Avondale

Aspiring. Achieving. Accelerating.

Public Art Master Plan

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July 7, 2014

Public Art

Master Plan

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1.1 Public Art and Communities

Public art is a reflection of the character and quality of life in a community. In many ways the image and perception of a community is conveyed by its network of public spaces—how are they designed, what are they used for, how do they look, and are they safe and well maintained. In the last decade, artists across the Country have sought out underutilized public spaces as economically viable venues for their creative expressions. Often times these spaces are associated with older areas of a City where artists, and the art world, have provided the impetus for creating vibrant communities—with a unique, cultural focus—leading to their revitalization and economic growth.

In 2010, the Americans for the Arts (AFTA) undertook a study of the nonprofit arts and culture industry's impact on local, state, and national economies. Despite the slow recovery of the "Great Recession", this industry generated over $135 billion of economic activity nationally. It is important to note that $61 billion was generated by nonprofit arts and culture organizations, while the balance of $74 billion was generated by event-related expenditures of their audiences (people who attended arts events). This is a direct correlation of the impact arts has on the business community—and its resilience in uncertain economies.

LOCAL VS. NONLOCAL AUDIENCES*

**AFTA National Survey*

- **68% of patrons are local residents (within the County)**
- **Local patrons spend $17.42/person per event (in addition to any admission costs)**
- **Nonlocal patrons (outside the County) spend $39.96/person per event**

The AFTA study also identified that non-residents spend twice as much as local residents, therefore if a community wants to attract cultural tourists and the resulting economic rewards; it needs to include arts that are of interest to regional, state, national, and international audiences.

In addition to the economic benefits, perhaps the greatest value public art contributes to a community—is its role in creating a 'sense of place'. While each community's sense of place is unique, it is created by the level of attachment people who live, work, and frequent the community have for its natural and cultural characteristics and social interactions.

Avondale's sense of place has emerged from its deep roots and key role it has played in the settling of the West Valley, and the agricultural Southwest. As families from the Dust Bowl era began to travel west to escape climatic and economic ruin, settlement near one of the largest sources of water in the Southwest (the Agua Fria River) led to the development of vast croplands—which generated a

Artist: Petra Adams

large need for migrant farmworkers. This rich blending of diverse cultures has provided the basis for the vibrant community Avondale is today. This perhaps, is best illustrated by the 'Mosaic Avondale' tile art created by Rancho Santa Fe Elementary School children and artist Petra Adams.

Why Do We Need A Public Art Master Plan?

As with most communities, Avondale best expresses its values through community-based arts and cultural activities. This Public Art Master Plan (PAMP) is an update to the Public Art Master Plan adopted by City Council on December 4, 2006 and is a companion document to the City's current *Zoning Ordinance, Section 11 Required Public Art for New Planned Area Developments (PAD), Commercial, Office, Employment, and Municipal Construction;* adopted August 18, 2008.

The purpose of this PAMP and the City's public art ordinance is to integrate a wide variety of quality artistic elements that are publicly accessible and visible within the community; thereby creating a 'sense of place' where residents and visitors will want to live, shop, and conduct business.

The Avondale General Plan 2030 (General Plan) also identifies an Art and Heritage Element as part of its Quality of Life Theme. This PAMP further defines the General Plan's goals and policies for art as it relates to the City's quality of life and Public Art Program (PAP).

The purpose of the PAMP is to:

- ***Define what public art is;***
- ***Develop a vision, goals, and strategies for implementing a robust PAP within the City;***
- ***Identify opportunities for art in the public realm;***
- ***Develop procedures for securing, documenting, and maintaining City-owned public art;***
- ***Identify potential funding opportunities; and***
- ***Develop a public art implementation plan.***

Artist: Hugo Medina

In addition to procedural guidelines, the PAMP provides an approach to—and an implementation strategy for—creating art opportunities throughout the City of Avondale. The City and citizens of Avondale are committed to enriching the quality of life and creating a unique and diverse sense of place through public art.

1.2 The Master Plan Process

he master plan process and approach to this update of the PAMP included the participation and assistance of the Avondale Municipal Art Committee, input from interested arts stakeholders and the general public, and a review of other municipal art plans. Following is a brief description of the key components involved in the master plan process.

Stakeholder Input – The Avondale Municipal Art Committee (AMAC), local artists, and the West Valley Arts Council participated in a brainstorming session to identify key issues, concerns, and desires for what it would take to create a vibrant art community within the City of Avondale.

Public Input – A public open house meeting was conducted to provide an opportunity for the general public to discuss potential public art types, styles, mediums, artists, locations, etc.—as well as what they perceive the issues, concerns, and desires to be for public art within the City and West Valley area.

Other Municipal Art Plans Review – A review of other municipal art plans to provide an understanding of key components needed to create an implementable master plan for the City of Avondale.

Values|Issues|Needs Identification – Key values, issues, and needs for developing a successful public arts program were identified through the stakeholder and public input, other municipal plans review, and review of successful arts programs within the Phoenix area.

Vision|Goals|Strategy Development – Based on the values, issues, and needs identification; stakeholder and public input; City staff input; and AMAC direction; a Vision Statement, Goals, and Strategies were developed to create the basis for the PAMP.

Public Art Program – Based on the Vision, Goals, and Strategies, programmatic directions and procedural requirements were identified to secure, document, and maintain the City's public art collection.

Public Art Project Plan|Implementation – Identifies specific projects for implementation and provides a guideline for the Municipal Art Committee as it moves forward in enhancing Avondale's image and sense of place by growing the City's public art collection in support of Avondale's art community.

Each of these key components provided pertinent information for updating the PAMP to address current local and national art trends, community needs and desires, and public art procedural implementation.

Artist: Unknown

2.1 Stakeholder Input

brainstorming workshop was held on August 20, 2013 at an AMAC meeting to solicit ideas and input on the Public Art Master Plan development from stakeholders and committee members. An introduction setting the context of the brainstorm session included an overview of the master plan process and the purpose of the master plan.

AMAC members and five individuals representing Avondale's arts community participated in a facilitated discussion focused on questions that would provide insight on:

- **What it would take to create a viable art community within the City of Avondale;**
- **Types and styles of art desired;**
- **What the public art challenges and resources are; and**
- **How can the City assist in implementing the PAP.**

Brainstorm 'Idea Wall'

Input for each question was written in ten words or less on individual cards and posted on an 'idea wall'. This process allowed for each individual to develop thoughts and ideas with minimal influence by other participants. All idea cards were placed on the wall for group discussion; similar ideas were placed into groups or categories and prioritized according to what the AMAC considered to be the highest needs. A summary of the findings are described below; all questions, ideas, and input received are located in *Appendix A, Public Participation Input*.

The final step in the process was to prioritize what participants thought was the most important topic/issue the master plan should achieve. Each participant received 3 dots (votes) to place on any card they thought was the most important. The workshop prioritization items are ranked in order of importance; number of dots it received is shown in parentheses following the item.

The majority of the participants and their discussions identified that finding affordable "live/work" space for artists and artisans. This would be critical in establishing a strong art community that could function as a West Valley hub and destination for arts and culture.

Equally important is the need to develop a robust marketing approach to promote the range of arts and culture opportunities the City of Avondale has to offer.

WORKSHOP PRIORITIZATION

- Artist Live/Work Space (8)
- Marketing (8)
- Community Connections (4)
- Education (3)
- Develop and Follow a Plan (3)
- Teachers/Artists (2)
- Community organizations (2)
- Identify projects (2)
- Private Foundation Grants (1)
- Mosaic Arts Center (1)
- Outreach (1)
- The value of art (1)
- Southwest Valley Regional Arts Hub (1)
- Embraces the city's historical culture (1)
- Representative of the city culture (1)

Avondale's wide diversity of community organizations and connections are fundamental attributes to developing market sectors with local, regional, and national audiences.

In addition, the many schools and community colleges located within Avondale and our adjacent communities provide a rich resource for educational opportunities that could combine teaching and learning platforms with local, visiting, and/or resident artists and artisans to create community-based public art.

The stakeholder brainstorm session concluded with a "round robin" table discussion in which all participants shared their last thoughts on public art, taking into consideration all ideas brought forth during the brainstorm session. Following are their responses to:

Public Art Should:

- Have a central theme/image;
- Enhance liveability;
- Have cohesion – schools, cities, arts working together; a melting pot; vitality;
- Express diversity;
- Create vibrance;
- Be embracing on all levels;
- Have City commitment – officials need to take charge to set the stage;
- Create a flourishing environment where arts can thrive;
- Be a lot of art (volume) – see and feel it everywhere;
- Be accessible and integrated into community;
- Be north and south of the freeway; and
- Be branding – telling "the story" through the art.

'LAST THOUGHT'

PUBLIC ART THEMES

Diversity

Vibrance

Vitality

Embracing

Commitment

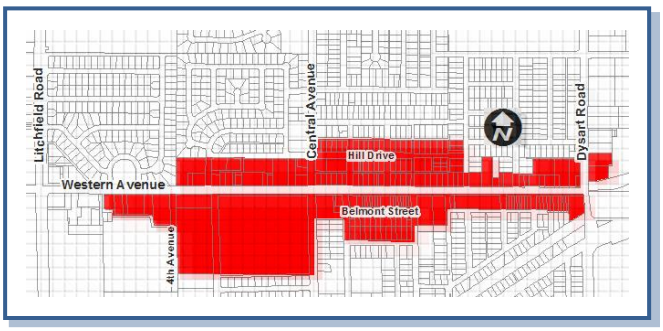
Flourish

Everywhere

All of the participants' last thoughts on public art related to nine basic themes or characteristics highlighted above; characteristics that provide the basis for a vibrant, diverse, thriving community—that embraces residents and visitors everywhere—by telling Avondale's story.

2.2 Public Input

Public Open House Meeting was held on January 7, 2014 at the Sam Garcia Library to solicit the public's ideas and input on the Public Art Master Plan development. A brief overview of the master plan process was provided, including an update on the Historic Avondale Design and Development Guidelines as it pertains to the Creative Arts District.



Historic Avondale Creative Arts District

Other items discussed included:

- The City's existing public art collection;
- Potential public art elements;
- Potential locations for future public art elements; and
- A preliminary plan for identifying potential approaches to developing art opportunities throughout the city.

Public Meeting, January 7, 2014

Approximately sixteen individuals representing local businesses, residents, and non-profits attended the public meeting. Many of the comments and ideas discussed by the attendees were similar to those discussed by the stakeholders above, however more attention was focused on how the City could create the environment to support public art. A complete listing of comments received from the public is provided in *Appendix A, Public Participation Input*.

Avondale Municipal Art Committee Input

he Draft Public Art Master Plan was presented at an AMAC meeting on January 14, 2014 at City Hall for review, comment, and direction. Comments received from the AMAC and their Ex-officio member (West Valley Arts Council), were incorporated in the development of the Final Master Plan.

Following the development of the Final Master Plan, the PAMP document was posted on the City's website for public comment. The Final PAMP was presented at the AMAC meeting on February 25, 2014 for their approval and recommendation to City Council.

3.1 Introduction

The PAMP's visioning process was initiated by identifying the common, essential principles the AMAC, stakeholders, and the public shared—relative to the long-term viability of public art in the City of Avondale. These principles were derived from two basic questions—"What is art?" and "What should art be in Avondale?" Responses to these questions are located in *Appendix A, Public Participation Input*.

Artist: Petra Adams

The four main characteristics cited for "What is art?" were:

- It is an ***Expression*** – of ideas, thoughts, talent;
- It is ***Aesthetically Pleasing*** – memorable;
- It ***Evokes Emotion*** – feeling, thinking, perceiving; and
- It is ***Representative*** – of life, culture.

Characteristics for "What should art be in Avondale?" were:

- A ***reflection of the community's heritage and culture***;
- ***Diverse***, eclectic, ***vital***, embracing, celebratory, practical and beautiful;
- Fun, ***creative***, playful, a destination, ***a catalyst***; and
- **Past, present, and future**.

The AMAC, stakeholder, and public input provided the basis for developing the vision, goals, and strategies of the PAP. It speaks to the values public art has as cultural and economic catalysts, as well as a quality of life indicator for viable, healthy communities.

3.2 Vision, Goals, and Strategies

Vision Statement

The Municipal Art Committee Public Art Master Plan seeks to define Avondale as a unique sense of place, with a community identity that celebrates the past and embraces the future as a rich and vibrant arts and entertainment center celebrating the talents and culture of the people who live here.

In keeping with this vision, the Municipal Art Committee Public Art Master Plan seeks to promote art that:

- ***Embraces families; community; and Latino, Southwest, and modern art which reflects the City's cultural identity;***
- ***Preserves, protects, and educates our community about Avondale's history; and***

- ***Celebrates Avondale's agricultural heritage.***

The PAMP offers steps for integrating the arts into the City's programs and economic strategies in order to achieve this Vision.

Goals and Strategies

The goals and strategies stated below serve to further define the Goals and Policies identified in the General Plan's Art and Heritage Element. They address key issues or needs, and identify methods or actions for achieving the vision.

Goal 1: Develop a comprehensive public arts program that provides a wide range of public art opportunities for all residents and visitors.

Strategy 1.1: Identify diversified public art opportunities that provide for a variety of art types, styles, mediums, and levels throughout the community.

Strategy 1.2: Create a visiting or resident artist/artisan program that requires collaboration with local artists/artisans and interaction with the local community.

Strategy 1.3: Develop indoor and outdoor public art exhibition spaces.

Goal 2: Create policies and procedures that encourage business-friendly environments for artists, artisans, and creative businesses.

Strategy 2.1: Create incentives for artists and creative businesses to locate, build, or expand within the City of Avondale.

Strategy 2.2: Establish policies and procedures responsive to the nature of creative businesses and their needs to ensure successful ventures.

