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**A Place for
Arts & Culture:
A Maricopa County
Overview**

**Prepared for
Maricopa Regional Arts and Culture Task Force**

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A Place for Arts & Culture: A Maricopa County Overview

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A Place for Arts and Culture: A Maricopa County Overview

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Executive Summary

Artist Wayne Rainey's *Shade* magazine is a good sign for the Maricopa region. The bi-monthly publication covers contemporary art and culture, supports downtown redevelopment efforts, and works with many institutions to encourage the arts. However, as promising as *Shade* and other inventive ventures are, the fact remains that the Maricopa metropolitan region is just waking up to the need to recognize and support arts and culture as a critical contributor to a knowledge economy.

At one time, arts and culture have intrinsic value, economic value, and value as tools to further an all-important "sense of place" as well as to aid in such areas as workforce development, education, and community revitalization. As a result, arts and culture both enrich residents' lives and give places meaning, identity, and economic opportunity.

A Place for Arts and Culture: A Maricopa County Overview provides statistics and information that give a sense of local arts and culture resources and challenges in the areas of:

- Performing, Literary, and Visual Arts
- History and Preservation
- Science and Nature
- Landmarks and Events

This overview supplements *Investing in the Future: What is the Business Case for Building a Stronger Regional Arts and Culture Base in Maricopa County*, which the Technology Partnership Practice, Battelle Memorial Institute prepared for the Maricopa Regional Task Force on Arts and Culture.

Maricopa and Nine Benchmark Regions

Rapid growth is not a new story in Maricopa County. However in the context of arts and culture, data on population growth, age, education, and income may take on new meaning. Comparison of the Maricopa region with nine benchmark regions provides a deeper understanding of the characteristics that affect arts and culture. The "metropolitan statistical areas" of Atlanta, Austin, Charlotte, Denver, Indianapolis, Portland, San Diego, Salt Lake City, and Seattle were used in conjunction with analyses by Battelle Memorial Institute.

- Phoenix has fast growth, but still relatively low population density.
- Phoenix is a fairly youthful place, and a new immigrant gateway.
- Phoenix is playing catch up economically.
- Phoenix is known for growth and transience for good reason.

- Phoenix residents are spending more time on the road, although not as much as in some of the comparison metro areas.
- Phoenix is moving out as well as up.

A Broad and Increasing Range of Arts and Culture

As the Maricopa region's population has grown and diversified, residents have started many nonprofit organizations to provide opportunities for local artists, teach art forms, address social problems, preserve history, share their cultures, and more. Today, approximately 300 organizations throughout Maricopa County offer a wide variety of performances, festivals, lessons, and programs, and additional groups are forming continually. Not surprisingly then, arts and culture are big business, according to *Vital & Valuable: Economic Impact of Nonprofit Arts Organizations and Their Audiences*, which was sponsored locally by arts agencies, Arizona State University Public Events, and Arizona Commission on the Arts as part of a national study done by Americans for the Arts.

- In FY 2000, nonprofit arts organizations and their audiences had a total economic impact of nearly \$344 million.
- Local and state government received at least \$34.6 million in revenue.

Public Venues and Participation

One of the most visible signs of arts growth is new performing arts centers and venues. For example, Phoenix bond programs have built or rehabilitated facilities such as the Orpheum Theatre in the recent past and more projects are scheduled in the next several years. Chandler opened its performing arts center. Mesa and Tempe facilities will debut soon as well, while a center in the southwest valley is in the works. New venues may provide more options for residents, but some leaders worry about potential competition among communities for arts tenants and participation.

Education, age, and income traditionally have been strong predictors of participation in arts and culture. While this remains true to an extent, attitudes toward defining and encouraging arts participation are changing and signaling steps toward audiences that truly reflect the diversity of the region. A look at the county geography of average expenditures on such leisure pursuits as reading, movie, theatre, opera, and ballet, and sporting events shows the Maricopa region is in tune with new thinking about arts and culture participation.

Suburban residents spend more money on reading, cultural events, and sporting events than their city counterparts. Highest expenditures for these items come from outlying neighborhoods, especially in north Scottsdale, Paradise Valley, and the Ahwatukee Foothills area. Affluent neighborhoods generate demand for all kinds of discretionary activity, including the arts. As shown in national

studies, active residents tend to take part in a wide variety of popular and traditional arts activities.

These expenditure patterns relate closely to the geographic patterns of age, income, and education. For example:

- The inner city of Phoenix is younger, while the suburban areas tend to be older.
- The Maricopa region's most affluent neighborhoods are in north Scottsdale, Paradise Valley, and the Ahwatukee Foothills-Chandler area.
- Levels of education are higher in the eastern portion of the region than in the western.
- Few Arizona-born residents live in affluent neighborhoods that currently account for higher levels of arts participation.

The patterns illustrate the challenges faced by arts and culture organizations as they work to attract and retain audiences and develop a stable financial base.

History and Preservation

Of the 55 museums that comprise the Central Arizona Museum Association, 42 are history and heritage organizations. Municipal history museums usually result from grassroots history associations whose collections and activities eventually obtain city support. Museums such as the Phoenix-sponsored Pueblo Grande Archaeological Museum or the Mesa-funded Mesa Southwest Museum may be the exception, but generally history museums struggle for funding and resources. Beyond individual cities and towns, no public entity in Maricopa County provides general operating support to historical museums.

The Maricopa region's "gold rush" in terms of important buildings and neighborhoods is the period from 1949-1973. Scottsdale, Phoenix, Mesa, and other cities are studying post-World War II areas now to determine which ones should be designated as historic.

Landmarks and Events

Think of each city in Maricopa County and a picture of a place, landmark, or public art piece probably comes to mind. These landmarks play a substantial part in creating a sense of place and communicating what is important to local culture. Of course, many landmarks are not chosen or created. They simply belong to the environment or to a long-past time. But, now, public art programs across the region are creating structures, sites, and pieces that add distinction to communities and quickly become landmarks.

Considering the interest in a mix of art and culture, an important trend toward “multi-purpose landmarks” or the combination of heritage, art, and amenity is evident in the Maricopa region. This is best illustrated by:

- Rio Salado in Phoenix and Tempe—Town Lake in Tempe and the river restoration in Phoenix both feature the area’s natural and human history, public art, and new amenities for residents and visitors.
- Arizona Falls—This canal-bank project in Phoenix showcases a model that combines necessary city infrastructure, “green” utility production, public art, and neighborhood recreation.
- Sahauro Park Ranch—One of Glendale’s premier park sites shows the town’s agricultural heritage, while providing places for youth sports and public art.

Events provide common experiences, and a wide range of old and new events is available in the Maricopa region from African, Caribbean, and Indian festivals to deeply rooted occasions such as the Parada del Sol.

Without awareness of landmarks and events and how they function in a community, Maricopa County will have less to work with as efforts are made to link arts and culture with the knowledge economy.

Science and Nature

Maricopa County voters have been generous with funding for preserving mountains, developing desert parks, and supporting institutions that help interpret science and our unique environment. While not always thought of as part of arts and culture, science and nature relate to the culture of settlement in Maricopa County and are essential ingredients in high quality locales in 3 ways: 1) as learning opportunities; 2) as recreational opportunities; and 3) as stewardship opportunities.

In fact, botany, zoology, space, and science organizations play an important role in the region. The Arizona Science Center features science in fields where the state’s economy is strong such as aviation, mining, and medical technologies. The Phoenix Zoo, World Wildlife Zoo, and Desert Botanical Garden interpret the significance of the Sonoran Desert. The Peoria Challenger Space Center educates old and young alike about space, while the Arizona Mineral and Mining Museum harks back to when copper was part of Arizona’s 5Cs economy.

From canal-bank trails to the McDowell Mountain Preserve to the Aqua Fria National Monument, natural amenities are critical to our sense of place, as well as to recreation.

Conclusion

Arts and culture in the Maricopa region are:

- Evident, available, and expanding
- More young and developing than old and established
- Economically vital and full of potential, but hamstrung by challenges
- Providing regional benefits beyond the sector's size
- Supplying a sense of place that combines human history, our desert setting, and the built environment

In this economic day and age, diverse, high quality arts and culture offerings and venues are a given among the firms and people that are needed for this region to be a knowledge economy leader. What will truly allow arts and culture to play the part the sector could, and should, in Maricopa County's economic future is a vision that supports not just the existence of a symphony, ballet, and museums, but the expression of its place and its culture through a great variety of institutions, large and small.

A Place for Arts and Culture: A Maricopa County Overview

Artist Wayne Rainey’s *Shade* magazine is a good sign for the Maricopa region. The bi-monthly publication covers contemporary art and culture, supports downtown redevelopment efforts, and works with many institutions to encourage the arts. This nonprofit periodical shows the possibilities for homegrown arts and culture activities and the sort of “creative class”¹ activities that figure so prominently in strategies for competitiveness in the knowledge economy. However, as promising as *Shade* and other inventive ventures are, the fact remains that the Maricopa metropolitan region is just waking up to the need to recognize and support arts and culture as a critical contributor to the development of a knowledge economy.

At one time, the arts and culture have intrinsic value, economic value, and value as tools to further initiatives in such areas as nebulous as a “sense of place” and as concrete as workforce training, economic development, education, and community revitalization. As a result, arts and culture play a wide variety of roles in an area as large as Maricopa County and affect the region in different, yet universally beneficial, ways. For example, a grassroots organization in a tough neighborhood provides top-notch music lessons to at-risk children and supports young people’s participation in a reputable mariachi group. Another organization, one of the largest, oldest, and most respected of museums, attracts out-of-town visitors who want to understand why this collection of people and cities is special. A third organization stages cutting-edge performances that cater to young professionals. More groups link the stories of the past to the present, while others ensure that open desert can be enjoyed by residents of all ages.

Like a neighborhood grocery store, the first organization provides a valuable service and benefits from dollars that could have gone to any number of local causes. The second institution “exports” its cultural expertise and brings new dollars to the community. The third increases the “buzz” that helps attract the creative person-power innovative firms need. The others support the sense of place that differentiates this metropolitan region from others.

Clearly, the list of ways in which arts and cultural organizations and amenities affect a region is a long one. The purpose of this report is to describe arts and culture in Maricopa County and provide an overview of operations, trends, and challenges. As shown in this

Shade Magazine Mission

To inform and educate the public about the convergence of contemporary culture, art, and society.

A Graduate Degree for the Knowledge Economy

The Arizona State University Institute for Studies in the Arts recently established the Arts, Media, and Engineering Graduate Research and Education Program. This hybrid degree effort, sponsored by the Fulton School of Engineering and the Herberger College of Fine Arts, bridges the gap between digital media technologies and content through the study, creation, and communication of computer-mediated experiences. Media engineering and arts concentrations are now available in Electrical Engineering, Computer Science, Music, Dance, Visual Arts, and Theater with Bioengineering and Psychology soon to follow.

¹ Author Richard Florida coined the term “creative class” to describe the workers involved in a wide variety of innovative business and community endeavors and who seek out and thrive on vibrant community life.

report, which is only one portion of the research done for the Maricopa Regional Arts and Culture Task Force, arts and culture already give a lot in terms of the economy, education, and sense of place, yet could do more with a unified regional vision and strategy.

Defining Arts and Culture

For the Task Force, the phrase arts and culture encompasses “nonprofit visual, literary, and performing arts organizations, both presenting and producing; science and historical museums; professional zoological and botanical organizations; regional and community arts centers; and festivals and performances representative of the cultural traditions and diversity of the population of the region.”² This overview categorizes the region’s organizations, services, and amenities under four headings:

An Arts Distinction

Producing: Through company professionals and others, these performing arts companies create what is on stage.

Presenting: These arts organizations arrange for performances from local or touring companies.

- **Performing, Literary, and Visual Arts** – The heart of what is traditionally viewed as the nonprofit arts, this category includes symphony, ballet, opera, art museums, theatre, contemporary dance, chamber music, musical theatre, literary magazines, reading circles, and jazz, plus other forms of popular culture.
- **History and Preservation** – A region’s many stories are told by its historical museums, archaeology sites, heritage programs, and important buildings, districts, and landscapes.
- **Landmarks and Events** – Natural landmarks and buildings as varied as the Tovrea Castle, the Glendale sugar beet factory, and Taliesin West establish and nurture a region’s identity, as do the many events that promote the arts and humanities, the exploration of cultures, and the creation of a common local culture.
- **Science and Nature** – Zoos, science museums, and botanical gardens have much to teach about our culture and its connection to the arts, history, and landmarks. In addition, the desert environment, as experienced in such historic landscapes as Rio Salado, and wilderness areas add unique dimensions to residents’ and tourists’ experiences.

For each category, statistics and other information are presented that give a sense of the Maricopa region’s resources and challenges. While the overview supplies substantial data, limited space and a multitude of activities prevent it from being exhaustive. This overview supplements *Investing in the Future: What Is the Business Case for Building a Stronger Regional Arts and Culture Base in Maricopa County*, which the Technology Partnership Practice, Battelle Memorial Institute prepared for the Maricopa Task Force.

² Maricopa Regional Arts and Culture Task Force Technical Assistance Proposal, 2003.

Data Note

The arts and culture sector can be described in many ways. Variations in what is, or is not, counted in a particular source make using quantitative data a challenge. In addition, since much of the arts and culture sector is small and often relies on part-time, contracted, or self-employed workers and volunteers, official economic and employment data sources often undercount activity in the field.

Maricopa County Today and Tomorrow

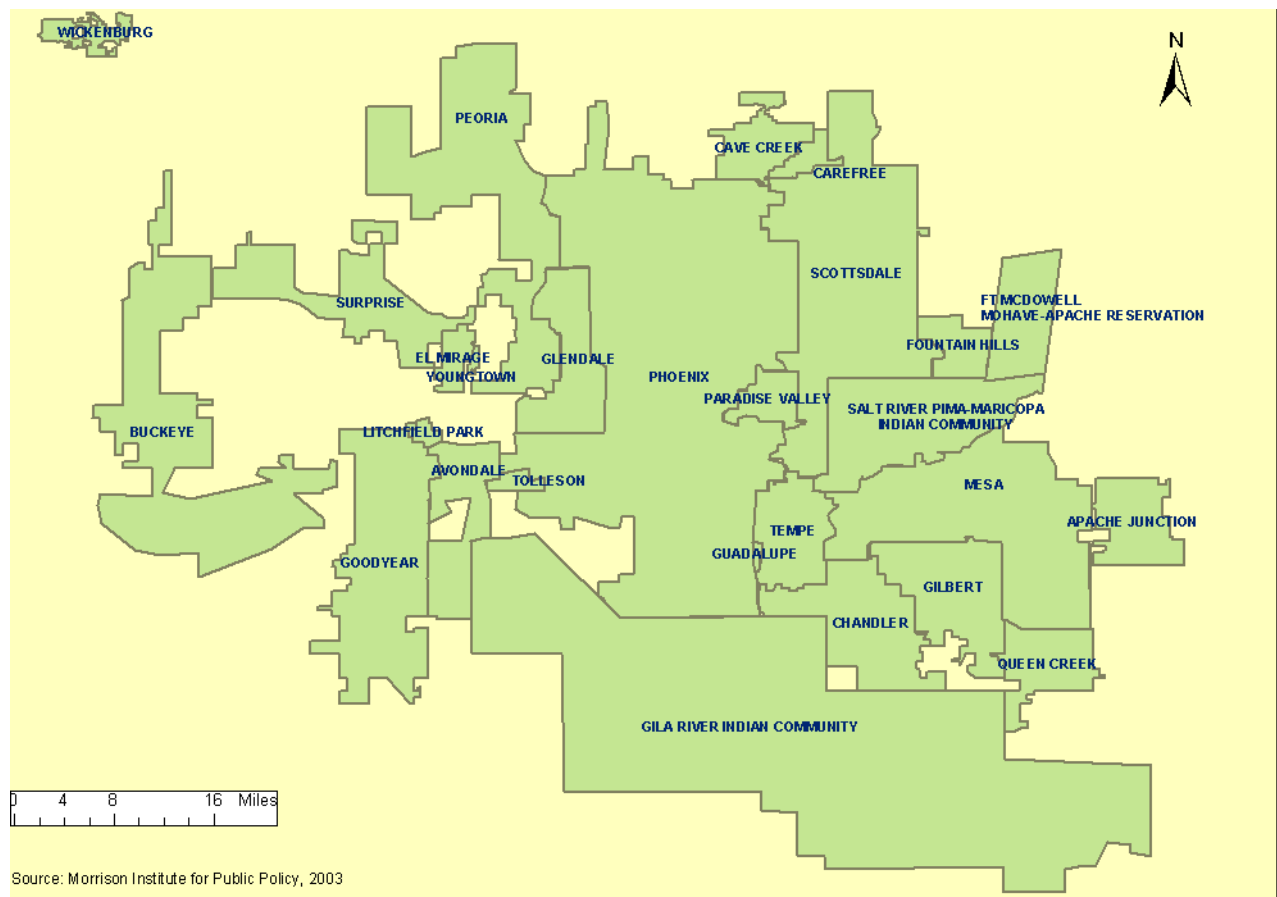
Rapid growth is not a new story in Maricopa County, so population statistics have lost their shock value. However in the context of arts and culture, the familiar numbers take on new meaning. Current and future population density, age, education, and income may all affect the types of arts and culture that develop and thrive and how they contribute to the reputation and economic well-being of this region.

