

**Arts and Culture Master Plan**

**for the**

**City of Peoria, Arizona**

*April 2009*

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## **Executive Summary**

The City of Peoria is embarking on its first arts and cultural master plan, meant to guide arts development in the City over the next five to ten years. In doing so, it is taking a step that literally hundreds of American cities have taken over the last 20 years. These cities have recognized that the arts can be an important component in economic and community development.

At the same time, the local and national economies are facing the most vexing challenges in three generations. So it is fair to ask: is this really the right time to undertake the challenges inherent in any community and cultural development effort? The answer is yes, if thoughtfully conceived. This plan was developed in full awareness of these fiscal realities – by identifying short-term, mid-term and long-term strategies, the plan will permit the City to phase in these new initiatives in an orderly way as the economy improves. The plan also recommends a financing strategy that will not unduly burden the City's General Fund.

### **Why Cultural Planning?**

Cities are increasingly aware that they are in competition with one another. There is competition for business relocations, for engaged citizens, for young and talented professionals. As Dr. Richard Florida, a Vanderbilt University economics professor noted in his acclaimed book, *The Rise of the Creative Class*: “There is a whole new class of workers in the U.S. that is 38 million strong: the creative class. At its core are the scientists, engineers, architects, designers, educators, artists, musicians and entertainers, whose economic function is to create new ideas, new technologies and new content.” His research documents the tendency of creative professionals to place a higher priority of *where* they live, rather than on who they work for. They prefer to live in creative cities, with plenty of cultural and recreational amenities that complement their lifestyles.

The Phoenix metropolitan region is one of the concentrations of creative class members identified by Dr. Florida. As the population of the region grows and the population center of the valley moves inexorably to the northwest, Peoria will assume increasing importance as an artistic and creative center of the region. This will be reinforced by the completion of the outer highway

ring that will open up major opportunities for further population development, transit connections and business relocations.

### **Economic Development**

Americans for the Arts (AFTA), the national service organization representing local arts agencies, has conducted a series of national studies on the economic impact of the arts. The most recent study reported that non-profit arts organizations generate \$166.2 billion in economic impact each year, supporting 5.7 million jobs and returning nearly \$30 billion in local, state and federal revenues annually. This study showed the ways in which arts dollars multiply throughout the community. Arts workers spend their money on housing, food and other necessities. Audience patrons go to restaurants and pay for parking and baby sitters. The National Endowment for the Arts has further noted that every dollar spent by local government on the arts generates more than \$11 from the private sector in ticket sales and philanthropic donations.

A further aspect of direct economic impact is cultural tourism, which is defined as visitorship primarily focused on cultural activities – museums, music performances, plays, etc. Research by AFTA and other agencies reveals that cultural tourists tend to stay longer at destinations, stay at higher quality hotels and spend more in restaurants and on retail.

Less quantifiable, but possibly more important, are the indirect economic impacts that arise from local arts and cultural development. One of the most important of these is business relocations. Several years ago, the Harvard Business Review published an article discussing the reasons why businesses and corporations choose to relocate. There were a number of economic reasons for them to do so: cost of labor, local tax structure and incentives, and cost of land and construction, among many others. The study went on to point out that non-economic factors are often the prime reasons for business relocation. Quite understandably the number one reason was where the CEO wanted to live. But importantly, the number two reason was the availability of cultural and recreational amenities to serve current and prospective employees. These community assets factor much more heavily into relocation decision-making than what might seem like the more obvious issue of cost of living.

## **Beyond the Economics**

There are a number of ways in which the City's commitment to arts and cultural development can enhance the quality of life in Peoria. These include:

- *Community of choices:* One of the most important things a City can do for its residents is to ensure that its residents have choices. Some may prefer great parks and recreation centers. Others may prefer great sports and entertainment complexes. Some may want great libraries or social services. Others may opt for arts programs and facilities. The City should strive for a balance among these many choices.
- *Activities close to home:* Numerous surveys and studies in recent years have indicated that people prefer leisure time activities that are close to home. Busy lives, long work hours and family responsibilities restrict the time people have to devote to leisure activities. The long commutes required for Peoria residents to attend arts events in Phoenix or elsewhere in the valley suggest that local opportunities will provide for greater cultural participation among a cross-section of Peoria residents.
- *Family activities:* Citizens surveyed in the planning process expressed a strong preference for arts and cultural activities in which the entire family could participate. Communal participation in arts programs promotes family unity that is strongly valued by Peoria citizens.
- *Public Art and quality design:* Over the past 30 years, more than 500 American cities have adopted percent-for-art requirements that allocate a portion of CIP budgets for public art. Peoria is among those cities. This movement has been less about visual art *per se*, than about a growing realization that quality design enhances our sense of well-being in our public places. It has also been demonstrated that this quality design results in increased usage of public facilities. For example, transit systems across the country have adopted public art programs. Many believe that this is because the Board of Directors is packed with arts mavens, but this is not the case; public art has been shown to have a direct positive impact on numbers of riders of mass transit.

- *Civic engagement:* Cities across the nation are recognizing that their artists are important civic resources. Hundreds of projects are underway where artists are working on a full range of critical local issues, including race relations, gentrification and shifting demographics and economics, among other concerns.

Numerous studies conducted over the past 30 years have demonstrated that active participation in, and exposure to, the arts have positive impacts on the lives of young people. These studies have concluded that students with music training score better on standardized math tests; students who participate in dance training are more likely to commit to life-long fitness; students who engage in drama and theater have a higher level of empathy and concern for social justice; visual art students have a higher tolerance for ambiguity and are better able to discern cross-disciplinary patterns and associations; and art students as a whole are far more likely to do volunteer work in the community and to be otherwise engaged in the civic enterprise.

It is more and more widely understood that creativity is the currency of the future and that the success of the American society in coming generations will depend on the creativity and innovation of our workforce. In 2007, three national organizations, the Conference Board (a business public interest organization), AFTA, and the American Association of School Administrators, commissioned a research paper entitled *Ready to Innovate*. This study grew out of a survey of 155 business executives and 89 school superintendents. The survey indicated that stimulating innovation and creativity is one of the greatest challenges facing the U.S. economy in the future. 99% agreed that creativity is of increasing importance. 56% of the business leaders and 79% of the educators agreed that education in the arts is the most significant indicator of creativity in the workforce.

The recommendations in this plan run the gamut from the immediately achievable and eminently practical to far-reaching and visionary plans that will take years of careful planning and diverse resources to realize. Each has been carefully considered as a building block for the greater cultural community, and taken as a whole, have the potential to transform Peoria into a cultural destination for visitors, a place of pride and identity for residents, and a flourishing center for nascent artistic talent.

## **RECOMMENDATIONS:**

### **PUBLIC ART/AESTHETICS**

#### **SHORT-TERM RECOMMENDATIONS**

- Adopt the proposed new Public Art Ordinance, increasing the current public art allotment to two percent for all City Capital Improvement Projects.
- Contract with a regional artist to identify arts opportunities in the city's capital improvement program
- Develop a temporary public art program with works installed in the historic Old Town and along major parkways
- Establish a program of small-scale public art projects (bus shelters, utility boxes and other streetscape elements.)
- Require public art component on outer walls of new gated communities – art facing the boulevards

#### **MID-TERM RECOMMENDATIONS**

- Extend the percent for art requirement to new development (residential, commercial, and/or industrial) in Peoria.
- Create community entryway feature program with emphasis on defining entryways to the city and design elements along right-of-ways, thematically tied to neighborhoods
- Establish an Adopt-a-Public Art program

### **CULTURAL INFRASTRUCTURE**

#### **SHORT-TERM RECOMMENDATIONS**

- Create a catalogue for the annual Peoria Arts Commission Art Show to allow exhibitors to sell work
- Initiate a feasibility study for the establishment of an artists' live/work space project in Old Town Peoria
- Create a clearing house and calendar to identify and program alternative performing arts sites
- Utilize joint use agreement with Peoria Unified School District for use of auditoriums and theatres
- Incorporate specific recommendations related to Old Town and cultural facilities into Downtown Revitalization and Sports Complex studies

#### **MID-TERM RECOMMENDATIONS**

- Establish dedicated gallery space
- Establish festival sites in southern and northern Peoria
- Establish dedicated arts venues in all appropriate new public facilities, parks, and gathering spaces.

### **PROGRAM DEVELOPMENT**

#### **SHORT-TERM RECOMMENDATIONS**

- Provide in-kind support for cultural festivals and events produced by local non-profits
- Establish technical assistance program for artists, focused on marketing
- Establish regional joint marketing initiative

**MID-TERM RECOMMENDATIONS**

- Promote heritage-oriented festivals in Old Town Peoria
- Establish festival support program in the existing cultural grants or through special RFP initiative

**RESOURCES**

**SHORT-TERM RECOMMENDATIONS**

- Establish non-profit arm of the Peoria Arts Commission
- Establish Mayor's Arts Awards
- Adopt proposed Peoria Arts Commission Ordinance, establishing specific "seats" on the Commission to reflect the full complement of the Peoria community, and forming the Public Art Committee
- Create an operating development grant program that provides operating budget support to Peoria-based arts organizations.

**MID-TERM RECOMMENDATIONS**

- Expand the Arts Division capacity to implement Plan recommendations, including a full-time Cultural Coordinator in the Communications Office in the City of Peoria
- As businesses develop around the 303 and throughout the City, work with West Valley Arts Council to establish workplace giving programs

## **Planning Background and Methodology**

The City of Peoria set out on its Arts Master Plan process in 2007, when the City Council expressed its interest in enhancing the city's arts program. Approved in 2008, the City of Peoria launched the planning effort by conducting a competitive Request for Proposals process. The firm of Jerry Allen and Associates was selected to develop the Arts Master Plan, and commenced work in July, 2008.

The City of Peoria had already established itself as an arts leader in the region. In 1987 the City's public art program was launched with the City Council's creation of the Peoria Arts Commission (PAC) and the Percent for the Arts Program. Funding for the public art program comes from a one-percent contribution from each of the city's capital improvement projects. The public art program has resulted in approximately 13 discrete sculptures and public art projects throughout Peoria, most centered in the Peoria Municipal Complex. A mini-grant program, which provides \$30,000 annually to local arts organizations, was created in the 1990s to help promote the arts in the community. In 2007, the City unveiled the new Peoria Center for Performing Arts in Old Town Peoria.

The City and community have many diverse and ambitious goals for their cultural programs. The Arts Master Plan aligns these goals into a specific set of recommendations, which provide overarching, holistic policy direction. Uniting the many effective methods of arts support that the City has already put into place will create a much greater impact on the community as a whole than individual efforts can achieve. The Plan also recommends a series of new strategies and initiatives, reflecting the community's visions for the future.

The recommendations in the plan are built on broad-based community consensus about the cultural history and future trajectory of the Peoria community, culled from intensive community outreach as described below.

### Cultural Assessment

In preparation for the Arts Master Plan process, the City's Communication and Public Affairs Department commissioned a study to identify current cultural assets and needs. Nancy Dallett, of Projects in the Public Interest, created "Primed to Plan: A Cultural Assessment of Peoria" in 2007. The document provides a detailed inventory of the cultural facilities in the City of Peoria.

