

MOSCOW ARTS COMMISSION



Lauren McCleary
Chair

~Agenda~

Megan Cherry
Staff Liaison

<https://www.ci.moscow.id.us/452/Moscow-Arts-Commission>

**Tuesday, November 12,
2019**

5:00 PM

**Fiske Room
412 E. 3rd St.**

WELCOME AND ATTENDANCE

REGULAR AGENDA

1. Reading of the Mission Statement

The mission of the Moscow Arts Commission is to enrich the community by celebrating and cultivating the expression of all art forms and culture.

Values:

- Recognize and promote artists' value by creating opportunities for work to be experienced.
- Facilitate and promote the social educational, and economic value of all art forms and culture in the community.
- Provide leadership and act as a resource in the conversation of all art forms and culture with partner agencies, city leaders, and the community.

2. Approval of Moscow Arts Commission October 8, 2019 Minutes (ACTION ITEM)

3. Public Comment and Response to Previous Comments (limited to 10 minutes)

Members of the public may speak to the Commission regarding matters NOT on the agenda or currently pending before the commission. Please state your name and address for the record and limit your remarks to three (3) minutes.

4. Strategic Plan Draft #1 (ACTION ITEM)

PROPOSED ACTIONS: Review the strategic plan and send back to subcommittee with edits and/or corrections; or approve the plan and forward to City Council for review and adoption; or take other such action deemed appropriate.

5. Russell Elementary Award

6. Winter Carnival MAActivity at the Prichard 5-5:45 Friday, December 6

7. MAC Election Nominations

REPORTS

1. Arts & Culture Education

- 2. Events & Programs**
- 3. Public Art**
- 4. Third Street Gallery**
- 5. Volunteer Hour Tally**
- 6. Manager's Notes**
- 7. East City Park Stage Design (David Schott)**

ANNOUNCEMENTS

- 1. Third Street Gallery Subcommittee**
Next meeting: November 20 at 10:30 a.m. in the Arts Office
- 2. Arts & Culture Education Subcommittee (third Thursday of the Month)**
Next meeting: November 21 at 5:00 p.m. at Appearances Marketing & Promotion
- 3. Events & Programs Subcommittee (fourth Friday of the Month)**
Next meeting: November 22 at 11:00 a.m. in the Arts Office
- 4. Public Art Subcommittee (fourth Tuesday of the Month)**
Next meeting: November 26 at 4:00 p.m. at Appearances Marketing & Promotions

ADJOURN

NOTICE: Moscow City Council and committee meetings are televised, videotaped and/or recorded. Individuals attending the meeting who require special assistance to accommodate physical, hearing, or other impairments, please contact the City Clerk, at (208) 883-7015 or TDD 883-7019, as soon as possible so that arrangements may be made.

MOSCOW ARTS COMMISSION



Lauren McCleary
Commission Chair

~Minutes~

Megan Cherry
Staff Liaison

<http://www.ci.moscow.id.us/452/Moscow-Arts-Commission>

**Tuesday
October 8, 2019**

5:00 PM

**City Council Chambers
206 E Third St**

The meeting was called to order at 5:13 PM

PRESENT: David Wilson, Christine Gilmore Vice-Chair, Sandra Stoops, Katherine Clancy, Robert C. Caisley, Linnea Sheneman, Diane Walker, Cindy Barnhart, Caitlin Caldwell, Aaron Johnson,

ABSENT: Lauren McCleary Chair, Donna Woolston,

ALSO IN ATTENDANCE: Megan Cherry, Staff Liaison; Art Bettge, Council Liaison; DJ Scallorn, Administrative Specialist;

Welcome and Attendance

Vice-Chair Gilmore called the meeting to order.

Regular Agenda

1. Reading of the Mission Statement

The mission of the Moscow Arts Commission is to enrich the community by celebrating and cultivating the expression of all art forms and culture.

Values:

- Recognize and promote artists' value by creating opportunities for work to be experienced.
- Facilitate and promote the social educational, and economic value of all art forms and culture in the community.
- Provide leadership and act as a resource in the conversation of all art forms and culture with partner agencies, city leaders, and the community.

The Commission's mission statement was read aloud.

2. Approval of Moscow Arts Commission September 10, 2019 Minutes (ACTION ITEM)

Clancy moved that the September 10, 2019 minutes be approved; Caldwell seconded. Motion carried.

3. Public Comment and Response to Previous Comments (limited to 10 minutes)

Members of the public may speak to the Commission regarding matters NOT on the agenda or currently pending before the commission. Please state your name and address for the record and limit your remarks to three (3) minutes.

No public comment.

4. Third Street Gallery Scope and Vision Statement (Action Item)

Gilmore called for discussion on the wording of the Third Street Gallery Scope and Vision Statement. Suggestions were made to change the word “place” in the opening sentence to “space.” The Commission also recommended the addition of the word “the” before “National Register of Historic Places” in the second paragraph.

Clancy moved to accept the Third Street Gallery Scope and Vision Statement with the suggested changes. Walker seconded. Vote by Acclamation: Ayes: Eight (8). Nays: None. Abstentions: None. Motion carried.

Reports

1. Arts & Culture Education

Cherry said the Subcommittee reviewed the Strategic Plan concentrating on the Poet Laureate, youth programs, and local opportunities for professional development.

[Johnson arrived at the meeting]

2. Events & Programs

Gilmore said the Subcommittee reviewed aspects of the Palouse Plein Air event. It was announced that this year, 36 artists participated in the competition and over 108 people attended the reception and awards ceremony.

Additional topics discussed by the Subcommittee were the upcoming Mayor’s Arts Awards in 2020 and the Strategic Plan.

The Subcommittee is looking at how to partner with the University of Idaho Lionel Hampton Jazz Festival in 2020 by hosting an event or exhibition. The comment was made that in the past, the Third Street Gallery has hosted the limited-edition Jazz Festival posters. Gilmore said the Subcommittee is looking at broad ideas of community programming and how best to compliment the Jazz Festival.

3. Public Art

Clancy said the Subcommittee did not meet in September.

Cherry reported that the C & Main public art selection process is ongoing and that the Selection Panel has identified three finalists. The finalists are creating designs, asking technical questions, and preparing for their upcoming presentations.

4. Third Street Gallery

Walker said the closing reception for *Working Drawings* included a panel discussion, moderated by Caisley, and that the upcoming *Wood & Word* reception is October 30.

The comment was made that people are having difficulty finding the Third Street Gallery. Discussion ensued regarding possible reasons and solutions. The Commission came to the consensus to discuss the name of the gallery at the November meeting.

5. Volunteer Hour Tally

A sheet was passed around for the Commission members to record their volunteer hours served.

6. Manager’s Notes:

East City Park Stage

Cherry said David Schott, with the City of Moscow Parks & Recreation Department, is looking at the stage at East City Park and would like the Commission's input on options for a replacement.

Announcements

- 1. Third Street Gallery Subcommittee (third Thursday of the Month)**
Next meeting: October 17 at 10:30 a.m. in the Arts Office
- 2. Arts & Culture Education Subcommittee (third Thursday of the Month)**
Next meeting: October 17 at 5:00 p.m. at Appearances Marketing & Promotion
- 3. Public Art Subcommittee (fourth Tuesday of the Month)**
Next meeting: October 22 at 4:00 p.m. at Appearances Marketing & Promotions
- 4. Events & Programs Subcommittee (fourth Friday of the Month)**
Next meeting: October 25 at 11:00 a.m. in the Arts Office

Adjourn

The meeting adjourned at 5:47 PM

Moscow Arts Commission Strategic Planning

Mission Statement

The mission of the Moscow Arts Commission is to enrich the community by celebrating and cultivating the expression of all art forms and culture.

Values:

- Recognize and promote artists' value by creating opportunities for work to be experienced.
- Facilitate and promote the social, educational, and economic value of all art forms and culture in the community.
- Provide leadership and act as a resource in the conversation of all art forms and culture with partner agencies, city leaders, and the community.

Major Goals for the MAC and Arts Staff:

- To align program development with artist, audience, and community needs
- To raise the community's awareness of existing Arts programs
- To improve the quality and effectiveness of promotional efforts
- To increase artist engagement and audience attendance at events
- To ensure that Arts programs are broadly representative of all art forms
- To create opportunities for creative people at all levels of experience
- To compensate creative business partners according to arts industry standards
- To elevate the quality and consistency of internal and external communications
- To establish metrics for qualitative and quantitative assessments of success

Arts and Culture Education

Educational Component of the MAC Core Values is Unfulfilled

The MAC core values, adopted in May 2018, state that the Commission will “Facilitate and promote the social, educational, and economic value of all art forms and culture in the community.” Many MAC members have passion and energy to offer in this area, yet the educational component of the core values has not been fully addressed in recent years. Historically, the MAC and Arts Department staff presented an event called the Young People’s Arts Festival, which featured arts educational opportunities for one day in the spring and one day in the fall. Many in the community are eager to see the resurrection of this festival, but there are also reservations due to the difficulty of organizing and staffing this event. Whatever shape the MAC’s educational outreach may take, a reinvestment of time and focused energy in arts education is needed to fulfill the MAC’s core values.

Goal/Objective

- To create an organized and comprehensive approach to arts education leadership, support, and programming.

Actions/Strategies

- Create a MAC subcommittee dedicated to advising on existing programs like Moscow Poet Laureate to support the strategic development of more Arts and Culture educational programming.
- Consider ways to support arts education for people of all ages, abilities, and levels of accomplishment in the arts field.
- Identify community partners interested in arts education
- Develop methods for soliciting, receiving, and recording suggestions from the public regarding arts education programming opportunities in Moscow.

Youth Arts Education Offerings & Funding are Lacking in the Community

Arts education in Idaho has decreased in consistency in recent decades, and as a result, many elementary age students lack the fluency in art making and viewing appropriate to their grade level. Middle and high school students have more consistent access to arts education in comparison to that provided to younger children, but could still be served by access to additional arts education.

