

MOSCOW ARTS COMMISSION



Sonja Foard
Commission Chair
mac@ci.moscow.id.us

Regular Meeting
~Agenda~

Megan Cherry
Staff Liaison
208.883.7036

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

Tuesday
September 8, 2026

5:00 PM

Council Chambers
206 E. Third Street

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 forms of art and culture. Fulfillment of this purpose shall be based upon the following values:

- Recognition and promotion of artists' value by creating opportunities for work to be experienced.
- Facilitation and promotion of the social, educational, and economic value of all forms of art and culture in the community.
- Performance of leadership, collaboration, and outreach in the conversation between all forms of art and culture with partner agencies, city leaders, and the community.

2. Approval of Minutes from July 14th, 2026 (ACTION ITEM)

PROPOSED ACTION: Approve minutes, amend minutes, or take such other action deemed appropriate.

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. Moscow Poet Laureate Year #1 Report (Miriam Åkervall)

5. Public Art Guidelines (ACTION ITEM)

During the May 12, 2026 regular meeting of the MAC, members discussed and voted to recommend updates to the Public Art Guidelines. In the following weeks, members of the MAC, project-specific Selection Panels, and members of the public expressed reservations regarding the use of Artificial Intelligence (AI) in the development of public art proposals. The MAC discussed the topic on July 14, 2026 and commented on potential approaches to creating an AI policy. Staff now presents additional updates to the Guidelines for the MAC's consideration.

NOTICE: It is the policy of the City of Moscow that all City-sponsored public meetings and events are accessible to all people. If you need assistance in participating in this meeting or event due to a disability under the ADA, please contact the City's ADA Coordinator by phone at (208) 883-7600, TDD (208) 883-7019, or by email at adacoordinator@ci.moscow.id.us at least 48 hours prior to the scheduled meeting or event to request an accommodation. The City of Moscow is committed to ensuring that all reasonable accommodation requests are fulfilled.

Following a vote by a majority of members to recommend the updated Guidelines, Arts staff will present the document and the MAC's recommendation to City Council.

PROPOSED ACTION: Recommend Public Art Guidelines or take such other action deemed appropriate.

6. East City Park Stage RFQ (ACTION ITEM)

The MAC has been working since November 2024 to develop a site recommendation, project scope, and creative prompt for a public artwork at the East City Park stage. On May 12, 2026 MAC members discussed the possibility of the Moscow Poet Laureate writing a poem as a creative prompt for the muralist as well as conducting public outreach to support the Poet's efforts. In the meeting packet is an RFQ for the mural project including the poem, short stories provided by community, and site details. Following a vote by the MAC to recommend the RFQ, Arts staff will present the RFQ and related legal agreements to City Council.

PROPOSED ACTION: Recommend the RFQ for the mural at the East City Park stage or take such other action deemed appropriate.

7. MAC Roster & Subcommittees (ACTION ITEM)

The MAC's current membership includes nine (9) appointed voting members, with [City Code](#) allowing up to twelve (12) voting members. The MAC is currently the largest of the City of Moscow Commissions. Additionally, changes in the past three years to Arts staff and programming have prompted a move away from the use of subcommittees to develop projects, moving this work instead to the full MAC for greater efficiency as well as increased MAC member engagement with projects. Arts staff and City leadership invite the MAC to discuss the possibility of reducing the MAC membership to nine (9) voting members and to limit use of subcommittees to the purpose of public art selection where appropriate.

PROPOSED ACTION: Recommend the reduction of MAC membership and limitation of subcommittee use or take such other action deemed appropriate.

REPORTS

1. Volunteer Hour Tally for July & August 2026

2. Volunteer Request

- 9/17 Palouse Plein Air (3 volunteers needed)

3. Staff Report (Cherry)

- MAC Budget
- City Shop Mural
- MPD Sculpture
- Color of the Year
- Palouse Plein Air on September 17th
- LHJF Poster Unveiling on October 7th

ADJOURN

MOSCOW ARTS COMMISSION



Sonja Foard
Commission Chair
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Regular Meeting ~Minutes~

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

**Tuesday
July 14, 2026**

5:00 PM

**Council Chambers
206 E. Third Street**

Foard called the meeting to order at 5:05 P.M.

MEMBERS PRESENT: Sonja Foard, Chair; Hannah Baker, Cindy Barnhart, Sandra Stoops, Erica Wagner, Donna Woolston, Stefan Yauchzee, Kim Crimmins
MEMBERS ABSENT: Michelle Chamberlain
OTHERS: Scott Sumner
STAFF: Megan Cherry, Jennifer Fleischman

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 forms of art and culture. Fulfillment of this purpose shall be based upon the following values:

- *Recognition and promotion of artists' value by creating opportunities for work to be experienced.*
- *Facilitation and promotion of the social, educational, and economic value of all forms of art and culture in the community.*
- *Performance of leadership, collaboration, and outreach in the conversation between all forms of art and culture with partner agencies, city leaders, and the community.*

Foard read the mission statement.

2. Approval of Minutes from June 9th, 2026 (ACTION ITEM)

Yauchzee moved to approve the minutes as presented, seconded by Barnhart. Roll Call Vote; Ayes: Baker, Barnhart, Foard, Stoops, Yauchzee (5). Abstentions: Wagner, Woolston (2). Nays: None. 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.

None offered.

4. Mayor's Arts Awards Selection (ACTION ITEM)

A call for Mayor's Arts Awards nominations was open from April 23 to June 26, 2026. A total of 5 submissions were received from the community and are available to view here:
<https://moscowarts.submittable.com/gallery/5a3909c3-b699-4bbd-b256-525bb4dd431e>

The MAC is invited to evaluate each nomination according to the award category description published in the RFP (available in packet). Below is a list of the nominees as well as the categories within which they were nominated:

Stacy Isenbarger	Lifetime Achievement in the Arts
Lester Ivar Nelson & Pat Hart	Lifetime Achievement in the Arts
Corrie Befort	Individual Achievement in the Arts

*Molly Klingler Outstanding Achievement by a College or University Student
Palouse Women Artists Outstanding Contributions as a Business, Club, or Non-profit
Upon recommendation of award recipients and categories by the MAC, staff will forward recommendations to the Mayor for review and approval.*

The Chair introduced the topic as described above and requested that the Commissioners discuss each proposed nomination individually.

Foard stated a conflict of interest and excused herself from the meeting at 5:18 PM.

Stoops moved to recommend that the Mayor review and approve the Mayor's Arts Awards as nominated, seconded by Wagner. Roll Call Vote; Ayes: Unanimous (6). Abstentions: None. Nays: None. Motion carried.

Foard rejoined the meeting at 05:21 PM.

5. Commission Survey Questions (ACTION ITEM)

The MAC is invited to recommend up to two (2) questions for inclusion on the biannual City Commission survey. To ensure an appropriate return rate that would provide statistically valid results, a random sample of 1,200 Moscow residential addresses is used for the survey. To determine the random sample, an address list is obtained that includes all residential addresses within the 83843-zip code. From that list, all addresses outside of the Moscow city limits are removed, a random number is assigned to each of the remaining addresses, then the first 1,200 are chosen for the sample. Those selected addresses are then geo-coded to provide a visual check to verify that the sample is valid. Examples of MAC-related questions from the 2017 and 2023 surveys are included in the packet.

The Commission had a conversation about the questions used in previous surveys and discussed some possible questions for this year's survey.

Yauchzee moved to recommend that staff draft and submit the two survey questions as discussed, seconded by Wagner. Roll Call Vote; Ayes: Unanimous (7). Abstentions: None. Nays: None. Motion carried.

6. Artificial Intelligence (AI) in Arts Programming (DISCUSSION)

Recent public art selection processes have surfaced concerns among the public and the MAC regarding the use of AI. The MAC is invited to discuss the use of AI in the development of artworks for City of Moscow Arts programming.

Cherry provided background information on the subject described above and informed the Commission of some legal considerations when pursuing a new policy. The Commissioners had a lengthy conversation about how to potentially address AI in Arts Programming. Staff will work on the draft language for AI use in Public Art Guidelines based on the Commissioner members' discussion.

REPORTS

1. Volunteer Hour Tally for June 2026

The Commissioner members completed the June volunteer hour tally.

WAGNER LEFT THE MEETING AT 6:01 PM.

2. Staff Report (Cherry)

- *City Shop Mural*

The City is under contract with the artist, and the site is being prepped.

- *MPD Sculpture*

The City is under contract with the artist, and the site is being prepped.

- *ECP Mural and poem*

The poem will be completed by the end of July and the mural submissions for Commission review will be added to the agenda in September.

- *Poetry in the Park on August 27th*

Event planning is underway.

- *Palouse Plein Air on September 17th*

Twenty-six (26) artists have signed up to participate and registration is open until September 3.

- *Mayor's Arts Awards event on November 5th*

The meeting was adjourned at 6:04 PM

DRAFT



CITY OF MOSCOW

PUBLIC ART GUIDELINES

Adopted _____, 2026, through Resolution 2026-

I. GENERAL PROVISIONS

A. PURPOSE

The purpose of the Moscow Public Art Program is to provide access to the arts by integrating a wide range of public art into the community, reflecting a diversity of artistic styles, disciplines, and points of view.

B. PROGRAM GOALS

Goals of the public art program include:

1. Broadening the role of the artist in the community; Increasing awareness of public art's value as well as selection and management processes;
2. Prioritizing artist and community member input when identifying public art locations and project parameters;
3. Encouraging early collaboration among artists, architects, engineers and owners;
4. Ensuring that public agencies and community representatives participate in the selection of public artworks and their locations;
5. Promoting public dialogue and understanding of public art;
6. Installing public art throughout the City of Moscow;
7. Developing project budgets and timelines in accordance with current arts industry standards;
8. Maintaining good stewardship of grant and donation monies as well as resources from the 1% for the Arts fund;

9. Facilitating the inclusion of art in public places in order to beautify public areas, to enhance the quality of life for Moscow citizens, to attract tourism, and to provide incentives to businesses to locate within the City, thus expanding Moscow's economic base;
10. Providing proper cataloging and maintenance of the public art collection; and
11. Preserving and relocating artworks displaced through improvement projects.