### Arts Survey

The Communications and Public Affairs Department commissioned the Institute for Social Science Research at Arizona State University to conduct a survey designed to determine the interest in and satisfaction with local arts among Peoria residents. The survey was conducted by telephone from July 14 through July 31, 2008. The number of respondents to the survey was 403 with a 4% margin of error in the findings. The results of the survey are included as an addendum to this plan.

### Oversight Committee

To guide development of the plan, a Plan Oversight Committee made up of 13 internal city staff and external stakeholders was established. The Committee received monthly updates on the project and provided critical input and direction on community involvement and on specific recommendations.

### Individual Interviews

Key person interviews were conducted with leaders from the arts, government, business, and community associations. In these meetings, facts and opinions were solicited on the cultural, political, economic, and historic facets of the Peoria community. A full list of planning participants is included in this report.

### Discussion Groups and Town Hall meeting

Three discussion groups were held with representatives from the arts, business, and education fields. Additionally, four town hall meetings have been held: two at the Council Chambers and two at Sunrise Mountain High School. The goals of the discussion groups and town hall meetings were to first, solicit input, then provide preliminary reports on the potential recommendations of the draft Plan.

## Planning Context

The history of the entire United States has been marked for over 200 years by intense growth and expansion. But even by those standards, Peoria is a city on the rise.

The growth in population alone is astonishing: over the last 10 years, the number of residents has doubled. Now, over 150,000 people call Peoria their home. The boundaries of the city have also changed: in 1999, for example, the city annexed most of the property around Lake Pleasant, significantly expanding its northern reaches. This and other annexations have made Peoria a geographically long and narrow community: just one mile wide in the center, it stretches for 25 miles on the north/south axis.

The population center of Peoria is shifting. While for years the northern portion of the city consisted of great stretches of open desert, master planned communities have now taken hold there and will continue to be built for the next several years. Plans are currently in place to build a major transportation corridor, the Loop 303, through the northern end of the city, which will create the opportunity to attract major corporate headquarters and other business development.

The demographics of Peoria are also in flux. Many new residents move to the city every year, often from the east. While the southern end of the city contains most of the older established neighborhoods and the historical “center” of the city – Old Town Peoria – a number of new residents have chosen to purchase new homes in the northern reaches.

While the northern end of the City offers the “blank slate” opportunity for new development, and for the creation of any number of new city centers, the southern end offers opportunity for in-fill development and smart growth. The plans for new light rail and mass transit can serve to make the two distant ends of Peoria more accessible to residents of each.

The City has already made a number of investments in Old Town Peoria, including the Peoria Center for the Performing Arts, which opened in 2007. Currently, the City is conducting a revitalization study for Old Town Peoria.

At the time of the writing of this Five Year Arts Master Plan, the United States and the world are reeling from the shock of an economic crisis which is still unfolding, and whose end is not in

sight. While Peoria will continue to expand, its growth pattern will almost certainly be slowed by the realities of strictures in all segments of our economy.

The Arts and Culture Master Plan is supported by two pre-planning initiatives: the 2007 “Primed to Plan: A Cultural Assessment of Peoria” and the telephone arts survey conducted by Arizona State University, during the summer of 2008. These two documents provide a groundwork of understanding for the scope of Peoria’s assets and needs, and when considered together, begin to illuminate Peoria’s priorities and vision for its cultural future.

The goals of the Arts and Culture Master Plan are to outline achievable steps which the City and community of Peoria can take to create a visible and thriving cultural life. While the plan was originally envisioned as a five year plan, the recommendations contained herein have been laid out in a ten year schedule in recognition of the fact that the realities of the marketplace and the changing political dynamics on all levels of government mean that some of the larger visions will take more time to come to reality. This ten year time frame will give the lead implementers of the Plan more time to consider how each step fits in with the overarching policy direction of the Plan.

## **Key Issue Areas**

### ***Public Art/Aesthetics***

Public art produced by and for the citizenry has been an essential component of great civilizations throughout the world. In the United States, the first official public art program was initiated in Philadelphia, Pennsylvania, in 1959. Since then, hundreds of American cities have established similar programs.

In its best realization, public art has the power to transform communities, invigorate and energize their population, inspire passion and enthusiasm about the built environment, and engender ownership in artworks and the neighborhood at large. Public art has turned communities from anonymous series of spaces into rich landscapes that reflect history, embrace and honor cultural differences, teach social values, and help us to be better citizens.

Peoria has had a public art program in place since 1987. The Percent for Art Ordinance allocates one percent (1%) of certain City Capital Improvement Projects' budgets for artworks. This has resulted in a collection of approximately 13 works of public art. Part of the reason that the funding has not resulted in more works is that since the planning and completion of the Center for Performing Arts, most of the percent for art monies have been diverted from public art to pay the bonded debt on the theater.

It is recommended that the percent for art allocation be increased to two percent (2%) for City CIP projects. This will allow for the continued debt support of the theater, while generating funds that can be devoted exclusively to public art.

The early involvement of an artist in the development of capital improvement projects is an important way that the City can get the best results from its public art program. At the early stages, the artist can identify opportunities that would be lost if the artists' input is delayed to the later stages of a project. The City utilized the services of West Valley artist Joe Tyler to work on the design team for Rio Vista Community Park. Rio Vista Community Park benefitted from the aesthetic appearance that resulted from an artist working along side planners, engineers, and landscape architects.

Other examples of utilizing artists might include a new facility or a remodeling of an existing building with a terrazzo floor. If the percent for art money is spent on the artists' design services, then the budget for the floor can be used to create a much more significant artistic statement. It is proposed that the City consider contracting with a local or regional artist as a consultant to work with city departments to review initial plans for CIP projects and recommend approaches to public art that conveys local culture within the projects. This can be accomplished at a nominal cost. This initiative would not only greatly expand the impact of the public art program, but also do much to ensure the population that a holistic local cultural vision is a key factor of the city's arts vision.

The City of Peoria has many entry points from neighboring communities. As the City demarcates these entryways, public art should be incorporated into design elements, providing a sense of Peoria's unique neighborhood character. Public art can be a powerful tool for community identity, and an artist involved early in design discussions can identify opportunities for thematic elements which could tie an entryway and/or wayfinding program together.

It normally takes years for a public art program to reach the critical mass for it to have a major impact on the built environment. There simply aren't enough CIP projects in any given period of time. Many cities employ temporary public art programs as a strategy to jump start awareness of public art. For example, the Port of San Diego has a program called "Urban Trees." Each year the Port commissions 30 artists to create temporary public art pieces that are on display for a year. The Port has built permanent bases for the artwork and each selected artist is given an armature on which to build the sculpture. Each artist is given an honorarium of \$2,000 for materials. The Port publishes a catalogue of the works, any of which can be purchased by the public at the end of the year-long display. This program is immensely popular with the public and with the artists. It is recommended that the City institute such a program, with special emphasis on placing the temporary art in the historic Old Town and along major parkways.

Another strategy to begin to establish a critical mass of public art is to look to the existing infrastructure. Some cities employ artists to design their street furniture, like bus stops and utility boxes. These ubiquitous street elements are a ready-made canvas on which public art can be woven throughout the tapestry of the city, at very modest cost. These small projects are ideal for launching a community "Adopt-Public-Art" program, by which individuals and corporations can fund the creation and maintenance of individual projects. This is a cost-effective way to engage the community, particularly students, in the public art program, promoting involvement and ownership.

Some of the strongest visual elements in the built environment in Peoria are the walls surrounding developments that line the roadways and parkways. Most often, they are plain and unembellished, adding a sense of sterility and banality to the streetscape. To enliven the experience of the roadways, it is recommended that the City amend its development code to require that, for all new planned developments that will have walls along the City's roadways, the walls must be designed in an aesthetically pleasing manner. Preferably these walls would be designed by public artists. The Arts Commission should be given the responsibility of reviewing and approving the designs when they are submitted by developers.

One of the more recent developments in the public art field has been the extension of the percent for art requirement to new commercial, industrial and private development. There are several reasons for this. Firstly, the private sector is responsible for a much greater proportion of the

built environment than the public sector. Secondly, and perhaps more importantly, with the move toward major planned development, much of the public infrastructure – roads, utilities, even parks and schools – are being built by private developers. Often these elements are then handed over to the City. If the private developers are not required to set aside a percentage for art, then many public spaces will receive no public art treatment.

It is recommended that the City consider extending a percent for art requirement to all new commercial, industrial and residential developments. In other cities that have enacted this requirement, there are generally some threshold requirements (i.e., more than four residential units, permit valuation in excess of \$5 million, etc.) Also, there is generally a provision for the developer to opt for an in-lieu fee – usually one percent – that is then used by the City to place public art at any site in the city, at its discretion.

### **A Vision for Public Art in Peoria**

Peoria is a growing city with a clear commitment to excellence in the built environment. It possesses a strikingly beautiful natural environment and an agreeable climate. It has a well-educated, affluent and creative citizenry.

The vision is that public art will, over time, transform the identity of Peoria. It will announce to

“Art touches people on the inside. That’s how you become passionate and caring people – through art.”  
- *Planning Participant*

resident and visitor alike that they are in a place that cares about the quality of the built environment. In a time when public spaces are being privatized and homogenized, public art becomes an increasingly important means by which a community can project a

unique identity. Public art should intensify the citizens’ relationship to the city and our sense of community with our fellow citizens. Public art must not be an afterthought, forced to decorate our public spaces and mitigate the impact of poorly planned urban spaces – usually at the end of a fragmented planning process. Instead, public art should be integral to community planning, thereby intensifying our experience of the public realm and opening up opportunities to create meaningful civic discourse for our citizens.

The goal is a city with successful public spaces, with public art that offers moments of serendipity and surprise – a city with art woven into the fine grain detail of the public infrastructure. The vision is a city whose commitment to excellence in design, architecture and

art is readily apparent. We imagine a city where every neighborhood includes art that reveals its unique identity and character. We imagine a public art collection that celebrates the city's culture and history.

The overriding goal of Peoria's Public Art Program should be the creation of a diverse collection of public artworks of undisputed quality and excellence. The program should promote cultural expression and artistic appreciation – at the local, regional, national and even international levels. At the heart of this aspiration and vision for public art in Peoria is the wish for an authentic, rich, diverse and complex arts culture that is seen and understood as uniquely Peorian; a culture that benefits and enriches all those who are fortunate enough to live, work and visit here.

### **SHORT-TERM RECOMMENDATIONS**

1. Adopt the proposed new Public Art Ordinance, increasing the current public art allotment to two percent (2%) for all City Capital Improvement Projects
2. Contract with a regional artist to identify arts opportunities in the city's capital improvement program
3. Develop a temporary public art program with works installed in the historic Old Town and along major parkways
4. Establish a program of small-scale public art projects (bus shelters, utility boxes and other streetscape elements)
5. Require public art component on outer walls of new gated communities – art facing the boulevards

### **MID-TERM RECOMMENDATIONS**

6. Extend the percent for art requirement to new development (residential, commercial, and/or industrial) in Peoria.
7. Create community entryway feature program with emphasis on defining entryways to the city and design elements along right-of-ways, thematically tied to neighborhoods
8. Establish an Adopt-a-Public Art program

## ***Cultural Infrastructure***

While cultural facilities – theatres, museums, and galleries – are a visible component of a community’s cultural identity, they are really just the tip of the iceberg. While we can see and touch them, they would not be viable if they weren’t supported by a massive amount of community planning, activity, and vitality constantly at play underneath.