Arts education aids people in developing collaborative skills and emotional intelligence. For example, meaningful engagement with the arts assists at-risk students by providing social-emotional learning, thereby increasing their chances of completing secondary education and continuing on to post-secondary opportunities. There are groups in Moscow that work to address the need for additional arts education for young people, and the MAC may find strength in its own efforts by aligning with existing initiatives. Additionally, there are local and regional models for educational artist-in-residence programs that could provide powerful points of reference. The MAC’s mission and values include the promotion of the educational value of all art forms, so addressing the need for increased arts education for youth is well within the Commission’s purview.

If the gap in elementary arts education persists, young peoples' lack of fluency in the language of art carries on into their adulthood. Making and viewing art yields benefits in aesthetic and human terms, of course, but learning art making and viewing strategies has also been shown to support learning in other subjects. As the MAC expands its efforts in arts education, it will contribute to students' personal, academic, and professional growth, to the future of the arts field, and to Moscow's identity as a hub for arts and culture in the region.

Goal/Objective

- Encourage the establishment of art classes, offered at frequent and regular intervals, in Moscow's public spaces and events.
- Support teaching opportunities for experienced artmakers in the region.
- Create an artist-in-residence program to support arts education in Moscow.

Actions/Strategies

- Identify grants and community partners that have the potential to support Moscow Arts Department efforts in arts education.
- Align workshop offerings and other arts educational efforts with community partners (e.g. Prichard Art Gallery, 1912 Center, Parks & Rec) to avoid overlapping programming and/or conflicts in the community.
- Research municipal arts educational initiatives offered in other locations in Idaho and throughout the Pacific Northwest and Intermountain West.
- Research artist-in-residence or similar programs that have the potential to benefit both the community's younger artists and the resident artist's career.
- Consider the creation of a mobile classroom, or Art Cart, that could be present at arts events or other community functions.
- Record attendance at all events to measure community engagement and survey relevant stakeholders to evaluate program effectiveness, as outlined in the Arts Department Operations area of this Strategic Plan.

Goal/Objective

- Connect youth with art exhibitions, performances, or other site-specific programs.

Actions/Strategies

- Identify educators and parents in the community likely to facilitate arts-related field trips.
- Connect educators and parents with City of Moscow Arts email lists.
- Inventory existing mass transportation options to connect student groups with arts offerings in the region.
- Explore funding options for supporting arts-related field trips for student groups.

Moscow Artists Lack Local Opportunities for Professional Development, Community Working Spaces, and Economic Sustainability

Moscow is full of innovative, motivated, and community-minded artists. Many of these valuable community members are either native residents or came to the City as students of the University of Idaho, Washington State University, or New Saint Andrews College. The City brims with creative potential. Artists do struggle to grow their careers on the Palouse, however, and that is due to the lack of local and affordable

professional development support as well as the absence of community workshops and studios.

One of Moscow's greatest traits is its regard for the value of the arts and artists. The creative people of the region excel in creating community with one another and with their audiences. Many struggle, however, to expand their careers from emerging artist endeavors to a professional, established artistic practice. Those who do seek professional development training for artists often do so in other cities, and then go on to exhibit or perform their work outside the Palouse region. The MAC could extend its arts and culture education efforts to support these emerging artists in creating stable and growing careers. By offering professional development training and carefully targeted exhibition and performance opportunities, the MAC could help artists to keep their careers rooted in Moscow rather than seeking opportunity in other locations. In addition, these efforts will make Moscow a hub for artists' professional development training and the incubation of creative sector businesses.

Another barrier to economic success for Moscow artists is the lack of community workshop and studio space. This affects the artist community in several ways. For example, artists emerging into the field from various educational institutions often have the skills to make art, but not the space, tools, or financial resources to pursue their work. These artists are likely to move to cities where emerging artist performance spaces, workshops, and community studios are in abundance. In that scenario, Moscow loses the exuberant energy of artists ready to take their practice to the next level. Those who remain may shift to media that fit into home studios or worse, they may even stop their practice altogether. While it is unlikely that the MAC can single-handedly address these barriers to artists' success, it would be wise to stay attuned to community partnership and grant opportunities that could assist in the effort.

In sum, a lack of professional development training and opportunities for emerging artists to advance their practice results in artists' economic instability and, often, artists' departure from Moscow. Arts Department programs, guided by the vision of the MAC, have the potential to lead the community in this regard. By providing professional development and paid opportunities for artists, the City of Moscow will contribute to the sustainability of its creative innovators. Artists, given the proper training, paid opportunities, and working spaces, drive economic development and increase the aesthetic value of the City by creating art in all of its forms.

Goal/Objective

- Foster an economically-sustainable arts industry in Moscow.
- Build all Moscow Arts Department programs on a standard of fair market compensation for artists' work.

Actions/Strategies

- Conduct market research about prices and project/event standards.
- Pay all art professionals a fair market value for their service to Moscow Arts Department events and programs.
- Share City market research and artist compensation structures with partner organizations in Moscow.

- Develop individual artist support for all ages, media, and stages of art career by adopting one or both of the following approaches:
 - Utilize the MAC's fundraising capacity to administer small grants to support local artists, thereby assisting them in establishing resume records to support state and national-level grant applications. This could be administered by Arts staff with programming advice from the MAC.
 - Provide grant writing training for artists seeking funds available at local, state, and national levels.

Goal/Objective

- Provide professional development for individual artists, supporting all ages and stages of an art career, from emerging to established.
- Create a variety of exhibition and/or performance opportunities to help artists in establishing a fruitful and sustainable career in Moscow.

Actions/Strategies

- Research administrative structures, curricula, community and City department partners, and funding strategies for the following options:
 - MAC Sponsored Artist Education Series: an integrated curriculum of professional development workshops taught by local art professionals, to be held once per month between September and May. Topics could include resume and artist statement writing, portfolio development, photographic strategies, preparation of artwork for shipping and exhibition, and vendor booth design.
 - Idaho Commission on the Arts Artrepreneur program
- Survey the artist community to evaluate interest in professional development training options as identified in the research described above.
- Increase the quality, variety, and quantity of exhibition and performance opportunities for local/regional artists by:
 - Evaluating service provided by existing MAC and Arts Department programs (e.g. Third Street Gallery, Entertainment in the Park, Artwalk)
 - Add artist opportunities where gaps in programming exist.
 - Consider the sponsorship and administration of an Artist Studio Tour
- Lead the community in increasing awareness for professional standards in creating a gallery/artist relationship as well as navigating gallery commissions, sales tax, and income tax.

Goal/Objective

- Create a sustainable community workshop and classroom as a home base for artists' ongoing education and practice.

Actions/Strategies

- Survey artist, educational, and business communities to evaluate interest in a community workshop.
- Identify community business partners and artist stakeholders to develop the vision, administrative and operational structures, funding, and reasonable timelines for implementation.
- Inventory existing City spaces (e.g. 1912 Center, City Hall Council Chambers) that are appropriate for workshops and lectures.

- Research and develop a permanent physical space for artist studios, residencies, and workshops, to be marketed as a center for artists' work and continuing education on the Palouse (e.g. "Moscow Arts Institute").

Moscow Poet Laureate Program Requires Greater Operational Structure, MAC Advisory Input, and Alignment with Other Arts Program Areas

The Moscow Poet Laureate program began in 2015 with guidance from UI professor, poet, and Moscow Arts Commissioner Alexandra Teague. The program increases awareness of the role that poetry and literature play in the community, creates a record of Moscow's distinctive character, and supports the work of excellent poets in the City. The Moscow Poet Laureate (MPL) writes poems that are reflective of local landscapes, social situations, or events. These are read at City-sponsored events such as the Mayor's Arts Awards or Third Street Gallery receptions. Poets apply for the position by providing a resume and writing samples, which are reviewed by a selection panel. The MPL's contract is for three years, to include three poems written for the city, two readings given at city events, and one workshop taught during each year of service. The MPL also updates the MAC on events and outreach efforts two times per year.

The operational elements of MPL are still developing, as the program is still relatively new to the City. There are no records or anecdotal accounts indicating that MPL contractual parameters and compensation are based on market research. While there are clear contractual terms for payment and services to be rendered, there is no job description outlining the parameters of the Poet Laureate's interactions with the MAC and Arts staff. This has led to a confusion about operational vs. aesthetic ambassadorial roles, which unnecessarily complicates the planning and execution of events. The selection process also requires a more robust structure, as there are no records of selection panel membership or deliberation methods for the selection of the 2015-2018 and 2018-2021 Poets Laureate.

In terms of advisory input, there has been very little in the way of MAC input to guide the MPL's role in the community. There remains room to grow in terms of the MAC's visioning and outreach capacity with the MPL program; many in the community report unfamiliarity with the program's goals and, in some cases, its very existence. The MPL has often been assigned reading and writing assignments without regard to alignment with other MAC programs or contractual obligations. Some of these assignments have been made without regard for situations that will best highlight the MPL's work. The Moscow Poet Laureate program has the potential to add literary value to the City of Moscow Arts Program, and once these operational and advisory challenges are solved, it will be poised to grow into a lasting tradition.

Goal/Objective

- Align Moscow Poet Laureate compensation and responsibilities with similar programs in the literary industry.

Actions/Strategies

- Research the structure and compensation of other civic and state-level Poet Laureate programs.

- Adjust Poet Laureate compensation and responsibilities according to:
 - MAC and Staff input
 - Potential for alignment with other Moscow Arts Program elements
 - Budgetary considerations
 - Analysis of market standards for poet laureate programs in the region

Goal/Objective

- Improve Moscow Poet Laureate selection and onboarding processes.
- Clarify the roles and responsibilities of the Poet Laureate and Arts Staff.

Actions/Strategies

- Create MPL application with advice from MAC members whose areas of expertise include the literary arts.
- Create a standard structure for selection panel membership, perhaps using the Public Art Guidelines as a model.
- Invite past Moscow Poets Laureate to sit on the selection panel, thereby encouraging a sense of tradition and connection with others in the program.
- Develop a job description for the MPL that clearly delineates Arts staff's operational vs. MPL's outreach roles.

Goal/Objective

- Increase opportunities for MAC members to provide advice about the MPL program.
- Align MPL program with other events and programs when appropriate.
- Bolster outreach and education efforts about the MPL program.