II. MOSCOW ARTS COMMISSION

A. ORGANIZATION OF MAC

The Moscow Arts Commission (MAC) was established by City Council on October 2, 1978 (by Ordinance No. 1978-1370) and was codified into Moscow City Code Title 3, Chapter 4. Currently, pursuant to Moscow City Code, Title 3, Chapter 4, Section 4-1. The MAC is comprised of not more than twelve (12) voting members, serving without pay. A non-voting member of the MAC shall not be considered in determining the number required for a quorum or whether a quorum is present. Members of the MAC shall be appointed by the Mayor, with the advice of and subject to the approval of the Council. The MAC of not more than twelve (12) members shall also consist of not more than three (3) Latah County residents who do not reside within City Limits. One (1) ex-officio member thereof shall be a member of the Council, who shall not vote and to serve a term of one year. The other members thereof may be appointed at large. Except as otherwise specifically provided herein, the term of office of the MAC members shall be four (4) years, or until their successors are appointed and qualified, except that the members of such MAC first appointed shall be appointed such that the terms of four (4) members shall expire annually thereafter. The members shall hold office at the pleasure of the Mayor. The Mayor may revoke their appointment at any time and for any reasons deemed sufficient by the Mayor, with the advice of and subject to the approval of the Council. Vacancies in the MAC, occurring otherwise than by expiration of term, shall be filled by the Mayor with the advice and subject to the approval of the Council, for the unexpired term. Where possible, the MAC shall include at least one (1) student enrolled at least three quarters (3/4) time in a post-secondary educational program, who shall serve a one (1) year term, which term may be renewed. At least one (1) student enrolled in high school or an equivalent educational program shall serve as a non-voting member of the MAC for a one (1) year term, which term may be renewed. The MAC shall also include at least one (1) Latah County resident who does not reside within City limits who shall serve as a non-voting member of the MAC for a four (4) year term.

B. MOSCOW ARTS COMMISSION ROLE

Pursuant to Moscow City Code, Title 3, Chapter 4, Section 4-3. The purpose of the MAC is to enrich the community by celebrating and cultivating the expression of all forms of art and culture. Fulfillment of this purpose shall be based upon the following values: recognition and promotion of artists' value by creating opportunities for work

to be experienced; facilitation and promotion of the social, educational, and economic value of all forms of art and culture in the community; performance of leadership, collaboration, and outreach in the conversation between all forms of art and culture with partner agencies, city leaders, and the community.

MAC members shall provide advice, information, and recommendations to the Mayor and City Council, via the Arts Manager on City Arts programming and policies; provide outreach to arts organizations and connectivity between arts activities in the City; provide information and assistance for arts organizations, artists and anyone interested in cultural advancement of the community; support cooperation between existing organizations in the City with schools and regional, State and national art organizations; recommend to the City of Moscow Arts Manager relevant sources of private, local, State and Federal funds and grants available to promote the arts in the City and surrounding communities; offer advice and assistance in aesthetic matters of the City regarding community planning or in any other artistic activities as may be referred to it by the City; and encourage and aid programs for the cultural enrichment of the Moscow and surrounding communities.

MAC advisory responsibilities to the Moscow Public Art Program include the following areas of interest:

1. Moscow public art projects
 - a. Collaborate with the City Arts Manager or designee to locate and select public art;
 - b. Make reports regarding the public art selected from time to time as requested by the Mayor and/or the Council; and
 - c. Abide by the requirements contained in Title 5, Chapter 18 of the City Code.
2. Donations of artwork to the public art collection
3. Deaccessioning artwork from the public art collection
4. Developing guidelines for the public art collection

III. PUBLIC ARTS PROJECTS

A. FUNDING OF PUBLIC ARTS PROJECTS

1. Overview of dedication and disbursement of funds
 - a. The public art fund is a dedicated fund of the City.
 - b. Once it is determined that a public improvement project qualifies under Title 5, Chapter 18 of the City Code, the Community Development department calculates the one percent (1%) for art funds available for such project and coordinates with the Finance department to transfer the funds to the public art fund at the end of the fiscal year in which they were generated.
 - c. The City, through its Arts Manager, contracts with artists and manages payment as appropriate.

2. Expenditure of arts monies in conjunction with Capital Improvement Projects
 - a. Capital Improvement Projects (CIP) that qualify for public art funding shall be subject to the provisions of Title 5, Chapter 18 of the City Code.
 - b. If a CIP is identified by the Arts Department and the MAC as being in alignment with Public Art program goals and timelines, Arts monies collected through the public art fund shall be set aside when the qualifying public improvements project construction budget has been calculated. Funds representing the one percent (1%) dedication for the arts may be incorporated into the project during construction or upon completion of the improvement project. Public art may be an integral part of a structure, attached to a structure or detached from a structure within or outside of it.
 - c. The art component of a qualifying CIP will be allocated from the public art fund as follows:
 - i. No less than seven five percent (75%) shall be allocated toward such public art, including purchase, design, fabrication, and installation.
 - ii. No more than twenty-five percent (25%) shall be used for administrative costs, including, but not limited to, costs of selection, maintenance, repair, conservation, and on-going documentation and cataloging of the Public Art Collection (done, in part, to adequately insure all City-owned artwork).

B. EXEMPTIONS FROM PUBLIC ART PROJECT CONSIDERATION

A project considered for funding through the public art fund shall comply with Title 5, Chapter 18 of the City Code. In addition, the following shall not be considered for City public arts projects paid for by the City:

1. Works which are not entirely original (unless the non-original content is used with permission or is part of the public domain and comprises only a small portion of the work).
2. Decorative or functional elements designed by the project architects, landscape architects, interior designers, or their consultants, without the original artist's collaboration.
3. Artfully-designed objects which are mass-produced and of standard design, such as playground equipment, bike racks, or limited edition cast decorations.
4. Directional elements such as signs, maps, color coding, unless designed and/or executed by an artist.
5. Standard architect's, landscape architect's, engineer's, or interior designer's fees, unless such work was approved prior to construction.

C. IDENTIFICATION OF PUBLIC ART PROJECTS

1. Artwork Site Selection

In selecting a site for public art, the Arts Manager and MAC should consider whether:

- a. The site is publicly accessible at reasonable times, allowing for contemplation and interaction between the public and the work of art;
- b. The site is on public property or property managed or controlled by the City;
- c. The site suggests art opportunities that would extend the breadth, vitality, and quality of the Moscow Public Art Program;
- d. The art is likely to enhance the cultural experience of the space and contribute to the visual interest of the area;
- e. The site falls within the prominent paths of circulation (e.g., an entry point, transit corridor, or plaza area), or is near a place of congregation (e.g., park, transportation center, entertainment or retail center) in order to reach a significant portion of the population;
- f. The site meets the conditions necessary to receive public art funding or grant funding; and
- g. The site has been identified and prioritized in the most recently-updated Public Art Stewardship Plan.

2. Public Art Stewardship Plan

- a. The Public Art Stewardship Plan (PASP) outlines the following:
 - i. Program scope, vision, and alignment with MAC mission.
 - ii. Intersection of Arts, Parks, and Community Development goals.
 - iii. Project location prioritization identified by means of public input surveys.
- b. PASP updates shall be completed at least once every ten (10) years and shall take into consideration the following:
 - i. Adjustments to long-range program vision.
 - ii. Public art project or location proposals presented by the public or City staff.
 - iii. Project and location prioritization adjustments made with input from the public and direction from City Council.
- c. During the time between PASP updates, public art locations already identified in the PASP will have priority over newly-identified potential locations. When new potential project locations or concepts are presented, whether by community members or by city departments, the Arts Manager and the MAC shall consider their viability pursuant to these Public Art Guidelines.

3. Public Art Integration into CIPs

In the planning stages of a potential project, the project lead proposing or responsible for public works project or improvement will notify the Arts Manager of a qualifying improvement project to be considered for the one percent (1%) for the arts assessment. The Arts Manager (with advice from the MAC, when appropriate) should determine whether art should be considered as part of the proposed CIP project or whether it should be added to future art project(s).

After identifying a CIP that qualifies for the one percent (1%) funding, the project lead and the Finance Director shall calculate the one percent (1%) of the total project cost and notify the Arts Manager of that estimate. The Arts Manager will work with the project lead to explore possibilities for a public art project to be affiliated with the CIP. If an art project is not deemed a suitable fit given the CIP scope, location, or timing, the one percent (1%) funds will be transferred into the future art(s) project fund for future use.

Where a public art project will be affiliated with the CIP, the Arts Manager will meet with the respective department head and will attend pre-construction meetings as necessary. The Arts Manager will work with the CIP project lead and will provide the scope, location, and budget for the public art project with advice from the MAC and approval from City Council.

The Arts Manager or designee will conduct a survey of comparable public art projects and recommend a budget based on current market standards. The Arts Manager or designee will work with the CIP project lead to coordinate any necessary work with the architect, landscape architect, engineer, or others to review the following, as appropriate:

- a. Allocated art budget
- b. Design and construction schedule
- c. Appropriate sites and project goals for artwork
- d. Other items specific to the project

The Arts Manager and City staff will prepare and issue a Request for Qualifications (RFQ) for the arts project affiliated with the improvement project with input from the MAC and following approval of the Art Project concept by the Council. Any public art chosen shall be located in a public place with public visibility and impact, and further shall comply with any addition to any guidelines established by Council upon recommendation of the MAC.

The Arts Manager, in consultation with the MAC, may decide that funds from a specific improvement project are in excess, insufficient, or that the site is inappropriate for public art.

4. Public Art Project Development

Once a Public Art location has been identified, the Arts Manager shall coordinate the following process:

- a. Develop the project description, site details, and identify suitable art forms and media (considering goals and sites already determined by the participating department and the MAC, when applicable).
- b. Determine a method for selecting an artist, which may include:
 - i. Open competition (RFP or RFQ) in which artists apply according to the requirements and limitations established by the Selection Panel, the MAC, or the City;
 - ii. Invitation of one (1) or more artists to submit proposals;

- iii. Direct purchase of a completed work of art that is selected from submitted applications or other methods deemed appropriate for the project; or
- iv. Alternate process designed to meet the City's objective for the project.
- c. Present RFQ or RFP drafts with budget recommendation to City Council
- d. Publish RFQ or RFP documents using methods agreed upon for the project.
- e. Recommend members for an ad hoc Selection Panel to be appointed by the Mayor.