It is tempting, in a community planning document, to focus on the culture “palace” – the aforementioned museum or theatre – instead of on the culture that makes the palace come to life. But a thriving ecosystem needs more than just a house for culture. It needs living cultural components – artists, organizations, and patrons – that sustain that habitat over the decades.

The City of Peoria has already made a major facility investment in the arts through the establishment of the Peoria Center for Performing Arts in Old Town Peoria. The Center for the Performing Arts is a distinctive and modern building located in the heart of Old Town Peoria. Built in 2007, it was envisioned as the anchor for the revitalization of downtown, and has served to bring more arts patrons to the Old Town area. The Center incorporates a 280-seat main theatre and an 80-seat black box space, and is fully equipped with state-of-the-art sound and lighting.

The anchor tenant of the Center for Performing Arts is Theatre Works, a local non-profit organization that contributed funds to the construction of the facility. Theatre Works performs full seasons in both the main stage and black box spaces, and presents highly successful and popular youth theatre camps and programs.

The Center for the Performing Arts is one of the first steps in the cultural and economic development of Old Town Peoria, and the continued successful operation of Theatre Works is vital to the revitalization efforts of Old Town. A logical, yet innovative, next step would be the creation of affordable artists’ live/work space.

Projects that provide low-rent housing and work space for artists have been used to great effect across the country. Such projects provide an immediate cultural presence in the community, increasing street activity and foot traffic and creating a 24-hour presence. They improve property values by astonishing numbers, yet remain affordable for artists in perpetuity, ensuring that the cultural assets that create a community are not priced out.

**Artists' Live/Work Space Case Study: *Working Artists Ventura (WAV)***

In 2003, City leaders in Ventura, California, a coastal city of 100,000 residents, determined that the establishment of a permanently affordable live/work space project for artists should be one of the key elements of its revitalization strategy for the historic downtown.

The city entered into a feasibility study process, contracting with a non-profit developer to determine the practicality of creating an affordable artists' colony. After significant pre-development work (research, community outreach, financing exploration, etc.), the project was launched in 2004. Construction began on the 69 affordable units for artists and their families in early 2008. The doors will open on the first 15 units of the project in September, 2009.

The financing for the \$57 million project is derived from a variety of sources:

Traditional loans/debt:	54%
Federal funds:	32%
State funds:	8%
Private fundraising:	3%
<b>City investment:</b>	<b>2%</b>
County funds:	1%

These projects can be created with minimal city support which leverages many fold federal, state, and private funding sources. In Ventura, California, the Working Artists Ventura (WAV) project is currently under construction (see sidebar for more information on this project). The City of Peoria should work to identify funding to support the exploration of an artists' project downtown. The project feasibility can be explored for relatively little up-front financing.

The City of Peoria Economic Development Office is currently conducting a Downtown Revitalization study. The arts can be a powerful partner in creating a sense of place and establishing a destination in

historic downtowns. The components of this plan that address downtown revitalization should be incorporated as recommendations, and conducted in concert with the implementation of the Revitalization study.

While the Center for Performing Arts was initiated and funded by the City of Peoria, there are other privately funded theatre spaces in the community, both established and emerging. The Arizona Broadway Theatre, located off Bell Road in Peoria's "entertainment district," presents a seven performance season. The Improv Theatre located on Peoria Avenue, near old town, offers regular interactive and family-oriented performances. And there are currently plans in the works to establish the House of Performing Arts in northern Peoria.

The arts groups in Peoria have had mixed success with accessing non-dedicated alternative sites for the presentation of both the visual and performing arts. The Peoria Fine Arts Association, a group of approximately 40 artist members from throughout the West Valley, holds its meetings in the Peoria Community Center, but struggles to find exhibition space for its two annual shows.

There is a great desire across many populations to see local churches and school auditoriums used to greater effect in the community to site professional and community performances. To facilitate this, the Cultural Coordinator in the City of Peoria should create a master catalogue of available spaces, and serve as the conduit between the venues and local arts groups to encourage greater usage.

Particular attention should be paid to utilizing the impressive complement of school facilities. The Community Services Department has a successful joint use agreement which allows for the shared use of gyms and other recreational spaces for city programs on school property. A new commitment to sharing cultural spaces in schools (auditoriums, theatres, art classes, photo labs, etc.) should be negotiated with the Peoria School District to encourage greater use of school facilities.

The City is currently developing, in consultation with an outside firm, a plan for the development of the sports complex and the entertainment area near Bell Road. As the community considers the creation of a destination complex of retail and entertainment establishments, arts venues and facilities should be incorporated into any building plans. The arts are a unique entertainment opportunity which can help differentiate Peoria's complex from like developments in other regional cities.

The Peoria Arts Commission mounts one year annually in the Municipal Complex, but is hindered in that exhibitors at that show cannot sell their work. The City can address this issue immediately by producing, through the Communications Office, a professional catalogue that promotes the featured artists' work. This will build on the success of the current show in the Municipal Complex and provide an opportunity for the local artists' community to sustain itself.

In the longer term, the City of Peoria should identify opportunities for the creation of dedicated, professional gallery space in future developments in both northern and southern Peoria. The southern gallery space may be established in concert with the artists' live/work space project; the northern gallery may be part of a new retail development.

Equal attention should be paid to the creation of festival sites in the northern and southern ends of Peoria. As will be shown in the next section, festivals are a major programming priority for the residents of the city. Lake Pleasant may be developed into a cultural destination with City

and private support of a festival site lake-side. In Old Town, much of the planned development will provide festival opportunities. Centennial Park, the planned park at the Peoria Municipal Complex, and Osuna Park should include landscaping and electrical infrastructure to allow for organizing festivals and events. The planned 84<sup>th</sup> Street improvement will include design elements that may make it an ideal location for events like streetfairs and farmers' markets.

While there is clearly the need for more cultural facilities in Peoria, there is an equal, more achievable need to support and sustain the existing cultural organizations in the community in order to support their ability to program in any new arts facilities. The recommendations in this section focus on first supporting the arts organizations and artists, in order to build the culture, then on identifying spaces and opportunities for dedicated facilities.

### **SHORT-TERM RECOMMENDATIONS**

9. Create a catalogue for the annual Peoria Arts Commission Art Show to allow exhibitors to sell work
10. Initiate a feasibility study for the establishment of an artists' live/work space project in Old Town Peoria
11. Create a clearing house and calendar to identify and program alternative performing arts sites
12. Utilize joint use agreement with Peoria Unified School District for use of auditoriums and theatres
13. Incorporate specific recommendations related to Old Town and cultural facilities into Downtown Revitalization and Sports Complex studies

### **MID-TERM RECOMMENDATIONS**

14. Establish dedicated gallery space
15. Establish festival sites in southern and northern Peoria
16. Establish dedicated arts venues in all appropriate new public facilities, parks, and gathering spaces.

## ***Program Development***

In 2008, the City of Peoria commissioned a survey of public attitudes about the arts and specifically the availability of arts opportunities in Peoria. The survey was conducted by the Institute for Social Science Research at Arizona State University in Tempe. The random telephone survey of 400 households means that there is a 4% margin of error in all the findings.

The macro, top-line results reveal that the residents of Peoria have a healthy appetite for and interest in cultural opportunities. 76% of surveyed residents responded that arts-related activities are important to their overall quality of life (29% - very important; 49% - somewhat important). Furthermore, 86% stated that they feel it is important that the City of Peoria supports the creation of arts-related activities within the local community (48% - very important; 38% - somewhat important).

The survey (complete results are attached) goes on to delineate the most popular and desired art forms among surveyed residents; not surprisingly, movies, fairs, school performances, live theatre, and music festivals top the list of events most attended by Peoria residents in the last year. The most interesting and illuminating aspect of the report, however, is the proof contained therein that a supportive audience of arts patrons lives in Peoria.

For many, having the access to quality cultural experiences close to home is a priority. Access is important, but so is having a cultural life in one's own neighborhood or community. Planning participants stressed the importance of having a cultural presence in the Peoria neighborhoods: creating a sense of a special community through design elements and activity. The cultural sector is a prime opportunity to demonstrate the unique nature of community life.

“A city is measured by its neighborhoods.”  
- *Planning Participant*

In any community, a great deal of focus is placed on arts education and opportunities for the youth of the community. Peoria is a shining example of the payoff that a dedicated community can make to an arts education program. Arts education in the schools is strong, and provides a good base for expansion and improvement. The Desert Harbor School, a CETA arts integration school in partnership with the Kennedy School, may provide more opportunities for student involvement in city arts programs: for example, students may participate in the public art

program, doing some of the street furniture and other projects. There is a great desire on the part of planning participants to ensure that current and recent arts students have a role in the development of Peoria's cultural community.

As a group, the participants in this planning process cited one type of art event more than any other that they felt the City should support and foster: by far the priority was the development of festivals. Residents and stakeholders in the community see a need and an audience for two kinds of festivals: those that appeal to residents, by celebrating community pride, history, and heritage; and those that cater to tourists, increasing Peoria's reputation as a cultural destination. Festivals

**Festival Case Study: *The Orange International Street Fair***

The Orange International Street Fair was initiated in 1973, as a celebration of the city's 100<sup>th</sup> year. The concept was inspired by a street fair the city had hosted in 1910.

The three day Fair is located around the central Plaza Park; streets around the plaza are closed to traffic and transformed into international "streets" (Irish, Greek, Polynesian, etc.) where vendors sell ethnic food. The Fair also features a children's area, entertainment stages, and arts and crafts booths.

The Fair has grown over the last three and a half decades to draw tens of thousands of visitors who visit for a free day of unique entertainment.

in other communities have had the power to become the event that one associates with the city: think of the Rose Parade in Pasadena, or the Sawdust Festival in Laguna Beach. Festivals that attract international audiences take many years to incubate, but there are a plethora of events that attract regional and state audiences, producing overnight hotel stays and local spending that boosts the tax base. One such festival is the Orange International Street Fair in Orange, California (see sidebar).

As an immediate step, the City should consider providing in-kind support to local groups that plan and mount festivals. Outdoor festivals bring with them a great deal of city staff time, particularly in the Public Works (barricades, trash pick-up) and Police (street closures, staff time) departments. The City can turn its limited support, in the form of subsidized staff time, into a series of home-grown and authentic festivals provided by local organizations.

In the long run, the City should consider establishing a Special Events component of its cultural grants program. Seed funding may be provided to local non-profit arts groups to establish and expand festivals and events throughout the city.

There is a great desire on behalf of many participants in the planning process to celebrate the

history and heritage of Peoria. Old Town is an appropriate site for a weekly Saturday crafts' fair and farmers market presented by the city or a local non-profit, or a joint partnership. As the revitalization of the Old Town advances, festivals that celebrate the heritage and diversity of the community may be a tool that helps retain the unique ambience of the neighborhood, and simultaneously celebrates the ethnic diversity of the entire Peoria community.

As in any community, building awareness of arts programs and developing dedicated audiences is a constant challenge. In Peoria, this struggle is even more pronounced. Situated close to Phoenix with its plethora of professional and world-class entertainment and culture, regional competition for the arts patron is fierce. Local arts agencies and organizations report that advertising in the regional newspapers is prohibitively expensive, and ultimately ineffective.