Maricopa County Population

- 2000—3+ million
- 2020—4.5 million*
- 2040—6.3 million*

Source: Arizona Department of Economic Security
*Projections

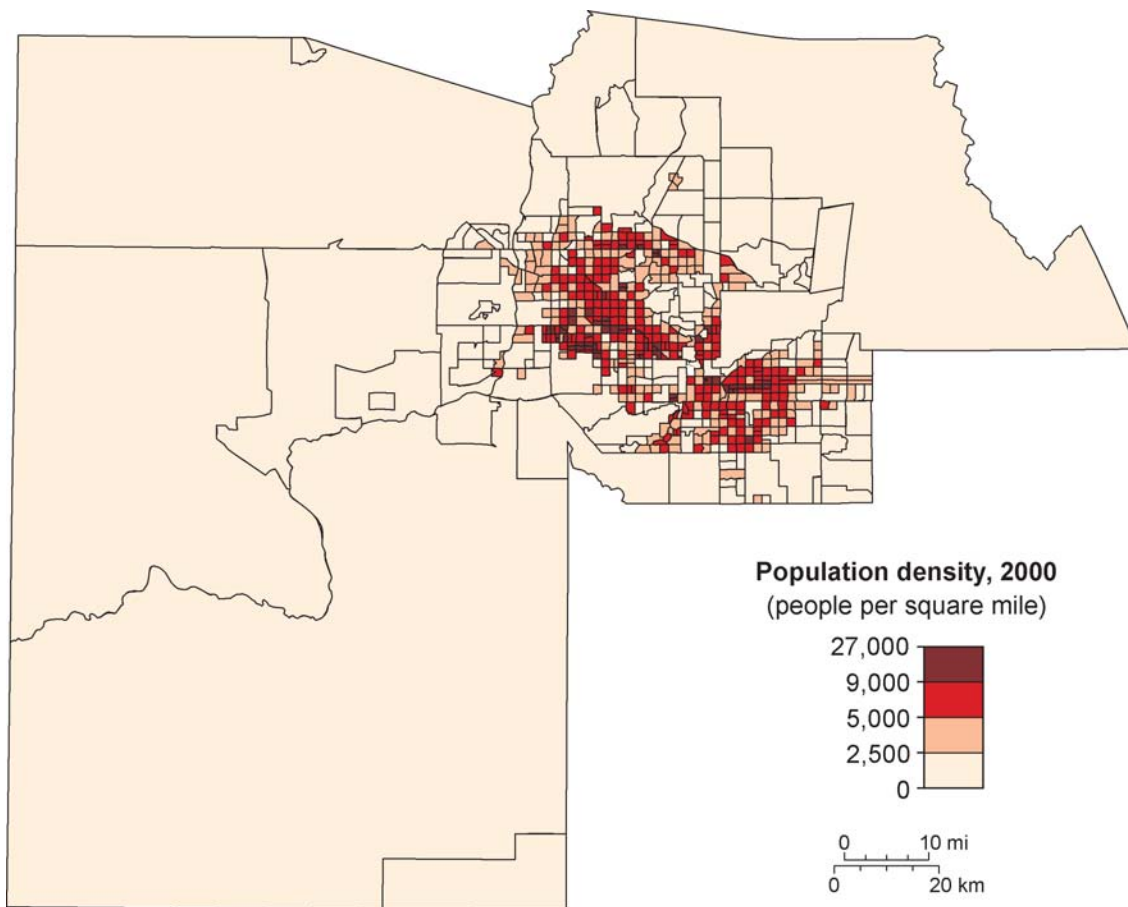
Figure 1
Maricopa Region: Cities, Towns, and Indian Communities



Twenty-four urban-area cities and towns, 3 tribal communities, and numerous unincorporated communities coexist in the approximately 10% of Maricopa County's 9,222 square miles that is "urbanized."

- The 2000 census noted 3,072,149 people in Maricopa County. Projections from the Arizona Department of Economic Security peg the county's population in 2020 at more than 4.5 million people and in 2040 at nearly 6.3 million.
- In 2000, 30% of the county's population was 19 years of age or less, while those 20-44 years accounted for 39%. The 45-64 set represented 20%. Those over 65 comprised 12% of the population. As a result, nearly 7 of 10 county residents are in their mid-40s or younger.
- Non-Hispanic White residents account for 66% or two-thirds of the county's population. Hispanic residents comprise 25% of the population. African-American residents represent 4% with Asian-American residents at 3% and Native Americans accounting for 3%.

Figure 2
Maricopa Region Population Density, 2000



Source: Patricia Gober, ASU Department of Geography.

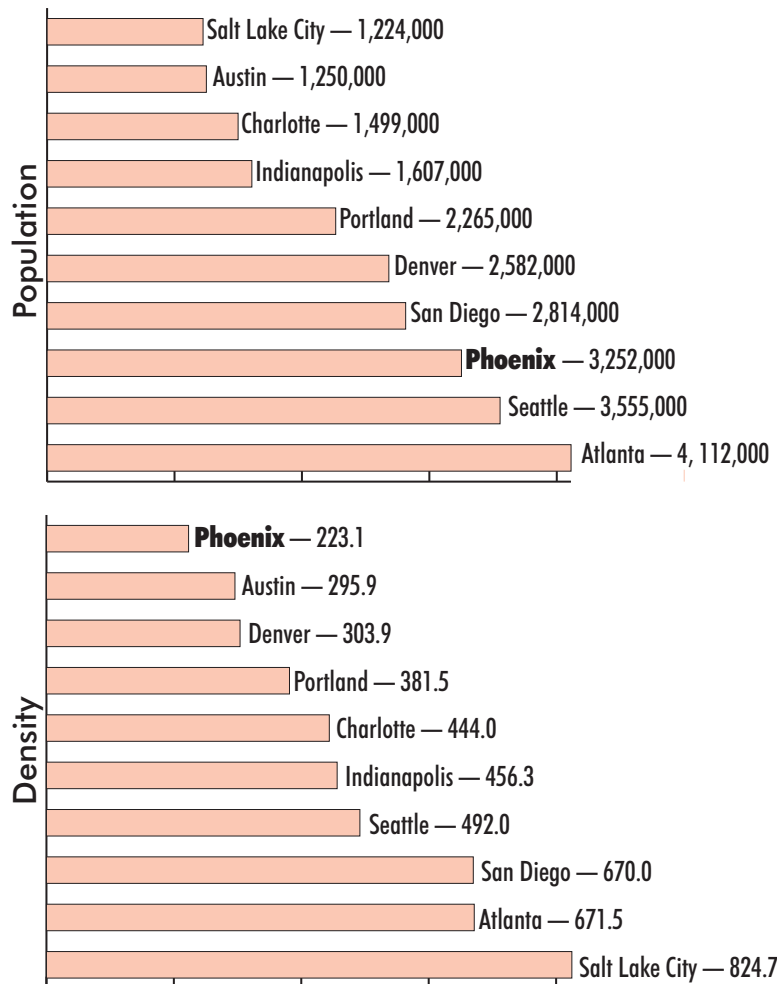
Maricopa and Nine Benchmark Regions³

Fast Growth, But Still Lower Density than Others

Between 1980 and 2000, the Maricopa region grew faster than all of the benchmark cities except Austin. Despite recent increases, Phoenix has the lowest population density of the metropolitan areas considered here. Rapid growth puts a premium on visibility and communication by arts and culture organizations. The relative “thinness” of population makes it more difficult to achieve “critical mass” for vibrant, dynamic activities and opportunities for audiences.

Figure 3

Maricopa and Nine Benchmark Regions* – Population and Density, 2000



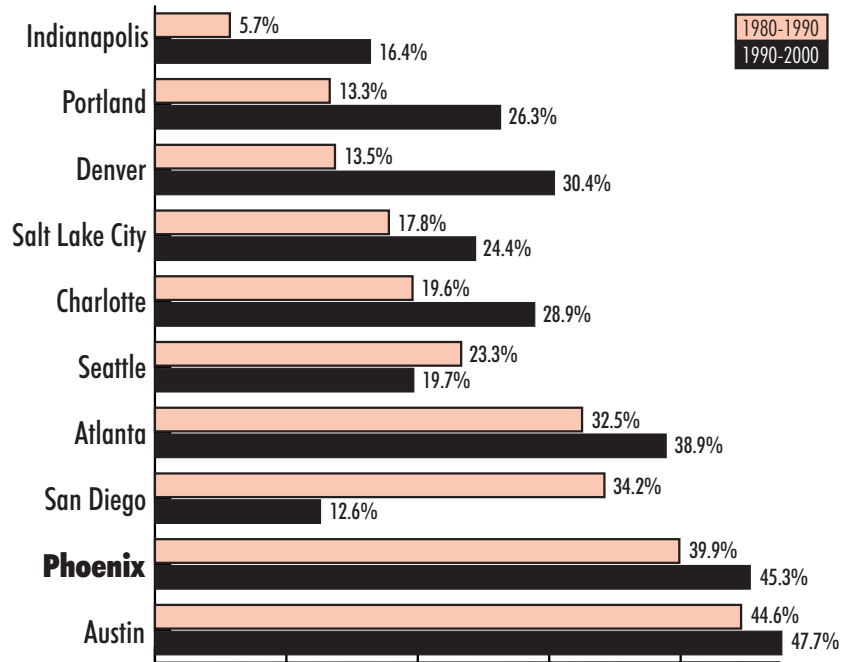
Source: Census 2000 and Patricia Gober, ASU Department of Geography

* Metropolitan Statistical Areas

³ These comparisons are based on “metropolitan statistical areas,” which are defined by the U.S. Census Bureau. The Phoenix MSA includes Maricopa and Pinal Counties. These data make it possible to do “apple to apple” comparisons of urban regions.

Figure 4

Maricopa and Nine Benchmark Regions – Percent of Growth 1980-1990 and 1990-2000



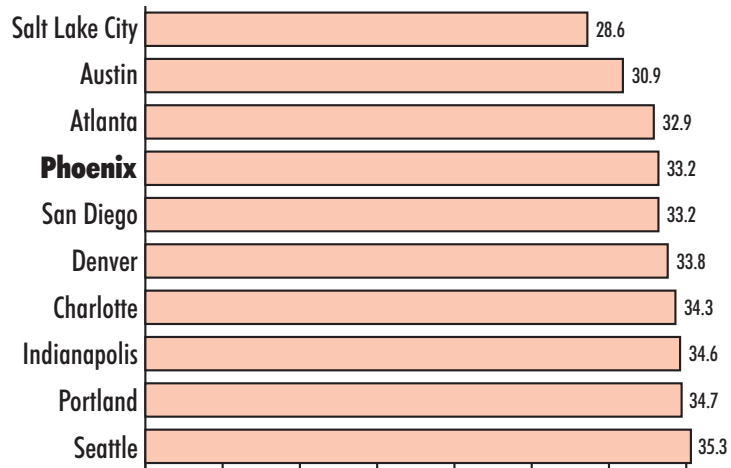
Source: Census 2000 and Patricia Gober, ASU Department of Geography

A Youthful Place and New Immigrant Gateway

Contrary to popular belief, Phoenix’s residents are quite young. The median age is less than that of the nation as a whole and of 5 of the comparison cities.

Figure 5

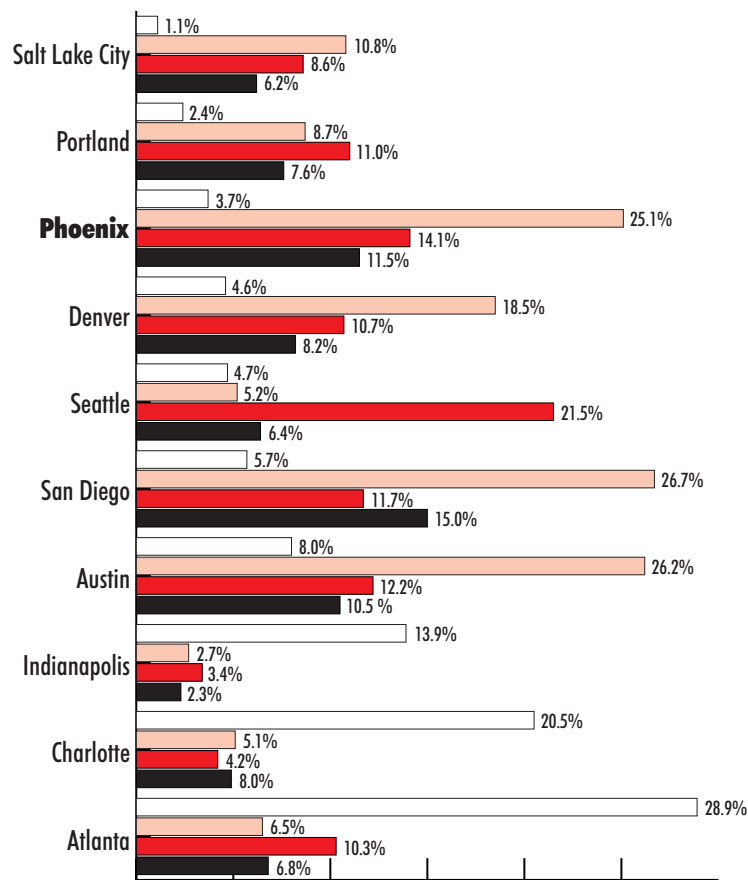
Maricopa and Nine Benchmark Regions – Median Age, 2000



Source: Census 2000 and Patricia Gober, ASU Department of Geography

Phoenix has a large Hispanic, but small African-American, population. Between 1990 and 2000, the Hispanic population in Maricopa County increased by 90%. The growing proportion of Hispanic and foreign-born residents—from 7.3% to 14.1% between 1990 and 2000—has marked the region as a new immigrant gateway. In keeping with that trend, a sizable proportion (11.5%) of Phoenix’s population reports not speaking English well. A more diverse, more Hispanic, population calls for institutions and programs to change to remain in tune with the region’s residents.

Figure 6
Maricopa and Nine Benchmark Regions – Selected Characteristics

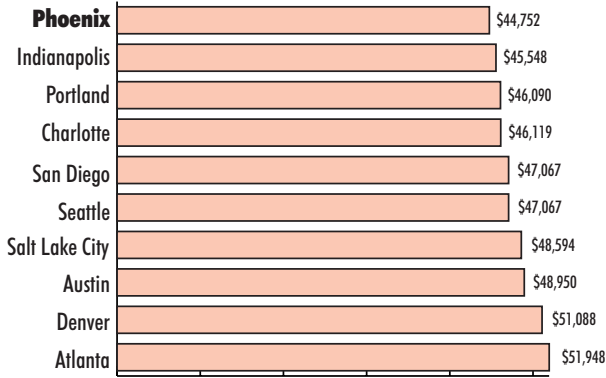


Source: Census 2000 and Patricia Gober, ASU Department of Geography

Percent African-American
Percent Hispanic
Percent Foreign Born
Percent Does Not Speak English Well

Figure 7

Maricopa and Nine Benchmark Regions – Median Household Income



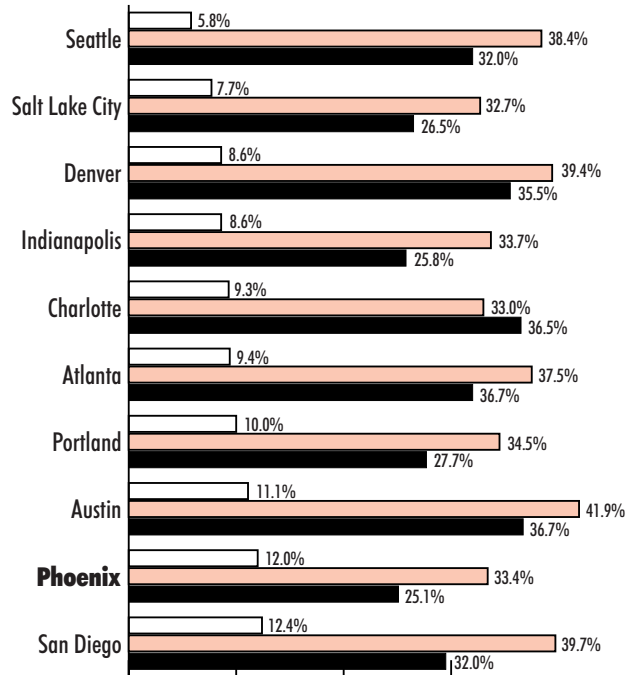
Source: Census 2000 and Patricia Gober, ASU Department of Geography

Playing Catch Up Economically

The Maricopa region’s employment structure now tends to favor lower-end jobs, and a smaller proportion of the population holds a bachelor’s degree than in the comparison regions. Not surprisingly then, the local median household income is lower, and the poverty rate is higher, than in all but one other metropolitan region. Fewer dollars in household budgets may translate into fewer tickets sold for arts and culture. In addition, the Phoenix region is perceived to be affected by the lack of leadership that often comes with corporate headquarters. For example, just 3 *Fortune 500* firms headquarter in Phoenix: AVNET, Allied Waste Industries, and Phelps Dodge, compared to Atlanta (12), Charlotte (7), and Seattle (6). However, New York still leads the nation in *Fortune 500* headquarters with 40.