Actions/Strategies

- Create a subcommittee of the MAC to advise on MPL and other Arts and Culture Education components of the Arts Program.
- Develop a plan for reaching a widespread and varied audience for the MPL program.
- Establish an operational habit of considering optimal settings and timings for each MPL presentation with particular emphasis on:
 - Ample advance notice provided to MPL to facilitate preparation
 - Presentation settings with minimal sound distractions
 - Event timings scheduled with respect to typical work days
- Increase community outreach to educate the public about what a Poet Laureate is and why it is important for cities to celebrate poetry and the other literary arts.
- Increase the volume and quality of MPL promotions as outlined in the Arts Department PR Materials and Practices section of this Strategic Plan.

Events & Programs

Structure, Communication, and Evaluation of Arts Events & Programs

The last decade of programming in the Arts Department reveals incredible growth. Due to the rapid pace of that expansion, however, some areas of programming have lacked input from MAC members and, on the staffing side, have lacked consistent operational structure. Promotional efforts for Arts programs, initiatives, and events have grown organically, resulting in marketing and outreach appearances that do not

present the Arts Department as a cohesive whole. Additionally, many events and programs have gone for years without essential data gathering such as attendance and volunteer hour tracking. Audience surveys have also been scanty in the last decade, and while there is a plethora of anecdotal evidence in support of Arts programming, there is little in the way of data to enumerate the success of each program element. Such information is crucial to evaluating the impact of the Moscow Arts Department's and Commission's efforts, which aim to serve the needs of all citizens in the community. Thoughtful development of comprehensive programming depends on consistent promotion, operations, and evaluation methods. These three elements assist the MAC, Arts staff, and City Council in understanding the success and inclusivity of existing programs as well as justifying the allocation of resources for new programs. With a more robust visioning, evaluation, and accountability structure, the Arts Department will have a foundation of consistent process and data analysis to demonstrate its value to City Council and to the community.

Goal/ Objective

- To provide Arts programs and events that serve the needs of all citizens in the community, including people of all ages, cultures, racial groups, gender and sexual identities, levels of ability, and creative interests.

Actions/Strategies:

- Analyze existing public art programs in Moscow to determine gaps in services.
- Survey the public to study the need and/or desire for programming to fill any gaps identified.
- Identify any areas of the program not in compliance with the Americans with Disabilities Act (ADA) and Section 504 accessibility requirements.
- Research and develop new programs to grow into new areas of programming.

Goal/ Objective

- Create a consistent structure for ensuring that the MAC has the opportunity to provide advice on each event or program produced by the Arts Department.
- Generate trust with the public and the Commission by maintaining consistent operational approaches to arts events and programs.

Actions/Strategies

- Begin work on each program or event earlier in the year to accommodate MAC deliberation and input at regular Commission and Subcommittee meetings.
- Provide existing program descriptions and/or histories to all stakeholders annually and facilitate any changes agreed upon by the group.
- Designate MAC members from the Events and Programs Subcommittee to attend Community Steering Committee meetings when appropriate (e.g. Artwalk, Entertainment in the Park, Palouse Plein Air).
- Maintain and share regularly updated project timelines that communicate important dates and sequences of events.
- Create project notes for each event or program to aggregate all MAC, staff, City Council, and public input.

Goal/ Objective

- Increase public awareness of and audience engagement with each program.

Actions/Strategies

- Increase quality and effectiveness of promotions as outlined in the Arts Department P.R. Materials and Practices section of this Strategic Plan.
- Establish a baseline measurement of attendance at annual events and programs (e.g. Artwalk, Entertainment in the Park, Palouse Plein Air).
- Evaluate health of each event by considering its baseline attendance.
- Set a goal for increasing attendance at each event where such increase is deemed necessary.

Goal/ Objective

- Study the effectiveness of each event or program based on public input, including feedback from artists, performers, and audience members.

Actions/Strategies

- Conduct either digital or paper surveys to gather feedback about each event.
- Compile surveys in a concise summary for use as a point of discussion in MAC and Community Steering Committee meetings.
- Shape subsequent presentations of each event based on the survey results whenever possible.
- Conduct similar surveys each year to create an extended record of public input.

Community Partnership and Outreach Events Require Greater Consideration and Consistency

The Moscow Arts Commission has a long history of supporting arts and culture programming in the City. Since its creation by Ordinance 1370 on October 2, 1978, the MAC has not only initiated arts events and programs, but has also reached out in support of individual and partner organization efforts and has raised awareness for MAC events, programs, and initiatives. The implementation of these efforts has lacked structure and consistency, however, and requires re-envisioning to more completely address community needs.

The MAC participates in or otherwise supports other organizations' efforts, including Art Affair in July and the Lionel Hampton Jazz Festival in February. These events are not produced by the Commission, but the MAC aims to amplify the goals of their organizers. While participation in Art Affair is relatively simple, MAC involvement has been inconsistent. This event is an opportunity to connect with hundreds of people in the arts community while advancing the goals of multiple MAC subcommittees, so a more organized approach will bring the MAC into greater alignment with its mission. In the case of the Lionel Hampton Jazz Festival, the MAC and City Arts staff have made multiple attempts to support the annual University of Idaho event. The Third Street Gallery has presented the festival's posters for several years running, and in early 2019 there were efforts to create a city-wide project in support of the festival. These attempts at partnership and mutual support have snagged on conflicting interests and varying priorities for resource allocation.

The MAC also celebrates arts and culture excellence by recognizing individuals and organizations in the community at the biannual Mayor's Arts Awards. This event is a longstanding Moscow tradition that began in 1998. The spirit in which this event is

intended is aligned with the MAC mission, though its implementation has become disorganized over the years. The public's response to calls for nominations has waned, and the rules governing prize winners are due for re-evaluation by the MAC.

Finally, the MAC has made outreach efforts in the form of table presentations at events such as the Moscow Farmers Market. This type of activity is essential for sharing MAC news and promotional materials with community members throughout the calendar year. It also provides registration support for Palouse Plein Air and raises awareness for Artwalk, Entertainment in the Park, and events at the Third Street Gallery. Poor organization of promotional and other outreach materials has sapped the strength of these tabling efforts in recent years, however, and greater organizational strategy is required to fully serve the public with information about MAC and City arts events.

Goal/Objective

- Build an organized system for tabling and art activity instruction at community events (e.g. Art Affair and Moscow Farmers Market).

Actions/Strategies

- Establish a system for providing up-to-date promotions and materials for event tabling and other outreach.
- Set tabling event schedules far enough in advance to facilitate MAC volunteer efforts.
- Equip all MAC members with knowledge sufficient to perform outreach for all relevant program areas.
- Acquire professional tabling materials, including table runner with MAC branding and display fixtures for promotional materials.
- Create an easy transportation system for tabling supplies, to be stored in the Arts office and filled with appropriate supplies prior to each tabling event.
- Research additional opportunities for MAC tabling throughout the calendar year (e.g. 1912 Winter Market and Latah County Fair)

Goal/Objective

- Improve community and artist engagement with the Mayor's Arts Awards.
- Elevate the appearance and reverent qualities of the event.

Actions/Strategies

- Raise awareness for July – September nomination period using improved promotion strategies outlined in the Arts Department P.R. Materials and Practices section of this Strategic Plan.
- Review the rules regarding award eligibility to assess their service to the community and to goals of the event.
- Simplify nomination process to shift the burden of producing supporting materials (e.g. work samples and resumes) from the nominators to the nominees.
- Clarify MAC and staff roles in creating the event.
- Establish an elevated standard for the following event components:
 - Promotional materials
 - Awards
 - Event decorations and refreshments

- Create a better organizational structure for the event, with clearly established schedules for:
 - Design, print and promotional efforts
 - Procurement of awards
 - Event set-up and tear-down
 - Speaking and presentation of awards

Artwalk

Artwalk is a centerpiece of Moscow's summer arts programming, and with 2019 marking the 15th year of the event, it is firmly established as a tradition in the City. It is a season of art displays around the City, with exhibitions typically on display for at least two months. Opening night events have taken center stage in terms of event planning and prioritization in recent years. The event's size, focus, and timing has shifted significantly over time, and in the early years of development the event was produced without a structure for significant input from the MAC or members of the business community. The addition of a community steering committee in 2013 assisted with greater alignment between Arts Department operations and the needs of the community, though the MAC's visioning capacity remains underutilized.

The event consists of artwork displayed in host businesses throughout the City as well as music and other forms of performance, food vendors, and art demonstrations on Main Street. Artwalk's success depends on participation from community businesses and creative partners, and often their experience begins with participant registration. In the early years of the event, Arts staff paired businesses with artists, which produced conflict and dissatisfaction. Artists and host locations are now asked to find one another without the City as intermediary. Once the participants find their partners for the event, the host location is asked to complete the registration. This model has been met with some frustration on the part of both artists and businesses, as many artists wish to register on behalf of their hosts. Similarly, some hosts would prefer for Arts staff to select exhibiting artists for their business. All seem to seek greater simplicity in engaging with the event. It is likely that no single solution will be perfectly agreeable to all involved, but a greater peace may be achieved by clearly communicating the existing procedures.

Over the course of its history, event timing has ranged in length from 10 hours (2010) to 5 hours (2019), and event duration has significant impacts on host locations and other downtown businesses, budgets, and staff. In terms of budget, the event has historically relied on creative labor contracted at compensation levels lower than industry standard. For example, graphic design for the event has been greatly supported by in-kind sponsorship from the designer. Also, the budget for musician contracts stretched thinner with the addition of a second stage in Downtown North in 2015. Ultimately, with Moscow's identification with creative excellence and its recognition of the arts as a driver of economic development, it is essential that artist compensation is aligned with industry standards (i.e. those whose work spurs prosperity must also have the opportunity to prosper). On the staffing front, compensation practices are fair, but limited and untimely communication of tasks and longer event durations have resulted in flagging enthusiasm. This leads to a display of burnout that does not represent City staff's best face to the public.

Another central feature of Artwalk is the Poster Art selection, which offers a paid publication opportunity to local artists. In 2012, 2013, 2014, 2017, 2018, and 2019 the Third Street Gallery featured exhibitions by the Artwalk Poster artist. The Poster Art application and selection process has traditionally been held in the same calendar year as the corresponding Artwalk, leaving the artist relatively little time to prepare for a full solo exhibition. This short timeline for exhibition development produces stress for the Poster Artist and Arts Department staff as they rush to fill the gallery walls for the June exhibition. Additionally, some artists in the community are reluctant to display work at the Third Street Gallery for a longer exhibition due to the lower foot traffic, a perceived lack of commercial viability, and limited community awareness of the gallery.