A viral marketing initiative in which the majority of local arts institutions participate, led by the City of Peoria, is critical to both educating arts organization on marketing techniques, and attracting audience and patron awareness. Working in silos, many arts organizations are not attracting enough audience participation to support and sustain them in the long run. The City of Peoria should lead a marketing initiative that both provides seed funding for marketing "buys."

In addition, the City can support arts marketing by training its complement of resident artists and arts organizations in the field of marketing. Peoria has a base of almost 100 self-described artists. Marketing and selling work, however, is a challenge; particularly given the restrictions on dedicated space as outlined in the section on cultural facilities. A technical assistance program designed to help artists market their work on the internet and in local venues will help strengthen the artists' community, and create a more organic system of arts programs.

### **SHORT-TERM RECOMMENDATIONS**

17. Provide in-kind support for cultural festivals and events produced by local non-profits
18. Establish technical assistance program for artists, focused on marketing
19. Establish regional joint marketing initiative

### **MID-TERM RECOMMENDATIONS**

20. Promote heritage-oriented festivals in Old Town Peoria
21. Establish festival support program in existing cultural grants or through a special RFP

## Resources

Richard Florida, a leading economist and author of the national best seller *The Rise of the Creative Class*, has focused attention on the creative sector. His work documents that cities with strong creative communities are more competitive economically. According to Dr. Florida, talent, technology and tolerance are the keys to growth in the new economy. Cities with a vibrant cultural life tend to attract and retain the creative individuals and businesses that contribute to a healthy local economy.

Americans for the Arts, a national arts service organization based in Washington DC, conducted a national study on the economic impact of the non-profit arts sector from 2000 to 2002. Key findings demonstrated that the arts and culture industry generates \$166.2 annually in the United States, and support over five million full time jobs and billions in household income and government revenue.

One of the keys to the economic impact of the arts is the fact that cultural event attendees generate a great deal of secondary spending. Nationally, arts patrons spend, on average, \$27 per person on additional spending when they attend events. For example, a couple will not only buy tickets to a theatre performance; they will also spend an additional \$54 on meals, parking, and merchandise. This figure does not even take into account tertiary spending: like clothing and babysitting costs.

It may sound like these figures would only apply to major metropolitan areas or cultural destinations like New York City or Chicago. But the figures cited above are averages taken from a survey that incorporated 156 communities across the United States. Close to home, Peoria's neighbor Glendale recently participated in a study that demonstrated that for every dollar spent on the arts in Glendale, economically it generated 16 times this amount.

Cultural tourism has been identified as one of the areas where a community's pay off can realize the most return on investment. The National Trust for Historic Preservation defines cultural tourism as "*traveling to experience the places and activities that authentically represent the stories and people of the past and present. It includes irreplaceable historic, cultural, and natural resources.*"

According to the Travel Industry Association of America, cultural and heritage tourism is the fastest growing segment of the tourism industry in the United States. In a 2001 survey, 65 percent of Americans (or 93 million people) identified themselves as cultural tourists. 32 percent of visitors (30 million people) added one or more nights to their trips in order to visit cultural destinations. In addition, travelers who include cultural events spend more per day, on average, than other leisure travelers.

Achieving recognition as a thriving artistic community – one that supports its artistic endeavors, its artists, and is a regionally and nationally recognized cultural destination – does not happen without significant support. Support in terms of funding must come from both the private and the public sectors. To date, Peoria’s cultural community has not benefited from the stable and diversified funding sources that are necessary to seed the growth of its full complement of artistic assets.

The Peoria Arts Commission has made a commitment to financially support its local arts sector through the establishment of its mini-grants program. In 1998, it initiated the Peoria Arts Grant Program, which awards a total of \$30,000 in grants annually. Local non-profit organizations and schools can apply for up to a maximum of \$3,000 for art projects in the fields of visual arts, theater, dance, music, and special cultural events.

Local non-profit arts groups depend on a mix of contributed and earned income. Ticket sales alone cannot support the ongoing operations of any successful arts organizations. Typically, earned income (ticket sales) make up only 50% of the total income. 40% is contributed by individual, corporate, and foundation supporters. Government support, most of which is derived from the local municipality, makes up the remaining ten percent.

“Everything is intertwined. More marketing of the arts means more funding for the arts. More funding means more infrastructure. These disparate elements all go together to make a stronger whole.”

- Planning Participant

Grant funding is critical to the continued growth and sustainability of the local arts infrastructure, and should be considered as seed support for arts groups in their ongoing efforts to leverage private sector funding and increase their earned income (eg, ticket and product sales). The City should an operating development grant program to provide ongoing operating budget support to local arts organizations based in Peoria.

A form in which the City might further support the arts is through the establishment of a non-profit arm of the Peoria Arts Commission. Typically, foundations and individual donors do not support municipalities. A fundraising entity associated with the Arts Commission may be housed in the Arizona Community Foundation. In some communities, non-profit associations are gathering sites for citizens who support the arts, and can serve as bodies for civic engagement of the community's residents around issues of quality of life and economic development.

Over and over in the planning process, participants stressed the importance of the quality of the artistic product to Peoria's potential success in realizing its potential as a cultural destination. While this would seem to go without saying, all too often funding pressures result in a compromised artistic product: without adequate patron support, for example, it is nearly impossible for local theatre groups to take risks and grow artistically, due to their fear of alienating their core audience with "risky" or potentially controversial new programming.

Increased funding from the private sector must be encouraged not only through City support like the current grants program. It must also be inculcated by leadership within the community, in which championship of the arts is celebrated and encouraged. Creating a high-profile event like an annual "Mayor's Arts Awards" in which the stellar accomplishments of not only the artistic community, but the patron and business community, are recognized will encourage further support of the arts in all sectors.

"When you look at Peoria, you can't only see what exists in front of you. We are only part of what we will eventually be."

- *Planning Participant*

Peoria is going to continue to grow, in terms of population, business development, and retail opportunities. New residents will continue to flow into the community from throughout the United States. The community's cultural assets can serve as a link between the established residents of Peoria and the new, providing opportunities for learning, for sharing, for communication, and for united experiences.

### **Bringing the Vision to Life**

The Cultural Plan as outlined is a mix of realistic activities and programs which together form an ambitious set of goals to transform the community of Peoria. If the cultural plan is realized to the fullest extent, the city will grow organically to incorporate arts and cultural elements in every

walk of life: the built environment, the schools, the various and unique neighborhoods throughout the city.

The vision cannot be realized without leadership provided by the city. The city has already dedicated many efforts to developing the cultural life of the community. As previously stated, the discrete efforts of the city and the community are laudable and have done much to increase awareness of the importance of cultural efforts. An overarching, organized and strategic effort to build cultural awareness, capacity, expertise, programs, venues, and public art is now necessary to continue Peoria's cultural growth, and make it the arts destination it desires to be. This will require a dedicated arts function in the City to lead the many cultural effort in the community.

### **SHORT-TERM RECOMMENDATIONS**

22. Establish non-profit arm of the Peoria Arts Commission
23. Establish Mayor's Arts Awards
24. Adopt proposed Peoria Arts Commission Ordinance, establishing specific "seats" on the Commission to reflect the full complement of the Peoria community, and forming the Public Art Committee
25. Create an operating development grant program that provides operating budget support to Peoria-based arts organizations.
26. Expand the Arts Division capacity to implement Plan recommendations, including a full-time Cultural Coordinator in the Communications Office in the City of Peoria

### **MID-TERM RECOMMENDATIONS**

27. As businesses develop around the 303 and throughout the City, work with West Valley Arts Council to establish workplace giving programs

## Recommendations Summary and Timeline

### SHORT-TERM RECOMMENDATIONS (One to two years)

Key	Issue Area	Recommendation	Lead Agency	Resources	Funding Source	Fiscal Year
1	Public Art/ Aesthetics	Revise Public Art Ordinance from 1% to 2%	CAPA/CA	\$900,000	Arts Fund	10/11 or later
17	Program Development	In-kind festival support	CAPA	\$15,000	Arts Fund	09/10
22	Resources	Establish non-profit arm of the Arts Commission	PAC/ CAPA/CA	\$25,000	Arts Fund	09/10
24	Resources	Revise Arts Commission ordinance	CAPA/CA			09/10
25	Resources	Operating Support Grant program	CAPA/ PAC	\$100,000 - \$250,000	Arts Fund	9/10
2	Public Art/ Aesthetics	Contract with artist to identify arts opportunities in CIP	CAPA	\$15,000	Arts Fund	10/11
3	Public Art/ Aesthetics	Temporary public art program	CAPA/ PAC	\$25,000	Arts Fund	10/11
4	Public Art/ Aesthetics	Small-scale public art projects (street furniture)	CAPA/ PAC	\$15,000	Arts Fund	10/11
8	Public Art/ Aesthetics	Adopt-Public-Art Program	CAPA/ PAC			10/11
9	Cultural Infrastructure	Catalogue for Peoria Arts Commission show	CAPA	\$5,000	Arts Fund	10/11
10	Cultural Infrastructure	Pre-development financing for artists' live/work space	CAPA/ED /CD	\$150,000	General Fund or other source	10/11
11	Cultural Infrastructure	Alternative performing arts sites clearinghouse	CAPA			10/11
12	Cultural Infrastructure	Expand joint use agreement with School District to arts venues	CAPA/ PUSD			10/11

**MID-TERM RECOMMENDATIONS (Three to five years)**

Key	Issue Area	Recommendation	Lead Agency	Resources	Funding Source	Fiscal Year
18	Program Development	Technical Assistance Program	CAPA	\$10,000	Arts Fund and Fees	11/12
19	Program Development	Regional joint marketing initiative	CAPA			11/12
20	Program Development	Promote heritage festivals	CAPA			11/12
23	Resources	Mayor's Arts Awards	CC	\$10,000	General Fund and Fees	11/12
5	Public Art/Aesthetics	Require public art component on outer walls of gated communities	CAPA/CD/P&Z			12/13
15	Cultural Infrastructure	Festival sites	CAPA	TBD	CIP/Arts Fund	12/13
21	Program Development	Festival support program	CAPA/PAC	\$50,000	Arts Fund	12/13
26	Resources	Expand Cultural Division	CAPA	TBD	Arts Fund	12/13

**LONG-TERM RECOMMENDATIONS (Six to ten years)**

Key	Issue Area	Recommendation	Lead Agency	Resources	Funding Source	Fiscal Year
6	Public Art/Aesthetics	Private percent for art requirement	CAPA/CA/F&B/CD			15/16
7	Public Art/Aesthetics	Community entryway program	CAPA	TBD	CIP/Arts Fund	15/16
27	Resources	Workplace giving program	PAC/CC			15/16
14	Cultural Infrastructure	Dedicated gallery space	CAPA/CD			18/19

**Key**

CAPA: Communications and Public Affairs Department

CA: City Attorney's Office

PAC: Peoria Arts Commission

ED: Economic Development Department

CD: Community Development Department

PUSD: Peoria Unified School District

CC: City Council

P&Z: Planning and Zoning

F&B: Finance and Budget

## **Proposed Public Art Ordinance**

### **PROGRAM GUIDELINES**

#### **Purpose**

The purpose of these guidelines is to establish procedures for the implementation of Peoria's Public Art Program.

#### **Funding**

The overall budget for the Public Art Program is funded through a combination of government funding and funds from donations and application of the percent for art requirement on certain private and public-private projects. Government funds are appropriated as outlined in the City's public art ordinance. Grant funds may also be sought for special projects and to augment the budget of existing projects.

