifespan as well as the collection as a whole. As a part of the deaccession process, Arts and History will make a reasonable effort to notify the artist and may choose to

involve the artist in the disposition process. Work may only be approved for deaccession once the appropriate approvals and criteria for deaccession have been met.

10. City's Insurance. The City shall obtain all necessary property and commercial general liability insurance as may be required in order to protect its insurable interests for its rights and obligations described within this Agreement. Upon final acceptance of the Work, the City shall obtain property insurance for the Work, which may be included as part of the City's self-insurance program.

11. Artist's Insurance.

a. Artist shall procure and maintain at their expense during the contract period the following insurance coverage:

- i. **Commercial General Liability Insurance:** Limit will not be less than \$1,000,000.00 or the minimum amount as specified in the Idaho Tort Claims Act set forth in Title 6, Chapter 9 of the Idaho Code, whichever is higher. Coverage shall include, but not be limited to, bodily injury and property damage to third parties, contractual liability, products-completed operations, personal injury and advertising injury liability (\$1,000,000.00 limit).
- ii. **Automobile Insurance:** With minimum coverage of Five Hundred Thousand Dollars (\$500,000.00) per occurrence for owned, non-owned and hired vehicles. If Artist has no owned motor vehicles, then hired and non-owned motor vehicle liability coverage with limits not less than Five

Hundred Thousand Dollars (\$500,000.00) per accident for bodily injury and property damage is required.

iii. **Workers Compensation and Employers Liability:** Unless the Artist demonstrates that they are exempt from maintaining workers compensation insurance and verified by the City, the Artist shall have and maintain during the life of this contract, statutory workers' compensation, regardless of the number of employees (including him/herself) to be engaged in work on the project under this agreement in the statutory limits as required by law and employers' liability with a limit of no less than \$500,000.00 for bodily injury by accident or disease. In case any such work is sublet, the Artist shall require the subcontractor to provide worker's compensation insurance for her and any/all the subcontractor's employees engaged in such work. The Artist shall provide proof of insurance to the City prior to the start of work.

b. Artist hereby grants to the City a waiver of any right to subrogation which any insurer of the Artist may acquire against the City by virtue of the payment of any loss under such insurance. The Artist agrees to obtain any endorsement that may be necessary to affect this waiver of subrogation, but this provision applies regardless of whether or not the City has received a waiver of subrogation endorsement from the insurer. All of Artist's policies shall be primary and the Artist agrees that any insurance maintained by the City shall be non-contributing with respect to Artist's insurance. The Artist shall advise the City

of any cancellation, non-renewal, or material change in any policy within five business days of notification of such action.

- c. The City shall be named as an additional insured on all insurance policies required by this Agreement.
- d. By requiring the Artist to maintain insurance with the City named as an additional insured herein, the City does not agree that such coverage and limits will necessarily be adequate to protect Artist, or such coverage and limits are a limitation on Artist's liability under the indemnities granted to the City in this Agreement. The Artist may use commercial umbrella/excess liability insurance so that the Artist has the flexibility to select the best combination of primary and excess limits to meet the total insurance limits required by this Agreement. If the Artist maintains higher limits than the minimum shown above, the City requires and shall be entitled to coverage for the higher limits maintained. Any deductibles or self-insured retentions must be declared to and approved by the City.
- e. The failure of the City at any time to enforce the insurance provisions, to demand such certificate or other evidence of full compliance with the insurance requirements, or to identify a deficiency from evidence that is provided shall not constitute a waiver of those provisions nor in any respect reduce the obligations of the Artist to maintain such insurance or to defend and hold City harmless with respect to any items of injury or damage covered by this Agreement.