Strategy 2.3: Develop affordable live/work venues to encourage active, safe community lifestyles.

Strategy 2.4: Update the City's public art policy to incorporate a more comprehensive public arts program.

Goal 3: Develop a finance program to support a sustained level of the public art program.

Strategy 3.1: Evaluate the arts policy to ensure sufficient funds are allocated for future public art projects, consistent with the quality of life desired.

Strategy 3.2: Identify local, state, and federal funding opportunities.

Strategy 3.3: Develop a means for securing funding for public art that is only available to nonprofit entities.

Strategy 3.4: Utilize the City's public art fund to secure grants requiring a monetary match to increase available funding overall.

Strategy 3.5: Engage in collaborative arrangements with other municipalities and agencies to maximize available time, money, and efforts.

Goal 4: Create a public art management system.

Strategy 4.1: Create a public art database archive consistent with nationally recognized database protocols to ensure proper documentation of the City's public art collection.

Strategy 4.2: Develop a defined process and procedures for acceptance of potential works of art as donations and gifts.

Strategy 4.3: Develop a maintenance program to ensure the preservation and protection of the City's public art and its value.

Goal 5: Develop a robust public relations program to promote Avondale's public art locally, regionally, and nationally.

Strategy 5.1: Establish relationships and connections with community and media organizations beneficial to the arts community.

Strategy 5.2: Develop promotional materials for local, state, and national media releases.

Strategy 5.3: Develop and regularly update promotional public art information such as

Artist: Gallery 37 Project

brochures, directories, website, and social media.

Strategy 5.4: Support and assist in arts and culture activities, festivals, and promotions at a local, state, and national level.

4.1 Introduction

vondale's Public Art Program (PAP) was established to enhance the visual and aesthetic quality of its communities, as well as enhance property values and its citizens' quality of life. The PAP is a broad-based program that includes roles and responsibilities of the City, the AMAC, and private development; the type, placement, and criteria of public art; and the selection and administration of the City's public art collection. Each of these program elements are described below.

4.2 City and Municipal Art Committee Roles

City and Public Art Program Milestones

ne of City Council's goals for FY 04-05 was to "provide quality of life options and opportunities in the community." The Council furthered that goal with a specific objective to "establish an Arts and Culture Committee and explore funding options for public and performing arts."

Civic Center Library and Solar Continuum Sundial Dedication, March 31, 2007

The July 18, 2005, City Council meeting recommended that an art committee be established and used to develop a PAP and administer the program with staff support. It was further recommended that this committee have a role of recommending projects, design concepts or specific purchases, as well as placement of the public art.

On January 19, 2006, the newly established AMAC held its first official meeting. They were tasked with supporting the Public Art Policy and the continuation of thoughtful public artworks in Avondale. The AMAC is responsible for making recommendations to City Council concerning the accession, maintenance, conservation, and deaccession of Avondale's Public Art Collection.

AMAC Roles and Responsibilities

The mission of AMAC as prescribed by City Council is to:

- *Provide visual art that complements public buildings, parks and plazas;*
- *Create a sense of place which enhances community identity;*
- *Improve the design quality of public infrastructure as well as the visual environment for the citizens of Avondale;*
- *Pursue funding and resources for public art;*
- *Recommend policies and procedures concerning public art; and*
- *Cooperate with existing public and private agencies to develop programs to further development and awareness of art.*

To ensure that public art reflects the character, aspirations and sensibilities of Avondale, AMAC will at various times seek community input from residents, neighborhood associations, civic leaders, business leaders, and other community leaders.

The process of bringing understanding between artists and the public should be part of every public art project. Public education must precede, accompany and follow every installation. A well designed comprehensive community relations and public information program is a critical component of any successful public art program and should consider or incorporate:

Elephant Walk Dedication, November 17, 2007

- Public meetings to discuss proposed work;
- Media coverage;
- Public lectures and slide presentations on public art;
- Public and school tours of public art sites;
- Neighborhood involvement and participation in art installations;
- Internships in the public art arena for college students;
- Signage to accompany new installations;
- Video of the progress of fabrication and installation;
- Development of a web page for public art;
- Publication of interpretive materials on specific works;
- Development of a process for involving the general public's input on the placement of public art; and
- Dedication events after public art installations.

It is the intent of the AMAC to identify and implement public art works that provide opportunities for memorable places, objects, spaces, and experiences. In keeping with existing city planning goals, Avondale's art policy calls for the following:

- Provide public art in buildings and public spaces;
- Promote Avondale as an arts destination and a part of the larger West Valley by using public art as a major attraction for cultural tourism and economic development;

- Provide a structured process to acquire public art through donations of money, or direct donations of works of art;
- Provide for maintenance of public art throughout the city; and
- Educate the citizens of Avondale and visitors about local culture and history through art.

When selecting public art, AMAC will consider the following objectives as guides to the identification and selection of artists and the process and implementation of artworks.

- Create and enhance the image of Avondale;
- Educate citizens about local culture and history, and provide a means to expand the boundaries of artistic endeavor in keeping with Avondale's history of creativity and exploration;
- Reflect and express the core community values including cultural and other diversities, community heritage, and history;
- Integrate into all aspects of the community;
- Include thoughtful and inclusive community participation;
- Ensure that the addition of public artworks to the urban landscape be flexible, timely and relevant in context to the sites, and audiences they address;
- Showcase regional, national, and international artists;
- Integrate the work and thoughts of Avondale's design professionals and artists into the planning, design, and development;
- Create distinct places, spaces, and objects, and further Avondale's unique sense of place;
- Embrace and further Avondale's image as a city to visit, explore, and enjoy as well as a highly desirable place to live; and
- Recognize that public art is an economic tool as well as a cultural one.

Artists: City of Avondale Residents and Visitors, Jackson Potluck

4.3 Public Art Typologies and Criteria

Public art generally falls within one of two categories:

- Permanent/Long Term Art; or
- Temporary/Rotating Art.

Permanent/Long Term Public Art

ermanent/Long Term Public Art generally refers to works of art that remain in the City's collection longer than 18 months and may have a permanent placement or be rotated to different locations if it is not site specific. If they are site specific, they should be integrated into the site's architecture or other development component as approved by the City and AMAC and shall involve artists in the design, construction, and installation of the permanent work of art. Purchasing or otherwise acquiring existing pieces of public art are also possible.

When the City of Avondale provides funds for permanent art—ownership, management, and maintenance of the art shall be clearly established prior to the release of funds. This is especially important to consider when utilizing partnerships where funds for a piece of art are derived from multiple sources.

Works of art will be acquired by the City in accordance with a predetermined selection process and will become a part of its collection.

Artist: James Moore, 'Family at Play'

Temporary/Short Term Public Art

emporary/Short Term Public Art refers to works of art that remain in the City's collection for 18 months or less and may be owned by the City or on loan from another collection. These works of art are generally those that are nonpermanent in intent and application, and are most likely not site specific, however they shall be approved by the City and AMAC prior to installation. Therefore the artist(s) are not involved with development or capital improvement projects as a design team member. However, temporary/short term art must take into consideration the existing and/or proposed setting of its location to ensure specific physical and environmental conditions and constraints are compatible with the work of art, and to ensure it will be protected in its existing condition for the duration of its exhibition.

If the AMAC pays a fee for the temporary/short term work of art and it is constructed in a way that allows for it to be displayed permanently, the AMAC may recommend the work of art be added to the City's permanent public art collection. Any fees previously paid to the artist for the temporary/short term work of art shall be applied to the purchase price of the work.

Examples of temporary/short term public art may be works of art commissioned to be displayed in vacant store windows, with permission from the owner; until such time that the building becomes occupied.

Public Art Criteria

Site locations for permanent/long term and temporary/short term will be selected based on suitability; visibility; and their ability to protect, accept, and adequately showcase the specific work of art. Both outdoor and indoor settings will be included. The AMAC will identify potential sites throughout the city for staff's and City Council's evaluation. Interpretative information about the artist, artwork, project duration, and an artist statement will be included at each site.

Each piece of public art will have documentation that describes the access, lighting, identification, public information, publications and other materials necessary for the public to enjoy and embrace the work of art.

The City of Avondale and AMAC have a responsibility to see that a minimum level of interpretation relating to all artworks owned by the City is conveyed to the public. Interpretation refers to the manner and methods by which information about the artwork is shared. This includes:

Artist: Gallery 37 Project, 'Solar Continuum'

- **Physical and Visual Access** – The artwork must be in a location that is easily accessible to the public. Public buildings, shrubbery, signs, or other natural or man-made features or structures must be maintained and must not impede access physically or visually to the artwork.
- **Lighting** – As appropriate, the artwork shall be illuminated so that it can be seen at night.
- **Identification** – The artwork should be clearly identified in writing, including title, artist, date, donor (if applicable), and any other information deemed appropriate. A label, plaque, sign, or other means of communicating such information should be installed in close proximity to the artwork, though its design must be sensitive so that it does not detract from the artwork itself.
- **Public Access to Information** – Accurate and up-to-date records on all artworks will be maintained by the Community Relations & Public Affairs Department. Such records will be available to the public. Whenever possible, information about artworks will be posted on relevant websites, databases, and/or art industry online forums and email exchanges.

The scale, application, and venue of these projects will vary, but in general will fall into four categories of scale and seven categories of application as discussed below.

Public Art Scale Categories

- ***Intimate*** – provides moments for discovery, surprise, or personal interaction. These works of art may not be immediately recognizable, but happened upon or engaging the viewer in an intimate conversation. Examples might include words, poetry, or pictographs inlaid in functional elements or places, as well as sound and visual experiences that create moments of pause, reflection, and serenity.

Artist: Unknown

Artist: Petra Adams

- ***Pedestrian*** – engages at a pedestrian scale. This includes all types of media and experiences that function for and interact with walkers, strollers, cyclists, rollerbladers, and other pedestrian activities.

Artist: Ed Buonvecchio

Artist: Ed Carpenter

Artist: Kevin S. Berry

- ***Vehicular*** – engages at the vehicular scale. This includes all types, media, and experiences that function for or interact with auto, motorcyclists, and transit riders.

Artist: Mary Lucking

Artist: Unknown

Artist: Unknown

- ***Monumental*** – is grand in scale and initially engages viewers from a distance. Although these works may also be created to work at an intimate, pedestrian, or vehicular scale, they are generally most effective when viewed from a distance—allowing understanding of their entirety—as illustrated by these signature buildings.

Artist: Miro Rivera Architects, Circuit of the Americas

Artist: Smith Group|JJR Architects, Avondale American Sports Center

Application Categories

Artist: Fredrick Prescott

- ***Sculptural*** – three dimensional and free standing art elements in either an indoor or outdoor setting. They may be visually engaging, functional, or interactive in nature.
- ***Environmental*** – engages or becomes a part of the landscape or environment. Generally consists of elements of nature (i.e., vegetative or landscape forms, land forms or earthworks, hydrological works, etc.).
- ***Contextual*** – seamlessly engages or integrates within the urban and community fabric although artistic in intent and application. Examples include, artist designed floors, paving patterns, lighting designs, or other integrated works.
- ***Functional*** – provides function for people or place either through application of existing elements or by becoming functional elements. Examples include, seating components, transit stops, lighting standards, water features, cellular towers, bridges and water towers.
- ***Serial*** – are repetitious, sequential, continuing, culminating or way finding experiences. These artworks are viewed as a collection of individual components, or community punctuations that, when applied in a serial manner, create an interactive journey through a particular place. Examples include a series of words on steps that creates a poem or story, or a series of artworks on a path, sidewalk, or road.
- ***Decorative*** – are applied to an existing situation or place as add-on components. These artworks embellish or decorate the urban fabric. Examples include artist paintings on already existing furniture or walls, or application of tile, glass, and other media to existing surfaces.
- ***Interactive*** – create opportunities for engaging people. Although they may have visual or auditory stimulation at an independent level, these works are created with a specific intention for user participation and are most successful during interaction. Examples include a sound-work that is activated by pedestrian footsteps on a pathway, or a water feature that invites people to play.

Community Public Art Creation Projects

Community public art creation projects shall provide opportunities for community engagement and participation. Community public art can be created by groups of students or citizens (children and adults) as well as professional artists and shall be approved by the City and AMAC prior to installation. There is no need for exceptional expertise to participate in these projects. Community art projects are dictated by their do-ability and are not so complex that they deter community participation.

- They may move or be located in multiple locations in the city. (As with all art, careful consideration should be given to the installation of the projects to insure their security during public display.)
- They may be sold at the end of their public display period.
- They may be sponsored by businesses, corporations, or organizations and the projects/works could be displayed in the general vicinity of the sponsoring party.
- Groups outside AMAC can conceptualize and execute community art projects.
- AMAC will consider stipends for professional artists involved either directly or as supervisors of community art projects.
- The process of calling for artists or planners for community art projects will be advertised publicly.

4.4 Public Art Placement

Public art placement and locations will be determined by the ability of the site to accommodate art as an improving element. The basic premise of these projects is that they will improve and enhance the appearance of the sites where they are located.

- As sites are identified, AMAC will solicit project concepts from artists or organizations.
- These projects should be limited to public space but may be placed in or on privately owned property with permission from the owner.
- Artists proposing existing site projects may solicit sponsorship from site owners, where appropriate and with permission from the owner.

Public Art Project Types

AMAC has identified seven types of venues for permanent and long term art concentration. They are:

- Gateway Projects;
- Streetscape Projects;
- Neighborhood Projects;
- Park and Community Center Projects;
- Community Wide Projects;
- Building Projects; and
- Infrastructure Projects.