The City of Peoria public art ordinance, adopted (actual date of the passage of the ordinance) mandates that 2% of the total capital project costs of City capital improvement projects should be allocated for public art. Eligible costs are the total actual costs associated with a construction project, excluding land acquisition, demolition, environmental remediation, legal fees and interest costs. Monies generated by a particular project may be "pooled" and expended on other projects, unless specifically prohibited by law or funding source.

Under these guidelines, the public art allocation applies generally to the capital improvement programs of the City, including buildings, parks, decorative or commemorative structures, parking facilities, bridges, viaducts or pedestrian overpasses, roads, highways and arterial construction or reconstruction, streetscapes, bikeways, trails, transit facilities and utilities.

The City Capital Improvement Program is reviewed annually by the Public Art Committee, the Arts Commission and staff, in conjunction with City departments and the respective Budget Offices, for recommendations on public art allocations to the City Council, as part of the presentation of the annual public art work plan. This plan shall include the proposed public art projects for the upcoming year, with budgets and conceptual approaches.

The work plan presentation shall take place on a schedule that coincides with the adoption of the City capital budget each year. It shall also give a report of the status of all ongoing public art projects. With the passage of the annual work plan, monies shall be transferred to a Municipal Arts fund, managed by the Public Art Program staff. The Arts Commission, upon recommendation from the Public Art Committee, may from time

to time during the course of the year, modify the annual work plan. The City Council shall review any significant changes that are proposed.

### **Uses of Municipal Arts Funds**

Inclusions: Monies in the Municipal Arts fund can be used for artist design services and the acquisition or commissioning of artworks for the Peoria Public Art Collection. Monies in this category may be expended for artist design fees, proposals/drawings/maquettes, artist travel and expenses, artwork purchases and commissions, artwork fabrication or materials, shipping and crating, insurance, the preparation, installation or placement of artworks or other purposes deemed necessary by the Commission for the implementation of the program. Monies in the Municipal Arts Fund may also be used for the construction of facilities for the visual and performing arts.

Up to 15% of the dollars allocated for public art monies may be utilized for program administration and community participation, artist selection processes, community outreach and publicity, project documentation and other appropriate related purposes, deemed necessary by the Public Art Committee. Up to 10% of the public art monies, to the extent permitted by law and funding sources, may be set aside in a separate account within the Municipal Arts fund for curatorial services and for the preservation and maintenance of the public art collection.

### **Eligible Artworks**

In general, all forms of artistic expression created by professional artists are eligible for inclusion in the public art program. These may be in a wide variety of styles, media and genre. They may include freestanding works, as well as works that have been integrated into the underlying architecture or landscape. They may include permanently installed works, as well as temporary installations, if such projects contribute to community understanding and participation. They may also include artist-designed infrastructure elements, such as soundwalls and utility structures, as well as artist designed street furniture, such as benches, bus stops, tree grates, etc.

The public art projects are not intended to substitute for functional elements that would normally be a part of the architecture or the landscape of capital improvement projects. Unless they are specifically designed by professional artists, the following will not be considered as part of the art program:

- Reproductions by mechanical or other means of original artworks (however, limited editions controlled by the artist, or original prints, cast sculpture, photographs, etc. may be included);
- Decorative, ornamental or functional elements that are designed by the architect or other design consultants engaged by the architect;
- Those elements generally considered to be components of the landscape architectural design, vegetative materials, pool(s), paths, benches, receptacles, fixtures, planters,

etc. which are designed by the architect, landscape architect or other design professional engaged by the primary designer;

- Art objects which are mass produced or of a standard design, such as playground sculpture or fountains; directional or other functional elements, such as signing, color coding, maps, etc.;
- Walls, bases, footings, pools, lighting or other architectural elements on or in which the artworks are placed or affixed, or mechanical elements and utilities needed to activate the artwork;
- On-going operating expenses or maintenance of artworks, architectural elements on or in which the artworks are placed, or sites where artworks are located;
- Statues, representations of historical figures or historical plaques, unless part of a larger artwork designed by an Artist where the work illuminates historical facts and deeds significant to the community; or
- Purchase of existing artworks without the selection process, as provided for in the adopted public art program guidelines and policies.

### **Responsibilities**

The Public Art Committee shall:

- Provide program policy and overall oversight for the Public Art Program;
- Steer the overall work objectives of the Public Art Program, such as staff project administration, artist project management, strategic planning and community outreach;
- Develop guidelines, policies and procedures for the selection, implementation and conservation of public art in Peoria;
- Monitor the overall development of the Public Art Collection, including ensuring that local and regional artists are represented in the Collection and ensuring that the Public Art Collection is reasonably balanced over time with respect to ethnicity and gender of artists selected and with respect to styles of expression, media and genre;
- Review and recommend to the Commission all public art selections for the City of Peoria;
- Make recommendations regarding the care and maintenance of the Public Art Collection to appropriate parties or site agencies, and oversee a periodic maintenance survey of the entire Public Art Collection;
- Review and recommend an annual workplan to the Commission;
- Approve a pool of potential members of artist selection panels;
- Act as liaisons to the individual artist selection panels;
- Review and recommend to the Commission the individual artist selection panel recommendations;
- Ensure community outreach and citizen participation in the public art program;
- Review and approve individual project budgets as brought forward by artists;
- Review and recommend proposed gifts of public art to the City, as well as loans and long term exhibitions of public art on City-owned property;

- Review and recommend accessioning and deaccessioning of artworks from the Public Art Collection; and
- Periodically review and approve changes to the public art program guidelines, policies and procedures.

The Arts Commission shall:

- Review and approve the recommendations of the Public Art Committee;
- Review and approve the annual workplan presented by the Public Art Committee that shall include identification of eligible capital improvement projects and funding appropriations; and
- Present approved recommendations of the Public Art Committee to the Peoria City Council.

Artist Selection Panels shall:

- Be ad-hoc panels formed for a limited period of time and charged by the Public Art Committee with recommending artists for individual projects or groups of projects;
- Review the credentials, prior work, proposals, and other materials submitted by artists for particular projects;
- Recommend to the Public Art Committee an artist or artists to be commissioned for projects, or who will be engaged to join the design team for projects;
- Respond to the charges outlined in the project prospectus and project guidelines, concerning the requirements and concerns addressed within the particular project;
- Be sensitive to the public nature of the project and the necessity for cultural diversity in the Public Art Program;
- Maintain confidentiality on the proceedings of all panel meetings; and
- Continue to meet, when appropriate, to review the selected artist's design concepts.

Artists shall:

- Submit credentials, visuals, proposals and/or project materials as directed for consideration by artist selection panels;
- Conduct necessary research, including attending project orientation meetings and touring project sites, when possible;
- If selected, execute and complete the artwork or design work, or transfer title of an existing work, in a timely and professional manner;
- Work closely with the project manager, design architect and/or other design professionals associated with the project;
- Make presentations to the Public Art Committee and other reviewing bodies at project milestones as required by contract; and

- Make a public presentation, conduct a community education workshop or do a residency at an appropriate time and forum in the community where the artwork will be placed, as required by contract.

Site agencies or City departments shall:

- Determine, in consultation with the Public Art Program staff, which projects are eligible for public art inclusion, the amount of public art money available and whether the project is appropriate for a design collaboration;
- Provide the Public Art Program staff with information on the capital improvement program, budgets and schedules;
- Designate a departmental representative to participate in the artist selection process, when appropriate;
- Include, when appropriate, public art staff on architectural or engineering services selection panels;
- Review the maintenance needs survey for artworks located at the site agency;
- Inform the project architect of the artist involvement in the capital improvement project and the method of artist selection; and
- Designate, in consultation with the appropriate leadership, a City representative or project manager for the capital improvement project to act as the City's agent for all coordination issues related to public art and the overall project.

The City Council shall:

- Review and approve the annual workplan presented by the Peoria Arts and Culture Commission that shall include identification of eligible capital improvement projects and funding appropriations; and
- Appropriate monies for individual capital improvement projects which shall be transferred into the Municipal Arts fund as part of the annual capital budgeting process.
- Approve contracts with artists for specific public art projects.

Advising agencies (legal counsel, budget office, planning commission, etc.) shall:

- Work with the Public Art Committee on the development of the annual budget for program administration and budget allocations;
- Review contracts of selected artists and make recommendations regarding liability and insurance requirements;
- Provide consultation and information regarding particular needs and concerns of the Public Art Program; and
- Coordinate with the Public Art Program staff to determine program success.

Construction Project Managers shall:

- Collaborate with the Public Art Program staff on the development of public art projects;
- Coordinate with the Public Art Program staff on all issues related to the Public Art Program and the overall project including safety, liability, timeline, code requirements and installation deadlines, etc.; and
- Provide the Public Art Program staff and the artist with the appropriate documentation necessary for project compatibility and completion (i.e., architectural design drawings and specifications, as-built drawings, structural drawings, mechanical drawings, electrical drawings, materials to support public outreach efforts, etc.).

**Goals of the Selection Process**

Selecting the “right” artist – one whose experience, artistic style, commitment to collaboration, communication skills and community facilitations skills match the needs of the project – is critical to the success of any project. Specifically, the goals of the selection process are:

- To implement the goals of the overall capital improvement program or private development project through an appropriate artist selection;
- To further the mission and goals of the Public Art Program;
- To select an artist or artists whose existing public artworks or past collaborative efforts have maintained a level of quality and integrity;
- To identify the optimal approach to public art that is suitable to the demands of the particular capital project;
- To select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves;
- To select an artist or artists who can work successfully as members of an overall project design team; and
- To ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community and the City department involved.

**Methods of Selecting Artists**

The method of selection for individual projects shall be determined by Public Art Program staff, in consultation with the Public Art Committee, in accordance with the adopted public art programs and policies. Any of the following methods may be used, depending upon the requirements of a particular project.

Open Competition: An open competition is a call to artists for a specific project in which artists are asked to submit evidence of their past work. Any artist may submit credentials and/or proposals, subject to any limitations established by the Artist Selection Panel or the Public Art Committee. Calls for entries for open competitions will be sufficiently

detailed to permit artists to determine whether their work is appropriate to the project under consideration.

**Limited or Invitational Competition:** A limited number of artists shall be invited by the artist selection panel to submit credentials and/or proposals for a specific project. Artists shall be invited, based on their past work and demonstrated ability to successfully respond to the conditions posed by the particular project (i.e., water features, light works, paintings, sound works, landscape works, design team efforts, etc.), or based on other non-aesthetic Public Art Program goals (i.e., artists who reside in a particular community or neighborhood where a project is occurring, local artists or regional artists, etc.)

**Direct Selection:** At times the Public Art Committee may elect to make a direct selection in which they contract with a specific artist for a particular project. Such an election may occur for any reason, but will generally occur when circumstances surrounding the project make either an open or limited competition unfeasible (for example; project timeline, community or social considerations, client demand, etc.).

**Mixed Process:** A mixed process may include any combination of the above approaches.

**Pre-qualified Artists List:** The Public Art Committee may, from time to time, use an artist selection panel to create a pool of pre-qualified artists who can be utilized by staff to select artists for small, community-based projects where a separate artist selection panel may not be warranted.