D. PERMANENT COLLECTION

- 1. Permanent Collection artworks are generally those anticipated to last up to 30 years.
- 2. Costs associated with the Permanent Collection are paid for using the General Ledger code dedicated to the 1% for Art fund. Arts staff may, at the direction of City Council, seek grant or sponsorship funding to offset General Fund support of the collection.
- 3. Permanent works of art commissioned will be documented with appropriate media either by the artist(s) or the City.
- 4. When a work of art will be placed on a site not directly owned and/or controlled by the City, the placement terms and conditions shall be specifically approved of by City Council.

IV. SELECTION PANEL APPOINTMENTS

The Arts Manager will coordinate recommendation of selection panelists to the Mayor and Council. The MAC will consider the guidelines hereinbelow, requests by individuals, and staff recommendations. Selection Panel members shall serve at the appointment of the Mayor.

A. Selection Panels will be comprised of at least the following:

- 1. Voting members:
 - a. Participating department representative or designee (1)
 - b. Moscow Council member or designee (1)
 - c. MAC members (2)
 - d. Community representative, preferably from project impact area (1)
 - e. Artist not involved with the respective CIP (1)
- 2. Non-voting members:
 - a. Arts Manager (Selection Panel facilitator)
 - b. Project architect, landscape architect, interior designer, or engineer
 - c. City staff members acting in a technical advisory capacity

3. Length of term: Each Selection Panel member serves through the completion of one (1) public art project.

B. CONFLICT OF INTEREST

1. No artist sitting on a Selection Panel may submit a proposal for the project for which the Selection Panel was formed.
2. MAC members shall declare a conflict of interest if a project comes before the Selection Panel from which he/she or the household or business could financially benefit. MAC members shall also declare a conflict of interest if a person with whom he/she shares a household or whom he/she professionally represents has a matter to be considered by Selection Panel. Such person shall recuse themselves from any participation in any process for the project the Selection Panel is considering.
3. No member of the project's architect or landscape architect, interior designer, or engineering firm may apply for a public art project being designed by that firm.

C. SELECTION PANEL PROCEDURES AND RESPONSIBILITIES

1. Moscow Arts Manager will hold an orientation for each Selection Panel. The orientation may take the form of a meeting or an email. The orientation may include a review of program guidelines, orientation to the specific project; and/or a review of any goals already established by the participating department and the Moscow Arts Manager and the MAC.
2. The Selection Panel will review all submissions pertaining to the public art project using the published criteria.
3. All recommendations must be approved by a majority vote of the full Selection Panel.
4. The Selection Panel will make recommendations on finalists and their work to the Arts Manager. MAC members on the Selection Panel will report the Selection Panel's recommendation to the MCA during a regular meeting, after which the MAC will vote to recommend an action on the project to City Council.
5. The Arts Manager will then generate a project report to present to the Mayor and Council for final approval.
6. The City reserves the option of making no recommendation from submitted applications and may require reopening of the competition or may propose other methods of selection, if no proposal is accepted.
7. The Selection Panel must always adhere to the requirements of Title 5, Chapter 18 of the City Code.

D. ARTIST ELIGIBILITY

Artists eighteen (18) years-of-age and older residing in the United States are eligible for Permanent Collection projects. Artists are eligible regardless of race, color, religion, national origin, gender, marital or familial status, physical or mental disability, sexual orientation, and gender expression or identity. Artist teams are eligible to apply, including teams of artists from multiple disciplines. Selection panelists and their immediate family members are not eligible for participation. No artist sitting on a Selection Panel may submit a proposal for the project for which the Selection Panel was formed.

E. ARTIST / ARTWORK SELECTION CRITERIA

Criteria to be used when considering retention of an artist or acquisition of artwork by either purchase or commission may include, but not be limited to, the following:

1. Artist Qualifications

- a. Artists or design teams should ideally have the ability to think conceptually, the ability to communicate and be flexible, experience working with design professionals and integrating artistic concepts into construction documents, the ability to work with architectural drawings, and prior experience with collaborative group work situations and public art projects of a similar scale.
- b. Preference may be given to artists who live in Latah County, Nez Perce County, or those who are Nez Perce or Coeur d'Alene tribal members and/or have a significant Idaho economic presence, with secondary preference given to those artists who live in Asotin County or Whitman County. A significant economic presence includes living in Idaho, owning a business registered in Idaho, or maintaining an office or studio in Idaho.

2. Conceptual

- a. Quality and Originality
 - i. The artist presents a compelling concept.
 - ii. The proposed design is original to the presenting artist.
 - iii. The design is unique (i.e. edition of one), rather than a mass-produced item.
- b. Form
 - i. The proposed design reveals mastery of formal craftsmanship.
 - ii. The scale of the proposed design is appropriate to the site.
 - iii. The colors used, if any, are chosen with an awareness of local educational institutions as well as their athletic rivals.
 - iv. The proposal aligns with the design parameters in the project description and does not present a hazard to public safety.
 - v. The proposed artwork is made with materials suitable for the location (i.e. designed with materials impervious to environmental degradation).
 - vi. The proposed artwork is designed for resistance to theft or vandalism.

- c. Content and Context
 - i. The content of the proposed design aligns with the project description.
 - ii. The content of the proposed design is relevant to the City of Moscow's values, culture, and people.
 - iii. The proposed design reflects the architectural, historical, geographical, geological, and socio-cultural context of the site.
 - iv. The proposed design serves to activate or enhance the intended location.
 - v. The proposed design has the potential to expand the formal and conceptual range of the Public Art collection.
 - vi. The Moscow Public Art program maintains a public, family-oriented collection; therefore, City reserves the right to review all submissions to determine the suitability of the artwork shown. The subject matter and content of artwork displayed must be appropriate for public exhibition and may not contain advertising, religious references, sexual content, negative imagery, or convey political partisanship. All artworks will maintain compliance with the Idaho Code for publicly supported exhibitions.
 - d. Budget and Production Schedule
 - i. The budget is clear, complete, and within the stated fiscal parameters for the public art project.
 - ii. The production schedule supports the proposal's feasibility and denotes installation according to the project timeline.
 - e. Description of Anticipated Maintenance Needs
 - i. Maintenance needs for the artwork are described clearly and realistically.
 - ii. Maintenance needs for the artwork are not excessive in terms of labor or material investment.
 - f. Community Engagement
 - i. The artist's proposal for community engagement aligns with the project's goals and requirements.
 - ii. The artist's proposal for community engagement has the potential to reach a broad audience in the community.
 - iii. The artist's proposal for community engagement has the potential to foster understanding of one or more of the following:
 - (1) The goals of public art and its benefits to a community
 - (2) Moscow's civic identity as it relates to the artwork's content or context
 - (3) Formal art-making skills or conceptual strategies
 - (4) Professional experiences and/or practices in the arts field
3. Use of Artificial Intelligence (AI)
- a. Artists shall disclose any use of AI in the creation of artwork and the creation of the proposal. If AI was used, the artist shall provide the following information:
 - i. Tools Used: this shall include a description of the specific name and version of the generative AI model(s) and a detailed description of how it was used.

- ii. Prompts Used: a copy of the primary text prompts used to generate the core output, if applicable.
 - iii. Human Contribution: A clear and full description of the creative input provided by the artist beyond the prompt (e.g., post-processing, hand-painting, physical printing process, specific arrangement of elements, etc.).
 - iv. Project files or process documentation may be requested at the discretion of the Selection Panel.
- b. Failure to disclose the use of AI tools, or providing inaccurate disclosure of the tools used along with the nature, extent and specific use of those tools will result in immediate disqualification and potential refusal to accept future submissions.
 - c. The nature, extent, and specific use of AI in creating the proposal and the artwork may impact whether an Artist will be selected. Selection Criteria will vary depending on the scope of the Project.
 - d. The technology and use of AI is ever evolving; these guidelines are subject to change at any time as industry standards and state and federal law evolve.

V. TEMPORARY PUBLIC ART COLLECTIONS

A. TEMPORARY COLLECTION OVERVIEW

1. The City currently maintains four temporary collections: Painted Murals, Vinyl Wrapped Traffic-Control Boxes, Storm Drain Murals, and the Intermodal Transit Center (ITC) Sculpture Garden.
2. Costs associated with the Temporary Collection are paid for using the General Ledger code dedicated to Community Public Art or 1% for Art fund. Arts staff may, at the direction of City Council, seek grant or sponsorship funding to offset General Fund support of these collections.
3. Temporary works of art commissioned will be documented with appropriate media either by the artist(s) or the City.
4. When a work of art will be placed on a site not directly owned and/or controlled by the City, the placement terms and conditions shall be specifically approved of by City Council.
5. Temporary works of art commissioned will be documented with appropriate media either by the artist(s) or the City.
6. The Temporary Collection includes artworks that are generally anticipated to be installed for between 1 – 8 years. Works for the ITC Sculpture Garden are accessioned with a one-year art loan agreement. Vinyl Wrap and Storm Drain Mural image use agreements do not stipulate a specific time frame for deaccession, but these elements are typically replaced, as budget allows, when the vinyl material degradation negatively impacts the artwork integrity. Painted murals in exterior locations typically have an anticipated service life of 5-8

years, though if the materials and artwork integrity holds longer than that, they will remain in the Collection.

B. TEMPORARY COLLECTION ELIGIBILITY AND SELECTION

1. Artist Eligibility

Eligibility for participation in this program is limited to artists 18 years of age or older who live in Latah County, Nez Perce County, Asotin County, Whitman County, Nez Perce or Coeur d'Alene tribal members. Artists are eligible regardless of race, color, religion, national origin, gender, age, marital or familial status, physical or mental disability, sexual orientation, and gender expression or identity. Artist teams are eligible to apply, including teams of artists from multiple disciplines. MAC members who submit a proposal for a Temporary Collection opportunity must recuse themselves from the selection process for that project.