Artwalk's Main Street closure footprint has grown over the years, with the 2019 event stretching from A street to 6th on Main. While this expanded footprint does unite the length of Moscow's downtown, it creates a larger space to fill with meaningful programming. The relationship between street closures and parking opportunities has also been discussed in the community and in steering committee meetings. The predominant sentiment is that if the streets are closed, they should be occupied by performances, demonstrations, or other activities. Many businesses would prefer that parking spots remain available to customers in instances when they are not filled with Artwalk programming. Host locations in the greater Moscow area offer yet another perspective; increased focus on Main Street activities decreases the chance that the public will visit locations farther afield.

The accumulated evidence suggests that Artwalk is beloved but that its identity needs to be re-envisioned by the MAC and the Community Steering Committee. There has been some debate about whether the event's focus should be on host locations or on Main Street attractions. Some host locations and artists report frustration with the public's enthusiasm for complementary refreshments which, at times, appears to eclipse any interest in art viewing or purchase. Others note that with a strong presence of music and visual art, other art forms such as dance, theater, and performance art are underrepresented. Artwalk participants are regularly surveyed following the event, but there is no established critical framework for either qualitative or quantitative assessment of Artwalk's success.

The event's identity and scope have grown organically, though the promotional materials have maintained a consistent appearance since Artwalk's inception in 2004. The Moscow-Pullman Daily News has sponsored the printing of the brochure, which is inserted in the paper on the day of Artwalk. Additionally, copies are provided to the Arts Department for distribution throughout the City. Many in the community have commented on both the quality and quantity of these brochures, so public accessibility and design/print style are topics ripe for discussion.

Artwalk is an essential element of Moscow's arts and cultural programming. Attention to the issues identified above will increase alignment with MAC visioning, community needs, and arts industry standards as Artwalk grows into the future.

Goal/Objective

- Solidify Artwalk's identity and establish frameworks for measuring the event's success.

Actions/Strategies

- Form an Events and Programs subcommittee of the MAC to advise on Artwalk's identity and to recommend program evaluation structures.
- Share subcommittee findings with the full MAC and Artwalk community steering committee and move forward with recommendations from each group.
- Update City Arts website and other promotional tools to reflect refreshed identity and vision for Artwalk
- Create a structure for annual review of Artwalk identity and effectiveness.

Goal/Objective

- Increase the volume, accessibility, and effectiveness of promotional materials.

Actions/Strategies

- Re-design the appearance of Artwalk promotions to achieve a more contemporary style.
- Create a structure for periodic revision of the Artwalk promotional style.
- Study the quantity and function of existing promotional materials, streamlining where possible.
- Obtain larger quantities of brochures and establish additional access points for the public to procure these resources.
- Simplify the apparatus for host location signage and align its appearance with an updated design.

Goal/Objective

- Increase clarity and efficiency of registration processes.
- Provide multiple points of access for participating businesses and artists.

Actions/Strategies

- Use Submittable for all Artwalk registration and fee collection.
- Clarify registration and point-of-contact expectations for host locations.
- Invite artists without host locations to present demonstrations on Main Street.
- Invite businesses in the greater Moscow area to host art demonstrations on Main Street.

Goal/Objective

- Foster improved interactions between artists and host locations.
- Improve communications between Arts staff and Artwalk registrants.

Actions/Strategies

- Create a promotional campaign to raise awareness for Artwalk registration options and administrative procedures (i.e. introduce Submittable as a registration/content management system).
- Host an Artwalk Meetup early in the registration process to acquaint host locations and artist with one another and with the registration process.
- Create a FAQ sheet for Artist/Gallery interactions.
- Use Submittable to clarify and standardize event communications with registrants, including the following topics:

- Access to promotional materials
- Sales tax compliance

Goal/Objective

- Design Main Street activity layout to activate the core of the Moscow Downtown Historic District from 1st to 6th, increase event unity, and encourage audience connectivity across Third Street.
- Increase accessibility and interest for multiple generations and audiences.

Actions/Strategies

- Activate gateways to the event with Artwalk-branded signage.
- Hire performers who can travel the length of the event to unify the two halves (e.g. dancers or magicians)
- Place high-interest or interactive art demonstrations directly behind the barriers on both sides of Third Street to draw attendees to visit both sides of the event.
- Integrate City of Moscow Public Works features in the layout of 6th to 3rd on Main St.

Goal/Objective

- Increase the Poster Artist's interest in and ability to create a high-quality solo or small group exhibition.
- Increase quantity and duration of gallery visits during Artwalk.

Actions/Strategies

- Begin the Artwalk Poster Art application period in late July of each year, with a deadline in mid-October.
- Complete the selection process by mid-November so that the Poster Artist has six months to craft artwork for the June-July show in the following year.
- Clearly articulate all the benefits to participating as the Artwalk Poster artist, including solo exhibition with professional promotions and catering, video about the artist made by City Staff, along with the purchase amount.
- Increase the volume and quality of Third Street Gallery promotions as outlined in the Arts Department PR Materials and Practices section of this Strategic Plan.
- Improve reception timing and hospitality details as outlined in the Third Street Gallery section of this Strategic Plan.

Goal/Objective

- Represent all forms of art and culture in Main Street activities, performances, and demonstrations.
- Align artist contracts and compensation with industry standards appropriate to their field and level of experience.

Actions/Strategies

- Work with the MAC and Artwalk Steering Committee to establish a balance of theater, literature, dance, performance, music, and visual art programming.
- Add larger scale, paid anchor demonstrators on Main Street (e.g. asphalt roller printmaking, painting demonstration, etc.)

- Study industry standards for compensation across a multitude of artmaking media.
- Identify funding sources to support programming desired by the public, the MAC, and the Artwalk Steering Committee, including:
 - General Fund resources
 - Grants
 - Community sponsors or partnerships

Entertainment in the Park and the MAC Band

Entertainment in the Park and the MAC Band are featured on Thursday evenings throughout the month of June at Moscow's East City Park. The event consists of two elements: children's entertainment and musical programming, both of which are free and open to the public. The MAC Band also typically plays at the Moscow Farmers Market at least once in June. Magicians, clowns, animal handlers, and other educational entertainers have become favorites among the younger audiences, with the Reptile Man noted as an especially treasured performer. Most of the children's entertainers repeat from year to year, and all are hired from outside the Palouse region. In terms of the musical portion of the event, years of weekly MAC Band performances have established a tradition, but the lack of variety may have eroded the public's interest in attending. The MAC Band director is paid to lead the group in five performances, though the band members play on a volunteer basis.

Partners and sponsors for Entertainment in the Park include the Latah County Library District, which funds half of the children's entertainment as part of their summer reading program. Avista has sponsored the printing of promotional bookmarks for many years, and the University of Idaho Lionel Hampton School of Music provides the rehearsal space for the MAC Band.

The event setting at East City Park is beautiful and accessible, but some practical limitations have developed over the years. The stage faces west, and as a result, sunlight shines directly in the performers' eyes when they play downstage. In 2019, some performers elected to set up a portable stage behind the East City Park stage to avoid the blinding sunlight. The venue has also proven challenging for the MAC Band on rainy days, as the designated back-up location (the HIRC) is not ideal for big band performances.

Scheduling and promotion for Entertainment in the Park and the MAC Band overlap greatly, though the MAC Band performances at Moscow Farmers Market are challenging to communicate clearly to the public. This promotional difficulty leads to confusion for the public about which performances are being offered at MFM and which are part of Entertainment in the Park. Also in the realm of promotional challenges, the language of the press releases and social media posts for Entertainment in the Park has been the same for the last 10 years, and the appearance of the promotions has centered on clip art from the Library's summer reading program. In terms of both writing and design, a marketing and outreach overhaul would greatly contribute to revitalizing this event.

Attendance records for the event are spotty, but the records that do exist show a range of 200 – 400 audience members for the children's entertainment portion and 50 – 150 attendees for the MAC Band. The disparity in attendance numbers between the two halves of Entertainment in the Park suggest that the musical programming needs to be reconsidered by the MAC and City Arts staff. MAC Band performances at the Moscow Farmers Market during the June show an attendance rate ranging from 40 – 50 audience members.

Entertainment in the Park and the MAC Band are among the Arts Department programs that have gone for years without active input from the Moscow Arts Commission. A focused re-envisioning of the identity and purpose of both program components would increase their capacity to serve artists and audience members in the Moscow community.

Goal/Objective

- Clarify event identity, scheduling, promotion, and budgeting.

Actions/Strategies

- Develop a scope and vision statement for Entertainment in the Park.
- Condense the MAC Band and Entertainment in the Park into a single program and budget line item.
- Clarify the scheduling and promotion by highlighting only the Thursday evening events in June.
- Improve the quality of promotions as outlined in the Arts Department P.R. Materials and Practices section of this Strategic Plan.

Goal/Objective

- Honor and continue the tradition of the Moscow Arts Commission Band.
- Provide variety for audiences and create opportunities for more local and regional musicians.

Actions/Strategies

- Work with the MAC Band Director to determine:
 - Better performance venues for the group.
 - Rain-day plans that do not require performance cancellations
- Research funding sources and fair market values for paying MAC Band members.
- Consider reducing the number of MAC Band performances to 4 total:
 - 2 at Entertainment in the Park
 - 2 at Moscow Farmers Market
- Engage other local and regional musical artists to perform at the remaining Entertainment in the Park events.

Goal/Objective

- Improve program alignment with community needs and interests.
- Increase MAC outreach efforts to Entertainment in the Park audiences.

Actions/Strategies

- Present MAC tabling at every Entertainment in the Park event.
- Survey audiences each year to study preferences for both the children's entertainment and musical programming portions of the event.