Figure 8

Maricopa and Nine Benchmark Regions – Poverty, Jobs, and Education



Source: Census 2000 and Patricia Gober, ASU Department of Geography

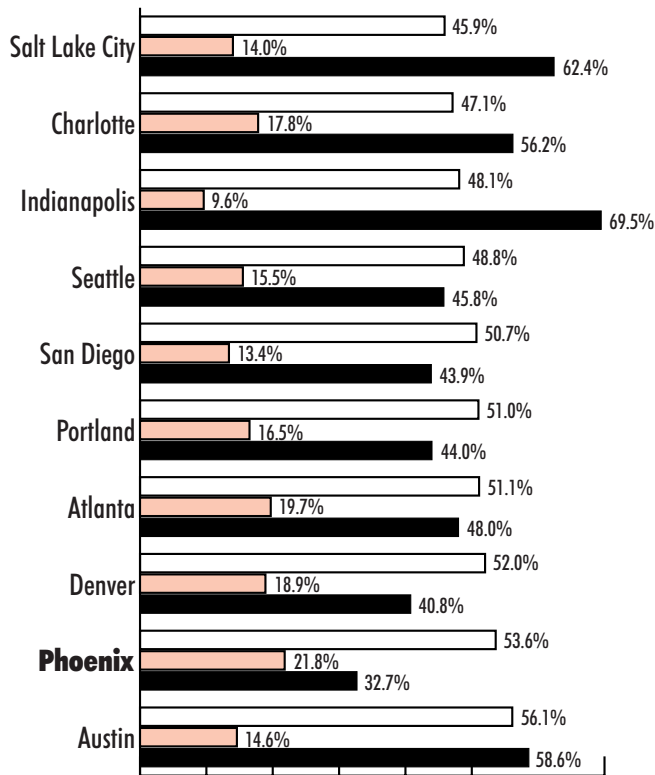
Percent Below Poverty Level
 Percent in Managerial/Professional Jobs
 Percent with Bachelor's Degrees

Attracting Residents from Elsewhere

Maricopa County is known for growth and transience for good reason. This region still says goodbye to 2 of every 3 new residents. The population is also highly mobile in the sense that many people changed residences between 1995 and 2000. However, that situation does not distinguish the Maricopa region from the other benchmarked cities. What is different about metropolitan Phoenix is the presence of more long-distance, inter-state migrants and the fact that fewer residents are native to the state.

The constant in-and-out movement forces arts and culture organizations to introduce themselves continually instead of building deep, long-term relationships with residents.

Figure 9
Maricopa and Nine Benchmark Regions – Mobility



Source: Census 2000 and Patricia Gober, ASU Department of Geography

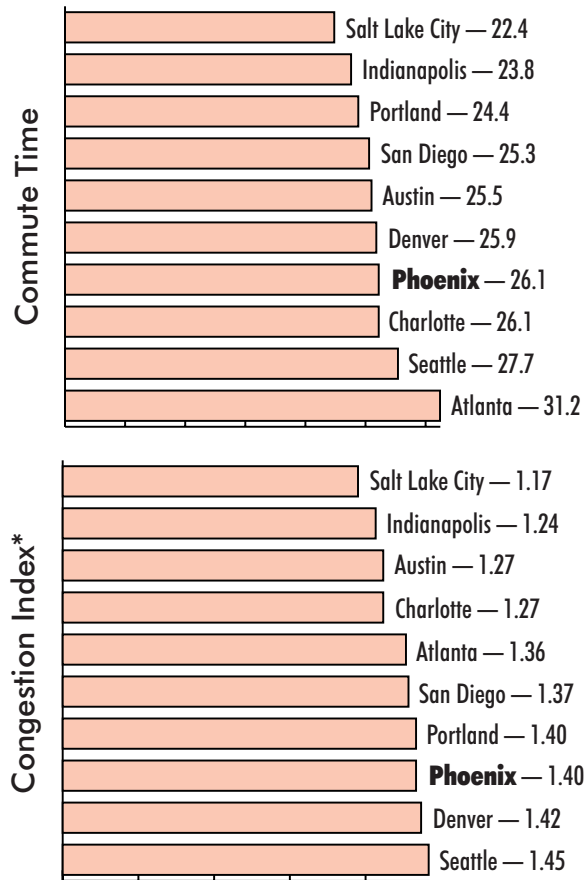
Percent Different House Between 1995 & 2000
 Percent Moved Across State Lines, 1995-2000
 Percent Born Inside State

More Time on the Road

Travel is less congested locally than in cities such as Denver and Seattle, but the Maricopa region is beginning to experience longer commute times and more traffic.

New freeways reportedly have been a boon to arts venues in downtown Phoenix. But, how long and far will residents drive for arts and culture events, classes, or festivals?

Figure 10
Maricopa and Nine Benchmark Regions – Travel Time



Source: Census 2000 and Patricia Gober, ASU Department of Geography

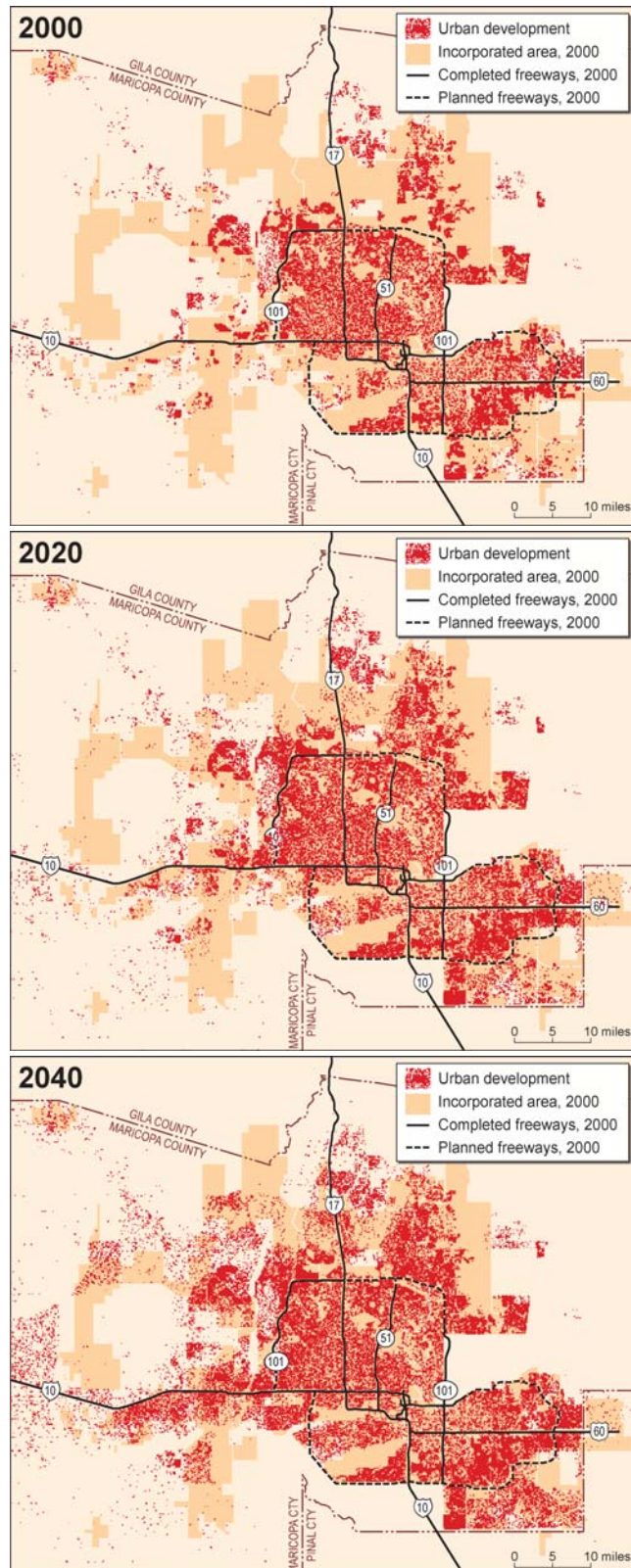
*The Congestion Index shows the ratio of the amount of time it takes to travel during peak compared to off-peak hours. The higher the number, the greater the congestion is.

Moving Out as Well as Up

Phoenix continues to spread further out while building up and filling in empty spaces. This continual outward march presents challenges for the types of organizations discussed in this overview, while it underscores the necessity to connect often disparate goals and fields, including arts and culture and economic development.

Figure 11

Projected Growth in the Maricopa Region



Source: *Phoenix in Flux: Dynamics of a Postmodern Metropolis*, 2003.

Old But New: Arts and Culture Milestones in Maricopa County

- 1920 Phoenix Little Theatre
- 1929 Orpheum Theatre
- 1929 Heard Museum
- 1937 Taliesin
- 1938 Desert Botanical Garden
- 1948 Phoenix Boys Choir
- 1948 Phoenix Symphony
- 1949 Phoenix Art Museum
- 1962 Phoenix Zoo
- 1967 Arizona Commission on the Arts
- 1971 Arizona Opera
- 1972 Arizona Civic Theatre
- 1972 Symphony Hall
- 1973 Arizona Humanities Council
- 1975 Scottsdale Center for the Arts
- 1977 Childsplay
- 1984 Arizona Science Center
- 1985 Ballet Arizona
- 1986 Actors Theatre
- 1989 Valley Youth Theatre
- 1989 West Valley Fine Arts Council
- 1995 Burton Barr Central Library
- 1999 Scottsdale Museum of Contemporary Art
- 2001 Del E. Webb Center for the Performing Arts, Wickenburg
- 2005 Mesa Performing Arts Center
- 2006 Tempe Performing Arts Center

Just One Symphony Orchestra in the Benchmark Regions Is a Century Old

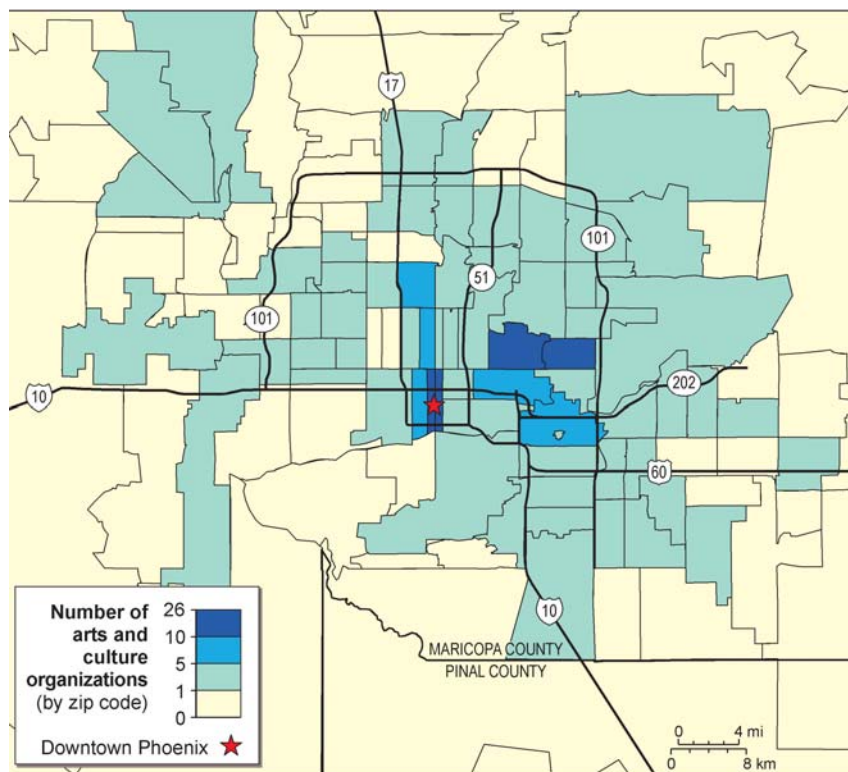
Seattle	1903
Austin	1911
San Diego	1912
Denver (Colorado Symphony)	1922
Portland	1923
Indianapolis	1930
Charlotte, NC	1932
Salt Lake City (Utah Symphony)	1940
Atlanta	1945
Phoenix	1948

Regional and Local Arts and Culture: Equally Important

When the Phoenix Little Theatre began in 1920, Maricopa County had just enough residents to fill America West Arena and Sun Devil Stadium. By the end of the decade, the Orpheum Theatre and Dwight and Maie Bartlett Heard’s museum had joined PLT. Development of arts and cultural institutions did not stop there. The first land acquisition for South Mountain Park became official in 1935, and Frank Lloyd Wright purchased land for Taliesin West in 1937. A group of residents organized the Desert Botanical Garden in 1938. The Phoenix Symphony began in 1948 with the Phoenix Art Museum starting in 1949, although it did not open its doors until a decade later. These institutions, and others with deep roots, remain important in Maricopa County. Over the years numerous other arts and culture organizations have joined them.

As the region’s population has grown and diversified, residents have started many nonprofit organizations to provide opportunities for local artists, teach art forms, address social problems, preserve history, share their cultures, and more. Today approximately 300 organizations throughout Maricopa County offer a wide variety of

Figure 12
Arts Organizations Can Be Found Throughout the Maricopa Region. Number of Arts Organizations by Zip Code, 2003.



Source: Morrison Institute for Public Policy, 2003.

performances, festivals, lessons, and programs, and additional groups are forming continually.

Of these, approximately one-third might be considered “regional,” meaning — in economic development terms — that they attract new dollars to the region or have the infrastructure and stature necessary for sustained services and growth. Examples include Heard Museum, Arizona Theatre Company, Childsplay, Desert Botanical Garden, and the Phoenix Art Museum. The remaining two-thirds could be characterized as more “local,” but no less important. They may be quite new, as is the Filipiniana Cultural Dance Group, or, like the Orpheus Male Chorus, have a history that is three-quarters of a century long. Volunteers manage some locals as in the case of Buckeye’s Historical and Archaeological Museum, while others have paid staff as does Phoenix Bach Choir or Phoenix History Museum. The activities of local organizations, whether once a season or throughout the year, provide many important opportunities for residents and signal areas of growth for visitors.

One indicator of regional organizations’ substantial draw is their prominence in state tourism. The *Phoenix Business Journal’s Book of Lists* highlights arts and culture as a contributor to tourism. As shown in Table 1, attendance at 7 arts and cultural sites in Maricopa County, (among the top 25 attractions statewide) topped 3 million in 2001.

Table 1
Visitation Increased or Remained Stable for Most of These Top-attendance Institutions

Site	2000 Attendance	2001 Attendance
Phoenix Zoo*	1,100,000	1,100,000
Scottsdale Center for the Arts and Scottsdale Museum of Contemporary Art	374,858	462,396
Arizona Science Center	326,582	454,189
World Wildlife Zoo*	420,000	395,000
Phoenix Art Museum	242,000	326,893
Heard Museum	250,000	250,000
Desert Botanical Garden	260,000	223,000

*Wildlife World Zoo in Litchfield Park and the Phoenix Zoo are the region’s only institutions accredited by the American Zoo and Aquarium Association, the major oversight association in the U.S.

Source: *Phoenix Business Journal* and Morrison Institute for Public Policy.

Arts and culture, of course, are ever-changing, but this local old, yet new, circumstance means that facilities, organizations, and infrastructure are still developing. Regardless of size or longevity, a great number of arts and culture organizations exist somewhere in between the worlds of public and private institutions.

Teatro Bravo!: A New Player

Teatro Bravo! has quickly developed a strong reputation for quality, provocative theatre in English and Spanish. The company seeks to:

- promote Latino heritage in all its complexities
- remind valley audiences of a rich culture in its midst
- counteract negative stereotyping, invisibility, and sometimes deliberate erasing of Latino culture by majority culture
- entertain, enlighten, and challenge audiences
- develop Latino actors, directors, playwrights, and designers
- promote a new vision of our lives here in Arizona that defines us not as purely Hispanic or European, but as a mixed-blood people of many backgrounds.

Source: Teatro Bravo! Mission Statement

Best Phoenix Attractions included 7 Arts and Culture Institutions in the Top10:

- Arizona Science Center
- Desert Botanical Garden
- Heard Museum
- Papago Park
- Phoenix Art Museum
- Phoenix Zoo
- South Mountain Park

Source: azcentral.com

A Public-Private Hybrid

Whether they are viewed as local or regional, arts and culture organizations in Maricopa County, and across the country, represent a hybrid of the public and private sectors. In general, these private, nonprofit entities earn substantial revenue, but also depend on corporate, individual, and foundation contributions. Since ticket sales or admission fees very rarely cover all of the costs of operation, a broad funding base is critical to survival.