- f. Artist shall provide Arts and History with a valid certificate of insurance and amendatory endorsements or copies of the applicable policy language affecting coverage, in advance of the performance of any work and as soon as possible after renewal, exhibiting coverage as required by the City's contract terms and conditions. Failure to obtain the required documents prior to the work beginning shall not waive the Artist's obligation to provide them. The City reserves the right to require complete, certified copies of all required insurance policies, including endorsements required by these specifications, at any time. The Artist shall be responsible for ensuring that all subcontractors independently carry insurance appropriate to cover each subcontractors' exposures or that all such liabilities are covered under Artist's policies. The Certificate of Insurance shall be provided on the industry standard form (ACORD 25) or other form acceptable to the City. Certificates of insurance shall be issued to:

City of Boise
Department of Arts & History
Post Office Box 500
Boise, Idaho 83701

12. Indemnification. The Artist shall indemnify, defend, save, release, and hold harmless the City, its elected officials, officers, employees, agents, and volunteers, from and for any and all liability, losses, claims, actions, judgments for damages, or injury to persons or property and losses and expenses, including reasonable attorney fees, arising from all acts or omissions to act of the Artist or his/her servants, officers, agents employees, guests, and business invitees in rendering services under this contract or otherwise caused or incurred by the Artist, his/her servants, officers, agents employees, guests,

and business invitees, and not caused by or arising out of the tortious conduct of the City or its employees. The limits of insurance will not be deemed a limitation of the covenants to indemnify, save and hold harmless the City, its elected officials, officers, employees, agents, and volunteers. If the City becomes liable for an amount in excess of the Artist's insurance limits, the Artist covenants and agrees to indemnify, save, defend, release, and hold harmless the City, its elected officials, officers, employees, agents, and volunteers, from and for any and all liability, losses, claims, actions, judgments for damages, or injury to persons or property and losses and expenses, including reasonable attorney fees, to the extent permitted by law.

The Artist represents and warrants that any and all materials or deliverables, Including, but not limited to: the design, and the Works, provided under this contract are either original, not encumbered and do not infringe upon the copyright, trademark, patent or other intellectual property rights of any third party, or are in the public domain. The Artist agrees to indemnify, save, defend, release, and hold harmless the City, its elected officials, officers, employees, agents, contractors, licensees, successors or assigns from and against any injury, loss, liability, expense claim, law suits, and damages arising from the Artist's Artwork/Work, including but not limited to copyright, trademark, patent or other intellectual property infringement or violations. If deliverables, materials, or the Work provided hereunder become the subject of a claim, suit or allegation of copyright, trademark or patent infringement, the City shall have the right, in its sole discretion, to require the Artist to produce, at the Artist's own expense, new non-infringing materials, deliverables, or Works as a means of remedying any claim of infringement in addition to any other remedy available to the City under law or equity.

13. Ownership, Copyright, and Artists' Rights.

- a. **Ownership.** Each Work shall be a limited edition of one and the Artist agrees not to make an exact or substantially similar reproduction of the Work. The Artist warrants that, unless otherwise stipulated, the Work is original, in that the visual component of the Work owes its creation or origin to the Artist and is not the product of copying another's work in any manner. Furthermore, the Artist warrants and represents he/she has not previously published the Work which is transferred by, and the subject of, this Agreement and that the Artist is the sole owner of all rights therein. Upon final approval and acceptance of the Work, the City shall own the Work. the Artist hereby expressly waives any ownership right, title or interest in the original design, documentation, and installed and displayed Work. The Artist understands that said waiver includes waivers of the exclusive rights of reproduction, adaptation, publication, performance, and display.
- b. **Ownership of Copyright.** The Artist shall own the right, title and ownership of the copyright of the Work. The Artist hereby grants the City a royalty-free, irrevocable, perpetual, non-exclusive license to reproduce images of the Work for educational or promotional uses. Models or drawings shall not be identified or represented to be the finished Work. The Artist shall be identified, whenever possible, on all printed material, signage, websites or other promotional material as the original creator of the design and the Work. The Artist shall retain the right to claim authorship of the design of the Work and may utilize such authorship in any of his/her printed material or other promotional material.

The grant of rights under this section shall survive the expiration or early termination of this Agreement.