### **Criteria for Selection of Artists or Artworks**

- **Qualifications:** Artists shall be selected based on their qualifications as demonstrated by past work and the appropriateness of their concepts to the particular project.
- **Quality:** Of highest priority are the design capabilities of the artist and the inherent quality of artwork.
- **Media:** All forms of visual arts shall be considered, subject to any requirements set forth by the project prospectus.
- **Style:** Artists whose artworks are representative of all schools, styles and tastes shall be considered.
- **Appropriateness to Site:** Artwork designs shall be appropriate in scale, material, form and content to the immediate social and physical environments with which they relate.
- **Permanence:** Consideration shall be given to structural and surface integrity, permanence and protection of the proposed artwork against theft, vandalism, weathering, excessive maintenance and repair costs.
- **Elements of Design:** Consideration shall be given to the fact that public art is a genre that is created in a public context and that must be judged by standards that include factors in addition to the aesthetic. Public art may also serve to establish focal points; terminate areas; modify, enhance or define specific spaces; establish identity; or address specific issues of urban design.

- Community Values: While free artistic expression shall be encouraged, consideration must be given to the appropriateness of artworks in the context of local community and social values.
- Public Liability: Safety conditions or factors that may bear on public liability should be considered in selecting an artist or artwork.
- Diversity: The Public Art Program shall strive for diversity of style, scale, media and artists, including ethnicity and gender of artists selected. The program shall also strive for an equitable distribution of artworks throughout the City and County.
- Communications: The ability of the artist to effectively communicate with a variety of groups, including other design professionals, public officials and community members, should be taken into consideration.

### **Collection Review**

At least once in every three-year period, the Public Art Collection should be evaluated by the Public Art Committee or an independent agency, for the purposes of collection management and in order to assess the collection's future. The City, with the advice of the Public Art Committee shall retain the right to deaccession any work of art in the Collection, regardless of the source of funding for the particular artwork.

#### Objectives:

- To establish a regular procedure for evaluating artworks in the Public Art Collection;
- To establish standards for the acquisition of artworks by the Public Art Committee;
- To ensure that deaccessioning is governed by careful procedures; and
- To insulate the deaccessioning process from fluctuations in taste - whether on the part of the Public Art Committee, the City or county or the public.

#### Acquisition Review Standards:

- Acquisitions should be directed toward artworks of the highest quality;
- Acquisition of artworks into the Public Art Collection implies a commitment to the ongoing preservation, protection, maintenance and display of the artworks for the public benefit;
- Acquisition of artworks, whatever the source of funding, should imply permanency within the Public Art Collection, so long as physical integrity, identity and authenticity are retained, and so long as the physical sites for the artworks remain intact; and
- In general, artworks should be acquired without legal or ethical restrictions as to future use and disposition, except with respect to copyrights and other clearly defined residual rights.

#### Deaccessioning Review Standards:

Any proposal for deaccessioning – the destruction or removal of an artwork in the collection – or relocation of an artwork shall be reviewed by the Public Art Committee according to the policy and procedures contained herein and shall be as deliberate as

those practiced during the initial selection. This process should operate independently from short-term public pressures and fluctuations in artistic or community taste. During the review process, the work of art shall remain accessible to the public in its original location.

Deaccessioning should be a seldom-employed action that operates with a strong presumption against removing works from the Collection.

Artwork may be considered for review toward deaccessioning from the Public Art Collection if one or more of the following conditions apply:

- The condition or security of the artwork cannot be reasonably guaranteed;
- The artwork requires excessive maintenance or has faults of design or workmanship and repair or remedy is impractical or unfeasible;
- The artwork has been damaged and repair is impractical or unfeasible;
- The artwork's physical or structural condition poses a threat to public safety;
- No suitable site is available, or significant changes in the use, character or design of the site have occurred which affect the integrity of the work;
- Significant adverse public reaction has continued unabated over an extended period of time (at least five years);
- Deaccessioning is requested by the artist; or
- The site and/or agency housing the work is undergoing privatization.

### **Gifts or Loans of Artworks**

Artworks proposed for donation or long-term (one year or longer) loan to the City shall be carefully reviewed by the Public Art Committee or by an ad hoc review committee in order to meet the following objectives:

- To provide uniform procedures for the review and acceptance of gifts or loans of artworks to the City;
- To vest in a single agency the responsibility of insuring the management and long-term care of the donated artworks;
- To facilitate planning for the placement of artworks on City-owned property;
- To maintain high artistic standards for artworks displayed in City facilities; and
- To provide for appropriate recognition for donors of artworks to the City.

### **Review Criteria for Gifts or Loans of Artworks:**

- *Aesthetic considerations:* To ensure artworks of the highest quality, proposed gifts or long-term loans of artworks should be accompanied by a detailed written proposal and concept drawings of the proposal, and/or photographs of an existing artwork, documentation of the artist's professional qualifications and, if needed, a current certified appraisal of the worth of the artwork.
- *Financial considerations:* Based on the cost of installation, the proposal should identify sources of funding for the project, and the estimated cost of maintenance and

repair over the expected life of the artwork. A legal instrument of conveyance of the work of art should be executed between the City or the County and donor.

- *Liability:* The proposal should discuss susceptibility of the artwork to damage and vandalism, any potential danger to the public and any special insurance requirements.
- *Environmental considerations:* The proposal should address appropriateness of the artwork to the site and the scale of the artwork in relation to its immediate context. Proposed artwork donations shall be reviewed by the Public Art Committee.

Donation proposals shall be accompanied by the following information:

- Slides, photos or a model of the proposed work;
- Biography of the artist;
- Proposed site and installation plans;
- Cost of the artwork and budget for installation; and
- Maintenance requirements for the artwork.

#### Exceptions to the Review Process for Gifts or Loans of Artworks

Gifts of state presented to the City by foreign governments or by other political jurisdictions of the United States - municipal, state or national – which may be accepted by the Peoria City Council on behalf of the City shall be reviewed as follows:

- Permanent placement of artworks of substantial scale, suitable and accessible for public display shall be determined jointly by the appropriate City department and the Public Art Committee;
- Appropriate recognition and publicity shall be the responsibility of the City site agency or department with jurisdiction over the site of permanent placement of the artwork, with advance notification of the Public Art Committee; and
- If not provided by the donor, maintenance of the artwork shall be the responsibility of the site agency, or department with jurisdiction over the site, in consultation with the Public Art Committee.

#### **Acquisition of Artworks by City Agencies outside the Public Art Program**

Recognizing that some City facilities may have been developed without a public art project, City departments are encouraged to allocate funds on a voluntary basis outside the formal or codified process to enhance their offices and facilities through utilization of the Public Art Program's annual workplan.

Proposed artwork acquisitions by City departments shall be reviewed by the Public Art Committee. Proposed acquisitions shall be accompanied by the following information:

- Slides, photos or a model of the proposed artwork;
- Biography of the artist;
- Proposed site and installation plans;
- Cost of the artwork and budget for installation; and

- Maintenance requirements for the artwork.

Artworks proposed for long-term loan (one year or more) to a City department shall be subject to the same considerations outlined above. Artworks proposed for placement in private offices or in non-public areas of City facilities shall not be subject to Public Art Committee review.

### **Conservation and Maintenance of the Public Art Collection**

The Public Art Committee shall regularly survey the entire Public Art Collection in order to meet the following objectives:

- To provide for the regular inspection of public artworks;
- To establish a regular procedure for effecting necessary repairs to public artworks;
- To ensure regular maintenance of public artworks; and
- To ensure that all maintenance of public artworks is completed with the highest standards of professional conservation.

### Responsibilities

*The Artist shall:*

- Guarantee and maintain the work of art against all defects of material or workmanship for a period of one year following installation, within the terms of the contract;
- Provide the Public Art Program with drawings of the installation and with detailed instructions regarding routine maintenance of the artwork; and
- Be given the opportunity to comment on, and participate in, all repairs and restorations that are made during his or her lifetime.

*The Site Agency or City Department shall:*

- Be responsible for routine maintenance of artwork, upon the advice of the Public Art Program, and shall perform all maintenance work in a manner that is consistent with conservation requirements supplied by the artist;
- Be responsible for reporting to the Public Art Committee any damage to a work of art at a site over which it has jurisdiction;
- Not intentionally destroy, modify, relocate or remove from display any work of art without prior consultation with the Public Art Committee; and
- Not cause any non-routine maintenance or repairs to artworks without prior consultation with the Public Art Committee.

*The Public Art Committee shall:*

- Be responsible for conducting a comprehensive maintenance survey of the public art collection at least once every three years. This survey shall include report on the

location and condition of each work, prioritized recommendations for the restoration or repair or maintenance of artworks and estimated costs.

- On the basis of the condition report, the Public Art Committee may, for those works in need of attention, recommend: 1) that no action be taken; 2) that staff work with the site agency to ensure the work is properly restored; 3) that the site agency make the necessary repairs, in whole or in part, or suggest means of accomplishing restoration; 4) that a professional conservator be engaged to evaluate the condition of the work further, or effect repairs to the work; 5) that the artist be asked to repair the work for a fair market value fee; or 6) that the work of art be considered for deaccessioning.

### **Public-Private Development Projects**

Joint development projects with financial participation of the City in conjunction with a private developer shall be administered under the same guidelines as public sector projects.

### **Private Development Projects**

Private development projects where the developer is required to make a percent for art commitment as part of a conditional use permit or zoning variance shall not be required to adhere to these guidelines, but shall be negotiated by City staff, in consultation with the Arts and Culture Commission.

## PROGRAM POLICIES

### Artist Rights

The Peoria Arts Commission is committed to a climate wherein artists will thrive and receive the economic benefits of, and recognition for, their work. For that reason, it is important that artists retain reasonable control over the integrity of their artworks and that artists receive equitable compensation for their creative endeavors.

### Policy

The Peoria Arts Commission seeks to assure the following rights to artists, which shall be embodied in artist contracts for the commissioning or purchase of works of art.

- Recognizing that successful public art is generally inseparable from the site for which it is created, the Commission shall endeavor to ensure that City departments or site agencies do not move or remove an artwork unless its site has been destroyed, the use of the space has changed, or compelling circumstances arise that require relocation of the work of art. Should it become necessary to move or remove an artwork, the Commission shall make reasonable efforts to consult with the artist before effecting any removal or relocation. However, the Commission and the City reserve the right to move or remove the artwork without notification under emergency circumstances where an immediate threat to property or public safety is present. In all instances, the Commission will act within the provisions of the Visual Artists Rights Act.
- Recognizing the importance of preserving the integrity of an artwork, the Commission shall seek to ensure that City departments or site agencies do not intentionally alter, modify, or destroy an artwork. Nevertheless, if an artwork is significantly altered, modified or destroyed, whether intentionally or unintentionally, the artist shall have the right to disclaim authorship of the artwork. Should an artist choose to exercise this disclaimer, the Commission shall, upon request by the artist, officially request that the City department or site agency remove any plaques, labels or other identifying materials that associate the work with the artist.
- The integrity of an artwork depends upon regular conservation and maintenance. The Commission is committed to inspect periodically the artworks in the collection and make reasonable efforts to ensure that each artwork is properly and professionally maintained.
- The Commission shall make its best effort to ensure that all maintenance and repairs to works of art are accomplished in accordance with any maintenance and repair instructions the artist has provided to the Commission at the time of accession, and that all such maintenance and repairs adhere to the highest professional standards of artwork conservation. The Commission shall make

reasonable efforts to notify the artist before City departments or site agencies undertake repairs or restorations to the artwork during the lifetime of the artist. Where practical, the Commission shall seek to ensure that the artist be consulted and given an opportunity to accomplish the repairs or restorations at a reasonable fee. The Commission and the City department or site agency reserve the right to make emergency repairs without prior notification to the artist.