In many cities, including a number in the Maricopa region, organizations that meet locally determined criteria, such as size, services, and contributions to the community (and score well in competitive grant processes), may receive local government dollars in operating support, project grants, or facility subsidies. These public contributions traditionally have been small in comparison to earned and contributed revenue, but large in terms of stature and the ability to leverage other donations. As with other types of public investments, policy makers in most locales in Maricopa County and elsewhere view arts and culture organizations as providing substantial services and benefits to individuals as well as to the region's economy and quality of life.

However in the Maricopa region, public funds devoted to support of arts and culture organizations remain quite limited. For example, for fiscal year 2003-2004, the city of Phoenix's grants program (by far the region's largest) totaled \$989,089 for general operating support to 18 organizations, arts-in-education grants, capacity building, rental support, and community arts projects. Among those receiving general operating support, grants, which are competitive and awarded on a combination of budget size and merit, ranged from approximately \$10,000 to \$80,000. In the arts-in-education and community arts categories, no applicant received the amount requested, and all recipients in these categories must match the grant awards. With approximately \$1 million in grant funds and about 1.3 million in population, the largest city's grant dollars are spread very thin.

Like Living on a Roller Coaster

Regardless of size, running an arts and culture organization could be characterized as similar to living on a roller coaster. The past decade or so has seen substantial growth in numerous Maricopa County organizations, the completion of major additions to the Desert Botanical Garden and Heard Museum (to name just two), and the passage of bond programs, which have created or renovated numerous arts and culture facilities. On the down side, lean economic times, public budget crises, and changes in corporate giving patterns have put the sector on the defensive. As noted in the 2002 AEA Consulting report *The Arts in Arizona*, the arts and culture are buffeted now by a number of complex issues in addition to money. These include:

Public Sector Bond Campaigns Have Boosted Arts and Culture

Example: 1988 Phoenix Bond

- Burton Barr Central Library built
- Arizona Science Center built
- Phoenix Museum of History built
- Phoenix Art Museum expanded
- Orpheum Theatre rehabilitated

Example: 2001 Phoenix Bond

- Memorial Hall renovation
- Phoenix Theatre expansion
- Symphony Hall renovation
- Valley Youth Theatre facility acquisition
- Carver Museum and Cultural Center renovation
- Phoenix Art Museum expansion
- Museo Chicano expansion
- Arizona Science Center expansion
- Phoenix Family Museum facility acquisition and renovation
- Phoenix Museum of History expansion
- Torrea Castle rehabilitation
- Phoenix Center for the Arts renovation

- “Demographic changes: rapid population growth, increasing urbanization, large movements of the population in and out of the state, and an age distribution pattern that makes for a fragmented and uneven demand for cultural amenities, with aging boomers or retirees on one end and an ethnically and socially diverse youth market on the other;
- The tensions between ‘center and periphery’: the many cities in the Valley that challenge the traditional notion of a cultural downtown or city center and that make a collaborative and strategic context for capital investment challenging;
- An uneven educational system statewide that faces many challenges and in which the provision of arts education is limited.”⁴

Arts and culture organizations fortunately are not alone on their wild rides. The Maricopa region has more than a handful of public and nonprofit agencies that exist to support and develop the arts and culture sector.

Not One, But a Number of Strong Arts and Humanities Agencies

Unlike some metropolitan areas, Maricopa County does not have one organization to oversee public investment in or development of arts and culture. City, tribal, and county governments, as shown in Table 3, have funded a variety of programs. Nine formal local arts agencies — 8 for single cities and 1 for 5 municipal partners — have been designated by local governments to manage education and public art programs, funding, new initiatives, and, in some cases, facilities.

Public programs across this region do not mean that the arts and culture suffer from fragmentation. The Phoenix Arts Commission, Scottsdale Cultural Council, Mesa Arts and Culture Division, Tempe Cultural Services, West Valley Fine Arts Council, Chandler Cultural Foundation, Peoria Arts Commission, and arts agencies in Gilbert and Chandler work together on projects, such as the economic impact study, and on their own to support and develop the arts and culture.

While similar in their major functions, the region’s local arts agencies differ in funding, structures, and responsibilities. In Scottsdale, for example, the private, nonprofit Cultural Council has contracted with the City of Scottsdale since 1987 to operate its institutions and programs. Chandler works in partnership with the private, nonprofit operator of the Chandler Performing Arts Center. Mesa is a separate city division that operates a vast array of classes and will manage the city’s performing arts center now under construction. Phoenix is part

A Maricopa Region Arts Innovator

The West Valley Fine Arts Council has been an innovator by focusing on a region of Maricopa County instead of just one city. This membership organization seeks “to develop, enhance and promote quality arts opportunities and arts education for everyone in the West Valley” and in the last year the council organized some 30 events which attracted an estimated 35,000 people. The council took on its current form in 1989 and continues to serve the west valley while working specifically with the cities of Litchfield Park, Avondale, Goodyear, Buckeye, and Tolleson. A presenting organization as well as a service agency, the West Valley Fine Arts Council’s collaborative model and regional mission set it apart from other service organizations.

⁴ Adrian Ellis, Joe Hill, and Jeanne Bouhey, *The Arts in Arizona*, AEA Consulting, October 2002.

of the city manager’s office and distributes the most city grant dollars. The largest arts agencies, as shown in Table 2, receive “locals” support from the Arizona Commission on the Arts.

Table 2
The Largest Local Arts Agencies Provide Many Services

	Receive “Locals” Support from ACA	Distribute Local Grants	Receive City General Funds	Presenting Agency	Manage Facilities	Manage City-Owned Collections	2002-2003 Total O&M Budgets* (millions)
Chandler	Y	Y	Y	Y	Y		\$0.95
Mesa	Y	Y	Y	Y	Y	Y	\$6.5
Peoria		Y	Y	Y	Y	Y	N/A
Phoenix	Y	Y	Y			Y	\$1.9**
Scottsdale	Y	Y	Y	Y	Y	Y	\$9.0
Tempe	Y	Y	Y		Y		\$1.2
West Valley Fine Arts Council	Y	Y	Y	Y	Y		\$0.96

*Figures do not include public art projects. However, except for Phoenix, figures include facilities.

**Does not include facilities.

Source: Local Arts Agencies, Arizona Commission on the Arts, Morrison Institute for Public Policy, 2003.

Local arts agencies, though, may not be the only conduit for local government support of the arts. For example, the city of Phoenix contributes to arts and culture through other departments and mechanisms. For example, Phoenix performing arts facilities, including Symphony Hall and Orpheum Theatre, are managed by the Civic Plaza Department’s Theater Division, which also supports the Herberger Theatre Center. A total of nearly \$50 million dollars support the arts commission, grant programs, facilities, fee waivers, debt service, percent for art, bond projects, and utility costs for some institutions.

Two other agencies – Arizona Commission on the Arts and Arizona Humanities Council – complement and support the local arts and culture agencies.

Arizona’s Statewide Case for the Arts

- Preparing the Thinkers of Tomorrow
- Building Vital Communities
- Reaching All Arizonans
- Investing in the Future of the Arts Business Sector

Source: Arizona Commission on the Arts 2002

- Arizona Commission on the Arts (ACA) is the State of Arizona’s official arts agency and recipient of funds from the National Endowment for the Arts. The agency develops policy to provide for all citizens to experience the arts as integral to their lives. This is done through:
 - making grants to arts and community organizations and schools
 - convening conferences and other learning opportunities for artists and arts administrators
 - conducting research
 - participating in policy discussions with other fields including education, economic development, tourism, and transportation

- joining in a 13-state research project funded by The Wallace Foundation to expand participation in the arts and communicate the public value of arts support

The ACA has developed two innovative statewide funding streams for the arts including the Arts Trust Fund (source is a fee attached to corporate filings with the Arizona Corporation Commission) and Arizona ArtShare, the statewide arts endowment with designated funding from the state's commercial amusement tax.

- Arizona Humanities Council (AHC) is, in turn, a private, nonprofit organization that serves as the state affiliate of the National Endowment for the Humanities. Housed in the Ellis Shackelford House and now rehabilitating this historic Phoenix landmark, the council provides grants to organizations and led the effort to establish the Arizona Book Festival, which now draws approximately 14,000 people annually. AHC is well-known for developing such notable regional and national efforts as *Moving Waters: The Colorado River & the West* with events and publications in 7 western states and *Cultural Heritage Tourism: Practical Applications*, a guide to cultural tourism that has found an audience across the U.S. The Arizona Humanities Council is particularly important for its recent focus on literacy and reading with such projects as MotherRead and One Book Arizona. The AHC maintains the "Scholars Database" of Arizona's humanities scholars and a broadly used Speakers Bureau.

While not a local arts agency *per se*, no discussion of the organizations that shape and support arts and culture in Maricopa County would be complete without highlighting Arizona State University's Herberger College of Fine Arts and ASU Public Events. The many venues, companies, programs, and events (more than 1000 annually) under the university umbrella make it not just the largest presenting organization in the county, but also a substantial leader in cutting-edge programming, education, and outreach. For example, ASU Public Events seems to have mastered the balance of mass-market, audience friendly series – such as the Broadway Series – with avant-garde events that help to expand and diversify arts audiences. Such recent developments as the ASU Art Museum's Ceramics Research Center illustrate the dynamism of this regional arts and culture asset. In addition, community partnerships, such as with the Phoenix Arts Commission's PAC Arts after-school program, benefit ASU students and young people throughout the region.

In contrast to the region's cities, Maricopa County government concentrates on its traditional support for parks, trails, and libraries. The county operates 1 of 10 public library districts in Arizona. This voter-approved special district uses a portion of property tax to provide public library services in unincorporated areas and by agreement in some municipalities.

Defining Arizona ArtShare

Arizona ArtShare is the state's arts endowment fund, created by the Arizona Legislature and Governor in 1996 to advance and sustain the future of the arts in Arizona through perpetual endowments funded by public and private contributions. An annual state contribution of \$2 million is contributed to the endowment, which is to be matched by the same amount in private dollars. The public part comes from a portion of a small tax on commercial tickets, such as for sporting events and movies. Interest income from the endowment supports a competitive organizational training program for mid-sized arts organizations, working capital reserves for mid-sized and large organizations, and arts education programs.

Maestra! Maestro!

Student artists and performers from Herberger College of Fine Arts become apprentices to local teaching artists for an academic year. Each apprentice works side by side with a teaching artist in a selected City of Phoenix Parks & Recreation after-school site, learning all aspects of the artist's work as a teacher.

Table 3 provides a county-wide overview of support programs for arts and culture in the following categories:

- **City-Operated Performance or Exhibit Venue** — Owned or operated concert halls, gallery spaces, or theatres. Examples include: Orpheum Theater and Tempe Performing Arts Center.
- **% for Art Program** — Program established by ordinance to spend a set proportion of public capital funds on public art.
- **Historic Preservation Commission** — Appointed advisory or policy making bodies which oversee preservation planning and programs.
- **Historical Museum** — An institution that operates in a city to communicate the area’s history. These may be supported by municipalities or be private, nonprofit organizations, or affiliates of the Arizona Historical Society.
- **Public History Plan** — A program established by resolution or ordinance responsible for planning and implementing history-related exhibits, events, publications, and projects for the public.
- **Formal Local Arts Agency** — A local public agency or private, nonprofit organization that is designated by a municipality or region to coordinate and develop arts and culture in concert with the community.
- **Other Arts Advisory Body** — Local governments may have advisory groups related to the arts and culture without having formally created a local arts agency.
- **Arts or Library District** — These are planning and/or taxing districts to support specific activities. Maricopa County’s library district is the only one in the county. Other library systems are funded through municipalities’ general funds.
- **Bonds** — Voter-approved revenue bonds used for specific arts and culture projects, most often buildings. Examples include: Arizona Science Center and Mesa Performing Arts Center.
- **Sales Tax** — A proportion of city sales tax that is reserved specifically for arts and culture. Examples include: Tempe Performing Arts Center and Scottsdale McDowell Mountain Preserve.
- **Other Tax** — Cities across the U.S. often use a portion of taxes on various aspects of tourism to fund arts and culture projects.
- **Other Funds** — Grant funds or fees from a wide variety of public and private sources or other sources may be used to support specific arts and culture projects. For example, development fees may pay for some programs.

Table 3
Programs and Mechanisms to Support the Arts and Culture: Municipalities, Indian Communities, and Maricopa County
 This table compares selected arts and culture programs and funding sources among governments in Maricopa County.

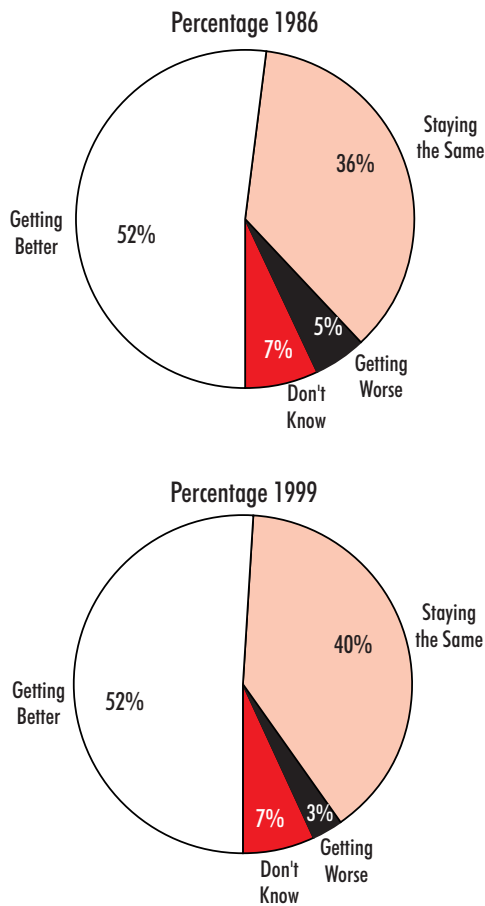
	City-Operated Performance or Exhibit Venues	% for Art Program	Historic Preservation Commission	Historical Museum	Public History Plan	Formal Local Arts Agency	Other Arts Advisory Body	Arts or Library District or Other Property Tax	Bonds	Sales Tax	Other Tax	Other Funds
Apache Junction	N	N	N	Y	N	N	N	N	N	N	N	N
Avondale	N	N	N	N	N	N	N	N	N	N	N	N
Buckeye	N	N	N	Y	N	N	N	N	N	N	N	N
Carefree	N	N	N	N	N	N	N	N	N	N	N	N
Cave Creek	N	N	N	Y	N	N	N	N	N	N	N	N
Chandler	Y	Y	N	Y	Y	Y	N	N	N	N	N	N
El Mirage	N	N	N	N	N	N	N	N	N	N	N	N
Fort McDowell Mohave-Apache	N	N	N	N	N	N	N	N	N	N	N	N
Fountain Hills	Y	N	N	Y	N	N	Y	N	N	N	N	N
Gila Bend	N	N	N	N	N	N	N	N	N	N	N	N
Gila River Indian Comm.	N	N	N	Y	N	Y	N	N	N	N	N	N
Gilbert	N	N	N	Y	N	Y	N	N	N	N	N	N
Glendale	N	Y	Y	Y	N	Y	N	N	Y	N	N	N
Goodyear	N	N	N	N	N	N	N	N	N	N	N	N
Guadalupe	N	N	N	N	N	N	N	N	N	N	N	N
Litchfield Park	N	N	N	N	N	N	N	N	N	N	N	N
Mesa	Y	Y	Y	Y	N	Y	N	Y-Arts	Y	Y	N	Y
Paradise Valley	N	N	N	N	N	N	N	N	N	N	N	N
Peoria	Y	Y	Y	Y	N	N	N	N	Y	N	N	Y
Phoenix	Y	Y	Y	Y	N	Y	N	N	Y	N	N	Y
Queen Creek	N	N	N	N	N	N	N	N	N	N	N	N
Salt River Pima-Maricopa	N	Y	N	Y	N	N	N	N	N	N	N	N
Scottsdale	Y	Y	Y	Y	N	Y	N	N	N	Y	Y	Y
Surprise	N	N	N	N	N	N	Y	N	N	N	N	N
Tempe	Y	Y	Y	Y	N	Y	N	N	N	Y	N	N
Tolleson	N	N	N	N	N	N	N	N	N	N	N	N
Wickenburg	N	N	N	Y	N	N	N	N	N	N	N	N
Youngtown	N	N	N	N	N	N	N	N	N	N	N	N
West Valley Fine Arts Council**	N	N	N	N	N	Y	N	N	N	N	N	Y
Maricopa County	N	N	N	N	N	N	N	Y-Library	N	N	N	N

**West Valley Fine Arts Council is a partially city-funded private, nonprofit organization that serves as the local arts agency for 5 southwestern county cities, including Goodyear, Buckeye, Litchfield Park, Avondale, and Tolleson.