2. Selection of Artists/Artworks

Selection of artworks shall be conducted during a regular meeting of the MAC. Following a vote by a majority of MAC members to recommend an artist and/or artwork, the Arts Manager will coordinate artist contracts, payments, and installation of the artwork.

3. Selection Criteria

a. Conceptual Quality and Originality

1. The artist presents a compelling concept.
2. The proposed design is original to the presenting artist.

b. Form

1. The proposed design reveals mastery of formal craftsmanship.
2. The colors used, if any, are chosen with an awareness of local educational institutions as well as their athletic rivals.
3. The design files are prepared according to stated parameters and are scaled to fit the specific locations stated in the RFP.

c. Content and Context

1. The Moscow Public Art program maintains a public, family-oriented collection; therefore, City reserves the right to review all submissions to determine the suitability of the artwork shown. The subject matter and content of artwork displayed must be appropriate for public exhibition and may not contain advertising, religious references, sexual content, negative imagery, or convey political partisanship. All artworks will maintain compliance with the Idaho Code for publicly supported exhibitions.
2. The content of the proposed design is relevant to the City of Moscow's values, culture, and people.
3. The proposed design reflects the architectural, historical, geographical, geological, and socio-cultural context of the site.
4. The proposed design serves to visually activate or enhance the location.

4. Use of Artificial Intelligence (AI)
 - a. Artists shall disclose any use of AI in the creation of artwork and the creation of the proposal. If AI was used, the artist shall provide the following information:
 - i. Tools Used: this shall include a description of the specific name and version of the generative AI model(s) and a detailed description of how it was used.
 - ii. Prompts Used: a copy of the primary text prompts used to generate the core output, if applicable.
 - iii. Human Contribution: A clear and full description of the creative input provided by the artist beyond the prompt (e.g., post-processing, hand-painting, physical printing process, specific arrangement of elements, etc.).
 - iv. Project files or process documentation may be requested at the discretion of the Selection Panel.
 - b. Failure to disclose the use of AI tools, or providing inaccurate disclosure of the tools used along with the nature, extent and specific use of those tools will result in immediate disqualification and potential refusal to accept future submissions.
 - c. The nature, extent, and specific use of AI in creating the proposal and the artwork may impact whether an Artist will be selected. Selection Criteria will vary depending on the scope of the Project.
 - d. The technology and use of AI is ever evolving, these guidelines are subject to change at any time as industry standards and state and federal law evolve.

VI. PORTABLE COLLECTION

- A. Two and three-dimensional works of art that are not site-specific are part of the Portable Collection.
- B. This collection is distinct and separate from the items in sculpture-on-loan programs such as the ITC Sculpture Garden.
- C. Items in the Portable Collection are installed in City facilities at the discretion of the Arts Manager upon consideration of the following criteria:
 1. Requests from City departments and staff members.
 2. Ideal conditions for preserving the artwork's condition.
 3. The potential for the artwork to have a positive impact on the staff and members of the public who frequent the proposed location.
- D. Accessions into this collection are made at the discretion of the Arts Manager, with advice from members of the MAC when appropriate. These accessions may be artworks exhibited at the Third Street Gallery or other local venues that fit the collection's needs and the current fiscal year's budget. Purchases may also be made from private collections. New accessions shall align with the Portable Collection's purpose to collect professional-level artworks and to represent a wide variety of established artists in the Moscow region.

- E. Portable Collection accessions, maintenance, and display needs (e.g. framing, pedestals, and vitrines) are managed and funded through the Arts Department budget.

VII. OTHER CONSIDERATIONS

A. MAINTENANCE AND MANAGEMENT OF PUBLIC ART

It is the responsibility of the Arts Manager to manage and coordinate the maintenance of all works of art in the City's public art collection.

1. All commissioned artists will be required to complete a conservation record form that provides information on materials, fabrication methods, installation details, and recommended maintenance.
2. The Arts Manager will maintain a computer database inventory and a catalog of relevant documents for artworks owned by the City.
3. City will facilitate routine cleaning and maintenance of artworks based on recommendation by a professional art conservator or based upon information provided by the artist on the conservation record form.
4. A professional art conservator or person(s) trained by a conservator may be consulted or hired to provide maintenance and conservation work for the City's public art collection.
5. Participating departments should notify the Arts Manager immediately if an artwork is either damaged or stolen or if the participating department plans to move the artwork or in any way alter its location or use.
6. The City shall maintain adequate insurance coverage for its public art collection.

B. DONATIONS OF ARTWORK

1. Donation of artworks to the City's Public Art Collection
 - a. Works of art are occasionally offered as donations to the City. The Arts Manager (in consultation with the MAC) is responsible for reviewing and evaluating the suitability of a proposed artwork and recommending to the City Council whether or not to accept it as a gift, and/or allow it to be installed on City property. If accepted by the City Council, the maintenance of a gift of art is the responsibility of the City (unless otherwise specified). When considering a gift, the Arts Manager may recommend that the City Council require that the donor establish a maintenance endowment to ensure an adequate quality of care for the artwork.

- b. The Arts Manager and the MAC are responsible for review of all proposed gifts of art to the City, including donations by individuals, neighborhoods, community groups, and international organizations. Such donated artwork may be placed temporarily on City property without being offered to the City as a gift, provided that the donor obtains the appropriate approvals and/or revocable permits (if any) for placement of the works and the donor and City enter into an agreement for the donation. The donor agrees to maintain the art throughout the life of the work. The City reserves the right to decline offers of donated public art gifts, whether permanent or temporary.

2. Donation of works of art to City's Portable Collection

- a. Donor contacts Arts Manager to discuss the potential gift, providing photos or the actual artwork.
- b. Arts Manager presents consideration of the gift to the MAC. If presented in graphic form, the MAC reserves the right to postpone any decision until the actual artwork is reviewed.
- c. Arts Manager (in consultation with the MAC and as approved of by City Council) accepts or declines the gift. If accepted, the donor is acknowledged (if requested).
- d. Funds for maintenance are agreed upon by the donor and Arts Manager and deposited by the donor into a public art maintenance fund.

3. Donation of commissioned works of art

- a. Donor contacts Arts Manager and appropriate City staff for a meeting to discuss ideas for commission as well as to plan for artist selection and location of art following completion of the artwork. All processes for artist and site selection shall be in alignment with those described in these Public Art Guidelines.
- b. Arts Manager (in consultation with the MAC) accepts or declines the idea and/or the selection process.
- c. If the City accepts the concept of the donated commissioned artwork, the Arts Manager presents the donation proposal to the MAC and City Council which may approve, reject, or provide further direction for the proposal. If the donated commission is accepted, a plan for its placement and maintenance is developed in conjunction with the donor and formalized in an agreement including agreed-upon value of the donation, maintenance, and donor recognition.
- d. A donor agreement is executed upon City Council approval.

C. RELOCATING SITE-SPECIFIC WORKS OF ART

1. While it is the intent that site-specific works will remain in the site for which they were created, the City reserves the right to relocate a piece of public art.

2. No site-specific artwork may be moved without the recommendation of the MAC and the Arts Manager and specific City Council action. The MAC may consider recommending relocating a site-specific artwork for one (1) or more of the following reasons:
 - a. The condition or security of the artwork can no longer be reasonably guaranteed at its current site;
 - b. The artwork has become a hazard to public safety in its current site and condition; or
 - c. The site has changed so that the artwork is no longer compatible with the site.
3. Once the MAC and Arts Manager have determined that an artwork meets one (1) or more of the above criteria, the following process shall be followed:
 - a. The Arts Manager makes a good faith attempt to discuss relocation of the artwork with the artist or representative of artist, if available.
 - b. If the artist agrees to the proposed relocation, the recommendation will be considered by appropriate City staff, and the City Administrator or designee, then presented to City Council for approval.
 - c. If the artist does not agree to the proposed relocation, the artist or representative may request that the artist's name not be used as the author of the artwork when relocated.

D. DEACCESSION

In the event a work of art may need to be considered for removal, sale, trade, or gifting (deaccessioning), the Arts Manager (and the MAC) shall present the request to City Council. The Arts Manager or designee shall state in the request that the artwork is of no further use to the City; the recommendation of whether the artwork should be removed, sold, traded or gifted; the reasoning for the recommendation; and how the recommendation will provide for maximum value with attendant benefits to the citizens of Moscow (I.C. §§ 67-5722, 5732A). Proceeds of a sale shall cover the expenses of the sale with any net revenues deposited into the general account of the City.



Mural at East City Park Stage

Moscow, ID

Project Description

The City of Moscow and the Moscow Arts Commission ("MAC") invite artists and artist teams to submit qualifications for a mural to be installed at the East City Park stage. The mural will be painted on the exterior walls of the new stage structure and existing, adjoined restroom structure, at East City Park located at 900 E 3rd St, Moscow ID.

The first stage at East City Park was built by community volunteers in 1983. This extraordinary gift to the community hosted countless performances and stood as a testament to the spirit of volunteerism that thrives in the heart of Moscow. In keeping with that, the theme for this project is community-sourced, as Moscow citizens were generous in sharing their stories about the park. Moscow Poet Laureate, Miriam Akervall, wrote a poem reflecting on these stories to guide the muralist's creative work. The poem and the stories are attached to this RFQ for artists' reference.

Budget

The artist honorarium for the mural installation is not to exceed \$24,000. Included in this budget are the artist's fee, insurance, travel, fabrication, engineering, materials, installation, documentation, and all other costs accrued by the artist specific to this project. The artist honorarium does not include costs associated with surface preparation, priming, and the application of an anti-graffiti coating after the mural installation. These processes will be completed and paid by the City of Moscow.

Eligibility

Artists eighteen (18) years-of-age and older from the United States are eligible for this project. Preference may be given to artists who live in Latah County, Nez Perce County, or those who are Nez Perce or Coeur d'Alene tribal members and/or have a significant Idaho economic presence, with secondary preference given to those artists who live in Asotin County or Whitman County. Artists are eligible regardless of race, color, religion, national origin, gender, marital or familial status, physical or mental disability, sexual orientation, and gender expression or identity. Artist teams are eligible to apply, including teams of artists from multiple disciplines. MAC members and their immediate family members are not eligible to submit a proposal.