Gateway Projects – welcome people to and identify unique/special areas. Artworks may be used to enhance the character and distinction of an area by either marking or defining boundaries and/or entrances into Avondale, unique/significant districts, and individual neighborhoods. Gateway Projects offer an opportunity to signify and identify places and enhance, enrich, and orient the community's landscape. In addition, Gateway Projects can target key intersections, bike paths, and trail systems. In general, these projects are viewed as larger in scale and broader in application.

Primary Scale Categories: Vehicular, Monumental and Limited Pedestrian
Primary Application Categories: Sculptural, Environmental, Contextual, or Serial

Streetscape Projects – connect people to places. They serve to improve the visual character, comfort, and circulation ease of the city through exceptional design in physical amenities such as street furnishings, seating, trash receptacles, lighting, signage, paving patterns, and plantings. Because many of these amenities are considered design standards for urban environments, substituting these amenities as public art projects is neither a mental nor financial leap for decision-makers. Funds set aside to purchase these amenities can instead be used to create more aesthetically pleasing and pedestrian friendly features and places.

Primary Scale Categories: Pedestrian, Limited Vehicular and Intimate
Primary Application Categories: Sculptural, Environmental, Contextual, Functional, Serial, Decorative, or Interactive

Neighborhood Projects – bring people together. These projects will enhance shared experiences, celebrate community diversity, record community history, identify unique flavor and authenticity, and create neighborhood distinction. Neighborhood signage is an example of celebrating a district and designating a neighborhood's boundary.

Primary Scale Categories: Pedestrian, Limited Vehicular and Intimate

Primary Application Categories: Sculptural, Environmental, Contextual, Functional, Serial, Decorative, or Interactive

Park and Community Center Projects – engage people. Artworks for parks and community centers will recognize the leisure activities accommodated at individual sites. Park sites are envisioned as opportunities for artworks that offer tactile experiences, invite interaction or participation, establish resting places or focal points, or respond to natural elements or landscape features of the site.

Primary Scale Categories: Monumental, Pedestrian, Limited Vehicular and Intimate
Primary Application Categories: Sculptural, Environmental, Contextual, Functional, Serial, or Interactive

Community-Wide Projects – orient people. These artworks will promote the city's history, present and future, make beautiful places, ease circulation and way finding, celebrate cultural diversity and expression, foster community pride, and most importantly create memorable places and experiences. Memorable places and experiences provide recollection, further city identity, and orient both residents and visitors to a sense of place.

Primary Scale Categories: Monumental, Vehicular, Pedestrian, and Intimate
Primary Application Categories: Sculptural, Environmental, Contextual, Functional, Serial, Decorative, or Interactive

Building Projects – attract people. Distinctive and aesthetically designed buildings are more desirable and user friendly spaces. Where possible, public artworks addressing this area will be included in capital budgets at conception and will include AMAC as part of the collaborative design team. In general, artworks will be site specific and may be signature buildings or integrated into the building and built at the same time as the building.

Primary Scale Categories: Monumental, Intimate, and Pedestrian
Primary Application Categories Sculptural, Environmental, Contextual, Functional, Serial, Decorative, or Interactive

Infrastructure Projects – instill pride in and enhance living conditions for people. While infrastructure commonly refers to public work projects such as roads, power and water systems, and public transportation, AMAC encourages a wider definition of the word to include a cultural infrastructure. Infrastructure elements, components, and projects can be designed so the value of specific service elements such as storm sewers, water distribution mains, freeway overpasses, and solid waste transfer stations become pleasing public symbols of community pride.

Primary Scale Categories: Vehicular, Limited Monumental and Pedestrian
Primary Application Categories: Sculptural, Environmental, Contextual, Serial, or Decorative

4.5 Public Art Selection Process

The following criteria will be used as the City's standard for all public artists and artworks considered for inclusion in Avondale's public art collection.

Selection Criteria

Collaboration – Projects should promote collaboration between the selected artist and the City as well as with any other design professionals involved in the process. This collaboration shall occur from the beginning of the design process.

Visibility – Artworks should be located in areas where residents and visitors live and congregate, or be highly visible to as many of Avondale's citizens and visitors as possible.

Accessibility – Artworks shall be accessible to all. Access shall comply with provisions of the Americans with Disabilities Act as well as local and state laws.

Quality – Project materials and design shall be of the highest quality to ensure the enduring character of the artwork and eliminate the need for unusual maintenance. Artwork deliberately designed to oxidize, change texture color or shape as part of its original concept and design should have it noted as such in writing and presented to AMAC as part of the artist's original proposal.

Appropriateness to Site – Artworks should reflect the uniqueness of Avondale and be designed with respect to scale, material, and character of the site. The artwork should take into consideration the immediate host structure or space, and as appropriate, the surrounding built and natural environment. In addition, vistas, history of the site and community, social dynamics of the site, and any future planned neighboring structures and uses should be considered. The artwork must meet City standards for encroachment on public right-of-ways.

Safety – Artworks shall be designed and installed to comply with all local, state, and national building codes (including the International Building Codes); and as required by the City's approved standards and policies; to protect the health, safety, and welfare of the public.

Acquisition Types

AMAC is responsible for making decisions as to the management, accession, maintenance, conservation, deaccession, and interpretation of the works designated as part of the Public Art Collection. Management, maintenance, conservation, deaccession are discussed in *Section 4.6, Public Art Collection Administration*. Acquisition and interpretation are discussed below.

Commission – refers to the contracting of an artist to create a new original artwork for a specific site or project that becomes part of the Public Art Collection. Artist Review Panels may be appointed by the AMAC to evaluate and recommend artists for a commission. In addition to members of AMAC, the panel may include City of Avondale staff members, the community at large, artists, and members of the community.

Open Competition – or a "Call to Artists" for a specific project may be used in conjunction with a review panel or in lieu of a review panel. Artists will be asked to submit evidence of past work, credentials and/or proposals. Calls for entries for open competition will be sufficiently detailed to permit artists to determine whether their work is appropriate to the project under consideration.

Limited or Invitational Competition – may also be used for a specific project. Artists shall be invited based on their past work and exhibited abilities to meet the goals for a specific project.

Direct Selection – by AMAC may also be used for a specific project.

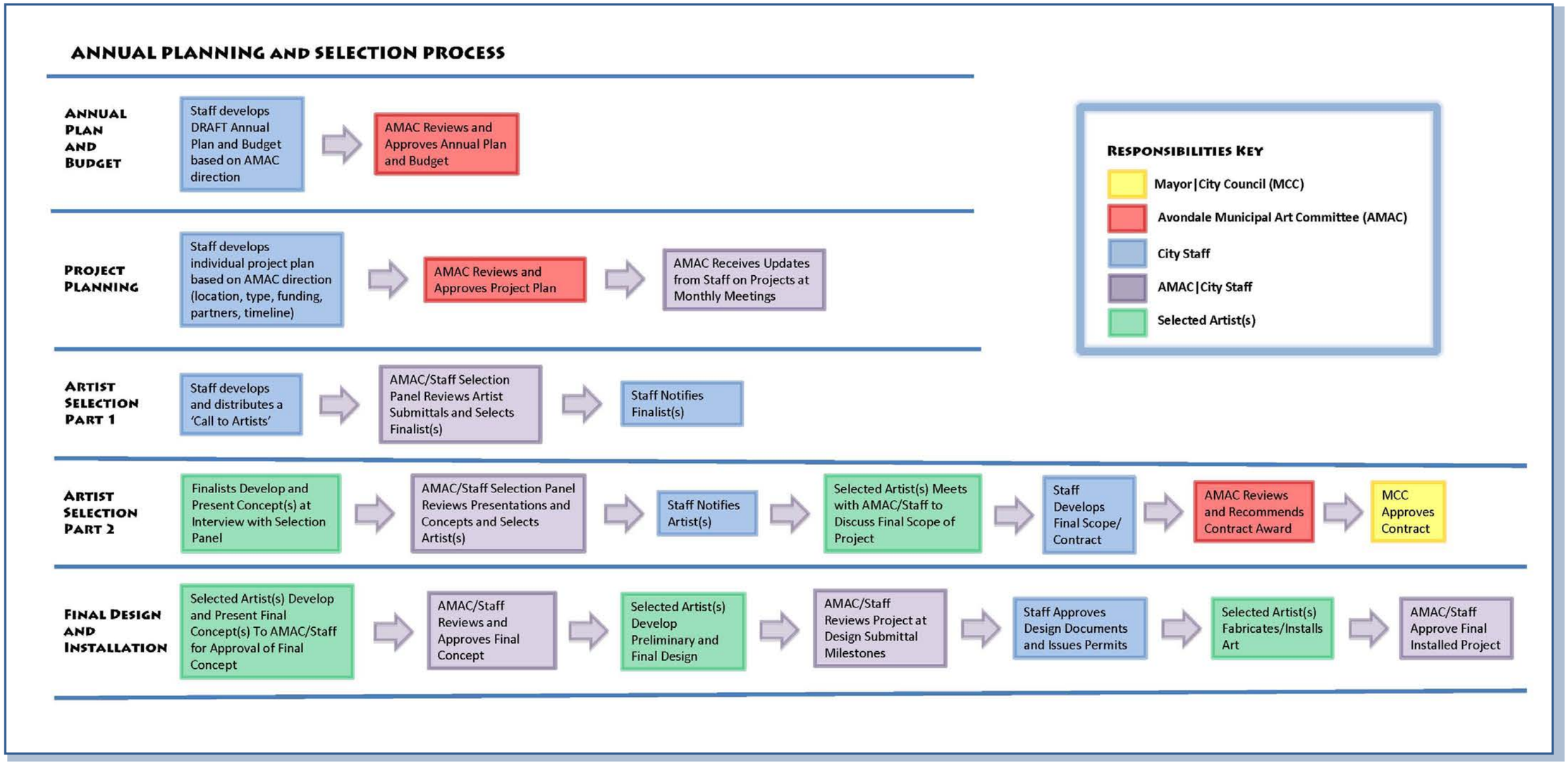
Purchase – of an existing art work for a project or site may be used in lieu of commissioned art work, when such a piece meets the goals and objectives for the site and is available for purchase. Such purchases will be as deliberative as those for commissioned works of public art.

Loan – works of art may be placed at an Avondale site on loan from another collection. The artwork would remain the property of the owner or artist. A loan agreement would be executed that would specify the details regarding the cost of packing, transporting, installation, insurance and maintenance of the artwork. The loan agreement shall state a specific term of the loan and the donor must complete a loan form.

Gift/Donation – artwork offered to the City of Avondale without direct financial obligation in assuming legal title will be considered a gift. The City will develop guidelines and procedures for accepting such gifts. The donor must complete a Deed of Gift which stipulates the conditions under which the artwork is transferred to the ownership of the City. The City and AMAC will select the appropriate location for the artwork and consider the liability issues associated with the artwork, including susceptibility to damage, danger to the public, or other special considerations. Consideration shall be given to the cost of installation and to the care and maintenance of the artwork. Not all gifts or donations may be accepted.

A typical public art project planning and selection process is outlined in the following flow diagram, *Figure 4.1, Annual Planning and Selection Process*.

Figure 4.1, Annual Planning and Selection Process



4.6 Public Art Collection Administration

Once a work of art is accessioned into the Public Art Collection, it will be the responsibility of the Community Relations & Public Affairs Department to create documentation for the work of art. The City Clerk's Office will be responsible for the safekeeping of all hard copy and electronic documentation. The documentation for every accessioned work of art will consist of an accession form, accession ledger entry, catalog sheet, artist information sheet, and inventory records; it may also include other relevant records such as a photograph of the work, materials record, loan agreement, deed of gift, copyright agreement, deaccession worksheet, conservation records, and other historical records.

Accession Procedures

Accession Form – specifically identifies the artwork as well as artist contact information.

Accession Ledger – when a work of art is accessioned into the collection, it will be assigned an accession number. The format for the number will be two-parts, consisting of the year accessioned followed by the numerical order accepted for that year. For example, the accession number 2005.1 would be used for the first work of art accepted in the year 2005. The accession number will be marked in a reversible manner on an inconspicuous place on the work of art. The accession number will be placed on all records related to the work of art. Each work of art will be registered into the accession ledger, listing the accession number, title, artist, date, medium, and location of the work of art.

Artist Information Sheet – the artist shall complete an Artist Information Sheet prior to the work of art being accessioned into the collection. The Artist Information Sheet shall include information about the artist; photographs of the work of art; description or intent of the work of art; and information on the fabrication, installation, and required maintenance of the work of art.

Inventory – in conjunction with condition assessments, the Community Relations & Public Affairs Department will periodically conduct an inventory of all works of art in the collection.

Maintenance and Conservation – the acquisition of art, especially artworks acquired in public trust, entails a legal and moral commitment to long-term stewardship. The City assumes this on-going responsibility.

Assessment – City staff will conduct a periodic survey of the Public Art Collection. A Condition Report will be completed for each artwork. Completed Condition Reports will be filed in the individual file for each object. The survey will serve as the basis for prioritizing maintenance and conservation needs of the collection. A report shall be prepared upon the completion of the survey summarizing maintenance and conservation needs. This report shall be submitted to the City Council every two years.

Routine Maintenance – routine maintenance will be conducted by the City Facilities Division, or a designee. Artists must submit an Artist Information Sheet for each artwork acquired by the City of Avondale. Such information sheets will detail specific maintenance requirements that must be followed. The AMAC must approve any deviation from the routine maintenance. A record of routine maintenance must be filed in each artwork's individual file.

Conservation Procedures

Conservation Treatment Proposals – all treatment proposals, bid acceptances, bid approvals, and conservation treatments must be administered by the Community Relations & Public Affairs Department and approved by AMAC. Proposals shall be filed in the appropriate individual files.

Conservation Treatment – any conservation treatment carried out on the Public Art Collection of the City of Avondale will be carried out by or under the advisement of conservator(s) who abide by the American institute for Conservation Code of Ethics.