Touching Millions of People

The arts and culture can easily touch great numbers of people because of numerous opportunities and large, popular venues. For example, the Desert Botanical Garden now welcomes some 250,000 people per year. The Heard Museum Guild’s annual Indian Fair and Market (which celebrated its 45th festival in 2003) draws approximately 15,000 people in one weekend. The Scottsdale Museum of Contemporary Art alone served more than 10,000 residents in its education and outreach programs in 2002, while the Scottsdale Arts Festival counted more than 33,000 people that year. Glendale Public Library’s 5-month season of performances and events attracts as many as 3,500 people annually.

Figure 13
Arts and Entertainment Are Getting Better
According to the Region’s Residents,
Quality of Life Surveys, 1986 and 1999.



*Percentages may not total 100 due to rounding.

Source: Morrison Institute for Public Policy.

Considering the growth in events and festivals, it is not surprising that arts and cultural attendance expanded in the second half of the 1990s. According to a survey of some 50 arts and culture organizations for *What Matters in Greater Phoenix: Quality of Life in Metropolitan Phoenix*, participation in arts and cultural events climbed from 4.7 million in 1996-97 to 6.2 million in 1998-99. As noted in *Vital & Valuable: Economic Impact of Valley Nonprofit Arts Organizations and Their Audiences*, attendance at arts events in 1999-2000 totaled 8.2 million. Cultural tourists, however, accounted for just 1.2 million of the attendees.

Performing, Literary, and Visual Arts

One glance at any community calendar shows the wide variety of arts and cultural offerings that are available to residents and visitors in many locations at all prices, including for free. The long list of options is a testament to decades of growth and development. The many positive changes have been noticed by residents. In fact, in the mid-1980s and late-1990s, the region’s citizens agreed that arts and entertainment options are “getting better.” The 1999 *What Matters in Greater Phoenix* survey asked residents whether the region’s “arts and entertainment are getting better, staying the same, or getting worse.” This question mirrored one asked in the 1986 *Valley Report Card Survey*. The answers, as shown in Figure 13, were very similar decade to decade.

Not surprisingly then, data from *Vital & Valuable: Economic Impact of Valley Nonprofit Arts Organizations and Their Audiences*⁵ show that the arts and culture have become big business in the region. For example:

- In FY 2000, nonprofit arts organizations and their audiences had a total economic impact of nearly \$344 million.
- Local and state government received at least \$34.6 million in revenue from arts spending.
- Approximately 4,000 jobs were directly related to the arts, while 7,000 more jobs were related indirectly.
- More than 15,000 Valley residents volunteered over 900,000 hours to the arts in operations and performance-related tasks.

The economic impact study, which was designed and implemented by Americans for the Arts and Georgia Tech, was sponsored by the region’s major local arts agencies, ASU Public Events, and the Arizona Commission on the Arts. Each organization received a local summary in addition to the regional overview. As shown in Table 4, the impacts vary across the region. Table 5 illustrates how local cities compared to others of similar size in the 91 participant areas in the national study.

Table 4
Economic Impact Varies But Is Substantial Throughout the County.

	\$ Total Expenditures*	FTE Jobs	\$ Resident Household Income	\$ Local Government Revenue	\$ State Government Revenue
Chandler	3,916,760	133	2,533,000	121,000	267,000
Mesa	18,064,784	606	13,748,000	578,000	1,128,000
Phoenix	260,116,919	8,467	179,084,000	9,290,000	17,231,000
Scottsdale	30,412,083	1,102	24,293,000	1,100,000	1,936,000
Tempe	4,719,006	179	3,745,000	154,000	312,000
West Valley	3,449,850	112	2,645,000	114,000	209,000
ASU Public Events	22,932,140	870	19,039,000	742,000	1,444,000

*Spending by nonprofit arts organizations and their audiences.

Source: *Arts and Economic Prosperity: Economic Impact of Nonprofit Arts Organizations and Their Audiences*, 2003.

⁵ Vital & Valuable: The Economic Impact of Valley Nonprofit Arts Organizations and Their Audiences was sponsored by local arts agencies, ASU Public Events, and ACA as part of the national economic impact study conducted by Americans for the Arts. Detailed expenditure data were collected from 111 Valley arts and cultural organizations and 1,400 audience members. Georgia Institute of Technology economists who designed the national study customized an input/output model to provide reliable data about the Valley’s nonprofit arts industry. The study included art museums, dance and theatre companies, performing arts centers, music ensembles, and other nonprofit organizations whose primary purpose is to promote appreciation for and enjoyment of the visual, performing, and folk arts. The study did not include for-profit entities such as private art galleries. It also did not survey arts-related expenditures from public schools or colleges of universities.

Table 5
Some County Communities Lag Behind Cities of Similar Size in the National Survey**

Survey Cities	\$ Total Expenditures*	FTE Jobs	\$ Resident Household Income	\$ Local Government Revenue	\$ State Government Revenue
Similar to Chandler, Scottsdale, and Tempe—100,000-249,000	20,910,356	694	13,709,474	747,474	1,209,421
Similar to Mesa – 250,000-499,000	77,523,099	2,485	54,460,500	4,016,417	4,735,250
Similar to Phoenix – 1,000,000+	276,576,180	8,843	196,510,571	11,484,714	15,585,950
West Valley – 250,000-499,000	NA	NA	NA	NA	NA
ASU Public Events	NA	NA	NA	NA	NA

**Population was used to identify similar cities.

Source: *Arts and Economic Prosperity: Economic Impact of Nonprofit Arts Organizations and Their Audiences*, 2003.

Growth May Be One Reason for Substantial Economic Impact

Lapel pins touting the region as a “cultural oasis” became common in recent years thanks to one long-time arts advocate. This moniker rings true when one looks at some aspects of leading organizations’ operations, although it remains an unfulfilled promise in others. Institutions have been weathering especially hard times of late, but a comparison of selected data for 1998 and 2002 points to substantial differences between the two years.

Financial data for 32 organizations across Maricopa County for which 1998 and 2002 figures were available and receive “general operating support” through the Phoenix Arts Commission or the Arizona Commission on the Arts’ Organizational Development Program were compiled. Tables 6, 7, and 8 show earned income, donations and grants, and total incomes. It is important to note that these data provide “snapshots” for each of the two years. An increase over the 5-year period may mask extreme ups and downs in the intervening years.

Table 6
Among 5 Sources of Earned Income, Single Ticket Sales and Subscriptions Increased Most Between 1998 and 2002.
Earned Income, 1998 and 2002 ***

Year	\$ Single Ticket	\$ Subscriptions	\$ Memberships	\$ Contracted Services*	\$ Concessions**
2002 Total	9,920,071	8,110,100	2,278,811	2,381,527	6,222,546
1998 Total	5,459,332	4,401,189	1,382,964	1,484,039	5,663,250
Percent Change	82%	84%	65%	61%	10%

*Contracted services include being paid for performing at a special event or providing training.

**Concessions include selling items at performances or museum shops.

***This table does not include fundraising events. Dollars have not been held constant in these tables.

Source: Three-Year Organizational Budget Forms, Arizona Commission on the Arts and Phoenix Arts Commission

Table 7
Among Donated Sources, Individuals and Municipalities Boosted Contributions and Grants.
Donations and Grants, 1998 and 2002*

Year	\$ Corporate	\$ Philanthropic	\$ Individual	\$ Local Grants	\$ State Grants	\$ Federal Grants
2002 Total	2,827,285	2,295,082	6,233,891	1,005,730	1,201,801	222,850
1998 Total	2,326,160	1,445,977	3,594,158	536,420	836,964	294,591
Percent Change	22%	59%	73%	88%	44%	-24%

*This includes grants through local arts agencies and other departments, but not Phoenix's bond support or specific subsidies.

Source: Three-Year Organizational Budget Forms, Arizona Commission on the Arts and Phoenix Arts Commission

Table 8
Total 2002 Income Topped 1998 By More
then 65% Over 5 Years
Total Incomes, 1998 and 2002

Year	\$ Total Cash Operating Income*
2002 Total	54,309,962
1998 Total	33,105,130
Percent Change	64%

*Includes all sources as reported on the Three-Year Organizational Budget Forms.

Source: Three-Year Organizational Budget Forms, Arizona Commission on the Arts and Phoenix Arts Commission

According to arts professionals, 2003 defines a down year. Deficits threaten the financial stability of some organizations. Income is down for many, forcing fundraising goals up and operational costs down. To make matters worse, new stresses are on the horizon, ironically in the form of initiatives and projects which should boost arts and culture in the long term. These short-term challenges include the renovation of Symphony Hall, building of light rail, redevelopment of historic Phoenix Union High School, and reconstruction of the Phoenix Civic Plaza. In downtown Phoenix, organizations must arrange and pay for alternative venues for at least a season and convince their audiences and customers to brave the dust and inconvenience of construction sites. On the other hand, in many areas across the region, as revitalization takes hold, arts and culture organizations may be priced out of the neighborhoods where they would most like to be and where they would most benefit the community.

The changes suggested by these two years' numbers may be due in part to rapid population growth, new philanthropic resources and initiatives, improved facilities, a strong economy, expanded seasons, and the advent of "blockbuster" exhibitions. The Maricopa arts and culture sector clearly grew in recent years. The question, then, is whether the conditions are right for continued expansion or if such growth is unsustainable, as some professionals and advocates have asserted, particularly in an uneven economy.

By looking at the same 2002 data for the total of 53 organizations that received general operating support from Phoenix or organizational development funds from Arizona Commission in Tables 9, 10, and 11, it is obvious that, like the bulk of businesses, most arts organizations are small. The addition of 21 organizations boosted the total income figure by just 8%.

Table 9
Earnings from Ticket Sales Totaled Nearly \$19 million Among 53 Organizations.

Year	\$ Single Ticket	\$ Subscriptions	\$ Memberships	\$ Contracted Services*	\$ Concessions**
2002 Total	10,562,934	8,351,539	2,434,506	3,134,109	6,381,543

*Contracted services include being paid for performing at a special event or providing training.
 **Concessions include selling items at performances or museum shops.
 ***This table does not include fundraising events. Dollars have not been held constant in these tables.
 Source: Three-Year Organizational Budget Forms, Arizona Commission on the Arts and Phoenix Arts Commission

Table 10
Individual Donations Provide the Most Revenue.

Year	\$ Corporate	\$ Philanthropic	\$ Individual	\$ Local Grants	\$ State Grants	\$ Federal Grants
2002 Total	2,947,285	3,078,176	6,894,773	1,088,156	1,331,345	247,850

*This includes grants through local arts agencies and other departments, but not Phoenix's bond support or specific subsidies.
 Source: Three-Year Organizational Budget Forms, Arizona Commission on the Arts and Phoenix Arts Commission

Table 11
Total Income for 53 Organizations Is 8% Above that of the 32.

Year	\$ Total Cash Operating Income*
2002 Total	58,491,686

*Includes all sources as reported on the Three-Year Organizational Budget Forms.
 Source: Three-Year Organizational Budget Forms, Arizona Commission on the Arts and Phoenix Arts Commission

Earnings accounted for 66% of total revenue, while contributions supplied 28% and grants 6%. Because arts and culture organizations depend on a variety of sources of revenue to make ends meet, they are buoyed by the diversity of sources, yet vulnerable to downturns in any portion of their financial base. In particular since most of the operational expenses in arts and culture relate to people, organizations have few choices in tough times.

Arts Venues and Locations Across Maricopa County

Looking at Public Venues and Investments

One of the most visible signs of arts growth is the planning and building of new performing arts centers and venues. As noted earlier, the Phoenix bond programs have supported buildings ranging from the Orpheum Theatre to the Arizona Science Center. Chandler opened its performing arts center, and Mesa's is expected to open in 2005. Tempe will unveil its center in 2006. Another facility is in the works for the southwest valley. Other cities have expressed interest in developing venues in or close to their centers. These facilities are primarily publicly funded, but private donors are increasingly important. It is important to note that public investments, especially bond programs, are made over extended periods of time. For example, the arts and culture portion of the recent Phoenix bond program will be completed over a 5-year period.

New venues may provide more options for residents, but some leaders worry about potential competition among communities. In addition, concerns have been raised about whether there are sufficient professional companies to be full-time residents in these halls or if they will simply be stops for touring companies. Only time will tell on the new venues. What is known is that with arts and culture recognized as a catalyst for revitalization in downtowns and neighborhoods and a source of pride for growing communities, interest in centers is increasing.

Table 12
Recent Voter-approved Investments in Performing Arts Venues

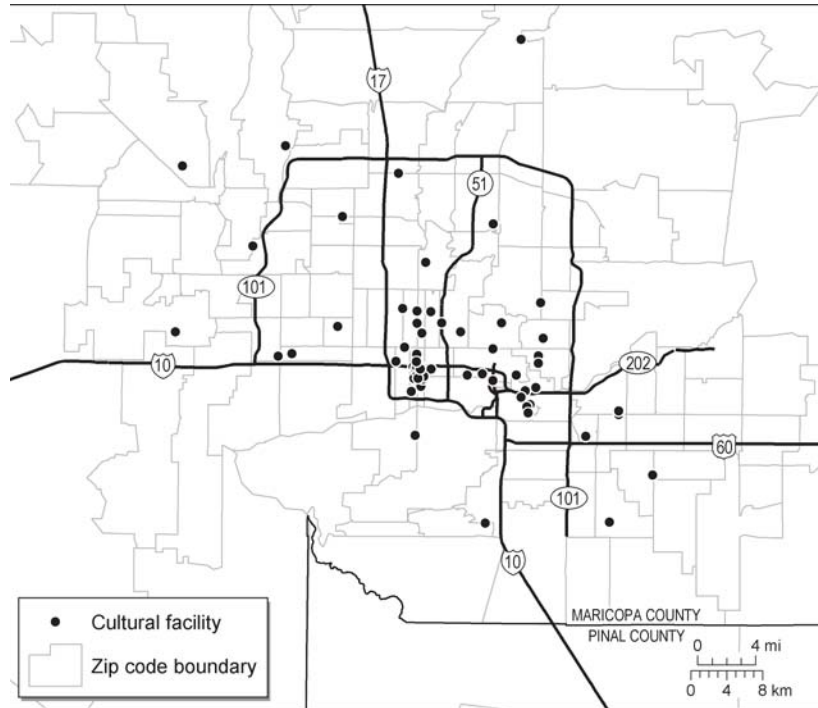
Investment	\$ millions
Mesa Performing Arts Center (1998 voter approval)	\$94.0
Tempe Performing Arts Center (2000 voter approval)	\$61.0
Phoenix Arts and Culture Bond (2001 voter approval)	\$66.3
Total	\$221.3

Finding Places for Local Organizations

The major public performing arts venues and those being built afford Maricopa-based organizations many opportunities for different types of spaces. However, considering the small size of many organizations, the considerable cost of the major facilities, and competition for dates, arts producers and presenters often must seek out other spaces. Fortunately, a wide variety of spaces are available across the county. Based on the entries in the region-wide *2000 Cultural Facilities Directory*, produced by the Phoenix Arts Commission and venues about to come online, arts and culture facilities can be found across the county.

Figure 14

Major Cultural Facilities Across the Maricopa Region



Source: *Cultural Facilities Directory*, 2000 and Morrison Institute for Public Policy, 2003

Changing Ideas About Arts Participation

In conjunction with the Current Population Survey, the National Endowment for the Arts has studied arts participation every 5 years since 1982. According to the NEA survey, overall three-quarters of Americans participate in the arts in some way. Comparable data are not available for Arizona or Maricopa County.

Table 13
Americans Participate in the Arts through Classes, Creating, Reading, Watching, Listening, and Attending.
National Endowment for the Arts Participation Study, 2002

	% Attended/ Visited/Read	% Watched or Listened to Media/ Internet*	% Personally Performed or Created	% Took a Class	% All Participation Forms
Performing Arts (Music, Plays, Dance)	32%	52%	13%	3%	59%
Visual Arts	42%	26%	39%	2%	59%
Historic Sites	32%	NA	NA	NA	NA
Literature	46%	18%	7%	1%	50%
Total	65%	56%	44%	5%	76%

*On TV, radio, or recorded format.

Source: 2002 Survey of Public Participation in the Arts, National Endowment for the Arts

Education, age, and income traditionally have been strong predictors of participation in arts and culture. Middle-aged people with the most education and highest incomes were more likely to be ticket buyers than other residents. While this remains true to an extent, attitudes towards defining and encouraging arts participation are changing dramatically and signaling steps toward audiences that reflect the diversity of the region.

Less arts education, an aging population, shrinking family time, longer work hours, more leisure opportunities, and a new pattern of spur-of-the-moment attendance have compelled organizations to rethink how they delineate, serve, and expand their audiences. The Wallace Foundation has led much of the inquiry into why people do, or do not, participate in arts and culture now and what would affect their behavior. New studies from the Urban Institute, RAND Corporation, and others have brought provocative ideas to a field that has had good reason to worry about its future.