Artwork Design Parameters

The mural will be painted on two different substrates: ground face CMU with flush mortar joints and parge coat on the new stage structure (approximately 645 sq. ft.) and cement backerboard with parge coat on the restroom building (approximately 155 sq. ft.). The mural is anticipated to last between 5-8 years, so paint materials used to complete this project must be professional, exterior-grade, water-based coatings designed for exposure to year-round exterior conditions. This site cannot accommodate murals on panels, kinetic or sculptural works, or any artwork that requires power or water.

Important Dates (subject to change)

October - November 2026	RFQ Submission Period
December 2026 - January 2027	Finalists create site-specific proposals
February 2027	Selected Artist Announcement
May 31, 2027	Installation Deadline



Mural at East City Park Stage

Moscow, ID

Round #1 Submission Requirements & Selection Criteria

Round #1 of the selection process welcomes the submission of artist qualifications and examples of past work. These materials will be evaluated by the MAC, which will then recommend up to four (4) finalists to create site-specific proposals. No site-specific designs will be reviewed or considered in Round #1 of the submission process. Each of the finalists will be required to enter into an agreement for creating the site-specific design and will receive a \$1000 honorarium which is anticipated will be used towards travel expenses, food, design fees, lodging, and any and all expenses related to the creation of artist's proposal and presentation. Round #1 submission materials include:

- 1. Letter of Interest**
- 2. Resume**
- 3. Work Samples**

Include up to 6 photographs of no fewer than 2 projects of a similar or larger scale.

4. Selection Criteria

Artists or design teams should ideally have the ability to think conceptually, the ability to communicate and be flexible, experience working with design professionals and integrating artistic concepts into construction documents, the ability to work with architectural drawings, and prior experience with collaborative group work situations and public art projects of a similar scale.

Preference may be given to artists who live in Latah County, Nez Perce County, or those who are Nez Perce or Coeur d'Alene tribal members and/or have a significant Idaho economic presence, with secondary preference given to those artists who live in Asotin County or Whitman County. A significant economic presence includes living in Idaho, owning a business registered in Idaho, or maintaining an office or studio in Idaho.

Artist submissions earn points according to criteria below, with extra points given for artists based on residency in the following locations:

EXTRA POINTS

- Artist lives in Latah County, Nez Perce County, or is a Nez Perce or Coeur d'Alene tribal member. (3 extra points)
- Artist has a significant Idaho economic presence. (3 extra points)
- Artist lives in Asotin County or Whitman County, WA. (2 extra points)

REGULAR POINTS

Letter of Interest (4 points)

The artist's letter articulates interest in pursuing this project as well as describing its relevance to their artistic practice. The letter also reveals an understanding of and connection to the public art site and project description.

Resume (5 points)

The artist's resume reveals a record of practice in the art field, including public art commissions.

Past Work (16 points total)

- The applicant submits photographs of at least 2 completed public art projects of similar or larger scale. (6 points, staff review only)
- The artist's past work reveals aesthetic, conceptual, and technical expertise. (10 points)



Mural at East City Park Stage

Moscow, ID

Round #2 Submission Requirements & Selection Criteria

Round #2 will consider the merits of finalist proposals. The MAC will recommend an artist/artist team and design to City Council. Upon approval by City Council, all finalists will be notified of the decision and the selected artist will complete a contract with the City, finalize the design based on any notes from the MAC and City Council, and prepare for installation of the mural. Artist submissions will include:

1. Site-specific Design

Include up to five renderings of the proposed site-specific design, preferably overlaid on photographs or renderings of the site and shown at the proposed scale.

2. Artist Statement

Describe connections between the design and the project description, site, and Moscow community as well as contextualizing the project within the artist's larger body of work.

3. Professional References

Provide a minimum of two and no more than three professional references who can address the artist's level of professionalism, effectiveness at communication, previous success with the execution of mural projects, ability to meet deadlines and stay on budget.

4. Presentation

Provide a presentation of the proposed site-specific design to the Moscow Arts Commission either in person or via virtual conference.

5. Selection Criteria

Finalist submissions will be evaluated based upon the following criteria and point values:

Artist Qualifications (10 points, staff review only)

- a. The artist provides a minimum of two references who confirm the artist's professionalism in communication and previous success in the execution of mural projects.
- b. The artist references confirm the artist's ability to meet deadlines and the ability to stay on budget.

Use of Artificial Intelligence (10 points)

- a. Artists shall disclose any use of AI in the creation of artwork and the creation of the proposal. If AI was used, the artist shall provide the following information:
 - i. Tools Used: this shall include a description of the specific name and version of the generative AI model(s) and a detailed description of how it was used.
 - ii. Prompts Used: a copy of the primary text prompts used to generate the core output, if applicable.
 - iii. Human Contribution: A clear and full description of the creative input provided by the artist beyond the prompt (e.g., post-processing, hand-painting, physical printing process, specific arrangement of elements, etc.).
 - iv. Project files or process documentation may be requested at the discretion of the Selection Panel.
- a. Failure to disclose the use of AI tools, or providing inaccurate disclosure of the tools used along with the nature, extent and specific use of those tools will result in immediate disqualification and potential refusal to accept future submissions.
- b. The nature, extent, and specific use of AI in creating the proposal and the artwork may impact whether an artist will be selected. The MAC will evaluate artist-submitted materials and AI disclosure to determine whether the use of AI, if any, is beneficial to the artist's design and its alignment with the project.



Mural at East City Park Stage

Moscow, ID

Conceptual Quality and Originality (10 points)

- a. The proposed design is original to the presenting artist.
- b. The design is unique (i.e. edition of one), rather than a mass-produced item or image.
- c. The artist articulates the connections between the proposed design and the project description as well as the project site and the Moscow community.

Form (20 points)

- a. The proposed design reveals mastery of formal craftsmanship.
- b. The scale of the proposed design is appropriate to the site.
- c. The colors used, if any, are chosen with an awareness of local educational institutions as well as their athletic rivals.
- d. The proposal aligns with the project's design parameters and does not present a hazard to public safety.

Content and Context (25 points)

- a. The content of the proposed design aligns with the project description.
- b. The content of the proposed design is relevant to the City of Moscow's values, culture, and people.
- c. The proposed design reflects the architectural, historical, geographical, geological, and/or socio-cultural context of the site.
- d. The proposed design serves to activate or enhance the intended location.
- e. The proposed design has the potential to expand the formal and conceptual range of the Public Art collection.
- f. The Moscow Public Art program maintains a public, family-oriented collection; therefore, City reserves the right to review all submissions to determine the suitability of the artwork shown. The subject matter and content of artwork displayed must be appropriate for public exhibition and may not contain advertising, religious references, sexual content, negative imagery, or convey political partisanship. All artworks will maintain compliance with the Idaho Code for publicly supported exhibitions.



Mural at East City Park Stage

Moscow, ID

Selection Panel (MAC)

The MAC will conduct review and vote on recommendations for finalists and selected artists. MAC members and their immediate family members are not eligible to submit a proposal. MAC members shall declare a conflict of interests if they or a member of their household or business could financially benefit from the project. MAC members shall also declare a conflict of interest if a person with whom they share a household or whom they professionally represent has a matter to be considered by the MAC. Such person shall recuse themselves from any participation in any process for the project the MAC is considering. No member of the project's architect or landscape architect, interior designer, or engineering firm may apply for a public art project being designed by that firm.

Selection Procedures and Responsibilities

1. Moscow Arts Manager will provide an orientation for the MAC. The orientation may include a presentation of works currently in the public art collection, review of program guidelines, orientation to the specific project; and/or a review of any goals already established by the participating department and the Moscow Arts Manager and MAC.
2. The MAC will review all submissions pertaining to the public art project using the published criteria.
3. Approve all recommendations by a majority vote of the full MAC.
4. The MAC will make recommendations on finalists and their work to the Arts Manager, after which the MAC will vote to recommend an action on the project to City Council.
5. The Arts Manager will generate a project report to present to the Mayor and Council for final approval.
6. The City reserves the option of making no recommendation from submitted applications and may require reopening of the request for qualifications or may propose other methods of selection, if no proposal is accepted.
7. The Selection Panel must always adhere to the requirements of Moscow City Code Title 5, Chapter 18 and the Public Art Guidelines adopted by City Council.



Mural at East City Park Stage

Moscow, ID

About Moscow, ID

Moscow is settled on the rolling hills of the Palouse, a rich landscape long inhabited by the Nimiipuu (Nez Perce), Palus (Palouse), and Schitsu'umsh (Coeur d' Alene) tribes indigenous to the region. The City of Moscow was incorporated on July 12, 1887, and its modern history is rooted in agriculture; the surrounding region produces top-quality wheat and pulses. The presence of farming in the community goes far beyond commerce, however, as grain silos and other architectural features announce agricultural endeavor as part of the community's aesthetic identity.

Moscow is home to the University of Idaho, a land grant institution established in 1889. School spirit influences the atmosphere of the city, imbuing it with the balance of gravitas and celebration that characterizes educational experience. University arts programs like the Lionel Hampton Jazz Festival and the Prichard Art Gallery have greatly contributed to Moscow's identity as a cultural center. The community is rich not only in visual and performing arts events, but also in recreational and culinary opportunities. Residents and visitors alike enjoy the Palouse landscape at recreational features like Moscow Mountain and the Bill Chipman Palouse Trail, followed by tastes of the region at area restaurants, wineries, and breweries.

City of Moscow Public Art

Public art is at the heart of Moscow's creative culture, and with a collection including works by local and regional artists, its public spaces reflect the Inland Northwest's tradition of artistic excellence. The City of Moscow Arts Department and the Moscow Arts Commission (MAC) share a mission to enrich the community by celebrating and cultivating the expressions of all forms of art and culture. The MAC has fostered artistic excellence and public access to the arts in the city since its founding on October 2, 1978. Programming includes curation of exhibition space at the Third Street Gallery inside City Hall, a biennial Mayor's Arts Awards, Moscow Poet Laureate programming, and a comprehensive public art program.