Conservation Treatment Reports – the treating conservator will document in writing any treatment carried out on artwork(s) from the Public Art Collection. Such reports will be filed in the appropriate individual files.

Photographic Documentation – conservation reports will include photographic documentation of the object before, during, and after treatment. All photographs shall be labeled, dated, and filed in the appropriate individual files.

Deaccession Procedures

Deaccession is the process of permanently removing an artwork from the collection. Standards applied to deaccession must be just as stringent as those applied to acquiring works of art. The City of Avondale must be certain that it has clear title to any object being considered for deaccession. Because of the seriousness of the process, all applications for deaccession must be reviewed by AMAC and approved by City Council.

Deaccession Criteria

Any object being considered for deaccession must meet at least one of the following criteria:

- It is outside the scope of the collection;
- It endangers public safety;
- It is in such poor condition that restoration is impossible or will render the work false;
- It is damaged and repair is financially unreasonable (cost exceeds the current market value of the artwork) or is unfeasible;
- The security and protection of the artwork cannot be guaranteed;
- It no longer exists because of theft, accident, or an “act of God”;
- Requires excessive maintenance or has significant faults of design or workmanship;
- Is proved to be fraudulent, not authentic, or in violation of existing copyright laws;
- Is not displayed and no plans exist for future display; and
- Significant changes in the use, character, or design of the site where the work is displayed prohibit its continual display.

Deaccession Process

Staff Review – The Community Relations & Public Affairs Department will make recommendations to AMAC for deaccession after in-house staff review. This process will include:

- A review of acquisition records (accession forms, donor forms, artist information sheets, etc.) which may be pertinent. The City Attorney or other legal staff must be consulted to review Legal contracts.
- A dialogue with the artist or donor of an artwork about the concerns that prompted the review, if possible. When possible, the artist or donor will be notified in writing before an artwork is recommended for deaccession.

- The receipt of a written opinion from an independent professional (curator, conservator, historian, architect, engineer, art historian, etc.) qualified to make a recommendation on deaccession.
- Review of written correspondence, media coverage, or other evidence of public opinion, if applicable.
- Submission of a completed "Deaccession Worksheet" which details the recommendations to the AMAC.

AMAC Review – The AMAC will review the staff recommendation for deaccession. Specific issues to be reviewed include:

- Have reasonable efforts been made to resolve the problem(s) that led to the recommendation for deaccession so that deaccession will not be warranted?
- Do alternatives exist for the long-term disposition of the artwork short of deaccession?

  If, after review by AMAC, the artwork is deemed appropriate for deaccession, a formal recommendation will be made to and approved by the City Council. Such recommendation will include a copy of the completed Deaccession Worksheet for the artwork, plus a written statement from AMAC confirming its support of the Community Relations & Public Affairs Department's recommendation.

Options for Disposition

Whenever possible, the artist or donor will be notified of plans for deaccession and given first option of acquiring the artwork through purchase, trade, or other means. Should the artist or donor not wish to acquire the artwork, one of the options listed below must be recommended.

- Sale (public auction, sealed or open bid)
- Trade
- Loan to another institution
- Donation to another institution
- Destruction or recycle materials

Disposal or Destruction Costs

The City of Avondale will be responsible for all costs involved in removal, relocation, and/or destruction unless the artist, donor, or other individual or institution acquiring the artwork agrees to assume such costs.

Profits

Any profits from the sale of artworks by the City of Avondale must be credited toward future acquisitions of art and/or care and conservation.

Documentation

A copy of the completed Deaccession Form and other project documents must be kept on file in the Community Relations & Public Affairs Department's office.

5.1 Economic | Funding Overview

he AFTA has conducted several studies since 2009 to determine the economic impacts the arts industry has on local, regional, state, and national economies. For this analysis, the AFTA *Arts Index* and the *Arts & Economic Prosperity IV* studies have provided the following data for comparison.

Arts & Economic Prosperity IV – provides a summary of the economic impact of nonprofit arts and culture organizations and their audiences on specific regions (based on Fiscal Year 2010). Nationally, 182 regions participated in the research effort from which the data was developed. *Table 5.1, Economic Impact of Nonprofit Arts and Culture Organizations* shown below illustrates how regions within Arizona compare with each other, as well as with other known art destinations in the southwestern United States.

Table 5.1, Economic Impact of Nonprofit Arts and Culture Organizations

	Total Industry Expenditures	Revenue to Local Government	Revenue to State Government	FTE Jobs Supported	Household Income Paid to Residents
City of Phoenix	$300,617,328	$13,955,000	$17,711,000	9,623	$218,655,000
West Valley Region	$14,712,480	$671,000	$911,000	539	$13,196,000
City of Mesa	$25,173,280	$1,175,000	$1,455,000	850	$21,087,000
Pima County/Tucson	$87,715,892	$3,827,000	$4,295,000	2,602	$55,250,000
City of Flagstaff	$72,938,282	$3,836,000	$3,784,000	2,497	$55,658,000
City of Albuquerque	$91,888,623	$3,219,000	$8,390,000	3,674	$87,800,000
City of San Diego	$579,421,680	$26,151,000	$34,915,000	17,817	$447,286,000
City of Laguna Beach	$49,081,279	$2,041,000	$2,531,000	1,351	$32,118,000

The Arts Index – was initiated in 2012 and identifies many arts indicators (statistical measures for tracking values related to the arts) at the county level. It serves to provide a better understanding of the cultural life of communities at the local level. The Index provides data for four main categories—Arts Activities, Resources and Capacity, Competitiveness, and Local Cultural Character.

While the Index is updated periodically, the data discussed below is based on the website's http://www.artsindexusa.org/where-i-live?c4=4013 January 2, 2014 information. A report of all the arts indicators for Maricopa, Pima, San Diego, and Santa Fe Counties is located in *Appendix B, Arts Indicators Comparison Report.* Following is a summary of the report's findings and interpretations as it relates to the economic indicators.

Arts Indicators Summary

Arts Activities – while the overall participation in arts and culture activities in 2009 is fairly comparable between the two Arizona (AZ) counties, California (CA) and New Mexico (NM) counties only show a slightly higher overall participation. All four counties show, that on average, each person participates in about two cultural activities a year.

However, there is a large gap between the AZ counties and the CA and NM counties in the total nonprofit arts expenditures per capita in 2010 by approximately 66% and 90%, respectively. This indicates that San Diego is spending 66% and Santa Fe 90% more arts dollars on their residents per individual.

Resources and Capacity – this indicator identifies six factors that show the economic weight of the arts in revenue flow and organizational resources. Total consumer expenditures in the arts for all counties are fairly comparable, while the total AZ nonprofit arts revenues are 66% and 91% less than San Diego and Santa Fe, respectively.

Of the four counties, Maricopa County receives the least amount of government support in the form of grants; has the least connections to national organizations including arts service organizations; has the least amount of individual artists and arts businesses; and has the least number of arts, arts education, performing arts, visual arts, media arts, humanities and heritage, and other nonprofit organizations.

This further illustrates the importance of nonprofit arts in establishing and sustaining a community's cultural vitality—a vitality the citizens of Avondale desire and specifically expressed in the public input brainstorming session.

Competiveness – this indicator focuses on two dimensions of a community's share of the arts: 1) the relative weight the arts have in the local economy, and 2) the philanthropy vigor and the success of obtaining grants in a community.

While Maricopa County falls short of the other counties in its share of economies stimulated by arts establishments, employees, and payroll; it has a much higher success rate of gaining State arts grants; and is comparable when it comes to the community's willingness to support the arts by individual household donations.

Local Cultural Character – this indicator identifies three basic dimensions that assist in differentiating the character of one community from another: 1) what the unique mix of arts organizations, programs, size, and age are; 2) what the mix of local, regional, national, and global cultural expressions and effects are; and 3) what the number of arts degrees and arts training institutions are in the county.

Maricopa County's millennial share of all arts nonprofits (arts nonprofits growth in the 2000s) is comparable to San Diego and exceeds Pima and Santa Fe counties, while also gaining the most revenue share of millennial arts nonprofits. However, Maricopa County's lack of arts related nonprofit resources and capacity results in a minimal nonprofit share of arts establishments that support art in the community.

While Maricopa County's art index for supporting cultural and ethnic awareness in the community is lower than the other three counties benchmarked, the National Arts Index shows it has been increasing in number around the country, as is currently being illustrated in Avondale's community.

Lastly, Maricopa County's art index shows it is greatly lagging behind the other three counties in providing accredited degree granting programs and visual and performing arts degrees that could serve as an incubator for a vibrant art community.

The cumulative effect of these indicators reinforces the role art plays in establishing a thriving community with a high quality of life. To assist in establishing this type of community for the citizens of Avondale, this PAMP has identified action items and priorities in the following section.

5.2 Public Art Project Plan | Implementation

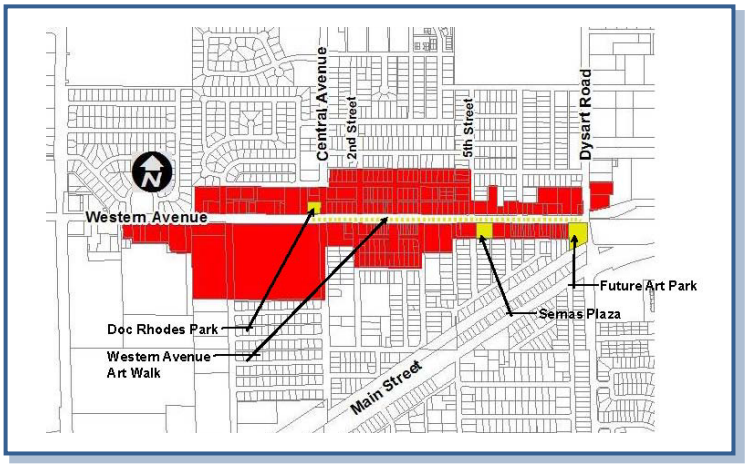
The public art project plan provides the basis for implementing works of art in the public realm desired to be commissioned or accessioned by the City in the next five years. It will assist in developing capital improvement program recommendations as the City moves forward in implementing the vision of the PAMP in a logical approach that will most effectively utilize available funding.

As an impetus to help spur revitalization in Historic Avondale, and to build on the grass-root efforts of the Creative Arts District, the AMAC prioritized the development of public art spaces along Western Avenue. To further define the 'Creative Arts District' identified in the *Historic Avondale Design and Development Guidelines*, this 5-year Project Plan prioritizes projects that will assist in developing the central spine of the Creative Arts District—Western Avenue's Art Trail—from Western Avenue and Dysart Road to Western Avenue and Central Avenue.

5-Year Project Plan Projects

The main component and eastern anchor of the Art Trail is the proposed future Art Park located at the southwest corner of Western Avenue and Dysart Road. Serving as the eastern gateway of the Creative Arts District and Western Avenue Art Trail, it is the largest element of a series of three interactive art spaces located along the Art Trail including Sernas Plaza Park and Doc Rhodes Park. All three Art Trail anchors will provide Avondale's communities with a wide range of art opportunities and experiences. The Art Park's focus will be—visual arts; Sernas Plaza Park—performing arts; and Doc Rhodes Park—interactive arts and culture.

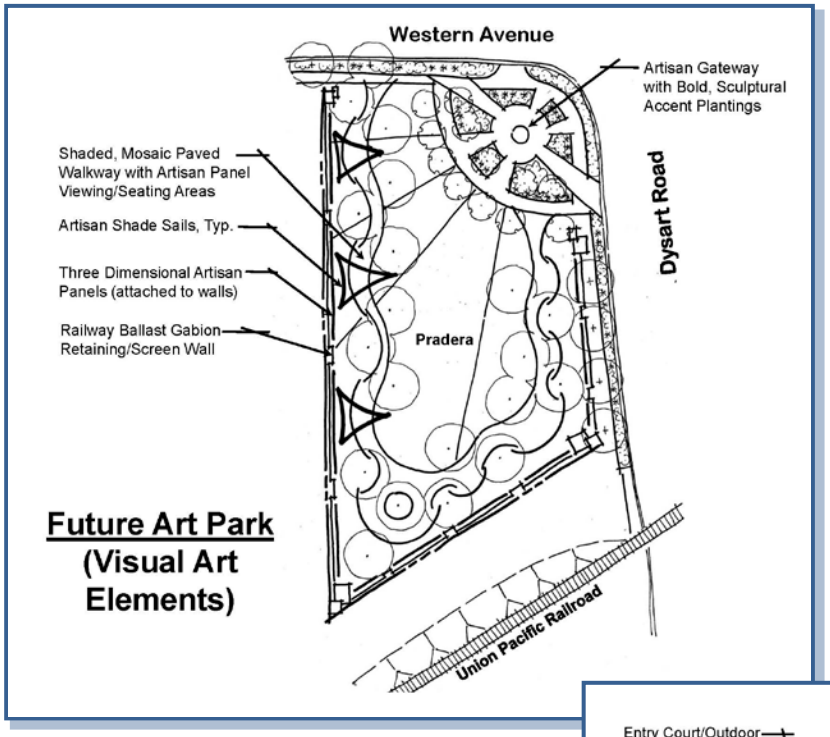
As the Art Trail's visual art anchor, the Art Park will integrate Avondale's cultural heritage via an interpretation of a central 'pradera' (meadow or watered field) reflective of Avondale's pioneering settlement as a community of irrigated farmland. Enclosed by a salvaged steel rail and railway ballast gabion wall that pays tribute to the community railroad's role in the movement of agricultural goods, it provides the canvas for future three dimensional artisan panels.