Palouse Plein Air

Palouse Plein Air is an annual painting event that takes place each September. The program was started in 2010 at the suggestion of local plein air artist and MAC member Aaron Cordell Johnson. Since that time, Palouse Plein Air has experienced moderate growth and development. Artist engagement has waned in recent years, partially due to delayed release of event information and registration. In 2017, the event was canceled altogether due to low pre-registration and staffing limitations related to illness. Despite this dip in artist engagement, this event is an excellent example of the MAC's and Arts Department's capacity to partner with other organizations in the community. The City Arts Department leads the registration process and provides funding for artist awards, and the University of Idaho College of Art + Architecture supports the event with Prichard Art Gallery exhibition space and sponsorship of the guest juror.

Registration requirements include a paper application, a notarized release and hold harmless contract, and stamping of all artists' canvases to authenticate the provenance of the works made during the event. Many artists and event organizers identify the notarizing of the release and hold harmless form as a barrier to artist participation, especially for student artists on the University of Idaho campus. There are stamping and registration locations at Moscow Farmers Market, LCSC Center for Arts and History, and the City of Moscow Arts office. Some artists from areas on the north and west boundaries of the region have requested stamping and registration opportunities closer to their location.

Palouse Plein Air has been promoted primarily online, and the appearance and timing of promotions has been identified as a deterrent to participation. The addition of well-known jurors for the exhibition has been a positive change, as they offer demonstrations and workshops for participating artists. Improved promotion of and better locations for the juror's presentations would likely increase artist participation. In addition, cultural tourism is one area of Palouse Plein Air's potential; better scheduling and promotion of juror and exhibition activities would encourage artists from outside the region to plan extended visits to Moscow.

The location and timing of the Palouse Plein Air exhibition has been the center of lively debate in the artist community, with approximately half desiring the Prichard as a location for reception and awards, and the other half preferring the Third Street Gallery. The exhibition was held at the Third Street Gallery between 2010 and 2014, but moved to the Prichard Art Gallery Children's Education Studio for the exhibitions in 2015, 2016, and 2018. The exhibition has typically been of shorter duration than others at the Third Street Gallery, and its timing is at odds with the existing annual gallery schedule. The Third Street Gallery's hanging system is an additional concern, as it does not accommodate the speedy artwork installation that is required for Palouse Plein Air. The Prichard Children's Education Studio represents a rich opportunity for partnership with the University of Idaho, and the parameters of the space allow for faster installation (i.e. artwork can be hung on nails). This space is small, however, and as Palouse Plein Air registrations grow in number, it may become necessary to move to a larger location.

As with other areas of Arts Department programming, Palouse Plein Air was initiated by MAC members. In the intervening years since its inception, however, the event has become disconnected from the Commission's advisory strength. Connecting Palouse Plein Air with community and artist needs as well as with MAC vision is vital to accessing this event's untapped potential.

Goal/Objective

- Increase MAC, community, and artist input on Palouse Plein Air's scope and vision.

Actions/Strategies

- Study and adjust the structure and vision of the event in the full MAC and appropriate subcommittees.
- Research similar events in Idaho and Intermountain West annually to align event parameters, registration, and award amounts with industry standards.
- Conduct regular surveys of local and regional artists to align program's foundational values and structures with community needs.

Goal/Objective

- Improve the appearance and clarity of promotional materials.
- Expand the reach of Palouse Plein Air promotions beyond existing local outreach efforts.

Actions/Strategies

- Improve the quality of promotions as outlined in the Arts Department P.R. Materials and Practices section of this Strategic Plan.
- Use visually coordinated and well-timed save-the-date and registration promotions to reach artist participants, and exhibition promotions to increase connections with audiences.
- Advertise event regionally as well as promoting it to local artists and groups.
- Increase post-event promotions and communications to include:
 - Lists of award winners
 - Photographs of reception and award-winning artworks
 - Post-event surveys for participating artists

Goal/Objective

- Streamline registration and fee payment processes.
- Improve artist experience with canvas stamping, artwork drop-off, and exhibition.

Actions/Strategies

- Utilize Submittable for online registration and fee collection.
- Eliminate notarizing requirement from release and hold harmless form.
- Establish stamping opportunities at multiple locations within the painting area.
- Schedule juror events to complement, not overlap with artwork drop-off time.
- Identify a larger exhibition space that fits the need for quick installation.
- Establish a simpler system for staff to facilitate artwork sales.

Goal/Objective

- Increase artist, juror, and community engagement during the event week.
- Improve quality and timing of artist engagement materials.
- Expand the cultural tourism component of the event.

Actions/Strategies

- Establish a Monday Meet-Up for information sharing and artist networking.
- Create gift bags for all participants with commonly used items like sunscreen, hand wipes, local food and beverage gift certificates.
- Create a newsletter for participants highlighting arts and culture events in Moscow during Palouse Plein Air week.
- Partner with local hotels to secure block reservations for artist participants traveling to Moscow for Palouse Plein Air.
- Increase registrations by 10 – 15% annually until the event consistently serves 50 artists or more.

Public Art

Lack of Maintenance Planning for Moscow Public Art Investments

Current policy provides funding for public arts as outlined in the 1% for public arts ordinance (2004-30) adopted in 2004. The Public Art Master Plan, adopted in 2015, outlines purposes and strategic locations for public art in Moscow along with guidelines for the process of its acquisition. A draft of a comprehensive inventory is in progress, but revisions are needed to increase its clarity and completeness. At this point, however, neither a maintenance and repair plan nor funding is in place to protect Moscow's investment in public art. This lack of repair and maintenance funding may result in severe impact to the Moscow public art portfolio. Staffing challenges exist in this area, as there are no members of City staff with the time and/or expertise required to fulfill all of the maintenance and repair needs. City Facilities and Arts staff can consult with independent contractors who complete maintenance tasks for pieces in the collection, but funding is required to contract with these professionals. Creating sustainable and consistent solutions for public art maintenance will not only protect the City's investment in public art for years to come, but will also alleviate the financial burden of unexpected repair costs.

Goal/Objective

- To create and maintain a comprehensive and accurate inventory of all works in the permanent, portable, and temporary public art collections.

Actions/Strategies:

- Locate/organize photographs of all pieces in permanent collection.
- Establish and implement a standardized system for naming all photo files
- Create a master inventory list of the entire collection, separated into the following categories:
 - Permanent Collection
 - Portable Collection
 - Temporary Collection

Goal/Objective

- Plan for preventative maintenance to reduce unanticipated conservation costs associated with caring for Moscow's public art investments.

Actions/Strategies:

- Create a schedule for inspection and rotation or replacement of exterior temporary works including the vinyl traffic box wraps, bus shelters, and Intermodal Transit Center Sculpture Garden.

- Review records of all projects in the permanent collection and complete a Commissioned Artwork Detailed Report to record maintenance requirements and as-built info where possible.
- Create an individual maintenance record for all pieces in the permanent collection, listing any past repair costs or maintenance efforts.
- Set standard operating procedures in place to support staff in keeping accurate records going forward.

Goal/Objective

- Maintain the structural quality of artworks in the City's portable collection.
- Increase the public's familiarity with works in the collection

Actions/Strategies:

- Create a policy for assigning works in the portable collection to City offices.
- Develop guidelines to help staff take appropriate caution with art in their office spaces.
- Display the portable collection works in exhibitions at the Third Street Gallery.

Goal/Objective

- To increase the availability and quality of resources for public art maintenance and repair.

Actions/Strategies:

- Align annual budget requests with the maintenance and repair plan for the Moscow public art collection.
- Identify staffing and independent contractors who can assist with maintenance and conservation tasks.
- Support staff with professional development opportunities related to maintenance and conservation of a public art collection.

Confusion in Identifying Public Art Locations

Space allocation for public art installations throughout Moscow is sometimes stymied by the absence of a policy regarding identification and dedication of public art space in the community. The City of Moscow's Public Art Master Plan (PAMP), adopted on June 1, 2015, includes a Project Prioritization outlining locations prioritized for installation between 2017 – 2026 (26). These were developed over time with input from the public, but the PAMP does not outline a method for pursuing unexpected opportunities that are sometimes identified and prioritized by staff and commission. The PAMP is an invaluable resource, though staff from Arts, Community Development, and Administration all agree that it is a living document in need of periodic revision. The absence of a stated schedule for such revisions presents the PAMP as a rigid policy, while the occasional pursuit of projects not on the plan undermines the PAMP's value as a foundational document. Community and Moscow Arts Commission members as well as City staff often share ideas for new public art projects not on the PAMP, which reveals valuable enthusiasm for the creative and community-building potential of the arts. An example of this is the interest, originating from various quarters of the community, in creating a program to support the creation of murals in the alleyways between Washington and Main Streets. A lack of a structure for receiving and recording these types of citizen suggestions for art not already listed on the Public Art

Master Plan has resulted in grave misunderstandings and frustrations for City staff, members of the Moscow Arts Commission, and the community. This state of confusion and consternation results, at least in part, from an inconsistency in the approaches to projects and locations not included on the Public Art Master Plan. Clarifying standard operating procedures in this area will foster an increased trust in the transparency and fairness of the City's Public Art Program.

Goal/Objective

- To prioritize the development and installation of public art in locations outlined in the Public Art Master Plan while increasing the availability of dedicated public arts space.

Actions/Strategies:

- Review and update current space inventory for public art projects in Moscow.
- Increase public outreach to educate the public about public art locations prioritized in the Public Art Master Plan.
- Research other communities' processes for dedicating space to public art installation.
- Develop standard method for suggesting public art locations to be considered in the next Public Art Master Plan revision.
- Establish a schedule for updates to the Public Art Master Plan.

Goal/Objective

- Develop standard operating procedures and an accountability structure for pursuing projects not yet listed as priorities in the Public Art Master Plan.

Actions/Strategies:

- Create a method of recording community, staff, and MAC suggestions for the pursuit of unplanned public art projects and/or locations between Public Art Master Plan revisions.
- Create a standard operating procedure for the MAC to use in considering the pursuit of projects not listed on the Public Art Master Plan.