The City of Moscow's acquisition of public art began in the 1980s and is supported by a 1%-for-the-Arts fund established in 2004. A Public Art Master Plan, adopted in 2015, guides the incorporation of new works into the City's landscape. Stewardship of the collection is a collaborative effort, with artistic advice from the MAC, direction from City Council, and operational details managed by Arts Department staff. The Public Art program aims to reflect the character of Moscow by fostering relationships between individuals and institutions in the community. Whether part of the University, business community, or the agricultural tradition, the City's creative partners generate aesthetic excellence, civic identity, and economic strength by supporting the arts.

The Public Art collection is currently comprised of more than 220 temporary and permanent features. Temporary artworks include vinyl-wrapped utility boxes and bus shelters as well as a sculpture garden featuring artworks on loan to the City. Artworks in the permanent collection range from mosaic murals and sculptures-in-the-round to framed pieces in the Portable Collection. Each new piece in the permanent collection joins others by celebrated regional artists including Harold Balazs, David Govedare, Miles Pepper, Robert Horner, Melissa Cole, J. Casey Doyle, Jay Rasgorshek, and artist team Jennifer Corio and Dave Frei.

Moscow is a community rich with diversity of thought, inhabited by minds open to possibility and creative interpretation. As such, the Public Art program not only celebrates the artist as a professional and valued business partner, but also welcomes a broad range of appearances, media, and art-making processes into its collection.

A Wind Leaving
For Jedediah Williams

In this town, I am also a wind
that doesn't return,

reading my book in East City Park
while the man on the next bench

with his green bicycle splayed
in the grass greets his friends

with his head thrown back, mouth
open, his laugh

a wind leaving.
It reminds me of the notes,

years earlier, of a trumpet solo
played on the park's only stage—

built with salvaged wood
from the Potlatch Lumber Company

after it finally closed in '83—
by a man whose mind was

leaching with age, memories
slipping out like spare change

into different pockets
of his body: his daughter's name,

what he liked to eat, but never
the notes—pressing trumpet keys

like buttons on a time machine
that only travels one way.

I didn't hear him play, only heard
about him from someone who was there,

but felt it when I walked down
one afternoon to read in the grass

and found the choir in that same spot

singing “The Parting Glass,”

which never fails to make me think
about Layla, who I worked with on trails,

and who hid her seizure condition
from the crew lead so she could stay

in the mountains, but then had an episode
at the top of a pass during a windstorm,

and as I sat on my knees holding her head
Cian sang a Scottish folk song to calm her

limbs which were all simultaneously
kicking and punching.

And aren't we always either throwing blows
or holding someone who is?

And somehow it all seems to come
together here, in the park

where I first walked with the woman
I love, her months-old puppy

distracted by hollyhocks and lilacs
on the wind, the dog winding the leash

around her legs, then spinning her out
and out in wild pirouettes, a yo-yo

in a black dress walking
the dog, a laugh

like wind chimes in her throat,
not leaving exactly,

but dancing on the air
and moving out into the dusk

like time, a swing with no fixed position,
both toward and away from me.

Moscow community members were invited to share 100-word stories about East City Park from 6/8-6/12/2026

May grass keeps its own ledger. Three weeks of banked sunlight, paid out in green. My son drew on the account all afternoon, push and glide, working the hill the way a kingfisher works a creek, the same run repeated toward perfection. The music came from a stage built by neighbors' hands, which means it belongs to the town by labor rather than by deed, the older and better title. When he tired he dropped flat, barefoot, and watched clouds the way a farmer watches weather, with total interest and no hurry. I carried him home at the gold hour. Every account square.

I had the pleasure of meeting a handful of people involved in the design, construction, and early programming of events for the original stage. Their passion and relentless dedication is part of what makes Moscow, Moscow. I would love to see a mural that captures their efforts, but more so, the community pride that is reflected in the use of the park, and other public spaces around town. A visual reference to the old stage, even in abstract, would also be nice. Perhaps something more urban as opposed to panoramic Palouse imagery.

When my children were young, we would sometimes go to the park just after sunset. When they would go down the twisty playground slide, I would stand at the bottom and touch them with my finger when they came down. There would be a visible spark from the static electricity. Everyone would laugh and my children would climb to the top and slide down again and again. Another time, I saw owls nesting in the trees. My husband and I called our friends to meet us at the park, and we stood beneath the trees where the owls nested and listened to their hoots as the sun went down. Hoo-woo. Hoo-woo.

A first date on the bench, with his arm around me on the back of the bench. Became my husband!

I enjoy sitting quietly in East City Park, reading and appreciating the trees and the breeze. I enjoy group picnics there - what a wonderful large venue for people to connect to one another!

I will always remember the huge Easter Egg hunt in the park and hoping to find the elusive Golden Egg! I almost had it once but a bigger kid snagged it before I could. I always love the big egg hunt it was a core memory of my childhood growing up in Moscow.

My favorite memory was when I was on the Rendezvous in the Park Board and we brought Arlo Guthrie to perform on the beautiful wood stage that was built by citizens of Moscow. The Park was packed with 3,000 people and Arlo gave a great concert. I forget the year, but it was in July and it turned out to be his birthday which he celebrated with us. And here is a favorite of my late husband, Paul Muneta, who passed in 2023. In his last days he would love being taken to the Park at 3 pm to see the children on their way home from school and watch those playing joyfully on the stage.

When we were teenagers, friends and I gathered one night to play Capture the Flag in the dark. Ten or so boys on each side. One team had a flag at the NW entrance with the large conifers, the other side at the park sign in the SE. The boundary was the SW to NE walkway. I was in the NW team, and the SE team was playing unfairly, having somebody right on top of the flag so that nobody could snatch it out alone. I crawled on my belly for half an hour to get close, undetected, while others ran to and fro. The game ended before I got within range to grab the flag, someone else got it first.

I have three notable memories of East City Park. 2 relate to Ren Faire: Dan Maher was on stage performing and I was sitting at the mixing board when Dan said something to the effect of "turn down the monitors, I can't see the crowd"; and then May 18, 1980, - there were 2 performance stages, the main stage on Mark Solomon's dragon truck and I was at a smaller acoustic stage in the NW corner of the park - the skies grew dark and eventually Mark, in his wizard uniform, let us know that Mt. St. Helen's had erupted. The 3rd, and best, was my wife's and my 1st date in 1978 - walking hand in hand.

For several years, my husband and I were fortunate to live in a house that faced East City Park. We had the best front lawn in Moscow. Our engagement photos were taken in the park as were many photos of our infant twins. As they grew, the park was their playground--running, climbing and digging in the sand box. We felt a part of the community in a way that other community folks might not, as we witnessed--through sight, sound and smell--the joy of the many and varied daily activities in the park--music, laughter, picnics and barbecues, students sunbathing and studying and couples cuddling.

Once when I was in junior high in about 1978, I played fiddle at the Renaissance Fair - with a guy known as Whale, who was the owner of Guitar's Friend... he played banjo alongside me and it was so much fun. I think we played Cripple Creek and Bile Them Cabbage Down. Then I helped the Spanish Club make and sell tacos at a booth in order to make money for our trip to Spain the following summer with Mrs. Lambuth. It is a very fond memory.

We were looking for a place to move to back in 1979 to raise our children in a healthy environment. We were living in San Francisco at that time. we arrived in Moscow on July 31st and stopped at East City park to give a chance to our kids to run around. It was a hot day and the shade was welcomed. While there we met a couple about our age who had also come to Moscow from California and told us how lovely this town was. I needed a University town since I was doing research in Immunology and biochemistry. They told us about U of I and WSU. We went to visit the campuses after strolling downtown.

I remember my first Renaissance Fair at ECP. It was the first fair of any kind that I remember. I remember being mesmerized by the maypole. My family and I would get lunch and listen to music on the lawn--watching the little kids dance and then dancing ourselves. It was small. It was personal. It was community. It was magic. I was awed by the commitment to zero waste (my first exposure to recycling and composting). Over the years, I've been to hundreds of other fairs and music festivals, but none will ever be as special as Renn Fair.

My kids love playing in the "sandbox" which is the volleyball court to them. They would spend hours there if they could.

We live very near East City Park and have 3 children who spent a lot of time there. My favorite memories are riding bikes, singing on the stage, sledding in the winter, and our older daughter teaching her sister to ride a bike. I also remember Dan Maher, Peter Basoa, and when Arlo Guthrie performed. The artisans and the music and the dancing are what make East City Park so special. It is a magical place to my family. One of our favorite spots at East City is the little kids playground equipment with the racetrack. My kids love to bring plenty of matchbox cars to share and I am always amazed at how well kids who begin as strangers end up being best buddies over tiny cars!

I was Moscow Arts Commission director from 2001-06. It was my pleasure to work with the Moscow Community Band each week on the concerts at East City Park. My musical contribution was when band director, Gary Gemberling, called me on stage to do the gong portion of a song. I was amazing! HA!

The Park is a place for small gatherings such as picnics and volleyball matches as well as large community events. On one quiet Sunday afternoon, family and friends gathered around the stage to hear for one last time a man play his trumpet. He suffered from dementia, and had forgotten much, but he could still have voice and presence through his beloved trumpet. This might make a nice scene on a mural.

There is absolutely nothing more glorious than hearing John Phillips Souza in our Gorgeous park on a beautiful July evening! Everyone is smiling. The children are dancing, the dogs are all on leashes, some people are picnicking, some of the children are on the swings. It's an idyllic all-American scene that we will never forget and look forward to experiencing every year. - Cindy Barnhart and Joe Campbell

I love how great East City Park is for community events. Pride in the Park, the Renaissance Fair, Hemp Fest, free concerts, and so many picnics with friends.

My heart belongs with the Renaissance. The sound of music fills the air as I prance around the park in my pirate costume. Children come up to me and it feels like I am looking into a mirror, I am healing my inner child. For the first time in my life, photographers are coming up to make me their muse. I feel so loved here, I fit in and stand out in all of the right ways. Hearing my preferred name for the first time in a public setting makes my heart burst with joy. Basil. Bay-Sul! East City is the heart of Moscow, it is where my heart belongs.