- The artist shall retain all copyrights associated with works of art accessioned by the Commission including those acquired for the City. The Commission agrees that it will not copy or reproduce the artwork in any way, or permit third parties to do so, without prior written permission of the artist. Notwithstanding this policy, the Commission and the City reserve the right to make photographs or other two-dimensional representations of the artwork for public, noncommercial purposes, such as catalogues, brochures and guides.

### **Artistic Freedom of Expression**

The Commission recognizes that free expression is crucial to the making of works of art of enduring quality. At the same time, public art must be responsive to its immediate site in community settings, its relatively permanent nature and the sources of its funding.

#### Policy

It is the policy of the Commission to encourage free expression by artists participating in the Public Art Program, consistent with due consideration of the values and aspirations of the citizens of Peoria. Community representatives will be invited to serve on artist selection panels to ensure discussion of community sensibilities. Artists selected to participate in the program will be encouraged to engage the community directly in the process of developing their artistic concepts and designs.

### **Community Participation and Outreach**

The purpose of the Public Art Program is to serve the citizens of Peoria. By building a regular program of educational and promotional activities, a sense of community ownership can be instilled and cultivated. Such activities can generate broader community appreciation of public art and recognition of the role of public art in reflecting the community's culture.

#### Policy

The Commission shall make community participation a part of each public art project, as well as of the program as a whole. This goal will be met by utilizing community-based advisory committees, community representation on artist selection panels and artist interaction with the community.

The Commission will develop a comprehensive approach to educational outreach concerning the public art program. Elements of this ongoing educational policy shall include programs in public schools and special events, such as exhibitions, public art tours, artist-in-residence programs, education and/or school programs, publications, brochures, films and videos and public meetings. In addition, avenues such as print and broadcast media will be cultivated in order to give access to the public art program to the widest possible audience.

In order to implement this policy, the Commission shall create an *ad hoc* community outreach committee to oversee efforts to increase community understanding and participation in the public art program.

### **Conflicts of Interest**

The Commission recognizes that it is essential for local artists and other related professionals to serve as members of the Commission, its subcommittees and selection panels. It further recognizes that artists and other related professionals may have a real or perceived conflict of interest when serving in such a capacity while competing for projects. In general, a conflict of interest may arise whenever a Committee, advisory committee or panel member has a business, familial or romantic relationship that would make it difficult to render an objective decision or create the perception that an objective decision would be difficult. A conflict may also arise whenever a Committee, advisory committee or panel member possesses inside information or has a role in the decision-making process that could influence the outcome of a public art process or project. Therefore, the Commission has established policies to govern service on the Commission and its panels.

### Policy

#### *Members of the Commission and the Public Art Committee*

- Must disclose any real or potential conflict of interest;
- Are not eligible for any competition, commission or project during his or her tenure on the Commission and the Public Art Committee;
- Must withdraw from participating or voting on any competition, commission or project for which any family member or business associate has any financial interest or personal gain;
- Are ineligible for participation in any competition, commission or project of the Commission or Public Art Committee for a period of one year following the end of an individual's term on the Committee; and
- Are ineligible for any competition, commission or project on which he/she voted during service on the Committee, regardless of the length of time that has elapsed following Committee service.

#### *Members of Advisory Committees or Artist Selection Panels*

- Must disclose any real or potential conflict of interest;

- Must withdraw from participation, discussion and voting on any artist who is a family member, business associate or with whom the panel member has a gallery affiliation; and
- May not enter any competition, commission or project on which he or she is serving as a panelist or advisory committee member.

### **Liability Insurance and Performance Bonds**

The Commission recognizes that the cost of insurance, particularly liability insurance and performance bonds is prohibitively expensive for professional visual artists. Inevitably, any insurance requirement to artists creating public artworks would mean that these costs would be passed on to the City in the form of increased fees for the artwork or a smaller portion of the project budget allocated to the art.

#### Policy

The Commission shall endeavor to seek alternatives to liability insurance and performance bonds that are in most cases difficult or unreasonably expensive for an artist to obtain. Whenever possible, arrangements shall be sought to cover the artist's liability under the underlying capital project's umbrella insurance programs, which generally cover all work being performed by contractors and subcontractors on the project site, or to arrange coverage for the artist and artwork under the insurance of the general contractors for the project.

The artists shall be liable, in every instance, for their own negligent acts or omissions. Artists may be required to have their drawings, plans, specifications, fabrication techniques and installation methods reviewed by licensed Nevada engineers for structural and/or mechanical integrity. The Commission will, if warranted by a particular project, engage engineers to verify project designs and installations.

### **Local Versus Non-local Artists**

The Commission recognizes that, while the primary objective of a program is the enhancement of public spaces in the City for the general benefit of its citizenry, a public art program can also be an important tool in developing the community of artists who reside in the city, county and region.

#### Policy

The Commission shall seek a balance over time in the awarding of contracts for art projects among local, regional and national artists. Factors such as the size of the public art project, the level of visibility of the public site and the availability of outside funding all may influence the decision on the part of the Commission to seek artists from a local, regional or national pool of artists. Over time, the Public Art Committee is committed to ensuring that a share of public art projects be awarded to local and regional artists.

**Non-discrimination**

The Commission recognizes the extraordinary diversity of citizens of Peoria and seeks to be inclusive in all aspects of the Public Art Program.

Policy

The Commission will not discriminate against any artist or other program participant based on race, creed, religion, gender, sexual orientation, national origin or disability status.

The Commission recognizes that forming partnerships with the private sector will enhance existing program potentials and create opportunities for new and innovative expressions.

Adequate monies shall be budgeted for programs that elevate public awareness of the program. A brochure shall be produced to provide a quick orientation of the program for the visiting public.

## OUTLINE OF THE PUBLIC ART PROCESS

### A. Program Planning

1. Staff reviews upcoming Capital Improvement Program (CIP) projects with departmental staff
2. Arts Commission reviews upcoming projects and identifies projects for upcoming year
3. Public art staff drafts annual public art work plan
  - Program goals
  - Projects to be completed
  - Budgets
  - Methods of selection
  - Schedules
4. Arts Commission reviews/recommends public art work plan
5. City Council approves annual public art work plan
6. Public art staff develops artist resource (Request for Qualifications (RFQ) distribution list)

### B. Project Development

1. Arts Commission names artists selection panel
  - Artists
  - Community representatives
  - Project architect / engineer / landscape architect (ex-Officio)
  - Departmental representative
2. Public art staff develops RFQ
  - Project description
  - Site description
  - Special project considerations
  - Minimum qualifications
  - Artist selection panel listed
  - Submission requirements
    - ◆ Professional resume
    - ◆ Visual of previous artwork
    - ◆ References
    - ◆ Statement of conceptual response to project (if desired)
3. Public art staff distributes RFQ
4. Public art staff receives/organizes artist submittals/reviews for completeness
5. Selection panel reviews submittals/selects finalists
6. Public art staff notifies artists/discusses project with finalists
7. Finalists tour site/meet with departmental staff
8. Artists develop/submit conceptual design proposals

- Description of proposed artwork
  - Models/drawings
  - Budget
  - Schedule
9. Artist selection panel reviews proposals/selects project artist
  10. Arts Commission reviews/approves selection of project artist

**C. Design Phase**

1. Public art staff drafts contract with artist
2. Artist submits contract requirements: insurance, etc
3. City Council approves contract, if applicable
3. Public art staff issues notice to proceed with design development
4. Artist meets with project architect/departmental staff
5. Artist develops final artwork proposal
6. Community presentation of proposed design (if appropriate)
7. Arts Commission reviews/approves final proposal
8. Public art staff issues notice to proceed with artwork fabrication

**D. Artwork Fabrication**

1. Artist begins fabrication of artwork
2. Artist meets/collaborates with project architect/departmental staff (as needed)
3. Public art staff conducts studio site visits to monitor progress
4. Public art staff/City Council makes progress payments to artist
5. Arts Commission receives periodic progress reports
6. Artist completes fabrication of artwork
7. Public art staff reviews completed artwork/determines that artwork is consistent with approved design proposal

**E. Artwork Installation**

1. Public art staff coordinates installation with project contractor
2. Artist installs artwork
3. Arts Commission reviews/approves artwork as installed
4. Artist submits as-built drawings
5. Artist submits maintenance plan
  - Materials used in fabrication
  - Methods of fabrication
  - Routine maintenance instructions
6. Public art staff issues approval of installed artwork
7. Public art staff/City Council issues final payment
8. Public art staff organizes dedication of artwork

**F. Ongoing Program Management**

1. Arts Commission submits annual report to City Council
2. Public art staff facilitates training program for local/regional artists
3. Public art staff facilitates training program for City project manager and project design professionals
4. Public art staff conducts appropriate community education activities
5. Public art staff develops, with Arts Commission, public art brochures, maps, etc.
6. Public art staff monitors routine maintenance of artworks
7. Public art staff provides to periodic conservation review of collection/arranges repair/conservation as needed
8. Arts Commission periodically reviews/updates program guidelines and policies

## Proposed Art Commission Guidelines

Sec. 2-126. Arts Commission; definitions.<sup>1</sup>

The following words, terms and phrases, when used in sections 2-126 through 2-130 of this code, shall have the meanings ascribed to them in this section, except where the context clearly indicates a different meaning:

Artist means any practitioner in the visual and design arts, generally recognized by critics and peers as a professional in the field as evidenced by education and training, experience, exhibition record and artwork production.

Artwork means works in a variety of media produced by professional artists; works may be permanent, temporary or functional, may be stand-alone or integrated into the architecture or landscaping, if such are designed by an artist as defined above, and should encompass the broadest range of expression, media and materials.

Capital improvement project means any capital project paid for wholly or in part by the city to design, engineering and related costs, together with construction or substantially remodel any building, structure, park, utility, street, sidewalk, parking facility, bridge or utility undertaking, including water production and storage facilities and wastewater treatment and reclamation and drainage facilities or any portion thereof, within the limits of the city.

Eligible fund means a source of funds for capital improvement projects from which City expenditures for public art is not prohibited as an object of expenditure.

Eligible project costs mean the total project appropriation, less real property acquisition, demolition, environmental remediation, legal and accounting fees and interest costs. It shall also exclude funding from an outside source, if such funds are not permitted to be used for artworks.

Municipal Art Fund means a separate account into which all monies generated under this ordinance, or derived from gifts or donations, shall be deposited.

Public Art means the creation, installation, display and preservation of works of art, performing arts and the design, engineering and construction of facilities to be used in whole or in part for the exhibition of works of art and the performing arts.

Cross reference(s)--Definitions and rules of construction generally, § 1-2.  
(Code 1977, § 3-2-8(H))  
(Ord. No. 99-100, 9/21/99, Amended) SUPP 1999-3  
(Ord. 01-153, 8/21/01, Amended) SUPP 2001-03

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<sup>1</sup> Charter reference(s)--Finance and taxation, art. VI, §1.; Cross reference(s)--Licenses, taxation and miscellaneous business regulations, Ch. 11.