Gaps in the Range of Artist Opportunities in the Public Art Program

The Moscow Public Art Program includes both temporary and permanent installations in a range of budgets and locations. While this variety is on a positive trajectory, further work is needed to create a program that provides a range of opportunities for artists at all levels of practice. The Program's first goal must be to tend a collection that serves the public's aesthetic needs while enacting responsible stewardship of funds. The artist's role is also important, however, as the maintenance of a thriving artist community is central to a city's culture and capacity for economic development. At present, the Moscow Public Art Program offers paid opportunities for emerging artists in the form of the Intermodal Transit Center Sculpture Garden and the traffic box vinyl wraps. Calls for larger gateway installations for the permanent public collection typically target fully established, professional artists. There are artists who fall in the gap between those emerging into the field and those firmly established within it. These artists, whether they be community members or recent graduates of the University of Idaho College of Art + Architecture, seek to build their art careers in Moscow, but feel stymied by the lack of

access to larger projects and exhibition opportunities. Building a more comprehensive range of artist opportunities will broaden the scope of the public art program and assist in retaining artistic talent in the City of Moscow.

Goal/Objective

- Create opportunities for public artists moving into established professional practice without sacrificing the aesthetic and structural integrity of the Moscow Public Arts Program.

Actions/Strategies

- Work in alignment with the Arts and Culture Education subcommittee's artist development goals to help UI art students bring their skills from school into the community.
- Offer smaller projects with more stringent engineering and oversight components, but looser requirements in terms of portfolio examples (i.e. consider the merits and potential of artists whose past works are of a different scale than the project at hand)
- Build a collection of portable pieces in the public art collection
- Create an art-on-loan program for works to be displayed in public City buildings that offers paid opportunities for artists whose work is not appropriate for display in outdoor settings.
- Share the art-on-loan program model and processes with local organizations that may want to institute a similar program.

Public Art Program Requires Connection with Industry Standards and Funding Opportunities

The City of Moscow is fortunate to have a firmly established public art program, and its presence in the community is an important factor in civic identity and economic development. The development of some program components, such as the vinyl traffic box wraps and the Intermodal Transit Center Sculpture Garden, has been guided by research into the approaches used by other municipal arts programs. Other elements, namely project budget development, art selection, and promotion practices, would benefit from greater alignment with public art industry standards. This alignment, coupled with educational outreach about Moscow Public Art selection procedures, will improve the quality of the collection and increase transparency about its growth.

Professional public artists have many options to choose from when it comes to art opportunities, so all public art programs must align with the standards of the market when creating calls for public artworks. The Moscow Arts Program has had low response rates to its requests for proposals, with as few as 5 or 6 artist submissions for major projects like the one at the Moscow Public Library. Other cities in the region report well over one hundred submissions for similar projects, and while quantity does not equate quality, it is beneficial for public art selection panels to have plenty of submissions to consider.

Two key elements that impact a project's visibility and attractiveness to artists are the budget and method of RFQ distribution. Most arts organizations use call-for-entry systems to facilitate content management (e.g. CaFE or Submittable). The Moscow

Public Art Program has used social media to promote artist opportunities, but the result has been an audience limited to those who choose to follow the City of Moscow on Facebook. Arts listing and content management services like those listed above not only streamline file handling, but also promote arts opportunities to their large lists of artist subscribers. Adopting the use of this kind of system will certainly reach a larger audience, but it will also increase the pressure to align Moscow public art project budgets with the broader market. When the Moscow Public Art Program aligns with these elements, there may be a need to pursue additional grant or other partnership funding, but attracting more engagement with public art calls is necessary. Further, the Moscow Arts Program as a whole is in a unique position to be an Idaho leader in arts advocacy and programming, and alignment with industry standards will confirm that leadership role.

Goal/Objective

- Align Moscow public art budgets and project parameters with art industry standards.

Actions/Strategies

- Research budget, description, and technical requirements of projects of similar scale in other cities within Moscow's public art eligibility area (Idaho, Washington, Oregon, Utah, Wyoming, and Montana).
- Adopt a method for analyzing and comparing Moscow Public Art budgets with those offered by other municipal entities.
- Present cost per square foot or other relevant price comparisons along with budget recommendations to City Administration and City Council.

Goal/Objective

- Improve processes for listing and promotion of public art opportunities.
- Standardize and clarify selection panel deliberation methods.

Actions/Strategies

- Adopt an arts industry-specific call-for-entry system for listing and content management.
- Promote public art calls to local artists by using print and social media.
- Use RFQ promotions as an opportunity to raise awareness in the community for the standard operating processes that guide public art acquisition.
- Create clear, thoughtful, and unhurried methods for selection panel deliberation processes.
- Use clear rubrics for evaluating the merits of each applicant's submission.
- Provide summarized selection panel notes to artists upon requests to staff.

Goal/Objective

- Clarify funding sources for public art projects as well as any related limitations.
- Create pathways for public/private partnerships in support of public art.
- Pursue grant options to augment public art project budgets.

Actions/Strategies

- Clarify the communication between public works, arts, and the MAC in regard to the allocation and usage of 1% funds.
- Dedicate professional development resources for staff training in creating productive and legally-viable public/private partnerships in the arts.

- Identify areas established in the Public Art Master Plan that would benefit from public/private partnership.
- Identify commercial and non-profit partners that share similar goals and vision for public art.
- Apply for smaller grants (e.g. Idaho Commission on the Arts) to support public art budgets when necessary.
- Seek partnerships in the community to apply for larger grants (e.g. NEA Our Town Grant).

Third Street Gallery

Lack of Clear Purpose and Identity for the Gallery

The Third Street Gallery (TSG) was established on the second and third floors of Moscow City Hall in 1998. Since that time, the TSG has become a community space for sharing the work of local artists as well as traveling exhibitions created by organizations such as the Smithsonian or the Idaho Watercolor Society. The gallery's location in the Moscow City Hall facilitates public viewing and is beneficial as an aesthetic presence in municipal processes. In this way, it is similar to public galleries in other cities in the region; the Spokane, WA and Hayden, ID City Halls both feature public exhibition spaces. While it does have some strengths, the TSG does not have a clear vision for the scope of its programming. This results in an exhibition schedule that lacks comprehensive curatorial vision and, at times, risks overlapping or competing with the efforts of other gallery spaces in the Palouse region. In addition, this lack of a clear identity for the gallery sometimes hinders the pursuit of the MAC mission to enrich the community by celebrating and cultivating the expression of all art forms and cultures. There are underrepresented artists and media in the community, but lacking a mission-aligned curatorial framework, TSG programming sometimes falls short of full inclusivity. Creating a clear purpose and identity for the TSG will not only foster greater alignment with the MAC mission and provide a stronger guide for programming efforts, but will also build healthier relationships with other galleries in the regional arts ecosystem.

Goal/Objective

- Clarify the Third Street Gallery's niche within the community of art exhibition venues in the region.

Actions/Strategies:

- Survey regional artists about their needs and desires for exhibition and art viewing opportunities.
- Study the mission and vision statements of other art exhibition venues.
- Draft a Third Street Gallery Scope and Vision statement in the TSG subcommittee of the MAC, to be reviewed annually and approved by the full Commission.
- Use the TSG Scope and Vision statement and the MAC mission as a curatorial framework when building annual gallery schedules.

Goal/Objective

- Create Third Street Gallery exhibition schedules with consideration for the programming at other art exhibition venues in the region.
- Establish a track record of fully-inclusive and broadly-representative exhibitions.

Actions/Strategies:

- Study the exhibition schedules of other art exhibition venues.
- Create TSG exhibitions that do not compete with those at other venues, or complement other organizations' programming when appropriate.
- Develop a checklist of artmaking media and groups to guide each year's gallery schedule planning.
- Announce TSG exhibition schedules up to 6 months in advance as a resource for the community and for regional arts organizations.

Artist and Community Engagement with Third Street Gallery Suffers Due to Inconsistent Programming and Operational Strategies

The Third Street Gallery's history of programming stretches over two decades, and in that time there has been a variety of approaches to the curation and scheduling of exhibitions. In recent years, artists and community members report feelings of disconnection from the gallery's purpose, location, and scheduling. Curatorial decisions have lacked artist responsiveness or connection to over-arching vision, leaving the impression that the gallery exists to fill space or provide decoration for those who work at City Hall. Additionally, the timing of exhibitions and related receptions has been irregular, leading to confusion for the public. The lack of scheduling consistency does not give viewers a structure they can count on, and acts as a deterrent for those who might wish to show in the gallery.

Community members have also noted that TSG event hospitality lacks grace and intention. The Moscow arts community appreciates and turns out for events that provide refreshments, with successful examples of such events including the 1912 Center and the Prichard Art Gallery; both provide food and a no-host bar during receptions. The Third Street Gallery has historically offered simpler refreshments for events (e.g. ice water and pretzels), but could benefit from a more polished and consistent approach to this element of the receptions. While it is true that more elaborate catering for events would impact the arts budget, this kind of service would increase artist and audience engagement with the gallery.

Artists report a reluctance to participate in gallery shows because curatorial details have been out of alignment with industry standards. These comments from artists provide at least partial explanation for the inconsistency of attendance at gallery receptions and speaking events. Artists not only provide work for display at the gallery but they also comprise a large percentage of any gallery's viewership, so sub-optimal gallery practices may explain flagging community engagement. Attendance tracking for the Third Street Gallery has fallen out of practice in recent years, though anecdotal reports reveal public reception participation in the single digits.

Addressing these programming and operational concerns will require careful attention over the course of years, but doing so will result in better community and artist relations as well as an elevation of the Third Street Gallery's standing amongst regional arts organizations.

Goal/Objective

- Build public familiarity and engagement with the Third Street Gallery.
- Establish a baseline average for reception attendance in FY19, and increase that average by 20% each year from FY20 – FY22.

Actions/Strategies:

- Attract more artists and viewers into the gallery with:
 - Inventive, inclusive, and well-curated exhibitions
 - Professionally-designed and well-timed promotional materials
 - Catered receptions with no-host bar
- Align the gallery's annual exhibition schedule with City of Moscow fiscal calendar, and establish a rotation of 6 exhibitions per fiscal year.
- Present receptions close to the opening of the exhibition whenever possible.
- Establish standard starting and ending times for receptions and the speaking or music portions contained within them.
- Schedule gallery receptions closer to beginning of exhibition to draw on the show's novelty and to avoid promotion fatigue in the public.
- Condense gallery events (e.g. present a speaker or discussion panel *during* a reception rather than scheduling two separate events)
- Implement a standard operating procedure for counting and recording attendance at each gallery event.