Women's March, 2017...thousands of people gathered in solidarity. Snow on the ground; people with good boots are invited to trample it down to make space for people without.

The city park has been a big part of our lives since we live in the neighborhood. One of my favorite memories is of my daughter, when she was very young, deciding to put on a dance performance on the stage there with one little friend. They wore tutus, brought a small boombox, and invited a few friends to watch. She was very shy but so excited and proud. I also loved taking her to the weekly children's music events at the park. It has always felt like a place of joy, creativity, and community.

Gold coins for RenFair to pay the vendors. Off to the bank teller who once had the salon-painted nails, push-up bra, and 'better plans' for her weekend. She cared not for the music, handcrafted trinkets, the king and queen or their procession along the grass. She had a date, off to some place fancier than East City Park, and detested the bagpipes. RenFair continued. More gold coins and visits to the teller. Her plans have changed. And she now loves the flower crowns, the costumes, the Scouts selling pie slices, the handmade mug she bought, the hay bale seating, and even the bagpipes.

My son Jedediah Williams was the first rider on the iSwing at their Grand Opening in 2018. He loved East City Park and spent many happy hours there with his friends, family, and caregiving staff. Jed passed away at the age of 29 on December 4, 2025 due to complications of cerebral palsy. He loved everyone, and everyone loved him. If there could be one small mention of his name in this mural, it could stand as a memorial to a wonderful soul whose presence is still felt in this community. I have photos I'd love to share if you need. Thank you.

We were married at the park on July 31, 1981, underneath the arbor, with acoustic guitar playing and about about 40 close friends and family members wishing us well.

My husband and I adopted our kids while living in Moscow. We lived there until the kids were 3 and 4 and spent many hours in the park. Our kids loved the playground but would also take the stage when not in use. They'd creatively act out stories and project across the openness in front of them. My sister and her now husband also got married in the park. We all met in a quiet corner for them to exchange vows and celebrate their union. Their marriage resulted in a child who now plays there.

East City Park overflows with the magic of memory-making: past, present and future. Ren Fair, Rendezvous, community concerts, Palouse Pride, rallies and CommUNITY Walk picnics evoke fond memories. Others relate to commemorative benches that line paths and are tucked away in quiet spots in the park. Collectively, their plaques read like a not-to-be-forgotten recipe for community-building. Individually, each tells a story of someone who shaped Moscow's culture with attributes worthy of celebration: Kindness, generosity, vision, diligence, compassion, wisdom, imagination, diversity and respect.

In the early 1970's, my friends and I would practically live at East City Park. We played everyday on the merry-go-round, spinning as fast as we could and falling off with joy and laughter. My best friend and I would play "Isis" where we would recite, "oh mighty Isis, take me as high as the sky," then run and jump on the swings to go as high as we could! I remember one year, with the help of Parks and Rec, we had a bright yellow slip and slide that they placed down the hill towards the basketball court. So much fun! The park was our domaine, we were safe to be free and creative!

It has always been the park where I seem to bond with my friends the most! From my grandmother figure that used to run around with us when I was 16, hanging out in the backstage area poring my heart out to the boy that I probably should have dated and I having deep discussions at the picnic tables. It has always been a safe place.

As a 5 year old I went on an Easter Egg Hunt in East City Park in 1952. My grandfather took me and I was so busy looking at the big trees that I missed most of the eggs, but he carefully pointed out a few of them for me. I was thrilled to see so many kids my age running through the grass to get to the eggs. I am sure many adults spent hours boiling and coloring those eggs for us. Mine were made into deviled eggs for dinner! Connie Bottjer Hall

Twenty-six years ago I asked a boy to go to Rendezvous in the Park with me to hear The Uppity Blues Women. It was our first date. This year we'll celebrate twenty-five years of marriage. And we'll be going to Rendezvous in the Park again this summer.

Welcoming summer, staying up late until it's dark enough. Flashlights, stealthy sneaking, getting caught, making it to base. A family memory to relive every year.

About 1980 folks thought the park needed a stage. Mark Hume and Mark Solomon took things in their own hands and built the stage in time for the 1983 Renaissance Fair. They used large timbers that Solomon recovered from the recently-closed Potlatch lumber mill, Hume made the design, and the two Marks and other volunteers built it. The stage was a great success, but of course there had to be some community controversy: a few of the big old elm (?) trees blocked some views of the stage. Should they be cut down? Dressed as people? The trees survived.

One particular Ren Fair sticks out in my memory. It was May 18, 1980. My husband had traveled to Seattle to meet up with geologist at the U. of W. to take a trip to Mt. St. Helens. I received a call shortly after 8:30 a.m. on that sunny Sunday morning. He blurting out that Mt. St. Helens had erupted and that he didn't go on that planned trip.

At Ren Fair the sky slowly darkened. Streetlights going on in the darkness. it was apocalyptic. I tried to share that it was Mt. Saint Helens erupting but no one believed me.

Gail Cochran

On July 15, 1995, The Gene Harris Trio was performing at Rendezvous in the Park.

I was penny-pincher, so Susan and I sat outside the boundary tape to save the \$8 admission.

At intermission, we strolled Moscow's streets. We came upon a magnificent new house in the Fort Russell neighborhood nearing completion. There was a For Sale sign at the curb.

Susan had demurred when I had proposed earlier.

I loved her deeply. I bought the house. My grand gesture convinced her I was likely to stay around a while.

We celebrate our 29th Annual Honeymoon on June 14.

The Moscow Volunteer Peace Band has been honking and singing for community gatherings for the last 23 years. Our mission is to lift the spirits of the brave, hardworking people who show up at direct actions in support of peace, human rights, justice and environmentalism. We really enjoy being part of parades in East City Park, especially the Moscow Renaissance Fair, where we are joined by fairies, bagpipers, and the dragon "Wild Thang," symbols of Moscow community spirit for many.

Our motto is: Peace is more fun!



EAST CITY PARK
STAGE REPLACEMENT

WEST RENDERING



 **DESIGN WEST**
ARCHITECTS



EAST CITY PARK
STAGE REPLACEMENT

FRONT RENDERING



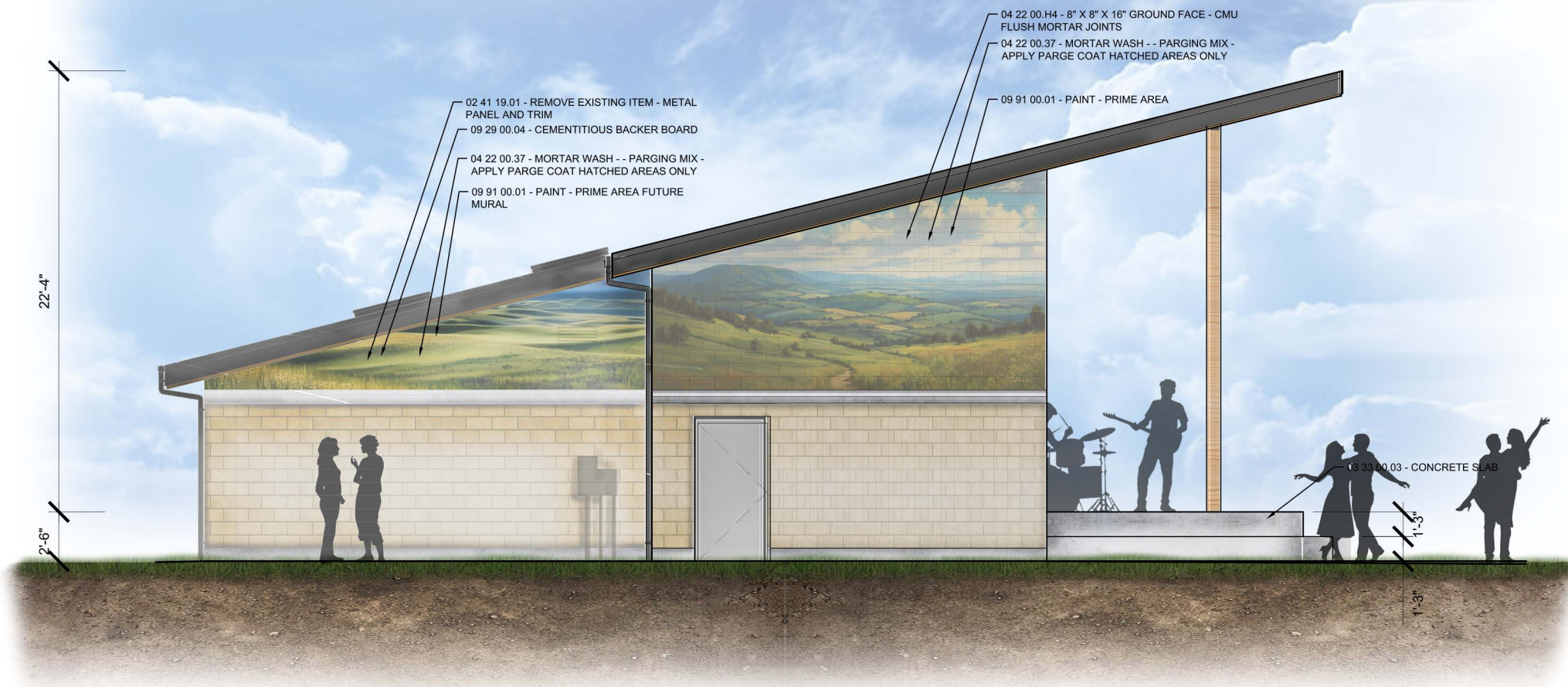
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ARCHITECTS