Western Avenue Art Trail

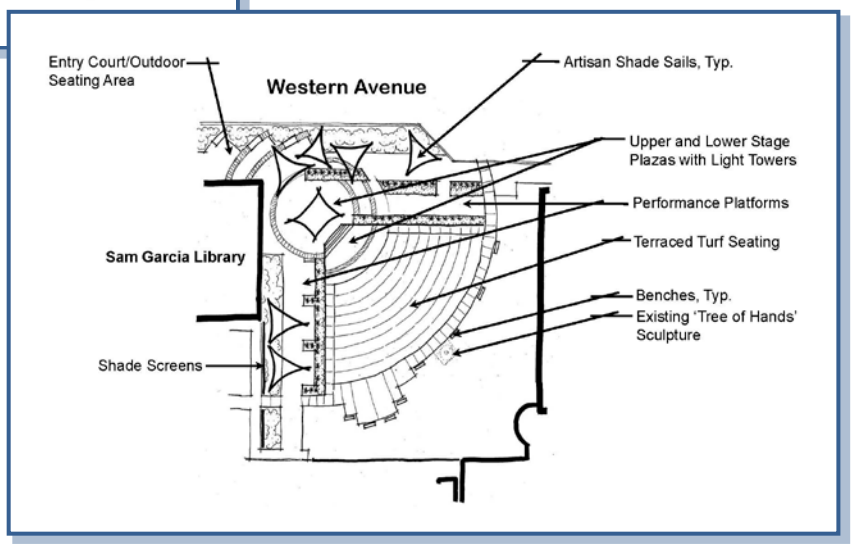
These artisan panels will interpret various components of the community's agricultural and cultural heritage by incorporating works of art created by local, national, and international artists and artisans. These works of art will be developed through the respective artists'/artisans' immersion and interaction with the local community, culture, and organizations to provide excellent and diverse public art that articulates the community's vitality.

A mosaic-patterned walkway, shaded by artistic canopies and sails, meanders between the open pradera and the artisan wall gallery. A variety of viewing/seating niches allows visitors to rest, contemplate, and/or meditate while enjoying the visual interplay of art within the landscape.



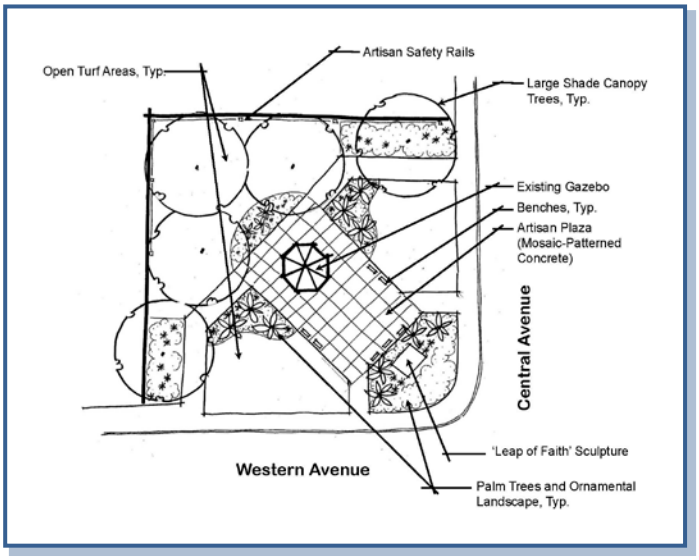
Future Art Park

The second interactive art space in the Art Trail series is Sernas Plaza Park. Located adjacent to the Sam Garcia Library, it will be the central venue for outdoor cultural events and activities by providing a variety of performing arts and display platforms with electrical infrastructure for light and sound systems.



Sernas Plaza Park (Performing Arts Terraces)

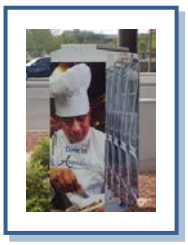
The third interactive art space and the western anchor to the Art Trail is Doc Rhodes Park. Initially developed as a community node for festive activities, it includes—a picturesque gazebo, mature shade canopy trees, seating areas, and a large mosaic-patterned plaza. Past, present, and future uses include cultural celebrations, performing arts, and art displays. It will be the home of the most recently accessioned work of art purchased by the City—the 'Leap of Faith'.



Doc Rhodes Park (Interactive Arts and Culture)

The 5-Year Project Plan also includes expanding public opportunities in other areas of the City, particularly north of I-10. The AMAC identified potential locations as shown on *Figure 5.1, Public Art Location Plan*. Specific art elements could include the following:

- Traffic Wrap Boxes;
- Bus Shelters;
- Murals;
- Mosaics; and
- Sculptures.



Artist: Ron Talley

Short term projects include:

- The installation of the 'Leap of Faith' sculpture at Doc Rhodes Park;
- The commission of a mosaic tile mural at the police substation on Western Avenue; and
- Traffic wrap boxes on Dysart Road, Avondale Boulevard, and Western Avenue.

Long term projects include:

- Mural(s) at the Goodyear Farms Historic Cemetery;
- The Arts District Gateway and Art Trail parks described above; and
- A sculpture series at the City's water recharge facilities.

Artist: James Moore

These short- and long-term projects, as well as other potential public art locations are illustrated on *Figure 5.1, Public Art Location Plan*. The Public Art Location Plan identifies the Creative Arts District, major rights-of-way and river art trail spines, and a hierarchy of artisan gateways. In addition to public rights-of-way and river corridors, *Figure 5.2, Potential Public Art Locations*, identifies other potential site location opportunities for public art based on city-owned property.

Table 5.2, Public Art Implementation Program, further identifies specific public art projects, priorities, and responsibilities for commissioning and/or accessioning public art projects.

Information on the City's existing public art collection is shown in *Appendix C, Existing Public Art Collection*. Locations of the City's existing works of public art are illustrated on *Figure C1, Existing Public Art Locations*.