One report, *Reggae to Rachmaninoff: How and Why People Participate in Arts and Culture*, is particularly appropriate to the connection between arts and culture and a knowledge economy. Commissioned by The Wallace Foundation, *Reggae to Rachmaninoff* “argues for a broad—and unconventional—definition of cultural participation. It is a definition that encompasses the extraordinary variety of artistic and cultural expression in a diverse society.”⁶ The authors conclude:

⁶ Chris Walker, Stephanie Scott-Melnyk, “Reggae to Rachmaninoff: How and Why People Participate in the Arts,” Urban Institute, November 2002.

⁷ *Ibid.*, P. 8

- “People participate in the arts and culture at much higher rates than have been previously measured when a new, broader definition of participation is used. This is true for people with low incomes and less than college educations as well as for groups with more advantages.
- Frequent participants in arts and culture also tend to be very active in civic, religious, and political activities, and this is true at every income level.
- Early socialization experiences make a difference in the cultural participation patterns of adults, regardless of income and education. Most people who participate in arts and culture are involved in activities that span ‘classical’ and ‘popular’ forms, as these categories have been typically understood.
- People are more likely to attend arts and cultural events at community locations than at specialized arts venues.

People’s motivations for participation in arts and culture suggest strong links with other aspects of community life.”⁷

These ideas relate to the success of such recent local projects as Ballet Arizona’s “Ballet Under the Stars,” which began with private grant funds but is now receiving public support. Programs in 5 parks give children and families a free opportunity to experience ballet. Attendance in each park ranges from 500 to 1000, depending on the size of the park. In October 2003 Ballet Arizona will perform in Glendale, Ahwatukee, Chandler, Phoenix and Tempe parks. The significant attendance and positive feedback offer encouragement for family participation regardless of past experience with ballet.

The Hispanic Heritage Festival, scheduled for September 2003, will test some of the findings as well. This festival for the first time will arrange an Artwalk with works from established and emerging local artists. In addition, the festival will sponsor performances by *Danza Contemporánea Indígena de Tabasco*. This collaboration between the Latino Institute and Mexican Cultural Center also will call attention to the importance of community locations and arts and culture as just one aspect of a social occasion.

Crossover Participation

Another participation assumption, that of “crossover,” is also being reexamined, and the Phoenix region may be on the leading edge of a current trend. Arts and culture professionals and advocates generally have assumed that those who attend opera, for example, will also be part of the audience for ballet, symphony, or museums. There is some truth to this, of course. However, recent national research and a study completed for the Phoenix Civic Plaza Theatre Division in 2001 point to the possibility of greater variety and less predictability in arts participation. AMS Planning and Research analyzed lists of Phoenix-area patrons of Arizona Theatre Company, Ballet Arizona,

Arizona Opera, Phoenix Symphony, and Southwest Arts & Entertainment to determine the extent of duplication. The 5 organizations appeared to have just 9.5% of customers in common. “Based on AMS’s experience with similar analyses, crossover between participating organizations was low—Phoenix patrons, atypical of arts patrons in other markets, apparently do not tend to attend similar types of programs.”⁷

The Geography of Selected Leisure Expenditures

Arts participation data comparable to national studies is not available for Maricopa County. However, consumer expenditure patterns provide a sense of participation and its geography. Figures 15, 16, and 17 map average expenditures for reading, movies, theatre, opera, ballet, and sporting events across the county’s zip codes.

Leisure Through Reading, Arts, and Sports

Suburban residents spend more money on reading, cultural events, and sporting events than their city counterparts. Figures 15, 16, and 17 show that the highest expenditures for reading, cultural events, and sporting events come from outlying neighborhoods, especially in north Scottsdale, Paradise Valley, and the Ahwatukee Foothills area.

Affluent neighborhoods generate demand for all kinds of discretionary leisure activity, including the arts. The fact that the figures are so similar suggests that expenditures for the arts are coming from the same people who read and support community-based sporting events. Or, at the very least, expenditures for the arts derive from the same neighborhoods that generate all sorts of leisure-time spending. As noted in *Reggae to Rachmaninoff*, active residents tend to take part in a wide variety of popular and traditional arts activities.

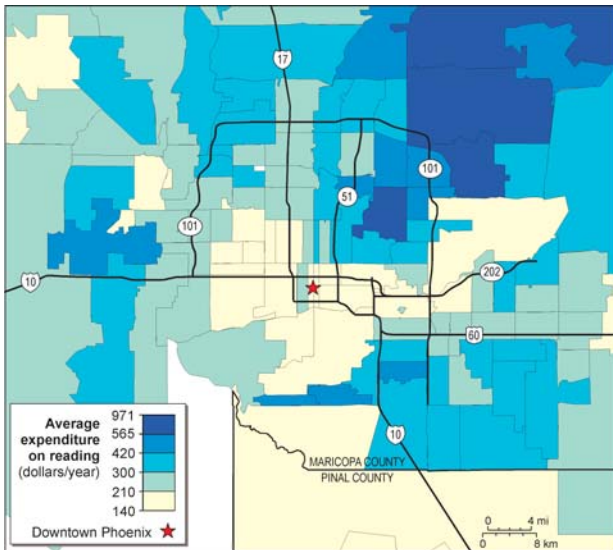
County residents spend more money on reading materials than on cultural and sporting events together. Average expenditures are highest for reading followed by cultural events, and sporting events.

These expenditure and geographic patterns relate closely to the geographic patterns of age, income, and education as shown in Figures 18 - 21. The inner city of Phoenix is younger, while the suburban areas tend to be older. Figure 18 demonstrates that long-standing age patterns in which older people concentrate in established housing near the city center and young people choose new homes in the suburbs are turned upside down in this region. Today, suburbs are relatively old as original residents age in place and elder migrants choose retirement communities along the urban fringe. The inner city is young as Hispanic families replace long-time White residents. There is a strong ethnic dimension to age in this region as the average White resident is 38.6 years of age, while the average Hispanic resident is only 23.3 years old.

⁷ AMS Planning and Research, Phoenix Theatre Division Management Study, March 2001, p. 32-33.

Figure 15

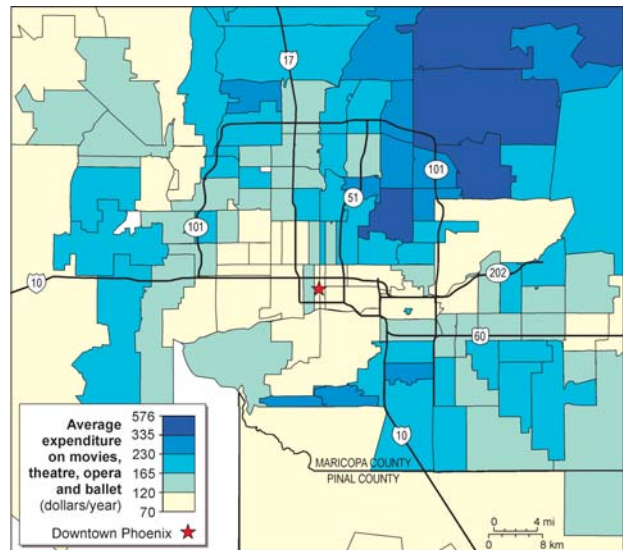
Average Reading Expenditures, 2002



Source: ESRI, Morrison Institute for Public Policy, 2003.

Figure 16

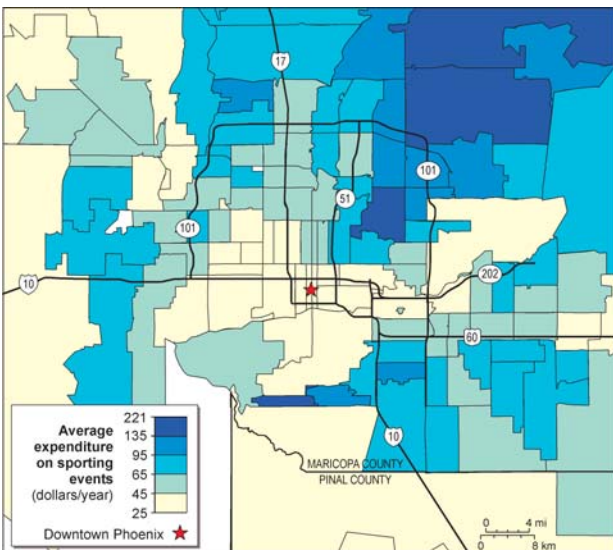
Average Movie, Theatre, Opera, and Ballet Expenditures, 2002



Source: ESRI, Morrison Institute for Public Policy, 2003.

Figure 17

Average Sports Events Expenditures, 2002



Source: ESRI, Morrison Institute for Public Policy, 2003.

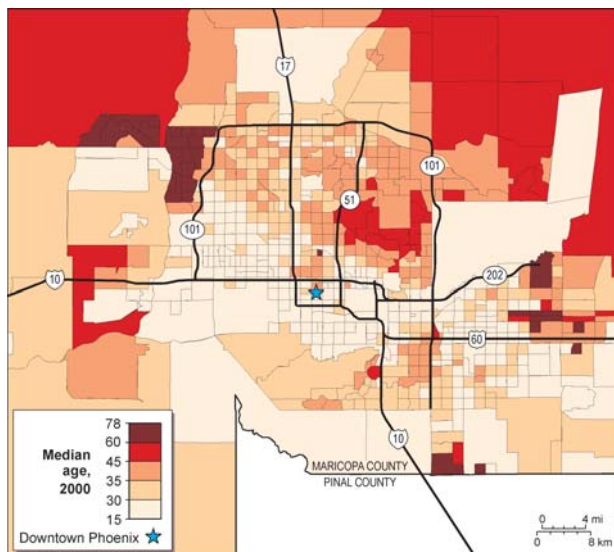
The Maricopa region's most affluent neighborhoods are in north Scottsdale, Paradise Valley, and the Ahwatukee Foothills-Chandler areas. Figure 19 shows relatively low-income inner city neighborhoods surrounded by higher-income suburbs with several pockets of affluence in north Scottsdale, Paradise Valley, and the Ahwatukee Foothills-Chandler area. North Scottsdale and Paradise Valley contain "old money" while the Ahwatukee area has more "young money."

Levels of educational attainment are higher in the east than in the west valley. Figure 20 shows a sharp divide in educational attainment between east and west with the most educated people living in a wedge beginning in northeast Phoenix and extending outward and in an area stretching south from central Tempe to include the I-10 technology corridor, Chandler, and Ahwatukee Foothills.

Few Arizona-born residents live in affluent neighborhoods that currently account for higher levels of arts participation. About one-third of all Phoenixians are born in the State Arizona, and a majority of these are children. Native-born residents are scarce in retirement communities whose growth is fed by elder migration from other states. Homegrown residents are also few in neighborhoods that generate the largest expenditures for cultural events. These neighborhoods tend to be home to individuals who may be short-term residents rather than those who want to put down permanent roots. (See Figure 21)

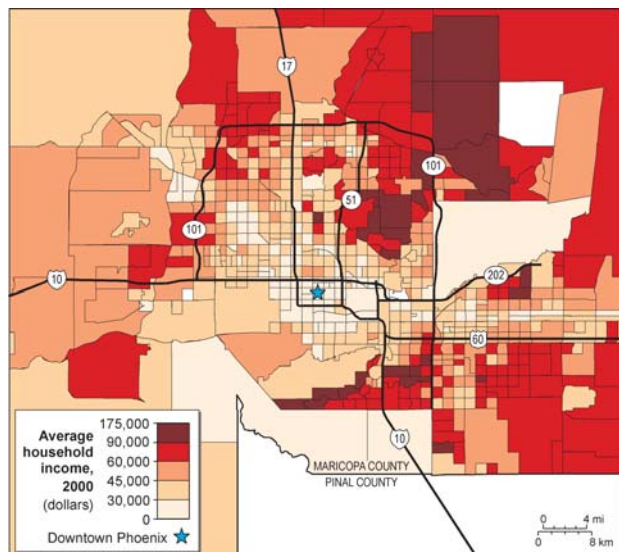
These participation-related patterns show some of the challenges experienced by arts and culture in the region and call attention to the importance of arts education and its role in audience development, as well as other knowledge economy areas.

Figure 18
Median Age, 2000



Source: Morrison Institute for Public Policy, 2003.

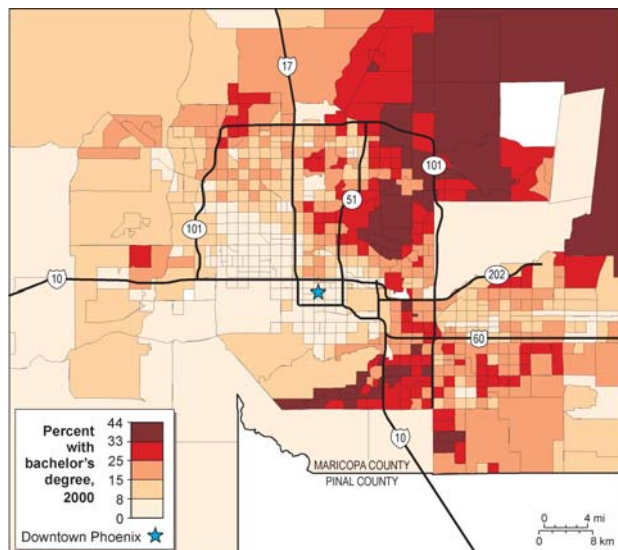
Figure 19
Median Household Income, 2000



Source: Morrison Institute for Public Policy, 2003.

Figure 20

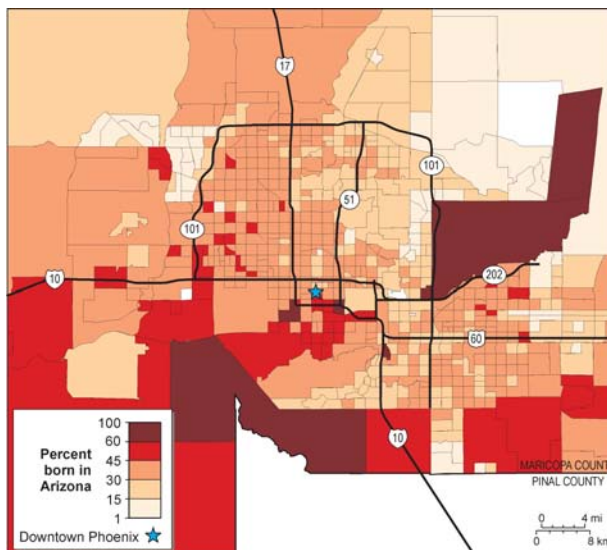
Percent with BA/BS Degree, 2000



Source: Morrison Institute for Public Policy, 2003.

Figure 21

Percent Born in Arizona, 2000



Source: Morrison Institute for Public Policy, 2003.

Arts Education: In Schools and the Community

Arts education for youth is provided chiefly by two “systems:” 1) schools; 2) community organizations and local government agencies. Just as local and regional arts organizations are critical for a vibrant arts community, both school- and community-based activities have a place in creating resources for quality, comprehensive arts education.

At School

In recent years, research has shown the academic and social benefits of quality arts education. Standards for arts learning have been developed at the national level and for the state. Arizona adopted its standards in music, art, dance, and drama in 1997. The Arizona Board of Education sought to embed the arts in every student’s education including:

- creating proficiently in one art form
- demonstrating knowledge of techniques in others
- understanding art in context
- using the arts as an inquiry tool.

However, Arizona’s plan did not require districts to report their progress in meeting the standards. Thus, scant information exists on arts learning across the state, although the Arizona Commission on the Arts and Arizona Alliance for Arts Education have projects underway to profile programs across the state.

On the positive side, the Arizona Department of Education has hired an arts education specialist for the first time in a decade. This new staff member is expected to carry out the Superintendent of Public Instruction's stated commitment to arts education. In addition, teacher-training institutes have created a cadre of arts-oriented classroom teachers. These highly regarded professional development opportunities are sponsored by ACA and other local institutions.

Schools most often engage in music instruction and activities, followed by visual arts, theatre, and dance. In schools today, arts education has been affected by budget shortfalls, rising costs, the reallocation of time to other academic subjects, and the rise of high-stakes tests. However, many locations still provide arts education. Districts such as Paradise Valley, Peoria, and Mesa have been recognized for their arts achievements and commitments despite financial strains. Schools often augment their budgets and arts resources with grants from the state or local arts commission. In its funding for 2003-2004, the Arizona Commission on the Arts awarded 81 grants to schools or school-related programs throughout Maricopa County. The bulk of the projects are artist-in-residency efforts or after-school activities that touch thousands of students.