Goal/Objective

- Increase artist interest in showing at the Third Street Gallery.
- Increase staff focus on customer service to artists (i.e. artists are to be regarded as valued business partners.)
- Reintroduce the Third Street Gallery as a place where artists can build relationships with other creative people in Moscow and the broader North Idaho/Eastern Washington region.

Actions/Strategies:

- Build a structure for receiving and recording art exhibition ideas from artists, Commission members, and the community.
- Establish a workflow for MAC and Arts staff members to set the gallery schedule further in advance.
- Begin communications between staff and artists on each exhibition roster earlier to give artists more preparation time.
- Improve attention to detail in curating shows by ensuring that artwork hangs level and plumb, and by presenting professional artwork labels.
- Serve artists with undivided attention and assistance with artwork load-in, load-out, and shipping.
- Engage artists in a broader range of media in larger group shows.
- Invite artists from around the region to exhibit works alongside those from Moscow and/or Latah County.

Third Street Gallery Communications Lack Clarity and Consistency

Communications for the Third Street Gallery (TSG) are conducted internally among MAC members and Arts staff as well as externally with artists, gallery partners, and the public. Both types of communications have lacked quality and consistency in recent years. Some MAC members report feelings of disconnection from gallery scheduling

and events, indicating that such programming lacks their advisory input. This absence of communication between Arts staff and the MAC also hampers commission members' abilities as spokespeople in the community. In terms of communications with artists, some situations have arisen in which artists feel ill-informed about gallery processes, procedures, and schedules.

In the realm of external communications with the public, there is room to grow in terms of interactions with artists and with the viewing audience. Promotions have historically lacked a cohesive, consistent, professional standard, causing upset for artists, MAC members, and arts lovers in the community. Artists feel ill-represented by unattractive or poorly timed promotions, and, in the absence of professional design, audiences do not regard the gallery as a major player in the regional arts community.

These communication challenges have resulted in MAC and community disengagement with the Third Street Gallery. Some are completely unaware of the gallery's presence, others are ambivalent about the exhibitions, and a sector of the public even reports feelings of antipathy toward this area of Arts Department programming. Addressing the internal and external communication issues will not only increase attendance, but will also elevate the gallery's service to Moscow's enthusiastically art-loving public.

Goal/Objective

- Improve the collaborative quality and consistency of internal communications about Third Street Gallery programming.

Actions/Strategies:

- Create a TSG subcommittee of the MAC to advise on annual gallery schedule, exhibition rosters, and long-term visioning for City exhibitions.
- Elicit formal MAC approval of all gallery schedules.
- Utilize the TSG subcommittee and full MAC meetings to distribute gallery promotions and to communicate exhibition updates and changes.

Goal/Objective

- Improve the quality and consistency of external communications about Third Street Gallery programming.

Actions/Strategies:

- Build exhibition prospectuses containing exhibition statement, important dates, gallery presentation parameters, gallery commission and sales tax standards, and submission requirements for each show.
- Assign specific staff members to communicate with artists and other event partners to avoid organizational confusion.
- Begin communications between staff and artists on each exhibition roster earlier to give artists more preparation time.
- Increase the quality and consistency of Gallery outreach to the art-viewing public by using the City of Moscow Civic Send email lists.
- Improve marketing and outreach efforts as outlined in the Arts Department P.R. Materials and Practices section of this Strategic Plan.

Gallery Facilities and Signage are a Barrier to Engagement

The Third Street Gallery has a long history of investing the public space of City Hall with artwork. The building itself is a beautiful piece of architecture, though some improvements to the facility would improve the quality of gallery programming. Addressing challenges with lighting, display fixtures, signage and sales mechanisms will increase artist enthusiasm for showing in the space and will improve audience engagement.

The gallery visitor's experience begins at the entrances to City Hall, and the lighting conditions vary from a utilitarian fixture on the parking lot entrance, to a single recessed fixture on the Washington Street entrance, to no lighting at all on the Third Street entrance. Lighting inside the gallery is also an issue, as west-facing windows fill the space with natural light. Though beautiful, this direct sunlight poses risks to artworks made from light-sensitive media such as watercolors and other works on paper. In the summertime, this sunlight also raises the temperature in the gallery, making the space uncomfortably warm for viewing and socializing during artist receptions. The light fixtures in the gallery are also less than optimal, and are not available to light artworks on each of the display walls. Artworks on the west wall of the second floor are illuminated only by ambient light. A comprehensive study of the lighting fixtures inside the Gallery and on the building's exterior entrances would create a more functional and beautiful space for art viewers and all visitors to City Hall.

The display fixtures in the gallery have served for many years, and some are showing significant wear while others are unattractive or time-consuming to operate. Pedestals and vitrines are, for the most part, old and worn. Years of re-painting, often done by volunteers, has left the pedestals looking ragged. Many of the vitrines that are fitted to the pedestals are scratched, and some do not fit the pedestals at all. Other vitrines are new, but even those were built in such a way that the glue at the seams distracts from the artwork contained within. The hanging system features a large oak picture rail built to accommodate brass-colored hanging rods. This system is unwieldy and unsightly, which contributes to artists' ambivalence about opportunities to exhibit works in the gallery. Not only is the wide oak rail a visual distraction from the work, but the hanging system also limits the weight and design of artworks that can be shown in the space. Not only would a new system create a more elegant appearance, but it would also create labor savings during gallery installations. Importantly, this hanging system has also been identified as a clear barrier to hosting the City-sponsored Palouse Plein Air exhibition, which requires a speedy installation process.

Audience engagement has been consistently below expectations for the Gallery. While it is a public space in a beautiful building, and events are presented free of charge, receptions have historically had attendance in the single digits. Further, many members of the community report an unfamiliarity with the Gallery's existence and location. Once inside the building, gallery visitors often struggle to connect with the idea that the Gallery offers viewing on both the second and third floors of City Hall. This causes a lack of interest amongst artists about showing on the third floor, many of whom are vocally unenthusiastic about having their artwork placed in this location. The gallery misses opportunities for audience engagement with poorly designed and located signage

inside and outside of the building. Also, gallery sales procedures are opaque, leading to the loss of potential sales. This situation is frustrating for artists and would-be collectors alike.

Finding solutions for these concerns about facilities and signage would produce benefits far beyond aesthetic satisfaction. By making the exhibition space more functional in terms of signage, lighting, and display equipment, the Gallery will attract more artist participants. This increased interest on the part of artists will lead to greater audience attendance and engagement.

Goal/Objective

- Improve the lighting on the exterior of City Hall and inside the gallery.

Actions/Strategies:

- Install historically-appropriate light fixtures at all three exterior entrances.
- Install blinds on the second floor windows.
- Install lighting fixtures on the west wall of the second floor.
- Research ideal bulbs for energy efficiency and art illumination.
- Install new bulbs throughout all gallery track fixtures.
- Analyze color temperature of bulbs in chandelier/pendant lights on the second floor, and if necessary, obtain new bulbs to match the track lighting.

Goal/Objective

- Elevate the functional quality and visual appeal of the display fixtures, including hanging system, pedestals, and vitrines.

Actions/Strategies:

- Research alternate hanging systems for the gallery space on the second and third floors.
- Inventory existing pedestals and vitrines.
- Identify ideal pedestal sizes and coatings.
- Create a funding strategy for replacing hanging system and pedestals.
- Build a system for careful handling and maintenance of all gallery fixtures.

Goal/Objective

- Increase community and artist engagement with the Gallery.

Actions/Strategies:

- Reconsider the Gallery's name in the TSG subcommittee and the full MAC.
- Install permanent and highly visible gallery signage on the exterior of City Hall.
- Develop a practice of using an attractive sandwich board or other temporary signage on the sidewalk to announce receptions and other events.
- Improve Gallery signage on the first, second and third floor landings, as well as in the elevator areas of each floor.
- Consider an art-on-loan program for the third floor in which local artists groups (e.g. Palouse Watercolor Socius, Artisans at the Dahmen Barn, Palouse Women Artists, etc.) are paid a rental fee to exhibit artworks for longer periods of time.

- Invest in a contemporary point-of-sale system for art sales.
- Consider the possibility of a gallery office located on the second floor to facilitate gallery staffing, installation, and visitor interactions.

Communication and Collaboration

Arts Department P.R. Materials and Practices

The Moscow Arts Commission and the Arts Department have four main focus areas: community events and programs, arts and culture education, public art, and exhibitions at the Third Street Gallery. Programming has expanded greatly over the last decade, and the outreach and promotional efforts have grown organically over time. The result is that graphic design elements used by Arts staff do not present the programs as a visually unified whole. For example, the design work for Entertainment in the Park bears little resemblance to that of Artwalk, making it unclear that both events are promoted by the City. Further, the promotional graphics and images do not accurately reflect the MAC mission and the unique character of Arts Department programming. Creating a unified marketing and outreach strategy would elevate the community's regard for City of Moscow Arts programming and would save on city staff time, allowing for focus on communications with community partners and the orchestration of event details.

There is an enthusiastic audience for many of the Program's events, but through the strategic planning process, staff and the MAC have identified some areas of lower attendance or participation. These include Third Street Gallery reception attendance and responses for public art calls. Both of these areas are being addressed by a reinvigorated use of the City's email distribution list system called Civic Send. In early 2019, staff reorganized these lists, making one for emails related to calls to artists and another for events and programs. In concert with a goal of bolstering the City's internal database of artists in all media, staff efforts to increase membership in these email lists have set a positive trajectory for the future. Membership in these lists has grown from a total of 97 email recipients in January 2019 to 279 in October 2019. Continued growth in this area will increase awareness and attendance for Arts programming across the board.

There is a need to improve the reach, timing, and professionalism of Arts promotions across the board, but public art and Third Street Gallery are areas of heightened focus. Public art constitutes a large percentage of the City's investment in art, and sustained efforts to increase awareness about Moscow's 1% for the Arts Ordinance, the Public Art Masterplan, and the economic development benefits of art investments are needed. Moscow is an art-loving community, and while that affection certainly does extend to the public collection, it is important to keep acquisition processes as well as the social and economic impact of the arts central in the City's attention.