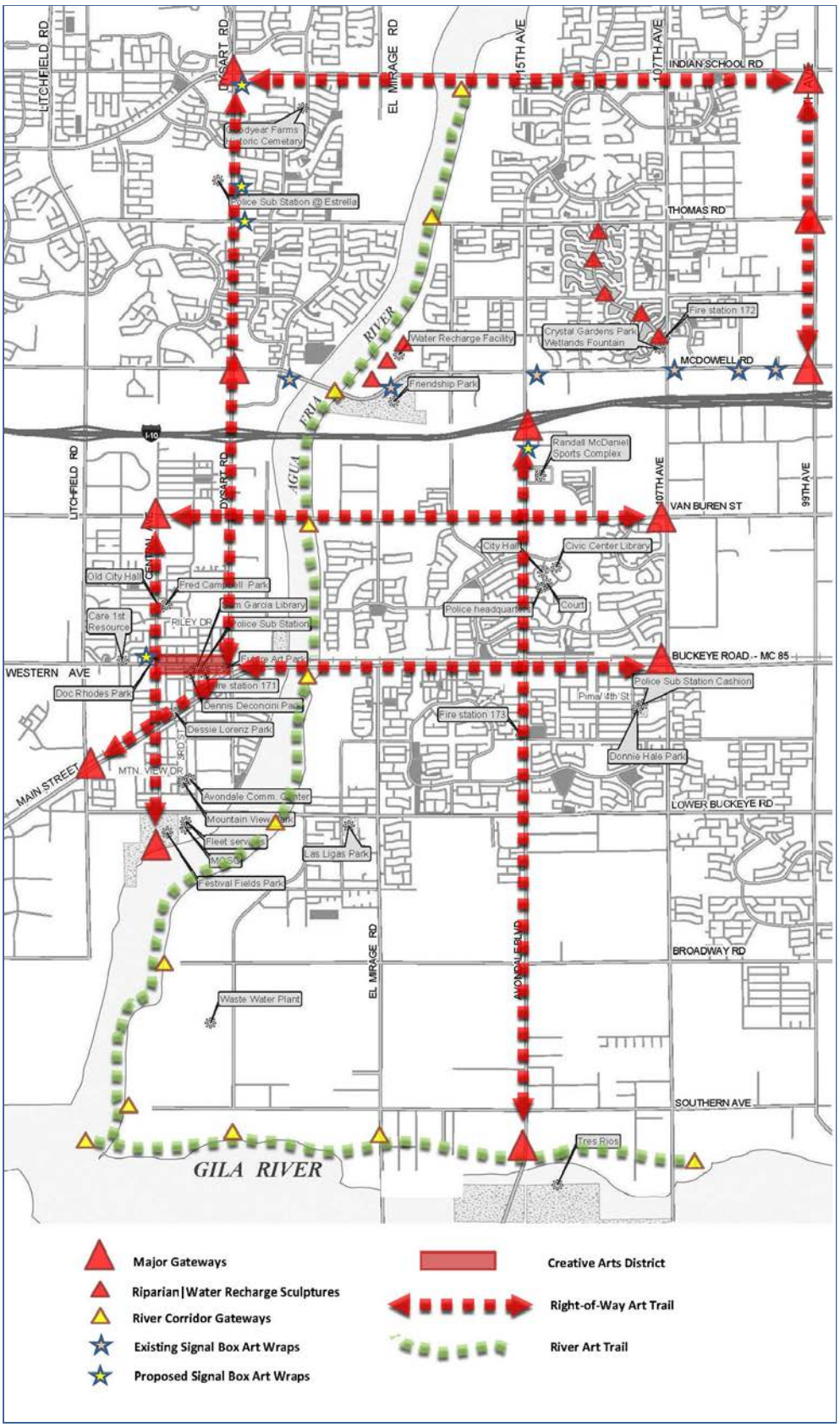


Figure 5.1, Public Art Location Plan

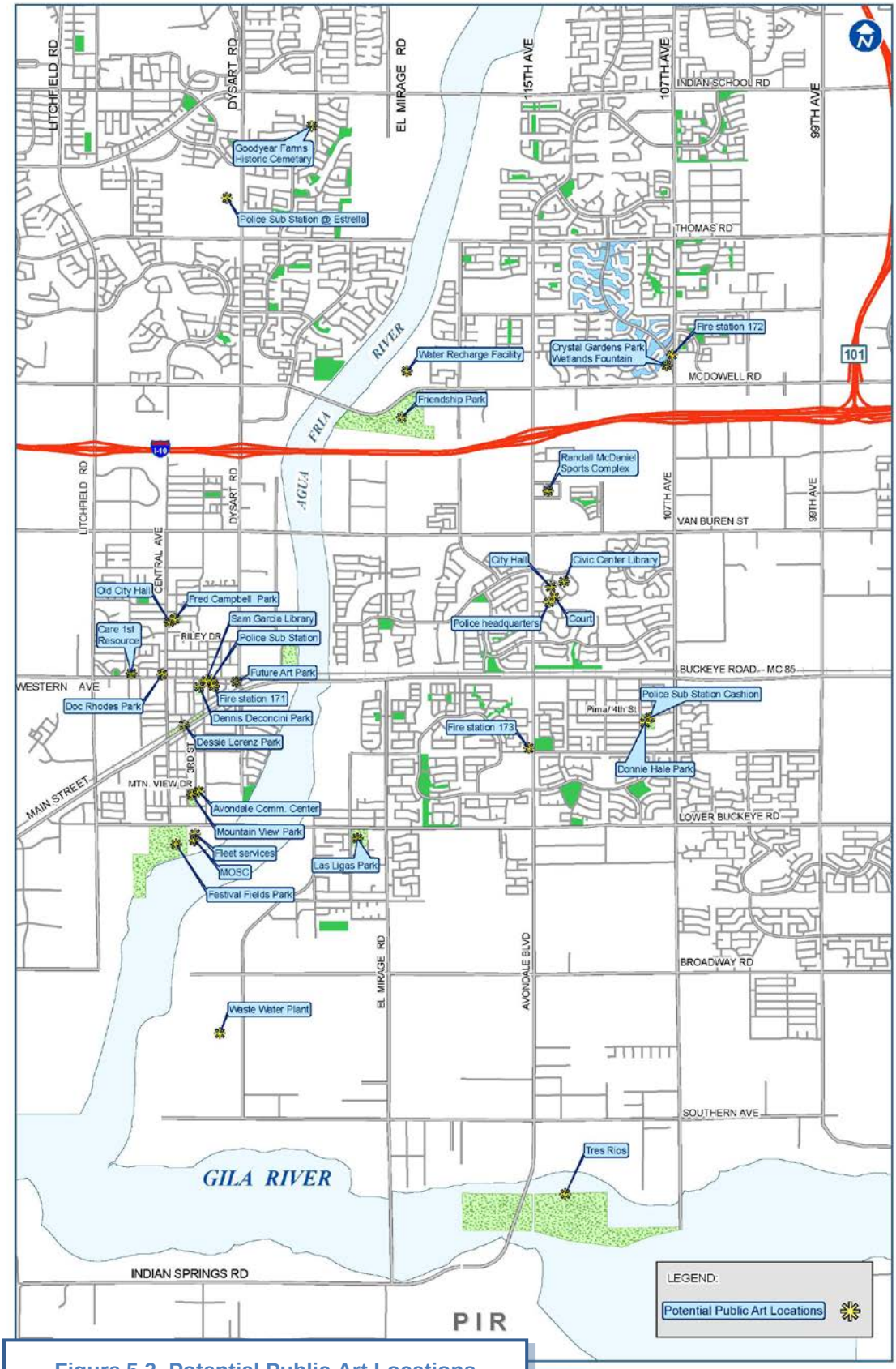


Figure 5.2, Potential Public Art Locations

Table 5.2, Public Art Implementation Program

City of Avondale Public Art Implementation Program 2014–2019							
Priority	**Art Location**	**Art Type**	**Action**	**Budget Cost**	**Responsibility**	**Techniques and Funding Resources**	**Operations/Management**
1	**'Leap of Faith' (Doc Rhodes Park)** 104 W Western Avenue NWC Central and Western	Mixed Media (Metal, Concrete Staging Area) Sculpture	Install Accessioned Art Sculpture (Leap of Faith)	~$10,000	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs, Parks and Recreation Department, Development and Engineering Services, Finance Department	Primary: Municipal Art Committee Fund, General Fund, Capital Improvement Program	City of Avondale: • Community Relations & Public Affairs • Parks, Recreation, & Libraries
2	**Police Substation Mosaic** 519 E. Western Avenue	Media – Ceramic Tile	Commissioned Mosaic Art Panel	~$12,500	**City of Avondale** Municipal Art Committee; Community Relations & Public Affairs; Parks, Recreation, & Libraries	Primary: Municipal Art Committee Fund	City of Avondale: • Community Relations & Public Affairs • Parks, Recreation, & Libraries
3	**Traffic Box Art Wraps** Indian School Road (99th Avenue to Dysart Rd.)	Vinyl Wrap Material (Photo quality images)	Commission or Accession Artist/Art Wraps	~$8,000 for six boxes	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs; Parks, Recreation, & Libraries	Primary: Municipal Art Committee Fund	City of Avondale: • Community Relations & Public Affairs • Parks, Recreation, & Libraries
4	**Goodyear Farms Historic Cemetery** Santa Fe Trail and Clarendon Avenue	Mixed Media (Paint, Tile, Metal, Concrete, etc.) Art Elements (Murals; Mosaic Pavements; Artisan Fences or Benches; Shade Structures; Sculptures; etc.)	Site Infrastructure Improvements Commission or Accession Art Elements	~$30,000 ~$30,000	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department **Community Artists and Organizations**	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: • Community Relations & Public Affairs • Parks, Recreation, & Libraries
5	**Arts District Gateway and Western Avenue Art Trail** Western Avenue from Dysart to Central Avenue	Mixed Media (Metal, Concrete, Tile) Art Elements (Murals; Mosaic Pavements; Artisan Walls, Fences, or Benches; Sculptures; etc.)	Site Infrastructure Development Commission or Accession Art Elements	~$150,000 (Gateway) ~$50,000 (Art Trail Elements)	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department **Community Artists and Organizations**	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: • Community Relations & Public Affairs • Parks, Recreation, & Libraries

6	**Creative Arts District** **Art Park (Visual Arts)** SWC of Dysart and Western	Mixed Media (Metal, Concrete, Tile, Fabric, etc.) Art Elements (2D and 3D Murals, Mosaic Pavements, Artisan Walls and Benches, Artisan Shade Sails, Sculptures)	Site Infrastructure Development Commission or Accession Art Elements	~$250,000 ~$100,000	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department **Community Artists and Organizations**	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: • Community Relations & Public Affairs • Parks, Recreation, & Libraries
7	**Bus Shelters** (Citywide)	Mixed Media (Metal, Concrete, Tile, etc.) Art Elements (Sculptures; Mosaic Pavements; Artisan Walls, Fences, or Benches; Artisan Shade Sails; etc.)	Site Infrastructure Development Commission or Accession Art Elements	~$30,000 Each	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: • Community Relations & Public Affairs • Parks, Recreation, & Libraries
8	**American Sports Center** (Existing Art Pads)	Rotating Mixed Media (Metal, Concrete, Tile, etc.) Art Elements Permanent or Temporary	Commission or Accession Art Elements	~$5,000 Each	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department	Primary: Municipal Art Committee Fund, Matching Grants, General Fund Secondary: Grants, Gifts, Donations	City of Avondale: • Community Relations & Public Affairs • Parks, Recreation, & Libraries
8	**IN FLUX** http://influxaz.com/ (Citywide)	Mixed Media (Metal, Concrete, Tile, Paint, etc.) Art Elements (Temporary Store Front Installations by Local Artists)	Commission Artists	~$5,000 / 12-18 months	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs, Planning Division, Economic Development	Primary: Municipal Art Committee Fund, Secondary: Gifts, Donations	City of Avondale: • Community Relations & Public Affairs
8	**Mayor Marie High School Art Contest** (Avondale High Schools)	Drawings, Paintings, Mixed Media (Hang Ready)	Art Contest	~$5,000 /Year	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs	Primary: Municipal Art Committee Fund, Secondary: Gifts, Donations	City of Avondale: • Community Relations & Public Affairs • Parks, Recreation, & Libraries
9	**Doc Rhodes Park** **(Interactive Cultural Arts)** 104 W Western Avenue NWC Central and Western	Mixed Media (Metal, Concrete, Tile, etc.) Art Elements (Mosaic Pavements, Artisan Fence and Benches, Sculptures)	Site Infrastructure Development Commission or Accession Art Elements	~$90,000 ~$50,000	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department **Community Artists and Organizations**	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: • Community Relations & Public Affairs • Parks, Recreation, & Libraries
10	**Sernas Plaza Park (Performing Arts)** Western Avenue	Mixed Media (Metal, Concrete, Tile, Fabric) Art Elements (Mosaic Pavements, Artisan Walls and Benches, Artisan Shade Sails, Towers, Sculptures)	Site Infrastructure Development Commission or Accession Art Elements	~$100,000 ~$100,000	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department **Community Artists and Organizations**	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: • Community Relations & Public Affairs • Parks, Recreation, & Libraries

City of Avondale Public Art Implementation Program 2014–2019							
Priority	**Art Location**	**Art Type**	**Action**	**Budget Cost**	**Responsibility**	**Techniques and Funding Resources**	**Operations/Management**
11	**River Art Trails** (Agua Fria and Gila Rivers)	Mixed Media (Metal, Concrete, Tile, etc.) Art Elements (Artisan Signs; Sculptures; Mosaic Pavements; Artisan Walls, Fences, Benches, Tables; etc.)	Site Infrastructure Development Commission or Accession Art Elements	~$100,000	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: • Community Relations & Public Affairs • Parks, Recreation, & Libraries
12	**Public Right-of-Way Art Trails** (Indian School Road, McDowell Road, Van Buren Street, Buckeye Road/Main Street, Avondale Boulevard, Dysart Road, Central Avenue)	Mixed Media (Metal, Concrete, Tile, etc.) Art Elements (Artisan Signs; Sculptures; Mosaic Pavements; Artisan Walls or Fences; etc.)	Site Infrastructure Development Commission or Accession Art Elements	~$100,000	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: • Community Relations & Public Affairs • Parks, Recreation, & Libraries
13	**City of Avondale Recharge Facility** Agua Fria River and McDowell Road	Mixed Media (Metal, Concrete, Tile, Fabric, etc.) Art Elements (Sculptures; Mosaic Pavements; Artisan Walls, Fences, or Benches; Artisan Shade Sails; etc.)	Site Infrastructure Development Commission or Accession Art Elements	~$20,000 ~$100,000	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department **Community Artists and Organizations**	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: • Community Relations & Public Affairs • Parks, Recreation, & Libraries
14	**Crystal Gardens Wetland Park Areas** Adjacent to Crystal Gardens Parkway	Mixed Media (Metal, Concrete, Tile, Fabric, etc.) Art Elements (Sculptures; Mosaic Pavements; Artisan Walls, Fences, or Benches; Artisan Shade Sails; etc.)	Site Infrastructure Development Commission or Accession Art Elements	~$20,000 ~$100,000	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department **Community Artists and Organizations**	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: • Community Relations & Public Affairs • Parks, Recreation, & Libraries
15	**Marketing/ Promotional Strategy** (Citywide)	Mixed Media	Develop Brochures, Media Releases, Articles, Events, etc.)	~$5,000 /Year	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs	Primary: Municipal Art Committee Fund, Secondary: Gifts, Donations	City of Avondale: • Community Relations & Public Affairs

City of Avondale Public Art Implementation Program 2014–2019							
Priority	**Art Location**	**Art Type**	**Action**	**Budget Cost**	**Responsibility**	**Techniques and Funding Resources**	**Operations/Management**
15	**I-10 Bridge Abutments** (Avondale Boulevard)	Paint (Existing 3D mural forms)	Solicit bids for paint contractors	~$25,000	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs, Development and Engineering Services	Primary: Municipal Art Committee Fund, General Fund, Capital Improvement Program	City of Avondale: • Community Relations & Public Affairs • Parks, Recreation, & Libraries
15	**Annual Public Art Events**	Mixed Media (Paint, Tile, Metal, Concrete, etc.) Art Elements (Murals; Mosaic Pavements; Artisan Fences or Benches; Sculptures; etc.)	Participatory activities for the community to learn about and view the "arts"	~$10,000	**City of Avondale** Municipal Art Committee, Community Relations & Public Affairs, Parks and Recreation Department, Development and Engineering Services **Community Artists and Organizations**	Primary: Municipal Art Committee Fund	City of Avondale: • Community Relations & Public Affairs • Parks, Recreation, & Libraries

5.3 Funding Resources

The Avondale Community Relations & Public Affairs Department will be directly responsible for the acquisition, maintenance and recommended funding of public art as part of the annual operating budget to the City Council.

The funding will be based on an allocated amount as directed by the City Council each fiscal year. Any additional funds secured through grants, foundations, development fees, or other sources to the PAP shall be held in a dedicated, interest bearing account for the program or project. Unspent funds will be carried over. Expenditure of funds will be authorized and processed through the City Manager's Office according to the City's rules and procedures.

Funding Options

The following are options that should be considered to expand the opportunities for financial resources to support public art in the City of Avondale. Possibilities include:

- Hotel room tax percentage for public art;
- Parks/Greenway bond funds with a percentage for public art;
- Grant and foundation funding;
- Public/Private partnerships;
- Private business development required to pay a percentage of project cost to a Public Art Fund (legislature considering barring this option for cities); and
- Donations and gifts of money and/or works of art

Percent for the Arts Ordinance

On August 18, 2008, the Avondale City Council passed a Percent for the Arts Ordinance (Ordinance number 1324-808). The purpose of the ordinance is to beautify the community with a wide range of artistic elements. The ordinance can be found on the City of Avondale Planning website in the Zoning Ordinance.

Donations and Gifts

Donations and gifts are encouraged and may be accepted by the City from individuals, businesses, and public and private entities to help provide public art for the City of Avondale.

Sculpture Donated by Betty S. Lynch

Donations and gifts of works of art must be reviewed and approved by the AMAC and City staff to ensure it is an appropriate addition to the public art collection and consistent in achieving the vision of this PAMP. If a work of art is approved as an acceptable donation or gift, the Community Relations & Public Affairs Department will coordinate the receivership and installation of the work of art.

Donations and gifts of monies may be received to be directly deposited into the Municipal Art Fund to be utilized for commissioning, accessioning, or installing works of public art for the City.

The City of Avondale will provide a 'Charitable Donation Receipt' form for donations and gifts of works of art or monies for tax purposes. The Donor will be required to identify a value for the work of art; the City will not provide an assessed value. Donors are encouraged to consult a tax professional for further explanation. The 'Charitable Donation Receipt' form can be found on the City of Avondale website.

Appendix A

Public Participation Input

Art Master Plan Brainstorming Workshop
City Hall, Sonoran Conference Room
August 20, 2013

A brainstorming workshop was held at an AMAC meeting to solicit ideas and input on the Public Art Master Plan development from stakeholders and committee members. AMAC members and five individuals representing Avondale's arts community participated in a facilitated discussion focused on context questions that would provide insight on what is needed to continue to grow a vibrant art community in Avondale. Those questions and the participants' responses are listed below.

The final step in the process was to prioritize what participants thought was the most important topic/issue the master plan should achieve. Each participant received 3 dots (votes) to place on any topic/issue they thought was the most important. The number of dots a specific topic/issue received is shown in parentheses following the item.

Context Questions:

What is art?

1. Expression of ideas through visual or hearing methods

2. Expression through painting or sculpture of thoughts and ideas
3. Expression of an individual's talent in all areas

4. Aesthetically pleasing, attention grabbing, memorable
5. Something that makes my eyes happy

6. Thought or feeling evoking visual representation
7. An element that evokes feeling
8. Something that stimulates an emotion
9. Something that makes you think or feel
10. What you perceive, interpretation

11. Representative of the city culture (1)
12. SW Latino culture art
13. SW Latino contemporary art
14. Life

What should art be in Avondale?

15. A reflection of the community
16. Eclectic, because Avondale is old and new, not exclusively Latino or western
17. A vital resource that reflects the city's cultural identity; embraces Latino, SW, and modern art
18. Latino, agricultural heritage
19. Embraces the city's historical culture (1)
20. Show heritage culture
21. Celebrates Avondale's heritage
22. Historically significant to Avondale
23. Expression of history and heritage of southwest

24. Adds to the sense of community
25. Home
26. Evoke diversity
27. Celebrating diversity and growth
28. Elements that draw people to Avondale as a destination
29. Something that stimulates the production of more art
30. Is somewhat practical as well as beautiful
31. Colorful, fun, creative, playful, geared towards youth
32. Past, present, future

Brainstorming Focus Question:

What are all the things we need to do to create art opportunities and a vibrant art community within the City of Avondale?

Community Connections Related (4)

33. Partner with other communities and organizations
34. Community support and buy-in
35. Create opportunities for people to get involved
36. Embrace and partner with local artist, citizens, and non-government organizations
37. Exhibit art that the community values
38. Businesses could provide many opportunities to display art, student and professional

Funding Related

39. Community funding
40. Search for regular funding sources

Live/Work Space Related (8)

41. Build live/work artist units
42. Program to entice artists to live/work in Avondale
43. Live/work space

Education (3)

44. Expand art education
45. Schools, residents and businesses need more exposure and education through art venues

Marketing (8)

46. Branding of Avondale as art friendly
47. Use art to create awareness (shade, recycling, etc.)
48. Build/draw on the community awareness of Avondale's unique character
49. Develop excitement through accessible to all art activities
50. Create buzz, higher visibility, newsletter
51. Promote the arts citywide and specific to Historic Avondale

Southwest Valley Regional Arts Hub (1)

52. Discover hidden artist with shows open to public
53. Placement – visible public property
54. Have a central “go to” place
55. Signage to delineate Avondale main street entrances
56. Provide venues for visual and other performances/exhibits

Brainstorming Focus Question Follow-Up:

Who are the potential partners/collaborators?