- c. **Waivers and Relinquishments of Rights.** Except for copyright, as set forth in paragraph b, above, the Artist agrees to relinquish all ownership rights, title, and interest to the Work created for the Project and hereby expressly waives the right of integrity, but not attribution, with respect to the Work as conferred by the federal Visual Rights Act of 1990, Title 17 U.S.C. Sections 101, *et seq.* If at any time following final approval, the City chooses to move or modify the Work, the City will make reasonable attempts to contact and to notify the Artist regarding the City's plans, provided that the Artist shall have no right to override or veto the City's plans. The Artist hereby waives his/her right to file a claim or demand of any type against the City based upon any future decision regarding the placement or modification of the Work, including those granted pursuant to the Copyright Act of 1976 and the Visual Rights Act of 1990. To the extent that the provisions of this Agreement differ from the Copyright Act of 1976 and Visual Rights Act of 1990, the provisions of this Agreement shall govern, and the Artist expressly waives any such differences.

14. Changes to the Work.

- a. **Material Changes After Acceptance/Completion:**
 - i. If any material change occurs to the Work after final acceptance by the City (whether such change is an intentional act of a third party, an accident, or an act of nature), including but not limited to a change to the exterior surface of the Work or the interrelationship or relative locations of the parts of the

Work, the City reserves the right to determine, after consultation with an independent, professional art conservator, if, when and how any repair or restoration to the Work can be made, and the nature, scope and anticipated cost of any such repair or restoration. The City reserves the right to contract with a conservator or other professional, rather than the Artist, to perform any such repairs or restoration.

- ii. The City reserves the right to manage its buildings, facilities, and public sites for public purposes, and in doing so, may determine that it is necessary to relocate or remove the Work and/or modify the site in/on which it is located. The City shall not relocate or remove the Work and/or substantially modify the site in/on which it is located without attempting to notify the Artist of the proposed change; provided, however, the Artist shall have no right to object to any such relocation, removal, or modification.
- iii. If a modification of the Work occurs, the Artist may give written notice to the City requesting that her name and the Work be disassociated, and the Work shall no longer be designated as the Artist's Work.
- iv. For purposes of this Agreement, no modification of the Work resulting from the passage of time or the inherent nature of the materials used in the Work shall constitute a modification. In addition, no modification of the Work resulting from conservation or public presentation (including but not limited to lighting and placement) shall constitute a modification that is prejudicial to the Artist's honor or reputation or for which the Artist may claim relief or any remedy from the City.

- v. The action of the City in the exercise of its governmental powers (including but not limited to the issuing of any permit for the redevelopment of land or any structure thereon other than action by the City on the specific site of the Work) shall not constitute a modification of the Work for which the Artist may claim any form of relief from the City.
- vi. By executing this Agreement, the Artist consents to the installation of the Work in or around the site specified by this Agreement. The Artist acknowledges that such installation may subject the Work to destruction, distortion, mutilation, or other modification by reason of its removal from that location.

15. Publicity and Reproduction Rights.

- a. In view of the intention that the final Work shall be unique, the Artist shall not make any additional exact, duplicate reproductions of the final Work, nor shall the Artist grant permission to others to do so except with the written permission of the City. However, nothing shall prevent the Artist from creating future Works in the Artist's manner and style of artistic expression.
- b. The Artist grants to the City a royalty-free, irrevocable, perpetual, non-exclusive license to make two-dimensional reproductions of the Work for non-commercial purposes, including, but not limited to, reproductions used for promotion including social media, brochures, media publicity, and exhibition catalogues or other similar publications provided that these rights are exercised in a tasteful and professional manner.

- c. In retaining the Artist's right of attribution as set forth in Section 13(c) above, all reproductions by the City shall contain a credit to the Artist.
- d. If the Artist wishes to make reproductions of the Work for commercial purposes, including, but not limited to, tee shirts, post cards and posters, the Parties shall execute a separate agreement to address. Unless and until such an agreement is made and executed the Artist shall have no right to make such reproductions for commercial use.
- e. The Artist shall make best efforts in any public showing or other professional use of reproductions to acknowledge the City in the following form: "[Title of Work]: an original Work commissioned by and held within the public art collection of Boise City."
- f. Third Party Infringement. The City is not responsible for any third-party infringement of Artist's license and is not responsible for protecting the intellectual property rights of Artist.