"Magnet" schools that focus on the arts have been a fixture in some school districts for more than a decade. In the Maricopa region, magnet schools include South Mountain High School, Herrera School in the Phoenix Elementary District, and Morris K. Udall School in the Isaac Elementary District. Charter schools have taken the magnet concepts several steps further. Arts-oriented charter schools have developed to fill the demand for in-depth study of arts disciplines and to meet parents' desire for the integration of arts with other subjects or teaching methods that meet their children's needs. At this time, as many as 24 charter schools in Maricopa County have adopted an arts focus.

In the Community

In response to the stresses on school-based arts education, to fulfill their missions, and to respond to community-wide initiatives for children, the nonprofit arts and culture sector has stepped up education efforts in recent years. Today, the Arts and Sciences in Education Network, a voluntary association of arts and museum professionals from throughout the county, counts members from 66 institutions, which range from Actors Theatre to Arizona State University to Free Arts of Arizona to Deer Valley Rock Art Center. These educators and representatives coordinate their education efforts and design collaborative programs. Other efforts, such as Scottsdale's Young at Art, Arizona Museum for Youth's outreach, the West Valley's KIDTIX, and student performances by Actors Theatre and others abound. However, these often donation-or grant-funded activities remain small and dollars to operate them must usually be matched. Valuable community-based efforts, thus cannot be seen as a substitute for strong district-supported efforts.

Without question, arts and culture organizations have been committed to youth programming for some time. For example, Table 14 shows the number of youth served each year between 1998 and 2002. Among many types of activities, young people see exhibits and performances as well as work with professional artists in their classrooms. The ups and downs in the number of youth served each year are a function of such factors as exhibition schedules and funds for outreach and free student performances. These services are most often funded by grants from public or private sources.

Table 14
During 1998-2002, Service to Youth
Peaked in 2000.
Youth Served by 18 Major Arts and
Culture Organizations, 1998-2002

Fiscal Year	Youth Served
2002	306,522
2001	339,328
2000	389,328
1999	383,320
1998	316,754

Source: Phoenix Arts Commission.

Arts Learning from a Variety of Sources

Parks and recreation programs are a lesser-known, but no less-important source of arts education for youth and adults throughout the Maricopa region. For example, the Phoenix Center for the Arts, a division of the Phoenix Parks and Recreation Department, was established to house the department’s art coordinators. Following the former church’s renovation, the building became a full-fledged performing arts center with a theater, gallery, and classrooms.

Most municipally sponsored class programs are housed in parks and recreation departments. This was the case in Mesa until the late 1990s. With the passage of the “quality of life” sales tax in 1998 and the promise of a new multi-theatre, multi-studio, state-of-the-art performing arts facility, Mesa staff reported that interest in arts instruction increased rapidly. With new demand, city leaders decided to separate arts from recreation.

Mesa Arts Center, a division of the City of Mesa, schedules some 750 arts and culture classes each year. During 2002-2003, approximately 6,000 individuals—about half youth and half adults—took advantage

of the opportunity to study many aspects of the performing and visual arts. For young people 8 out of 10 classes are in the performing arts, while adult classes tend to be in the visual arts. Mesa Youtheatre is one reason for the emphasis on young people and skills in dance, drama, and music.

Mesa's success with classes is reportedly due in large part to two factors:

1. Mesa is the only city program in Arizona that employs arts teachers full time. Six teachers have been on staff for many years and have worked diligently to build recognition of their programs in the community. People come back again and again because they know the instructors well.
2. The breadth of programming makes it easy for students to find what they are looking for from calligraphy, fibers, glass, (Mesa has a full glass studio available for students) printmaking, and painting to photography, dance, drama, and more.

Fees for Mesa's arts classes total approximately \$236,000 annually. Classes are open to anyone in the region, but only Mesa residents are eligible for monetary assistance with the cost of classes.

In addition to the thousands of residents who participate in classes on many arts and culture topics through city-sponsored parks and recreation departments, community colleges provide numerous short- and long-term opportunities for arts and culture learning. These classes often charge fees for participation and materials.

Literary Arts

Public Libraries as "Bridge" Assets

Literary arts may seem to be shortchanged in comparison to the performing arts, but they are, of course, vital to a full range of arts and culture. The Maricopa region has a wealth of assets that support the written word.

Discussions of arts and culture, though, often overlook one of the most multi-faceted of literary institutions, namely public libraries. In recent years, public libraries nationwide have been at the forefront of downtown revitalization and a renewed interest and investment in public architecture and civic spaces. This explosion of library growth has coincided with increased interest in book groups, poetry readings, and community writing programs. No one tracks how many residents participate in book groups, for example, but bookstore and library professionals have noted an increase. Public libraries (as well as specialized libraries) are especially notable for the ways in which their programs, spaces, and services bridge the arts, culture, and a community's preferences. In the Maricopa region, public libraries, for example, are frequent sponsors of programs funded by the Arizona Humanities Council, sites of celebrity public art (see the Dale Chihuly

Burton Barr Central Library: A Space for Books, Arts, Culture, and More

Architect Will Bruder's monumental central library has been called a "great public space" for good reason. @ Central Gallery hosts monthly juried shows by local artists' throughout the year as well as popular traveling exhibitions such as Linda McCartney's *Sixties: Portrait of an Era*. A stop on the First Friday downtown gallery tour, @ Central Gallery hosts 250-400 people for the opening of each of its shows. The library's main meeting room is often the venue for lectures and humanities programs. Finally, the library owns a substantial art collection, including a set of etchings by early-Phoenix artist George Elbert Burr, which is used throughout the system.

sculpture in Glendale’s Foothills branch among many examples), and homes for valuable art collections. Unfortunately recent municipal budget crises have forced a number of Maricopa region libraries to curtail hours and services.

In Maricopa County, the Southeast Regional Library in Gilbert, new facilities in Glendale, Mesa, Chandler, and Phoenix, renovations in Phoenix and Scottsdale, and the opening of the Burton Barr Central Library have refocused attention on the vitality of public libraries. Approximately 50 public library facilities serve the metropolitan area. Table 15 provides a “snapshot” of library activities for 2000-2001.

Table 15
Public Libraries Touch Millions of Residents

	Registered Borrowers	Volunteer Hours Worked	Total Operating Income	Circulation Per Capita	Attendance at Literacy Programs	Attendance by Children in Poverty
Maricopa Library District, Municipal Libraries, and Tribal Libraries	1,783,760	146,364	\$74,347,088	6.9	11,833	50,731

Source: Arizona Public Library Statistics, 2000-2001.

Glendale Public Library: A Time-Honored West Valley Venue

For 17 years the Glendale Public Library has been a west valley performing hub. The 200-seat auditorium has lines of patrons waiting to be part of free weekly events held between November and March. The City of Glendale funds the series.

More Local Literary Assets

Of course, libraries are not the region’s only literary asset. Arizona State University’s creative writing department would stand out in nearly any region. In addition, ASU’s *Bilingual Review/Press* is housed in the Hispanic Research Center and has been publishing the works of Hispanic writers since 1974. Approximately 10 titles are published each year. Most books are by or about U.S. Hispanics and written in English, though bilingual and Spanish titles are featured as well. Since its founding 28 years ago, the Press has introduced significant works by established and emerging writers.

Recently the Bilingual Review Press published *Contemporary Chicana and Chicano Art: Artists, Works, Culture, and Education*. The 2003 fine art category winner at the Independent Publisher Book Awards, this 2-volume work presents the work and lives of nearly 200 artists from the U.S., Mexico, and other countries. This set is just one of the art-oriented contributions of the Press and its web site Latina/o Art Community.

Arizona State University’s award-winning national literary and art magazine, *Hayden’s Ferry Review* publishes contemporary literature and art by established and emerging writers and artists. Among the writers and artists who have contributed to the magazine are Rita Dove, Joseph Heller, T.C. Boyle, Ron Carlson, Norman Dubie, John Updike, Raymond Carver, Richard Ford, Yusef Komunyakaa, Joel-Peter Witkin, Ai, David St. John, Gloria Naylor, Tess Gallagher, Ken Kesey, Naomi Shihab Nye, and Allen Ginsberg.

The performing, visual, and literary arts have a strong impact on the community and significant size. However, as shown in the following section, History and Preservation touch many residents and bring unique activities to communities.

History and Preservation

Of the 55 museums that comprise CAMA, the Central Arizona Museum Association, 42 are history and heritage organizations. At least 14 Maricopa-region cities have museums that primarily focus on their particular place's history, development, continuity, and change. Other museums tell the local history of medicine, banking, or governments. Still others focus on the experience and traditions of Native American, ethnic, and religious groups.

Municipal history museums usually result from grassroots history associations whose collections and activities eventually obtain city support. They tend to be located in older downtown areas and their enhancement or expansion often becomes part of a downtown revitalization package, as in Phoenix and Chandler. City support and better facilities usually reflect a community desire to reveal the roots of a community and characterize a special sense of place.

Museums such as Phoenix-sponsored Pueblo Grande Archaeological Museum or Mesa-funded Mesa Southwest Museum may be the exception to the general rule of history and archaeological museums having to scramble for funding in the Maricopa region. However, most museums of this type struggle for funds to preserve collections and resources to develop viable programs. The Arizona Humanities Council is one of the few Arizona-based funding sources for history museums. However, even that is limited since the entire council grants budget for 2002-2003 stood at just \$223,250 with only \$139,000 available for general awards.

The Arizona Historical Society, a state agency headquartered in Tucson, maintains a museum, The Marley Center, in Papago Park. A few local museums are "affiliates" of the state historical society although this does not guarantee ongoing funds. Beyond individual cities and towns, no public entity in Maricopa County provides general operating support to historical museums. Table 16 shows the relative size and status of historical museums.

Table 16
Many History Museums Are Small

Selected Maricopa Region Historical Museums	City	Staff	Volunteers	Visitation	Volunteer Hours	2002-2003 Budget
Buckeye Valley Historical and Archaeology Museum	Buckeye	0	4	500	n/r	\$9,500
Cave Creek Museum	Cave Creek	1	110	3,000	3,500	\$110,000
Chandler Historical Society	Chandler	1	40	9,000	2,000	\$5,000
Desert Caballeros Western Museum	Wickenburg	5	150	35,000	13,633	\$600,000
Gila Bend Museum and Info. Center	Gila Bend	2	1	12,000	56	n/r
Gilbert Historical Society	Gilbert	5	15	1,000	7,500	\$8,500
Glendale Historical Society	Glendale	6	47	2,495	6,511	\$28,080
Mesa Historical Society	Mesa	5	49	14,400	5,500	\$165,000
Peoria Historical Society	Peoria	5	15	2,940	1,500	\$12,500
Phoenix Museum of History	Phoenix	7	100	36,000	12,000	\$425,000
Historic Sahuaro Ranch Foundation	Glendale	7	131	25,000	2,782	\$220,000
Scottsdale Historical Society	Scottsdale	0	90	25,000	2,000	\$54,400
Tempe Historical Museum	Tempe	11	140	16,000	11,829	\$695,124

Source: Arizona Historical Society, 2002. *Official Directory Arizona Historical Museums and Related Support Organizations.*

Historic Preservation in a “New” Region

Maricopa County may seem an unlikely place for a preservation ethic, but interest in how historic districts, commercial properties, and landmark buildings contribute to the economy and quality of life is growing rapidly. Phoenix, Peoria, Glendale, Scottsdale, Tempe, and Mesa have formal historic preservation programs, and Chandler and Gilbert are considering such an effort. Another indicator of an enhanced awareness of historic buildings locally is recent investments in old buildings for new arts and culture uses. These include:

Chandler Public History Initiative

Chandler is the only valley city that has developed a public history master plan and city position to develop and oversee public history innovations. The staff member will work with other history organizations to involve Chandler and regional residents in learning about and preserving the area’s agricultural, industrial, and social history.

- Monroe School for the Phoenix Family Museum
- Phoenix Indian School buildings for the Native American Cultural Center and Memorial Hall performing venue
- A former grocery store for the Arizona Museum for Youth in downtown Mesa
- Glendale’s Sahuaro Ranch Park preserving substantial acreage for park land and using a barn for gallery space
- Great Arizona Puppet Theatre in a former church on the edge of Hance Park in downtown Phoenix
- The Jewish Heritage Center renovating Phoenix’s original synagogue for its own use across from Burton Barr Central Library
- Arizona Commission for the Arts in the historic Corpstein Duplex
- Arizona Theatre Company in a 1920s bungalow in the Roosevelt Historic District

The protection of historic properties and development of culture-oriented districts have proven to be catalysts for revitalizing downtowns and neighborhoods, both of which contribute to positive conditions for the production, interpretation, and staging of the arts and humanities. Heritage Square in downtown Phoenix is a good example. The effort began with the preservation of one of the city's last Victorian-era homes, but continued with the development of a major museum and new homes for smaller institutions. Today the Antoine Predock-designed Arizona Science Center anchors one end of Heritage Square while the Rosson House dominates the other.

The Maricopa region's governments have created few formal districts as yet besides residential ones, and only Phoenix, (See Figure 22) Mesa and Glendale have designated neighborhood historic districts. Interest in this mechanism for cultural clusters, though, may be growing. For example, numerous cultural and natural landmarks are located in the area around Papago Park, including Tovrea Castle, Desert Botanical Garden, Arizona Military Museum, Phoenix Zoo, and others. An initiative for an overarching Papago Park Tovrea Castle District, which could tie the facilities together and make the area a desert-park destination for convention attendees and visitors to downtown Phoenix, downtown Tempe, and south Scottsdale, has been suggested. In addition, the proposed district would feature a restored Papago Park and Papago Golf Course and create a visitors' center which would publicize arts and culture attractions.

Districts and designations make economic sense, according to national studies conducted during the 1990s. As economist Donovan Rypkema has reported, research has uncovered positive impacts of preservation in cities throughout the country in the areas of small business, arts and crafts, ethnic diversity, downtown revitalization, affordable housing, and neighborhood stabilization. Preservation generates tax revenue and acts as a catalyst for investments. It also works as an anti-sprawl tool.⁹ Many states and cities have conducted studies on the cultural and economic benefits of historic preservation. Thus far, solid quantitative research has not been conducted in Maricopa County to gauge the relationships among and value of historic designation, downtown revitalization, and the emergence of cultural assets and amenities.

A 1956 Gem: Valley Ho Hotel

Long-time residents recall the grace and stature of the Valley Ho in the 1950s, '60s, and beyond. Now a Scottsdale historic landmark, the hotel is slated for rehabilitation as a boutique hotel.

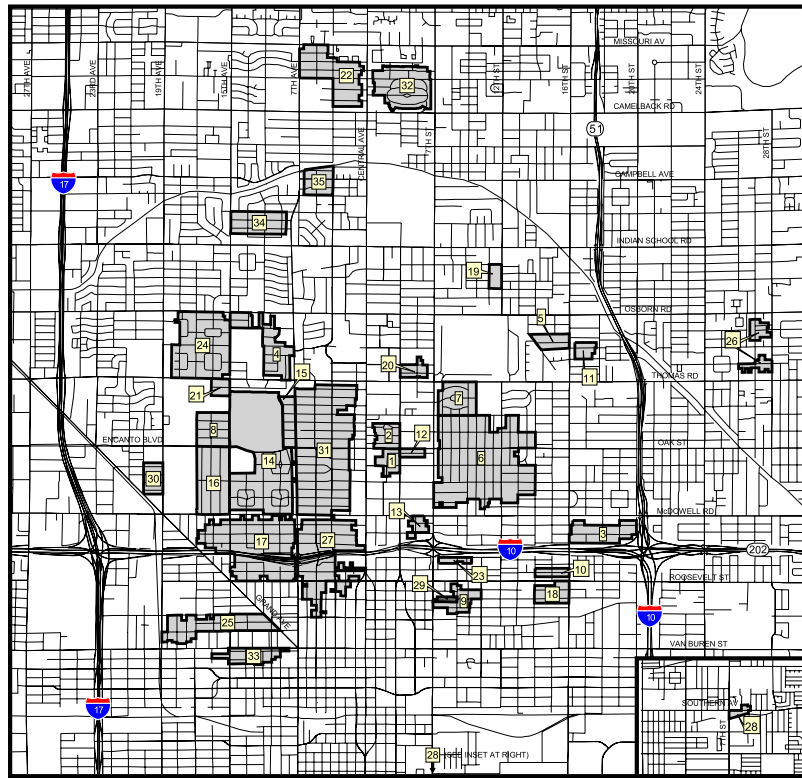
⁹ Donovan D. Rypkema of Place Economics. Georgia Preservation Conference speech, Macon, Georgia, February 28, 2002.