EAST CITY PARK
STAGE REPLACEMENT

STAGE FRONT
ELEVATION





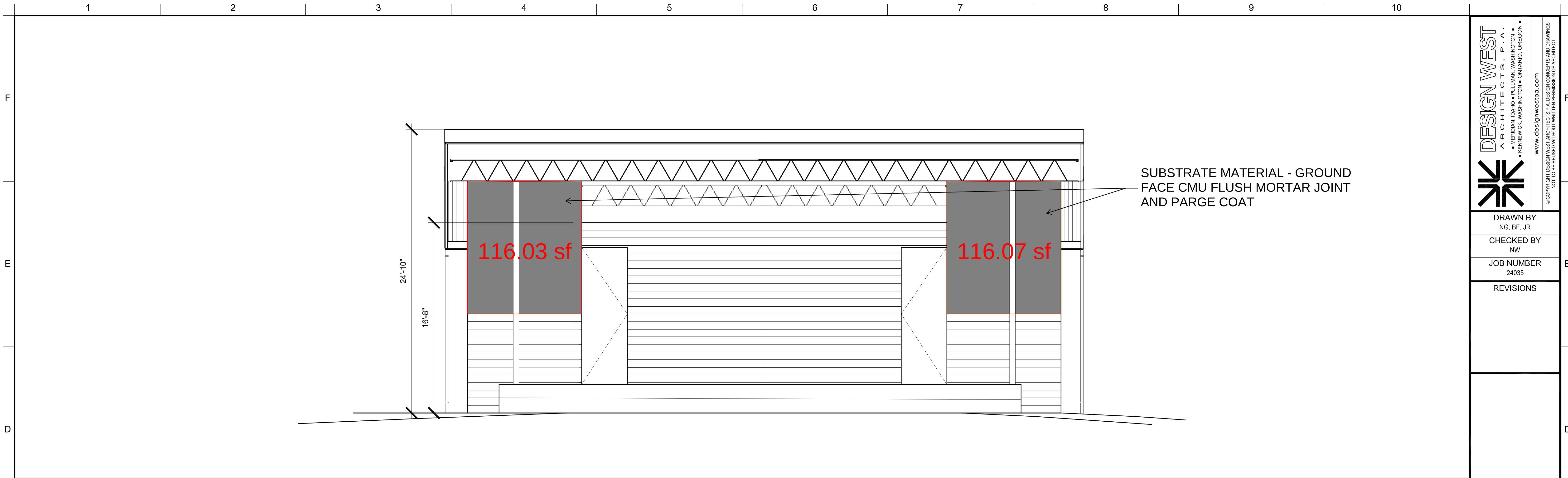
EAST CITY PARK
STAGE REPLACEMENT

STAGE SIDE
ELEVATION



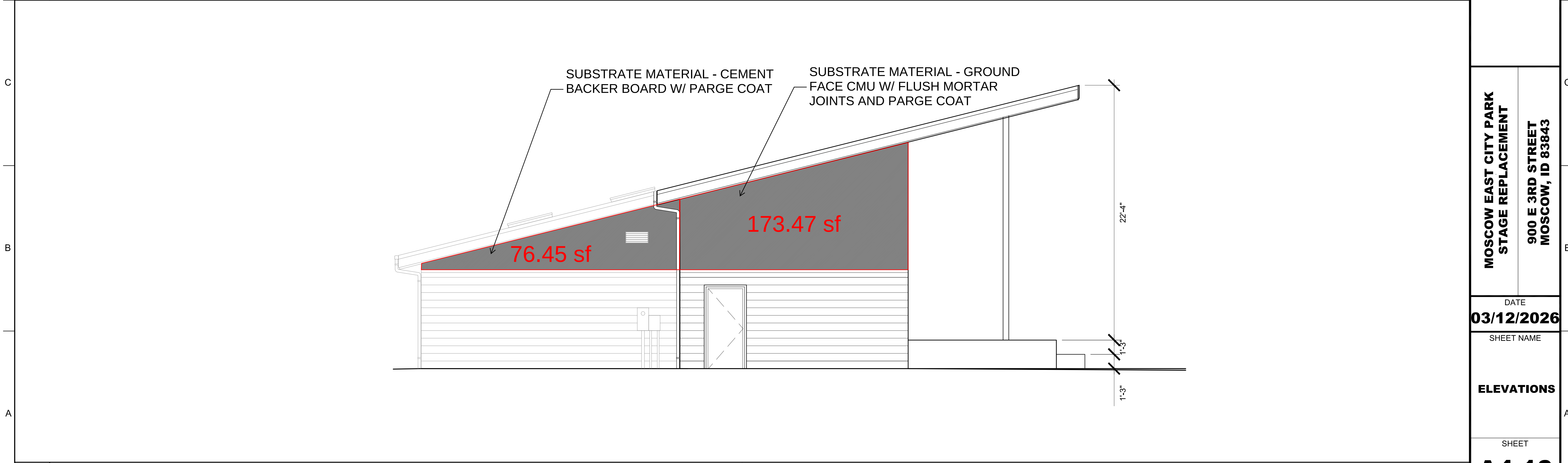
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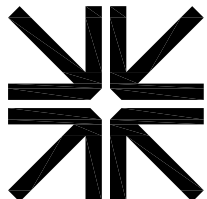
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A1 WEST ELEVATION

SCALE: 1/4" = 1'-0"

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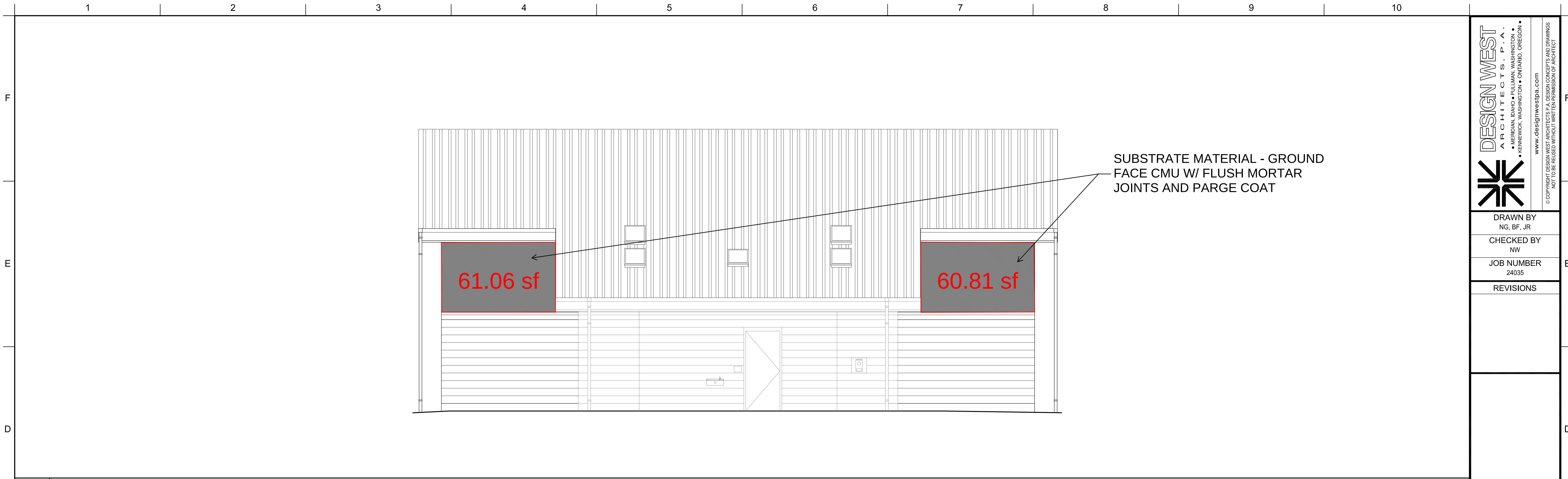
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DATE 03/12/2026

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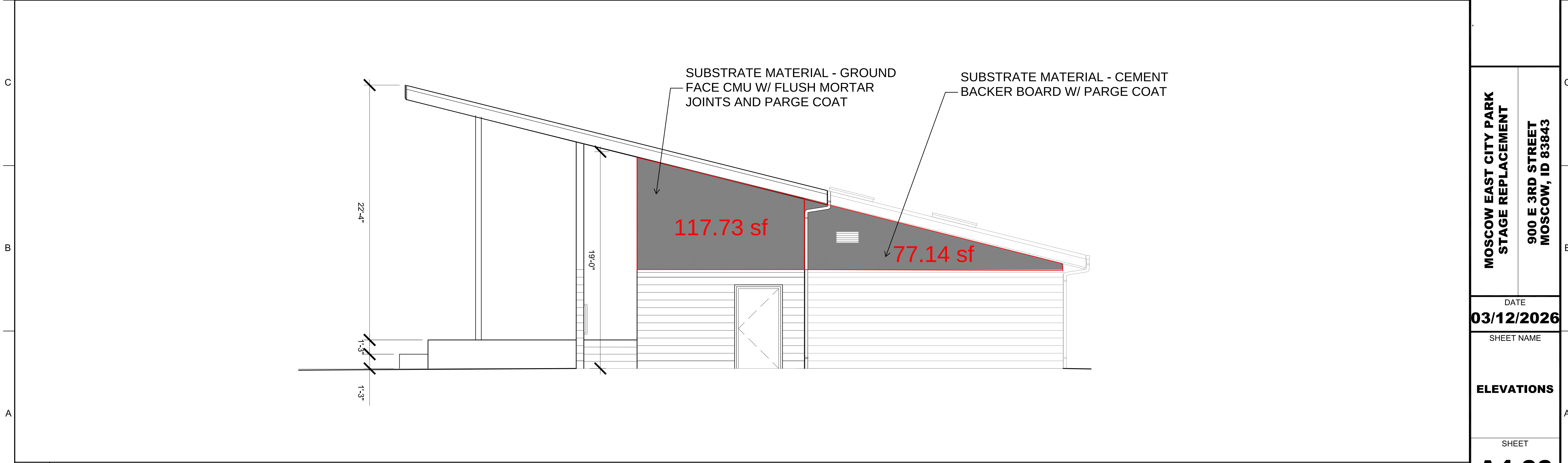
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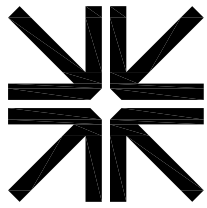
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A1 EAST ELEVATION

SCALE: 1/4" = 1'-0"

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DATE 03/12/2026

SHEET NAME ELEVATIONS
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