16. Nondiscrimination.

- a. In the performance of this Agreement, the Artist and any subcontractors agree not to discriminate in their employment practices against any employee, contractor, subcontractor or applicant for employment because of the employee's or applicant's race, religion, national origin, ancestry, sex, age, disability or sexual orientation and/or gender identity/expression.
- b. The Artist also agrees to comply with all provisions of Idaho law relative to labor, and all other applicable federal, state, and/or local statutes, ordinances, and regulations relative to employment, wages, and hours of labor.

17. Workers' Compensation:

The Artist, an independent contractor (choose one),

Artist Initial _____ confirms the Artist has workers' compensation insurance coverage as required by state law (Attach proof of insurance).

Artist Initial _____ confirms the Artist has no employees and is not required to provide workers' compensation per Idaho state law (Idaho Code §72-212).

The Artist understands and agrees to indemnify, save, defend, and hold harmless, City of Boise, from any loss, claims, actions, judgments for damages, costs or expenses caused by injury to Artist. In case the Artist employs a worker(s) or the Artist sublets any work, the Artist shall acquire or require subcontractor to obtain workers' compensation insurance and show proof of same prior to start or resumption of work.

18. Independent Artist. The Parties intend that this Agreement create only an independent contractor relationship and that the Artist is not an employee, agent, joint venturer or partner of Arts and History or the City. Nothing in this Agreement shall be interpreted or construed as creating or establishing the relationship of employer and employee between the Artist and the City or between the Artist and any official, agent or employee of the City. The Artist shall retain the right to perform services for others during the term of this Agreement.

19. Attorney's Fees. If either Party brings any action or proceeding to enforce, protect or establish any right or remedy under the terms and conditions of this Agreement, in addition to any other relief awarded, the prevailing Party shall be entitled to recover reasonable attorney's fees, as determined by a court of competent jurisdiction.

- 20. Agreement Made in Idaho.** The laws of the State of Idaho shall govern the validity, interpretation, performance and enforcement of this Agreement. In the event of a dispute, venue shall be in the courts in Ada County, Idaho.
- 21. Cumulative Rights and Remedies.** All rights and remedies here enumerated shall be cumulative and none shall exclude any other right or remedy allowed by law. Likewise, the exercise of any remedy provided for herein or allowed by law shall not be to the exclusion of any other remedy.
- 22. Agreement Made in Writing.** This Agreement contains all agreements and conditions made between the Parties hereto and may not be modified orally or in any manner other than by agreement in writing signed by the Parties hereto or their respective successors in interest.
- 23. Termination for Cause.** If either Party willfully or negligently fails to fulfill its obligations under this Agreement, the other Party shall have the right to terminate the agreement by giving written notice to the defaulting Party of its intent to terminate and specify the grounds for termination. The defaulting Party shall have thirty (30) days after receipt of the notice to cure the default. If the defaulting Party does not cure the default, this Agreement shall terminate. In the event of termination for non-performance by the City, it shall compensate the Artist for all phases of the Scope of Services the Artist has successfully completed and any additional services and materials performed or supplied prior to termination; provided however, that such payment shall be limited to the amount of compensation set forth herein. In the event of default by the Artist, except that caused by the death or incapacity of the Artist, all finished and unfinished drawings, photographs, and other Work products prepared and

submitted or prepared for submission under this agreement shall, at the City's option, become its property. This shall not relieve the Artist of any liability for damages sustained by virtue of the Artist's breach or default of this Agreement and the City may reasonably withhold payments due until the exact amount of damages has been determined.

24. Termination for Convenience of City. The City may terminate this Agreement for any reason at any time by giving at least fifteen (15) days' notice in writing to the Artist. If the Agreement is terminated by the City as provided herein, the City shall compensate the Artist for all phases of the Scope of Services the Artist has completed up to the date of written notice of termination and any additional services and materials performed or supplied prior to termination, less payments of compensation the City has previously made, not to exceed the amount set forth in Section 5(a)(i). If payments the City has previously made exceed the amount of compensation due hereunder, the Artist shall immediately refund the unearned balance to the City. If the City terminates this Agreement due to the fault of the Artist, Section 23 shall apply.