Table 17
Formal Preservation Programs Provide Many Services That Support a Sense of Place

	Designated a "Certified" Local Government*	Downtown Links	Designate for Local Historic Register	Have Designated Local Districts	Receive City General Funds	Review Development Plans	Prepare Historic Preservation Plans & Surveys	Provide Local \$ Incentives
Mesa	Y	Y	Y	Y	Y	Y	Y	N
Peoria	Y	Y	Y	Y	Y	Y	Y	N
Phoenix	Y	Y	Y	Y	Y	Y	Y	Y
Scottsdale	Y	Y	Y	Y	Y	Y	Y	Y
Tempe	Y	Y	Y	Y	Y	Y	Y	N
Glendale	Y	Y	Y	Y	Y	Y	Y	N

* This is a federal designation which allows a municipality to receive funds through the State Historic Preservation Office.
 Source: Morrison Institute for Public Policy, 2003

Figure 22
Residential Districts in Phoenix Historic Property Register



- 1. Alvarado
- 2. Ashland Place
- 3. Brentwood
- 4. Campus Vista
- 5. Cheery Lynn
- 6. Coronado
- 7. Country Club Park
- 8. Del Norte Place
- 9. Dennis Addition
- 10. Diamond Street
- 11. Earl Place
- 12. East Alvarado
- 13. East Evergreen
- 14. Encanto-Palmcroft
- 15. Encanto Vista
- 16. Fairview Place
- 17. F. Q. Story
- 18. Garfield Place
- 19. Idylwilde Park
- 20. La Hacienda
- 21. Margarita Place
- 22. Medlock Place
- 23. Moreland Street
- 24. North Encanto
- 25. Oakland
- 26. Phoenix Homesteads
- 27. Roosevelt
- 28. Roosevelt Park
- 29. Victoria Place
- 30. Villa Verde
- 31. Willo
- 32. Windsor Square
- 33. Woodland
- 34. Woodlea
- 35. Yapple Park



Prepared by the City of Phoenix Historic Preservation Office - May 2003

Paying Attention to This Metro's "Gold Rush"

Local historic preservation consultant Debbie Abele has called the period from 1949-1973 metropolitan Phoenix' "gold rush" for the wealth of important buildings and neighborhoods built here after World War II. In fact, historic and contemporary architecture is an important component of the ever-changing response to the unique environment in the region. While the architecture and impact of Frank Lloyd Wright are readily available to the public via Taliesin West (and possibly via a proposed Taliesin Museum in downtown Scottsdale), less well-known architects such as Alfred Newman Beadle and Ralph Haver require different mechanisms to tell their stories. The work of the major local architects, such as Paolo Soleri, Bennie Gonzales, Frank Henry, Wendell Burnette, Eddie Jones, Will Bruder, and Marlyne Imirzian, presents some of the region's greatest opportunities to tell its unique story.

Mesa, Scottsdale, Tempe, and Phoenix are now developing criteria for designating post-World War II residential neighborhoods as historic. In Scottsdale, the Historic Preservation Commission is surveying its 1950s developments and is exploring neighborhood and district designations. These current efforts provide significant opportunities to tie culture with a knowledge economy workforce and dynamic community life. In addition, the research on social history and building styles and techniques will provide a new understanding of the value and meaning of the master planned community, a major Phoenix-region feature that has now become a concept used globally.

Landmarks and Events

Think of each city in Maricopa County and a picture of a place, landmark, or public art piece probably comes to mind: the Fountain Hills' fountain, White Tank Mountains, or freeway lizards and prickly pears. These landmarks play a substantial part in creating a sense of place and communicating what is important to local culture. Of course, many landmarks are not chosen or created. They simply belong to the environment or to a long-past time. But, now, public art programs across the valley are creating structures, sites, and pieces that add distinction to communities and quickly become landmarks.

Public art is one of the most visible shapers of cities across Maricopa County today. Chandler, Glendale, Mesa, Phoenix, Scottsdale, Tempe, and the Salt River Pima Maricopa Indian Community sponsor public art and "percent for art" programs, whereby a percentage of city capital expenditures is set aside for public art.

Phoenix and Scottsdale have been cited nationally as leaders in "art in infrastructure." Artists often participate on design teams with engineers and architects to help create a bridge, freeway, or waste water treatment plant. Artists, at the same time, provide new features for parks, public buildings, and fire stations. With this approach, public art becomes part of the urban fabric instead of "decoration."

Landmarks Help Mark the Seasons

Marking the passing solstices may not be all that unusual, but it is surprising how many landmarks in Maricopa County relate to these natural events. For example, Shaw Butte's ancient evidence of these events still captivates visitors. Papago Park's Hole in the Rock has been used historically to note the passing of the solstice. The Burton Barr Central Library and the Steve Martino and Judy Pinto public art piece at the intersection of Scottsdale, Phoenix, and Tempe (Galvin Parkway and McDowell Road) are contemporary markers.

Table 18
Public Art Garners Substantial Dollars

Public Art Program*	City	2002
Phoenix Arts Commission Public Art Program	Phoenix	\$7,122,000
Arizona State University Public Art Program	Tempe	\$600,000
City of Chandler, Arizona – Chandler Arts Commission	Chandler	\$225,000
City of Mesa Public Art Program	Mesa	\$956,000
Public Art Program, City of Tempe Cultural Services	Tempe	\$149,820
Gilbert Public Art Program	Gilbert	\$400,000

*Glendale, Peoria, and Scottsdale did not participate in this study. Valley Metro Rail Public Art Program exists now, but had nothing to report in 2002. Scottsdale has completed 34 projects and spent more than \$2 million on artist contracts in 2002. Source: *Americans for the Arts Public Art Survey, 2002.*

Multi-Purpose Landmarks: Heritage, Art, and Amenity

Considering the current interest in a mix of art and culture, an important trend toward “multi-purpose landmarks” or the combination of heritage, art, and amenity, is evident in the Maricopa region. Three examples illustrate this well: Rio Salado, Arizona Falls, and Sahauro Ranch Park.

Rio Salado Project: In Phoenix, trails, history, and artist-designed structures along a section of the Salt River, the natural feature that accounts for settlement here – in Tempe, a lake in the river bed.

The Phoenix portion will restore the habitat that once flourished along the flowing river. A ten-mile trail system will allow visitors to learn about and enjoy the native habitat. Additional features will include scenic overlooks, pedestrian bridges, and outdoor classrooms. Thomas Strich’s artwork on the ramadas reflects the centuries of settlement and change by the river. In Tempe, Town Lake also preserves history, highlights art, and offers a new amenity. In both areas substantial development of all types is expected to take place because of the amenity.

Arizona Falls: Artist-designed water features and structures, canal-bank trails, neighborhood oasis – at 56th Street and Indian School Road. Along the Arizona Canal is a model for city infrastructure, green utility production, public art, and public amenities. The Salt River Project intended to generate hydroelectric power at the historic falls, a place where residents came as early as the 1920s to escape the heat. The surrounding neighborhood wanted to improve the canal bank landscape and create a pleasing recreation area. Through the Phoenix Arts Commission, artists Mags Harries, Lajos Hader, and Steve Martino and multiple city, state, and federal agencies worked together to create a technologically efficient hydroelectric power station and an aesthetically pleasing waterfall, a dance floor, and a 2-

mile long area of newly landscaped canal banks. Future plans by Salt River Project include benches and signs along the canal for seating, historic information, views, and directions. As a result of a national design competition, SRP is working with the winner to design the benches and signs. The first three are being installed along the Arizona and Crosscut Canals. Others will follow in Chandler and Gilbert and are planned to direct people to cultural venues throughout the valley.

Sahuaro Ranch Park: Agricultural heritage, recreation, gallery space — Glendale’s Sahuaro is also linked to the Arizona Canal and was developed by William Henry Bartlett in the 1880s. Today it is a city park and historic site. The buildings and fields offer a look at the past with today’s recreation needs in mind. Art plays a part in a gallery in a renovated barn.

Events Make Places

Events provide common experiences for residents and visitors. The Heard Indian Market, the Hispanic Heritage Festival, and others create and maintain a sense of community. Even very different communities can be brought together through festivals. Secular aspects of religious festivals of Mormons, Native Americans, and Hispanics are open to the wider community. While certainly not a comprehensive list, the items in Table 18 show some of the region’s oldest and newest events.

Without awareness of landmarks and events and how they function in a community, Maricopa County will have less to work with as efforts are made to link the arts and culture with the knowledge economy.

Table 19
Festivals Can Be Found Throughout the Maricopa Region

Festival	Sponsor
Parada del Sol	Scottsdale Jaycees
La Noche de las Luminarias	Desert Botanical Garden
West Valley Invitational Native American Arts Festival	West Valley Fine Arts Council
Arizona Book Festival	Arizona Humanities Council, Maricopa Library District, & Arizona Department of Library, Archives, and Public Records
Matsuri Festival of Japan	Japanese Community Association
Indigenous Film Festival	Heard Museum
Phoenix Film Festival	<i>Metro</i> Magazine and Phoenix Film Foundation
Chinese Week	Chinese Cultural Center
Tempe Festival of the Arts	Mill Avenue Merchants Association

Source: Morrison Institute for Public Policy, 2003.

Science and Nature

Since the 1970s, voters in various parts of Maricopa County have approved funds for preserving mountains, developing desert parks, and supporting institutions that help interpret science and our unique environment. While not always thought of as part of arts and culture, science and nature relate to the culture of settlement in Maricopa County and are essential ingredients in high quality locales in 3 ways: 1) as learning opportunities; 2) as recreational opportunities; and 3) as stewardship opportunities.

Learning Opportunities

In fact, botany, zoology, space, and science organizations play an important role in the valley. The Arizona Science Center features science in areas where the state’s economy is strong, such as aviation, mining, and medical technologies. The Phoenix Zoo, World Wildlife Zoo, and Desert Botanical Garden interpret the significance of the Sonoran Desert. Arizona State University’s Central Arizona-Phoenix Long Term Ecological Research and Consortium for Rapidly Urbanizing Areas support cutting-edge science and learning opportunities for the public. The Peoria Space Challenger Center, an affiliate of the Smithsonian Institution, educates young and old alike about space. The Arizona Mineral and Mining Museum harks back to when copper was part of the 5 Cs economy. Most of these institutions have been mentioned in other sections, so emphasis will be given here to the recreational and stewardship opportunities.

Table 20
Major Nature and Science Institutions Command Attention for Their Size

Major Nature and Science Institutions	Workers	Visitation	2002-2003 Budget (\$ millions)
Desert Botanical Garden	80 full-time, plus 500 volunteers	230,000	4.5
Phoenix Zoo	170 full time and 180 part-time and seasonal	1.3 million	12.0
Arizona Science Center	80 full and part-time staff with 150 volunteers	300,000	6.5

Source: Morrison Institute for Public Policy, 2003.

Recreational Opportunities

A description of all of the outdoor recreational options and their economic and social impact is far beyond the scope of this project. However, it is appropriate to look at some of the distinctive outdoor features that are available in Maricopa County, particularly trails along the historic canal system and the types of areas that combine cultural preservation with recreation.

Canal Bike Trails

The valley’s canal system not only delivers water, but it provides a unique system of equestrian, bicycle, and pedestrian transportation

corridors. These dirt “streets” connect all of the region’s towns and cities. While the canal banks have been considered off-limits to all uses other than official maintenance, the extensive informal use of the canals for recreation and transportation appears to be leading to a policy shift to welcome multiple users and to provide amenities and interpretation.

Canal-bank bicycle trails traverse the entire region. Major trails include:

- **Cave Creek Trail:** 8-mile path passing the Rose Mofford Sports Complex and skirting the northern perimeter of the Phoenix Mountains Preserve. Links with the Cave Creek Road/Hatcher Road bicycle lanes.
- **Sun Circle Trail:** initially planned as an equestrian trail and now a multi-purpose amenity, when completed it will be a 110-mile course through Peoria, Glendale, Tolleson, Guadalupe, Tempe, Mesa, Scottsdale, Salt River and Gila River Indian Reservations.
- **Grand Canal:** 21-miles running generally east-west from Priest Road in Tempe to 99th Avenue in Phoenix.
- **Arizona Canal:** 38 miles from east/west, the longest canal in Phoenix area.
- **Crosscut Canal:** 1.25-mile, north-south path connecting Scottsdale, Phoenix, and Tempe through Papago Park.
- **Indian Bend Wash Multi-Use Path:** a 12-mile north-south route through the heart of Scottsdale.
- **Tempe Town Lake:** 5-mile pathway traveling east-west along the edge of Tempe Town Lake on the Rio Salado.

Other canals that serve as multi-use paths include the Western Canal, Highline Canal, Kyrene Canal, Consolidated Canal, Eastern Canal, and Roosevelt Water District Canal.

Open Space

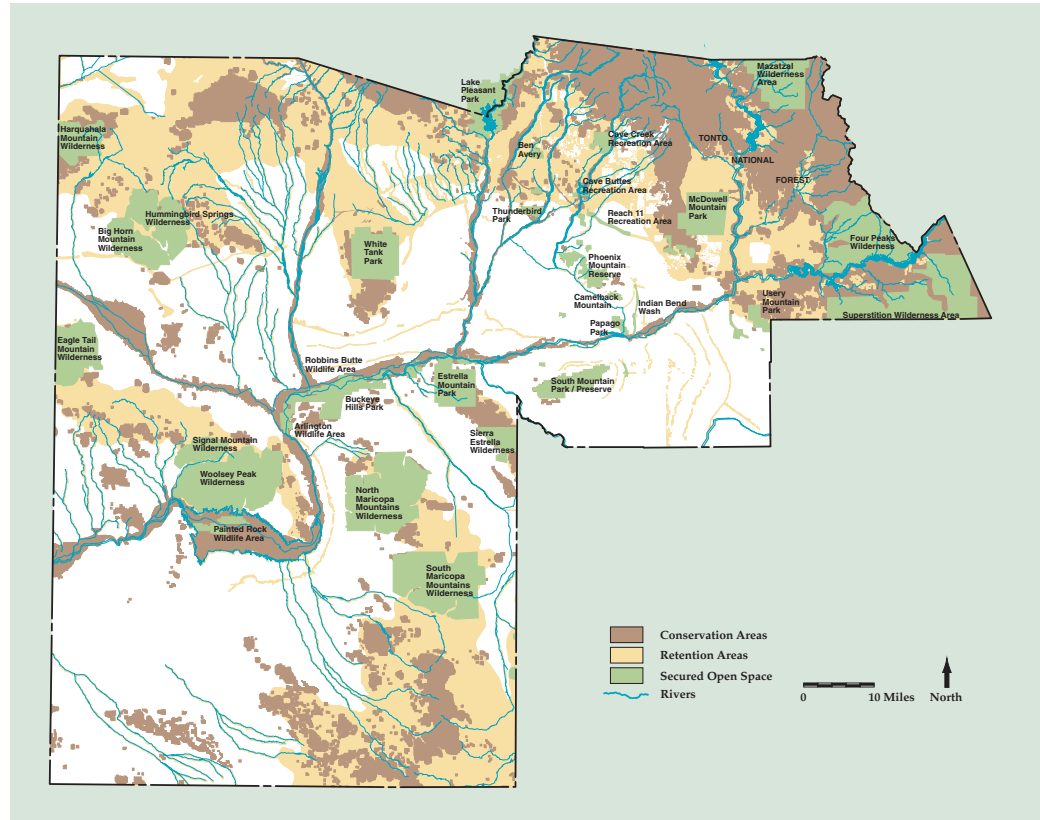
From a cultural perspective it is important to acknowledge the role of open space in creating quality of life. Current regional plans set aside one-quarter acre per person of publicly owned open space in county parks, wilderness, or wildlife areas that will not be developed. These areas comprise wildlife corridors and protect sensitive vegetation and archaeological sites. They are important view sheds and are vital connections for a regional open space system.

The recently established Agua Fria National Monument supplies a good example of land with substantial value as open space and for preservation of natural and cultural resources. Created in 2000, the monument contains many significant archaeology sites and objects and locations of scientific interest. The more than 71,000 acres will be managed by the U.S. Bureau of Land Management.

Even closer to home, the City of Scottsdale has committed to purchase substantial state trust land to augment the existing open space and its McDowell Mountain Preserve. This long-term effort showcases a broad vision of arts and culture as including places and activities that promote a sense of community.

Figure 24

Cultural Landscapes Mark Communities Across the Region



Source: Maricopa Association of Governments.

Conclusion

As shown in the previous pages, the arts and culture are:

- evident, available, and expanding throughout the Maricopa region
- more young and developing than old and established
- economically vital and full of potential, but hamstrung by challenges
- supplying regional benefits greater than the sector's size
- providing a sense of place that combines human history, our desert setting, and the built environment
- at risk of stagnation without new support, integration with other civic initiatives, and recognition of the contributions of and connections among all parts of the sector.

Fortunately, the region has mechanisms in place which have been employed, or could be used, to support arts and culture. Cities have invested in venues, arts agencies, and grant programs. Sales taxes have been earmarked for arts development and cultural landscapes. A special district already pays for library services. Interest in historic preservation is growing.

However, in this economic day and age, a diverse set of quality arts and culture offerings and venues is a given among the people and firms that are needed for this region to be a knowledge economy leader. What will truly allow the arts and culture to play the part the sector, could, and should, in Maricopa County's economic future is a vision that supports not just the existence of a symphony, ballet, and museums, but the expression of this place and its culture through all of its institutions, large and small.



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