57. Schools
58. West Valley Arts Council
59. Mosaic Arts Center
60. Non-profit artist “groups”
61. Local service groups
62. Any business that wants a better work force
63. Local businesses
64. Neighboring cities
65. Other City of Avondale Departments (recreation, technology, etc.)
66. Community Groups
67. Arizona Commission on the Arts

What are our current resources?

68. Schools/Colleges
69. Teachers/Artists (2)
70. Many local (SW Valley) artists
71. The citizens of Avondale
72. Arizona Commission on the Arts
73. City Center
74. City Departments
75. Historical Society
76. Students/Interns
77. Private Foundation Grants (1)
78. Large Developers
79. Other organizations
80. City Council/City of Avondale government
81. Western Avenue Artwalk
82. Mosaic Arts Center (1)
83. Kennedy Center
84. Old Downtown Avondale
85. Community organizations (2)
86. Estrella Mountain Community College, New PAC
87. West Valley Arts Council

88. PBS
89. City sites
90. Varied sites for arts
91. A walkable Downtown area
92. Space available
93. City Hall

How can we capitalize on current resources?

94. Develop and Follow a Plan (3)
95. Outreach (1)
96. Identify projects (2)

What perceptions or challenges will be hard to change?

97. The value of art (1)
98. Unnecessary
99. Lack of awareness/unaware
100. Funding/financial support
101. Unavailable venues
102. Why is most of the art modern

Public Art Master Plan Public Open House Meeting

Sam Garcia Library
January 7, 2014 (5:00 – 7:00pm)

A brief overview of the master plan process was provided, including an update on the Historic Avondale Design and Development Guidelines as it pertains to the Creative Arts District. Other items presented included information on the City's existing public art collection, potential public art elements, and potential locations for future public art elements. The following comments were recorded during an open dialog with staff.

Public Comments:

1. Encourage unique businesses to locate on Western Avenue
2. City to encourage art businesses
3. Streamline city processes, updating buildings/permitting is cumbersome
4. Provide local business/artist discounts for events, booths, etc.
5. Western is the only place that has the atmosphere for an arts community
6. City needs to have a lot of responsibility, bear a lot of the weight in developing the arts community
7. City responsibility and commitment
8. Focus on strong development of one area at a time, with lots of art connections
9. Public art throughout the city is great!
10. Art street festival
11. Trompe l'oeil mural on the side of Gangplank building

12. Incorporate public art on private property
13. Provide sculpture space like Socrates Sculpture Park in New York
14. Need a museum, museum space
15. Find a place for 'The Sprinter' that has been in storage for a long time
16. Combine with good architecture – like Phoenix Children's Hospital and the American Sports Center (an emerald coming out of the ground)
17. Art should tell a "story" in many different ways (piece to piece/area to area)
18. Do progressive art pieces
19. Engage the young
20. Include all demographics, particularly children and the young
21. Provide spaces for young to display work
22. Use schools—EMCC, ASU, etc. for creative spaces; incorporate into City art process/programs
23. Use 'Family" theme demonstrated by ASC, Western businesses (In-Power)
24. Improve City processes to encourage business development
25. Address vacant buildings/spaces in interim – consider 'In Flux' program
26. Lighting of vacant buildings/spaces
27. Lighting on Western Avenue to create ambiance/unique atmosphere
28. Need sustained events and efforts
29. Educate artists on how art has changed today, many artists are 50-55 years old at the youngest and need assistance with new technologies/business approaches
30. Incorporate new art technologies/mediums—video, audio

APPENDIX B

ARTS INDICATORS COMPARISON REPORT

Arts Indicators	County			
	Maricopa	Pima	San Diego	Santa Fe
Arts Activity				
Cultural Participation				
Adult population share attending popular entertainment, 2009-2011	19.70%	17.60%	20.40%	18.50%
Adult population share attending live performing arts, 2009-2011	23.20%	24.50%	26.90%	22.50%
Adult population share visiting art museums, 2009-2011	14.00%	11.10%	15.90%	21.50%
Adult population share visiting zoos, 2009-2011	37.70%	41.20%	40.90%	30.30%
Adult population share purchasing music media or online, 2009-2011	12.10%	13.20%	13.70%	18.80%
Adult population share attending movies, 2009-2011	61.20%	57.70%	59.90%	62.50%
Overall participation in arts and culture activities, 2009	189.1	195.2	204.4	210.9
Cultural Programming				
Total nonprofit arts expenditures per capita, 2009	$50.78	$67.49	$143.95	$520.92
Total nonprofit arts expenditures per capita, 2010	$46.16	$56.52	$150.75	$489.38

Arts Indicators	County			
	Maricopa	Pima	San Diego	Santa Fe
Resources and Capacity				
Consumer Expenditures				
Expenditures on entertainment admission fees per capita, 2009	$25.20	$24.34	$27.38	$19.64
Expenditures on recorded media per capita, 2009	$78.59	$77.32	$75.75	$84.75
Expenditures on musical instruments per capita, 2009	$7.25	$4.97	$10.00	$19.65
Expenditures on photographic equipment and supplies per capita, 2009	$38.69	$33.15	$42.34	$37.94
Expenditures on reading materials per capita, 2009	$186.59	$192.64	$184.29	$204.23
Total consumer expenditures on selected categories per capita, 2009	$340.92	$335.41	$339.29	$368.98
Nonprofit Arts Revenues				
Nonprofit arts program revenue per capita, 2009	$19.41	$24.99	$78.17	$147.35
Nonprofit arts program revenue per capita, 2010	$19.02	$23.83	$83.77	$146.15
Nonprofit arts contributions revenue per capita, 2009	$24.69	$31.58	$52.62	$327.58
Nonprofit arts contributions revenue per capita, 2010	$24.02	$27.39	$57.91	$340.84
Total nonprofit arts revenue per capita, 2009	$48.87	$62.26	$139.15	$518.89
Total nonprofit arts revenue per capita, 2010	$47.92	$57.70	$156.09	$585.24

Arts Indicators	County			
	Maricopa	Pima	San Diego	Santa Fe
Government Support				
NEA grants per 10,000 population, 2005-2009	$358.52	$1094.60	$649.37	$15972.58
State arts agency grants per capita, 2003-2009	$3.92	$5.81	$0.51	$23.74
Local Connection to National Organizations				
AAM accredited museums per 100,000 population, 2009	0.16	0.41	0.36	2.08
National arts service organization members per 100,000 population, 2009	2.75	3.57	3.55	16.65
National arts education organization members per 100,000 population, 2009	23.60	23.87	6.33	45.09
Artists and Arts Businesses				
Solo artists per 100,000 population, 2009	181.92	235.75	245.92	1098.70
"Creative Industries" businesses per 100,000 population, 2009	321.13	281.46	361.26	880.21
Arts and culture establishments per 100,000 population, 2009	59.91	62.02	67.68	276.06
Arts Nonprofits				
Total nonprofit arts organizations per 100,000 population, 2009	8.51	13.98	13.73	76.30
Total nonprofit arts organizations per 100,000 population, 2010	8.54	13.36	13.86	79.77
Arts education nonprofit organizations per 100,000 population, 2009	0.39	0.82	0.52	3.47
Arts education nonprofit organizations per 100,000 population, 2010	0.31	0.71	0.55	2.08

Arts Indicators	County			
	Maricopa	Pima	San Diego	Santa Fe
Arts Nonprofits				
Collections-based nonprofit organizations per 100,000 population, 2009	1.05	1.12	1.65	9.02
Collections-based nonprofit organizations per 100,000 population, 2010	1.10	1.63	1.62	11.79
Humanities and heritage nonprofit organizations per 100,000 population, 2009		2.35	2.00	9.71
Humanities and heritage nonprofit organizations per 100,000 population, 2010		2.04	2.00	10.40
Media arts nonprofit organizations per 100,000 population, 2009	0.45	0.92	1.03	7.63
Media arts nonprofit organizations per 100,000 population, 2010	0.45	0.82	1.13	6.94
Performing arts nonprofit organizations per 100,000 population, 2009	2.72	5.00	4.39	23.58
Performing arts nonprofit organizations per 100,000 population, 2010	2.75	4.69	4.33	22.20
Field service arts nonprofit organizations per 100,000 population, 2009	1.86	2.35	2.13	16.65
Field service arts nonprofit organizations per 100,000 population, 2010	1.83	2.04	1.94	17.34
Visual arts nonprofit organizations services per 100,000 population, 2009	0.24	0.41	0.55	1.39
Visual arts nonprofit organizations services per 100,000 population, 2010	0.24	0.41	0.55	0.69
Other arts nonprofit organizations per 100,000 population, 2009	0.84	1.02	1.45	4.86
Other arts nonprofit organizations per 100,000 population, 2010	0.80	1.02	1.74	8.32

Arts Indicators	County			
	Maricopa	Pima	San Diego	Santa Fe
Competiveness				
Establishments, Employees and Payroll				
"Creative Industries" share of all businesses, 2009	4.91%	5.08%	5.07%	9.17%
"Creative Industries" share of all employees, 2009	2.14%	2.02%	2.54%	3.91%
Arts and culture share of all establishments, 2009	2.67%	2.97%	2.75%	8.17%
Arts and culture share of all employees, 2009	1.28%	1.48%	1.72%	3.57%
Arts and culture share of all payroll, 2009	1.15%	1.28%	1.64%	3.98%
Support of the Arts				
State arts grant success rate, 2009	68.11%	68.50%	29.44%	47.47%
Household share donating to public broadcasting or arts, 2009-2011	21.50%	20.00%	22.30%	27.90%
Local Cultural Character				
Institutional and Entrepreneurial Arts				
Millennial share of all arts nonprofits, 2009	40.00%	29.20%	42.82%	37.27%
Millennial share of all arts nonprofits, 2010	42.64%	35.11%	43.12%	40.87%
Revenue share of millennial arts nonprofits, 2009	22.21%	19.27%	9.22%	15.72%
Revenue share of millennial arts nonprofits, 2010	18.68%	24.73%	10.37%	19.97%

Arts Indicators	County			
	Maricopa	Pima	San Diego	Santa Fe
Local Cultural Character				
Institutional and Entrepreneurial Arts				
Competitive environment for the nonprofit arts, 2009	33.26%	41.35%	55.02%	49.74%
Competitive environment for the nonprofit arts, 2010	27.66%	44.45%	55.17%	48.48%
Nonprofit share of arts establishments, 2009	0.03%	0.05%	0.04%	0.09%
Nonprofit share of arts establishments, 2010	0.03%	0.05%	0.04%	0.09%
Local and Global Representation				
Cultural and ethnic awareness nonprofits per 100,000 population, 2009	0.84	1.02	1.45	4.86
Cultural and ethnic awareness nonprofits per 100,000 population, 2010	0.89	1.02	1.74	8.32
National Register of Historic Places sites per 100,000 population, 2009	9.25	14.69	4.23	47.17
Professional Arts Training				
Accredited degree granting programs, 2009	0.05	0.41	0.13	0.69
Visual and performing arts degrees per 100,000 population, 2003-2009	246.68	327.97	308.24	575.02

APPENDIX C

EXISTING PUBLIC ART COLLECTION

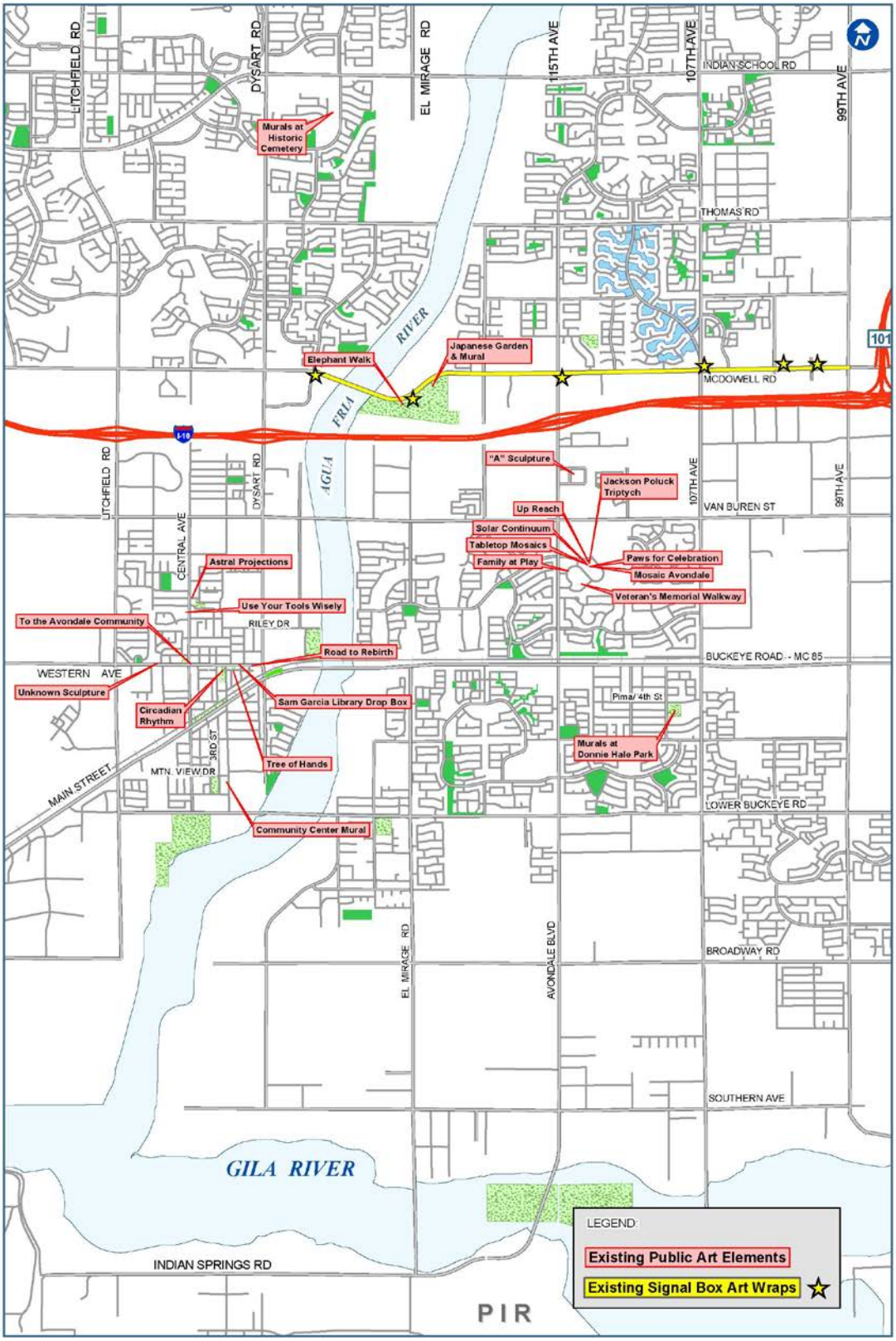
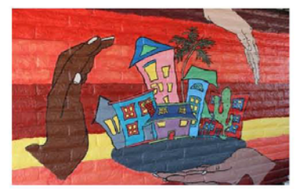