25. Severability. If any provision of this Agreement or application thereof is held invalid, such invalidity will not affect other provisions or applications of this Agreement which can be given effect without the invalid provision or application, and to that end, the provisions hereof are declared to be severable.

26. Party Representatives. For purposes of this Agreement the following persons or their designees shall act as Party representatives:

Arts and History: Stephanie Johnson or her designee

Artist: Zokaite Sculpture LLC

27. Successors and Assigns. All of the terms, provisions, covenants and conditions of this Agreement shall inure to the benefit of and be binding upon each Party and their successors, assigns, legal representatives, heirs, executors and administrators.

28. Effective Date. The effective date of this Agreement shall be upon the Parties mutual acceptance of this Agreement.

29. Renewal. N/A

30. Government of China Certification. The Artist hereby certifies that they are not currently owned or operated by the government of China and will not, for the duration of this Agreement, be owned or operated by the government of China.

31. Anti-Boycott. If this Agreement has a total potential value of \$100,000 or more and if Artist is a company with ten (10) or more employees, then pursuant to Idaho Code 67-2346, Artist affirmatively states that it does not boycott Israel and will not boycott Israel during the term of this Agreement. In this paragraph, the terms ‘company’ and ‘boycott Israel’ shall have the meanings described in Idaho Code 67-2346.

32. Notices. Written notices to the Parties shall be given by registered or certified mail, postage prepaid, and addressed to said parties at the addresses below, unless otherwise designated by written notice to the other Parties:

Boise City Department of Arts and History	Zokaite Sculpture LLC
P.O. Box 500	141 W Hu Esta Dr
Boise, Idaho 83701-0500	Tempe, AZ 85282

All such notices, except as otherwise provided, may either be delivered personally deposited in the United States mail, properly addressed with postage fully prepaid by certified or registered mail, return receipt requested, and shall be effective five (5) days after deposit in the mail.

[End of text; signatures on following page.]

IN WITNESS HEREOF, the City and the Artist have executed this Agreement effective
this _____ day of _____, 2023.

Zokaite Sculpture LLC
141 W Hu Esta Dr
Tempe, AZ 85282

Email: zokaitessculpture@gmail.com


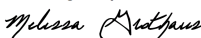


Bobby Zokaite Digitally signed by Bobby Zokaite
Date: 2023.09.11 08:16:26 -07'00'

Signature

Date

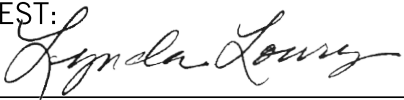
Print Name

APPROVED AS TO FORM AND CONTENT:

	9/11/2023
Department of Arts & History	Date
<small>DocuSigned by:</small> 	9/12/2023
Purchasing Agent	Date
	9.11.2023
Legal Department	Date
	9/12/2023
Risk Management	Date

CITY OF BOISE
APPROVED BY:

	9/19/2023
Mayor Lauren McLean	Date

ATTEST:	
	9/19/2023
City Clerk Lynda Lowry	Date



CONTRACT AMOUNT:
\$100,000

EXHIBIT A

Project Site: C. W. Moore Park, Boise, Idaho (W Grove Street between S 4th and S 5th Streets)