In terms of the Third Street Gallery, improved marketing materials and practices could better announce its identity and elicit increased engagement with artists and audience members. Promotional efforts for the gallery in recent years have lacked polish and professionalism, which has led to an antipathy amongst the artist community for showing in the exhibition space. Improvements to gallery promotional strategies will

increase reception and speaker event attendance, foster greater artist enthusiasm for showing at the gallery, and bring the Third Street Gallery into alignment with gallery industry standards.

Elevating promotional practices for all MAC and Arts Department efforts is necessary. Not only will the improvements generate greater awareness and attendance for Arts programming, but it will also increase the chances of soliciting grant and sponsorship support for the arts. In this case, the need for improved promotion goes far beyond one newspaper ad or one exhibition postcard; an updated, professional, and unified strategy is needed to definitively announce the Moscow Arts Department as a leader in the arts on the Palouse.

Goal/Objective

- Provide clear and well-designed messaging to the public.
- Present an identity for the Arts Department that is consistent across all programs and promotional efforts.

Actions/Strategies

- Contract with a marketing and promotion professional to design and operate:
 - a unified style guide for Arts Department marketing and outreach materials
 - design elements to include logos, colors, and typography
 - promotions for Arts programming across a variety of media
- Design promotional materials for each individual program or event in alignment with both the comprehensive brand and the unique identity of the event in question.
- Establish a plan for maintaining the contemporary appearance of the Arts style guide.

Goal/Objective

- Raise awareness of and engagement with the MAC and Arts Department programs.

Actions/Strategies

- Study existing promotional structure to analyze the efficacy of the timing and reach of current efforts.
- Establish a clear and consistent schedule for promoting events and programs.
- Expand and maintain a comprehensive and complete internal database of artists across multiple media.
- Increase the use of Civic Send email lists for Events & Programs and Calls to Artists, with a goal of increasing membership by at least 20% each year.

Goal/Objective

- Increase the community's knowledge of public art planning, accession, and maintenance processes.
- Develop greater awareness for the aesthetic, economic development, and social benefits of public art.

Actions/Strategies

- Contract with a design and marketing professional to create a brochure highlighting works in the City's public collection as well as the 1% for Arts Ordinance and Public Art Master Plan.

- Research options for a digital public art app to guide visitors around the City of Moscow public art collection.
- Incorporate information about Moscow's public art planning, selection processes, and maintenance practices into promotional efforts for each new project.
- Develop a study of the arts' economic and social impact in Moscow.

Goal/Objective

- Increase artists' enthusiasm for showing at the Third Street Gallery.
- Develop larger audiences for gallery receptions and other presentations.

Actions/Strategies

- Create a gallery promotion checklist to standardize information on all exhibition postcards and social media images, including but not limited to:
 - Gallery address and exhibition locations on 1st and 2nd floors.
 - City Hall's ADA accessible entrances
 - Exhibition and reception dates, curator statement, participant lists
- Design each exhibition's materials to complement the gallery's marketing and outreach materials as well as the form and content of the artworks in each exhibition.
- Present exhibitions in a regular schedule of no more than 6 per calendar year.
- Promote exhibitions locally and regionally using the following avenues as budget allows:
 - City website, social media, and email distribution lists
 - Community calendars
 - News and radio advertisements
 - Printed postcards

Definition of Advisory and Operational Roles is Unclear and Inconsistent

The Moscow Arts Commission has been the beating heart of Moscow's arts community since its inception on October 2, 1978. In the 41 years since it was created by ordinance 1370, the group has shared their passion and vision for the arts with the City, often rolling up their sleeves to do the work of creating programs they wished to see in the community. The purpose of the MAC is similar to that of all advisory committees: to advise City Council and staff on the vision and guiding principles of the City's efforts. This citizen involvement is essential precisely because it connects staff with those whose perspectives and voices reflect the values of the community. In the case of the Arts at the City of Moscow, the MAC pre-dated the existence of paid Arts staff, and this sequence of events set a course for some confusion about advisory and operational roles.

Ideally, an advisory committee provides vision, and, with City Council approval, the corresponding staff members provide operational support for bringing that vision to fruition. In the case of the MAC and Arts staff, however, there is an ingrained institutional habit of role reversal, which has resulted in the MAC's disconnection from advisory opportunities and staff's over-reliance on commission members for operational tasks. A lack of clear and well-communicated expectations for the Commission (advisory) and staff (operational) has resulted in an inefficient model for making the best use of

resources, primarily operations planning and reporting. MAC members assume a considerable amount of operational planning and decision-making that staff could more appropriately support. This blurring of lines is resulting in the Commission's time being spent focusing on operational activities, which has impacted the time and energy more appropriately allocated to visioning and long-term planning. This lack of long-term planning in turn hampers the operational capacity of staff.

For example, many gallery exhibitions were installed by MAC members in the last ten years, but those same volunteers had limited opportunities to provide vision for the exhibition schedule. Artist communications were often initiated by MAC members, which created confusion for staff and participating artists during the process of developing exhibitions. The spirit of volunteerism that drove this system is admirable, and is undoubtedly in alignment with Moscow's incredible level of civic engagement. Years of this role reversal between staff and commission have, however, created an Arts Department suffering for disconnection from MAC vision and a lack of paid staff to accomplish operational tasks. On one hand, overreliance on MAC members for operational duties has distorted the understanding of the Arts Department's true staffing needs, but even more importantly, Moscow Arts Department programs have lost some of their alignment with the MAC's and the community's vision.

Communication between the MAC and Arts staff is essential for building and maintaining trust as well as for promoting event and program information in the community. In recent years, poor communication of essential information has sapped the MAC's outreach capacity. For example, the MAC has been asked to register participants in the annual Palouse Plein Air painting competition, but because they were not included in the ongoing development of that program's structures, commission members reported an inability to answer the public's questions accurately. Clarity and consistency of information sharing is important, as is the maintenance of a respectful and celebratory tone. After years of messages marked by curtness and brevity, a renewal of the MAC's esprit de corps is dependent on consistent and amiable communications of accurate information from staff. Now is the time to reinvigorate the joyful spirit of collaboration and communication between MAC and Arts staff; enacting this change will result not only in improved team relations but also in greater service to a community that values excellence in the arts.

Goal/Objective

- Create a structure for MAC members to advise on the vision and direction of all Arts Department programs.
- Increase the quality and consistency of MAC and Arts Department staff communications while clarifying expectations for commission member and staff roles.

Actions/Strategies

- Reorganize sub-committees and steering committees to align with all elements of Arts Department programs, events, and initiatives, and create a clear organizational chart for MAC subcommittees.
- Identify MAC members to participate in all community steering committees related to Arts Department programming.

- Collaborate to create standard operating procedures for delivering MAC and subcommittee meeting reminders and for soliciting agenda items.

Goal/Objective

- Increase knowledge of MAC policies, procedures, and responsibilities in the community.
- Use planning tools like the Strategic Plan and the Public Art Master Plan to articulate clear programming priorities.

Actions/Strategies

- Provide introductory training materials and/or informational sessions for new MAC members to introduce MAC SOPs, Public Art Master Plan, 1% for Arts ordinance history and procedures, MAC steering and subcommittee organization, Strategic Plan, open meeting law, and MAC history.
- Assign mentors to new commission members in their first year of service to help them learn the commission's policies and procedures.
- Communicate how commission members are responsible to the community including:
 - Knowing when and where to take action
 - Educating the public about commission procedures when applicable

Goal/Objective

- Encourage full membership and participation on the Commission, with members representing all forms of art media and cultural knowledge.
- Increase public's understanding of the MAC's role in City of Moscow Arts programming.

Actions/Strategies

- Improve community outreach and awareness of the MAC and its responsibilities in the City's Arts program.
- Recruit new members when vacancies exist on the MAC with consideration for the need to balance of art forms represented by the Commission.
- Create and emphasize service opportunities for younger MAC members.
- Track MAC and other community member volunteer hours to enumerate the value of their participation for City Council reports, public outreach, and grant writing purposes.
- Track MAC membership from year to year along with the arts and cultural media each member represents.

October 18, 2019

Dear Moscow Area Business and University of Idaho Clubs,

I am requesting your help to sponsor a special award at the Jr. Future City competition being held at J. Russell Elementary School in Moscow, Idaho on Friday, November 22. If you would like to participate please contact me before November 8th to let me know the special area in the development of these future cities you would like to recognize.

The requirements for sponsoring an award are as follows.

- Send a copy of your logo to be used as a part of an iron-on patch the class will win.
- Inform me of your award name and criteria so I can post it during the event.
- Have a designated person or team of people visit the displays on the morning of Friday, November 22 (7:30-12:00) to select the city meeting your criteria.

The following requests are optional but would benefit the project.

- Donate some money to J. Russell Elementary School for the Jr. Future City project to be used to purchase T-shirts and iron-on patches for the students and to replace supplies such as hot glue sticks, tape, and paint in the J. Russell STEAM classroom.
- Send a representative to announce the winners of your award during the 1:30 awards ceremony held in the gym at J. Russell on Friday, November 22.

The following information might help you better understand the project.

Third through fifth-grade students at J. Russell Elementary School. are planning and building cities that might exist at least 100 years in the future. Nine classes, containing no more than 25 students each, are competing to

design the best city. Each class is working together to produce five deliverables; 1. A project plan with a report from the mayor, 2. A virtual city, 3. A 3D model of the city, 4. A presentation of student work, and 5. A response by city officials regarding a threat to their water supply. Mike Lowery, from the University of Idaho College of Engineering, is organizing a team of people to judge these aspects of the competition.

As a special awards contributor, you get to decide what you want to look for in the city. Typically businesses and clubs look for some aspect that aligns with their mission. For example, AARP, who helps people over 50, looks for the best age-friendly city and the American Society of Agricultural and Biological Engineers looks for the most sustainable food production system.

Thank you,

A handwritten signature in black ink, appearing to read 'L. Stelck', with a long horizontal flourish extending to the right.

Luella Stelck, PhD

STEAM Teacher/Extended Learning Facilitator

J. Russell Elementary School

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