Figure C.1, Existing Public Art Locations

Item No.	Type	Medium	Art Information	Description|Photo Image	Owned By	Maintained By	Initial Cost
1	Mural		***Circadian Rhythm: An Exploration of Beauty*** Dedicated: July 24, 2002 Artist: Gallery 37 Project Location: Boys and Girls Club Building, 301 East Western Avenue, facing Dennis Deconcini Park	 The five themes of Diversity, Innocence and Trust, Family and Community, Everyday Objects, and Balance between Natural and Synthetic guided the mural's imagery.	Property Owner	Property Owner	
2	Sculptures	Steel - Rusticated	***The Family*** Dedicated: November 17, 2007 Artist: Fredrick Prescott Location: Friendship Park, 12325 W McDowell Road	 The themes of family, friendship, and companionship are reflected in this pair of elephants (depicted as though they are trekking across Friendship Park) as the bond between mother and child, which communicates the importance of family and the joy of just being around those you love. Ruby is 10 feet high and 12 feet long and was named in honor of the painting elephant at the Phoenix Zoo.	City of Avondale	City of Avondale	$63,000
3	Sculptures	Steel - Stainless	***Family at Play*** Dedicated: December 10, 2007 Artist: James Moore Location: City Hall Campus, West front entrance by fountain	 The theme for this project is family, friendship, companionship. Inspired by the many families with young children in Avondale, this composition brings to mind the many first steps of an individual, a family, and a community. It is about moving a city forward and doing so from a place of caring. "Family at Play," is crafted in stainless steel and stands over 9 feet tall.	City of Avondale	City of Avondale	$63,750
4	Painting	Acrylic and latex on canvas	***Jackson Potluck*** Created/Dedicated: March 31, 2007 Artist: City of Avondale Residents and Visitors Location: Civic Center Library, 11350 W. Civic Center Dr., inside building on east wall of 2nd entrance doors	This Jackson Pollock (1912-56) style triptych is truly pulic art - created by the public - on Saturday March 31, 2007 during the Civic Center Library and Solar Continuum sundial (located outside the library) Dedication. Each canvas of the triptych is 24" wide x 36" high. 	City of Avondale	City of Avondale	

5	Sculptures	Stone - carved	***Japanese Garden*** Donated by the City of Kaizu, Japan Location: Friendship Park, 12325 W McDowell Rd., east side of park		Authentic Japanese Garden stone lanterns and gazebo gifted to the City for the "Friendship" City Program with the Town of Kaizu, Japan.	City of Avondale	City of Avondale	
6	Mural	Painting - 2D	***Japanese Garden Mural*** Artist: Ed Buonvecchio Location: Friendship Park, 12325 W McDowell Rd., east side of park	The pump station mural mirrors the lovely Japanese Garden both situated at the public park, just to the west of the pump station. This original mural was designed and hand painted by artist Ed Buonvecchio. It not only covers the otherwise unsightly grey block walls of the pump station, it adds a stunning eye-catching reminder of the garden in the park.		City of Avondale	City of Avondale	
7	Mural	Painting - 2D	***Mural at Donnie Hale Park*** Artist: Unknown Location: Ramada in Donnie Hale Park, 10875 W. Pima Street (Cashion)		This artist utilized a variety of vivid colors to depict the sustainable diversity of the Cashion Community.	City of Avondale	City of Avondale	
8	Painting		***Paws for Celebration*** Dedicated: November 17, 2008 Artist: Local Pets of Avondale Location: Civic Center Library, 11350 W. Civic Center Dr., inside building on east wall of entrance doors		This piece was created during the Bark in the Park, an annual Avondale celebration of local pets held in Friendship Park. The large black foot prints are to commemorate the dedication of "Elephant Walk" which occurred in the park the same day.	City of Avondale	City of Avondale	
9	Sculpture	Ceramic Tile	***Solar Continuum*** Dedicated March 31, 2007 Artist: Gallery 37 Public Art Program involving 19 apprentices led by artists Sue Chenoweth, Heidi Dauphin and Aaron Rothman Location: Civic Center Library,11350 W. Civic Center Dr., South east area of main entrance	The mosaic imagery is comprised of varied renderings of a spiraling Mesquite seedpod found on the site.		City of Avondale	City of Avondale	$30,000

10	Mural	Painting - 2D	***To the Avondale Community*** Created: December 14, 1996 Artist: Martin Moreno Location: Old Town Avondale, 12 E. Western Ave., Mural located on the west side wall facing Central Ave.	A full-color celebration of Hispanic contributions to Avondale.		Property Owner	Property Owner	
11	Sculpture	Steel - Stainless	***Birds*** Donated by the Library Board Artist: James Farley Location: Care 1st Resouce Center, 328 W. Western Ave., Atrium		Located at the former Old Town Library, it was donated by the Library Board (Library Memorial Funds) when the new library building was completed in 1985.	City of Avondale	City of Avondale	
12	Sculpture	Steel - Chrome	***Up Reach*** Dedicated: May 20, 1984 Artist: Dennis Jones Location: Civic Center Library, 11350 W. Civic Center Dr., inside building on east wall of 1st entrance doors			City of Avondale	City of Avondale	
13	Mural	Painting - 2D	***Use Your Tools Wisely*** Artists: Bryan Kilgore and Margaret Lieu Location: An alley perimeter wall north of the Estrella High School, west of Central Ave.		This 30 foot mural uses brightly colored musical instruments passed down through the ages and blends them with a modern, cubist-meets-hip-hop style to uplift and build a community.	Property Owner	Property Owner	Grant from the Arizona Commission on the Arts; additional funding from Art League West; paint donation from Dunn Edwards
14	Memorials	Brass Plaques, Ingraved Concrete Walk and Benches	***Veteran's Memorial Walkway*** Location: Civic Center Campus City Court , 11325 W. Civic Center Dr.- located west of main entrance to court			City of Avondale	City of Avondale	

15	Sculpture	Metal - rusticated steel, copper	***Hands On*** Dedicated: December 2, 2008 Artist: Kevin Caron Location: Sernas Plaza, 495 E. Western- south east of the plaza between Library 7 Police Sub Station		"Rooted in the past and reaching for the future," a unique tree speaks of the robust growth of the city. Avondale residents donated their hand prints, which were traced onto paper, transferred to metal copper, and then cut and shaped to serve as the tree's leaves. The tree is nearly 14 feet high and 18 feet wide.	City of Avondale	City of Avondale
16	Mural		***Road to Rebirth*** Dedicated: February 10, 2011 Artist: Gallery 37 Project Location: 707 East Western Avenue, on the east-facing wall	The artists drew their inspiration from different aspects of historical and present-day Old Town Avondale. The mural is divided into several sections, representing different timeframes in the history of Old Town Avondale. The furthest left section represents the desert before Western settlement.	The next section to the right pays homage to the fifties in sepia tones with select points of interest in red to show the time frame of the scene and to show the sense of nostalgia felt when looking upon old photos and landmarks like the Schneider Theatre building. The car in the center is split between the two frames to show a sharp contrast between the old and the new. The left car is a 1956 Corvette and the right is a 2009 model. The last section of the mural to the right represents Old town today and how it will continue to improve into the future. Current landmarks shown include the new Sam Garcia library and the Hands On sculpture as well as other restaurants and businesses. Symbols surrounding the mural are related to Arizona's various heritages. The artists used both native and Latino symbols as well as a phoenix to represent both Arizona's capitol city and the rebirth that Avondale is currently going through with its revitalization of Old Town.	Property Owner	Property Owner
17	Sculpture	Metal	***Astral Projections*** Artist: West Valley Arts Council Location: Old City Hall, 525 N. Central Ave., pillars of building entrance				
18	Art Print	Vinyl Wrap	***Civic Center Library Dropbox*** Artist:Ron Talley Location: 11350 W.Civic Center Drive, west of building		A vibrant, realistic interpretation of the library's book collection.	City of Avondale	City of Avondale

19	Mural	Ceramic Tile	***Mosaic Avondale*** Artist: Petra Adams Location: Civic Center Library, 11350 W. Civic Center Dr. - outside of building on wall just west of entrance	This mosaic mural consists of 26 panels depicting lively and inspiring scenes of Avondale's past and present. It adds a splash of color and a taste of historical information to the west-facing exterior wall of the Civic Center Library.		City of Avondale	City of Avondale
20	Art Print	Vinyl Wrap	***Sam Garcia Library Dropbox*** Artist: Ron Talley Location: 495 E. Western - drop box for books on east front entrance near street	A vibrant, realistic interpretation of the library's book collection. The Civic Center Library drop box served as a prototype of a process that AMAC plans to replicate on a number of utility and traffic control cabinets throughout the city. This digital design was selected and dimensioned by graphic artist Ron Talley, who oversaw the installation of this 3M vinyl wrap by AZ Color. These small scattered public art projects will add a sense of whimsy and bring a smile to passersby.		City of Avondale	City of Avondale
21	Mosaic Tile	Ceramic Tile on Concrete	***Tabletop Mosaics*** Artist: Petra Adams Location: Civic Center Library, 11350 W. Civic Center Dr. - 3 tables on south west area of main entrance		The tiling of the outdoor eating area at Civic Center Library depicts three classic children's stories, Moby Dick, Alice in Wonderland and Don Quixote. The tables were designed and installed by a local artist and teacher, Petra Adams, and are located in the outdoor seating area adjacent to the Library Café. These colorful depictions of three familiar classic tales enlighten the public and stimulate enjoyment of public art.	City of Avondale	City of Avondale
22	Sculpture	Concrete	***The Letter "A"*** Artist: Morris B. Squire Location: Randall McDaniel Sports Complex 755 114th Ave (SW art pad)			Morris B. Squire Foundation	

23	Art Print	Vinyl Wrap	***Traffic Signal Boxes*** Artist: Ron Talley Location: Along McDowell Road, at McDowell Road Intersections: Rancho Santa Fe Blvd; Friendship Park entrance; Avondale Blvd; 107th Ave; 101st Ave; 103rd Ave	The utility and traffic control cabinets throughout the city incorporates a digital design that was selected and dimensioned by graphic artist Ron Talley, who oversaw the installation of this 3M vinyl wrap by AZ Color. These small scattered public art projects will add a sense of whimsy and bring a smile to passersby.			City of Avondale	City of Avondale	7,317
24	Sculpture	Steel - Stainless	**Leap of Faith** Dedicated: TBD Artist: James Moore Location: City Hall Campus, West front entrance by fountain	The sculpture portrays the opportunities the city provides with emphasis of taking that *Leap of Faith* to succeed			City of Avondale	City of Avondale	$14,500
25 &26	Concrete	Concrete	Concrete Formliner Mosaic Artist: J2 Design Location: I-10 /Avondale Blvd. & I-10/107th Ave Bridge Abutments	A concrete mosaic formliner was added to the bridge abutment walls to create an artistic 3D image reflecting Avondale's river corridors' habitat and the City's auto industry.			Arizona Department of Transportation	City of Avondale	
27	Painting	Painting - 2D	***Soul to the Fire*** Artist: Mary Santos Location: Avondale City Hall Lobby	The painting was created by a Native Arizonan and a nationally renowned, award winning artist. "See the music, feel the color. I hope that you enjoy the magic"			City of Avondale	City of Avondale	
28	Mural	Painting - 2D	***Historical Farms Mural*** Bronze sculpture Artist: Unknown Location: Goodyear Farms Historical Cemetery	Pioneer workforce of primarily Mexican and American Indian farm workers, this mural represents the hard work and the essence of culture, values and traditions.			City of Avondale	City of Avondale	
29	Sculpture	Metal - Bronze	***Cindy & Whiskers*** Bronze sculpture Artist: Unknown Location: Avondale City Hall Xeriscape Garden	A bronze sculpture representing Cindy growing up and her love of reading and singing to her best friend Whiskers (the cat).			Donated By: Betty Lynch	City of Avondale	6,000