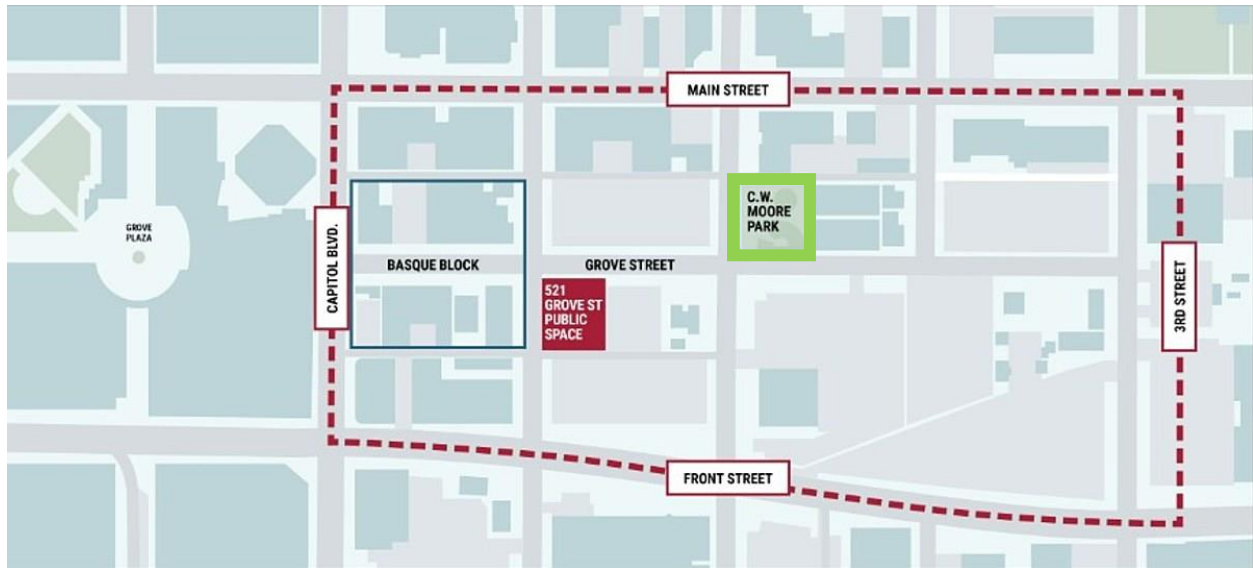


EXHIBIT B

Timeline, Approvals, and Payment Plan

SCHEDULE	Phase / Section	Description	Invoice Amount Due
August 2023		Optional contract consultation	
August 2023		Upon receipt of fully executed contract	\$30,000
PHASE 1 – Design Development: Attend design team meetings to understand site design from an artistic and aesthetic perspective as well as for art integration purposes, this will inform design development. Proposed design must include a narrative describing the design, proposed materials, electrical and infrastructure needs/coordination, draft fabrication and installation plans, any conservation consultation, drawings, and draft engineering documents prepared by a registered professional. Once artwork is accepted, City will issue Letter to Proceed.			
August - November 2023	Phase 1, Section 1	Attend design team meetings to orient to the larger project and provide input	
August - November 2023	Phase 1, Section 2	Design development and refinement	
November 15, 2023	Phase 1, Section 3	Delivery of proposed design and draft engineering documents	
		Approval: City, technical review, structural engineering draft, any conservator consultation	
PHASE 2 - Final Design: Proposal should be 95% complete and must include a narrative describing response to feedback (technical, infrastructure, electrical), complete fabrication and installation plan and timeline, conservation consultation for final materials, and refined drawings.			

November - December 2023	Phase 2, Section 1	Design modification and refinement	
December 20, 2023	Phase 2, Section 2	Deliver and present final design	\$50,000
		Approval: City, historic overlay, technical review, stamped engineer drawings, conservator approval	
PHASE 3- Fabrication			
December 2023	Phase 3, Section 1	Finalize dates for fabrication, delivery and installation. Delivery of complete installation plans including foundation and site-prep.	
February 2024	Phase 3, Section 2	Fabrication check-in 60%	
March 2024	Phase 3, Section 3	Fabrication check-in 90%	
PHASE 4 – Delivery, Installation, Closeout			
February 2024	Phase 4, Section 1	Foundation and site-prep construction	
March 2024	Phase 4, Section 2	Completion of fabrication and delivery of work with detailed installation plan	\$10,000
April 30, 2024	Phase 4, Section 3	Install	
May 27, 2024	Phase 4, Section 4	Delivery of final documentation	\$10,000