Sec. 2-127. Arts commission; establishment; powers and duties.

(a) A Peoria Arts Commission is established to consist of seven (7) members. The members shall be appointed in accordance with Section 2-150 of this code. The members of the commission shall be selected and appointed by the Mayor with the approval of the Council. The Mayor shall appoint a member of the City Council to serve as an ex officio member of the commission without voting rights.

The members of the Peoria Arts Commission shall be representative of the full range of the visual, performing, literary and community arts, based on their backgrounds, experience and education.

(b) The Peoria Arts Commission shall have the following purposes and goals:

(1) To protect, enhance, serve and advocate excellence in the arts and related facilities for the people of Peoria in their city.

(2) To set priorities for and plan development of arts activities in Peoria and may cooperate with other public and private agencies in performing its duties.

(3) To raise the level of awareness and involvement of all citizens in the preservation, expansion and enjoyment of the arts in Peoria.

(4) To enhance the natural beauty of Peoria, its cultural and artistic diversity and to encourage the proliferation of the arts in all facets of the public and private sectors.

(5) To establish and carry out, as permitted by law, the policy of inclusion of art in public services of the City and the development of facilities to provide for the performance, exhibition and display of the arts.

(c) The Peoria Arts Commission shall have receive and review all recommendations by the Public Art Committee, and have the power and duty to implement recommendations adopted by the City Council including, but not limited to:

(1) Recommend to the City Council proposals for the development of public art and related facilities.

(2) Coordinate with the private sector and other governmental agencies in promoting arts excellence as a tool for the encouragement of economic development, business relocation and tourism.

- (3) Organize and promote activities in coordination with other activities which celebrate the City and its unique cultural diversity.
  - (4) Review and recommend use of allocated and budgeted funds for arts funding. Subject to the City Charter and the provisions of this Code and assist in recommending to the City Council the development of public facilities to be used for the performing and visual arts.
  - (5) Recommend to the City Council where works of public art should be placed.
  - (6) Apply for and accept gifts, grants, funds, contributions and bequests in furtherance of the purposes of this Section, from individuals, public and private entities, agencies, foundations, trusts, corporations, and other organizations or institutions. The City shall account for all proceeds received in a manner consistent with generally accepted accounting principles.
- (d) The Public Art Committee shall:
- (1) Consult and discuss with Mayor and Council on Arts capital improvement projects, budgets and schedules.
  - (2) Recommend the selection and commissioning of artists with respect to the design, execution, and placement of works of art for which appropriations have been made.
  - (3) Advise the appropriate City departments through the City Manager concerning maintenance requirements of works of art, and recommend to the responsible department the type, frequency and extent of maintenance required to preserve the quality and value of such works. Any proposed work of art which is demonstrated by an appropriate City department head or the Peoria Arts Commission to require extraordinary operations or maintenance expense, shall be reviewed with the City Manager and approved by the City Council.
  - (4) Recommend to the City Council payment for the design, execution and placement of works of art, within the appropriations in connection with specific projects or from designated appropriations to the Municipal Art Fund.
  - (5) Establish guidelines for accepting, selecting, purchasing, commissioning, placing, and maintaining City art acquisitions, gifts or temporary use and placement of loaned art.

(6) Recommend to the City Council the use of Public Arts Funds for the design, engineering, construction and operation of facilities owned by the City in whole or in part for the performing arts.

(7) In addition, the Public Arts Committee shall have such other powers and duties as directed by the City Council.

(e) Percent for arts funding.

(1) All capital improvement projects as defined in Section 2-126 shall include an amount equal to two percent (2%) of the projected cost at the time the project is included within the City's capital improvements program. For the budget year that the Council appropriates funding for the Capital Improvement Project and that the Capital Improvements Project is instituted, the one percent shall be deposited in the Municipal Arts Fund.

(2) Money collected in the Municipal Arts Fund shall be budgeted and expended in the same manner as other City revenues and used for projects pursuant to sections 2-126 through 2-130 of this code. Such expenditures may include the payment of debt service or lease obligations to construct permanent facilities for the display of and performing of arts. Funds unexpended may be re-budgeted in subsequent years in accordance with the City's budget processes. Such funds shall be treated as capital funds for the purpose of section 1-181 of this code.

(f) Funds received as donations shall be accounted for in accordance with the City's financial policies and procedures and all expenditures in excess of five thousand dollars (\$5,000.00) shall be approved by the city council. All expenditures shall follow the city's procurement policies and procedures.

(g) Works of art Artworks under this chapter shall be recommended for placement by the arts commission outside public buildings and in lobbies and parks. The city manager may direct placement of art inside public buildings in locations designed to appropriately display the works of art.

(h) Any works of art or other personal property coming into possession of the Arts Commission shall be subject to the control of the City of Peoria. All donated works of art or other personal property shall be placed in accordance with subsection (g).

(i) The city manager may designate a department or staff member of the city to furnish support to the Commission, as requested or required. Such support may but not be limited to consist of the following:

- (1) Provide secretarial assistance to include the organization of and taking of minutes.
- (2) Prepare, post, and publish, when required, all notices and agendas.
- (3) To assist in the preparation of agendas and research, obtain and furnish information in support of an explanation of agenda items.
- (4) To assist in the preparation of budgets and financial reports.
- (5) To assist and coordinate the implementation of Commission sponsored events.

State Law Reference. A.R.S. §38-431., et.seq.

Charter reference(s)--Appointed boards, art. V.

(Code 1977, § 3-2-8(A)--(C))

(Ord. No. 90-61, 12/11/90)

(Ord. No. 91-06, 1/22/91)

(Ord. No. 93-07, 1/19/93, Amended)

(Ord. No. 98-12, 2/17/98, Amended (a))

(Ord. No. 99-100, 9/21/99, Amending (c), (d), (e) and (f) deleting (h) and (k)) SUPP 1999-3

(Ord. No. 01-153, 8/21/01, Amended, amending (e)(1)) SUPP 2001-03

Sec. 2-128. Arts; municipal arts fund.

There is established in the city a special fund designated the municipal arts fund into which funds appropriated as contemplated by sections 2-126 through 2-130 of this code shall be deposited. Each disbursement from such fund or from other appropriations for works of art or for design, engineering and construction costs or facilities for the display and exhibition of art shall be recommended by the arts commission and authorized in accordance with this code and the City's budget.

(Code 1977, § 3-2-8(G))

(Ord. No. 99-100, 9/21/99, Amended) SUPP 1999-3

(Ord. 01-153, 8/21/01, Amended) SUPP 2001-03

Sec. 2-129. Arts; municipal construction projects; public art required.

(a) All capital improvement projects submitted for inclusion in the City's capital improvements program, as defined in section 2-126 of this code shall include an amount equal to one (1) percent of the project cost of such capital improvement project for public art. Such appropriations shall be amended as necessary by the City to reflect actual project cost.

(b) Money collected in the municipal arts fund shall be appropriated for projects as prescribed by sections 2-126 through 2-130 of this code.

(Code 1977, § 3-2-8(D), (E))

(Ord. No. 99-100, 9/21/99, Amended, amending (a) and (b), deleting (c)) SUPP 1999-3

(Ord. 01-153, 8/21/01, Amended) SUPP 2001-03

Sec. 2-130. Arts; placement of works of art.

Works of art selected and implemented pursuant to the provisions of sections 2-126 through 2-130 of this code, may be placed in, on or about any municipal construction project of other municipally owned, leased or rented property. They may be attached or detached within or about such property, and may be either temporary or permanent. Placement of works of art shall be authorized by the arts commission and approved by the City Manager. The city officers responsible for the design and construction of such projects shall make appropriate space available for the placement of works of art.

(Code 1977, § 3-2-8(F))

(Ord. No. 99-100, 9/21/99, Amended) SUPP 1999-3

## Planning Participants

### City Council

Mayor Bob Barrett  
Councilmember Ron Aames  
Councilmember Cathy Carlat

Vice Mayor Joan Evans  
Councilmember Vicki Hunt  
Councilmember Dave Pearson

### City Staff

Carl Swenson, City Manager  
Susan Daluddung, Deputy City Manager  
Susan Thorpe, Deputy City Manager

### Peoria Arts Commission

Linda Ballance, Chair  
Marsha Hanson  
Robert Benson  
Jane Brown

John Buonagurio  
Virginia Wordsman  
Maureen Flanigan

### Steering Committee

Linda Ballance, Peoria Arts Commission Chair  
Diana Bedient, CEO, Chamber of Commerce  
Shelley Bade, President, SL Bade Associates  
John Wenderski, Deputy City Manager  
Grady Miller, Communications Director  
Andre Licardi, Cultural Arts Coordinator  
Glen Van Nimwegen, Community Dev. Director

Bill Mattingly, Public Works Director  
JP de la Montaigne, Community Serv. Director  
Dan Nissen, Assistant City Engineer  
Andy Granger, Engineering Director  
Steve Prokopek, Economic Dev. Director  
Larry Rooney, Deputy Fire Chief  
Jeff Tyne, Budget Director

### Individual and Group Participants

John Keegan, Justice Court Judge and former mayor of Peoria  
Ken Forgia, former mayor and councilmember of Peoria  
Terry Ellis, former city manager of Peoria  
Jack Lundsford, CEO, WESTMARC  
Curt Smith, COO, Sun Belt Holdings  
Thom Gyder, President, Wilhelm Automotive  
Robert Benson, Arts Director, PUSD  
Rex Gulbranson, Arts Administrator, City of Glendale  
Jack Lytle, CEO, Theater Works  
Kiel Klaphake, Arizona Broadway Theatre  
Bob and Nancy Root, Theatre Works Board members  
Janet Wandrey, President, Peoria Fine Arts Association  
Julie Richard, Executive Director, West Valley Arts Council  
Jacky Alling, Arizona Community Foundation  
Deb Utz, M & I Bank and Treasurer of Peoria Chamber  
Steve Goumas, owner/operator of Lis Doon Varna  
Janet Houk, artist  
Lois Meyer, artist  
Willi Waltrip, artist  
Robert Panzer, art teacher, Sunrise Mountain High School  
Dan Prendergast, art teacher, Oakwood Elementary School  
Ron Gordon, performing arts specialist, PUSD  
Sandy Whyman, visual arts specialist, PUSD  
Julia Rowe, choral teacher, Ironwood High School  
Julie Carlson, band director, Vistancia Elementary School

## **Arts Survey Results**



# Results of the Arts Survey for the City of Peoria, Arizona

August 2008

Research conducted by the  
Institute for Social Science Research at  
Arizona State University

## Overall Conclusion

Although Peoria residents consider the arts moderately important to their quality of life, they strongly support more opportunities in Peoria for arts-related activities.

## Other Findings

- Respondents consider the availability of arts-related opportunities in Peoria to be slightly above average.
- Peoria residents said that community/city/school-sponsored arts events and festivals are the most important activity that the city should promote or encourage. The least important activity was poetry/book/literature readings or events.
- Compared to men, women tend to say that the arts are more important and attend more arts-related activities.
- Peoria residents who live south of Beardsley Road indicated that they attend more arts-related events than those living north of Beardsley Road. Similarly, adults with children under age 18 living at home also attended more of these activities than those without children under age 18 living at home.
- Not surprisingly, mainstream movies topped the list of arts-related events that Peoria residents had attended in the past year followed by arts and crafts shows or fairs.

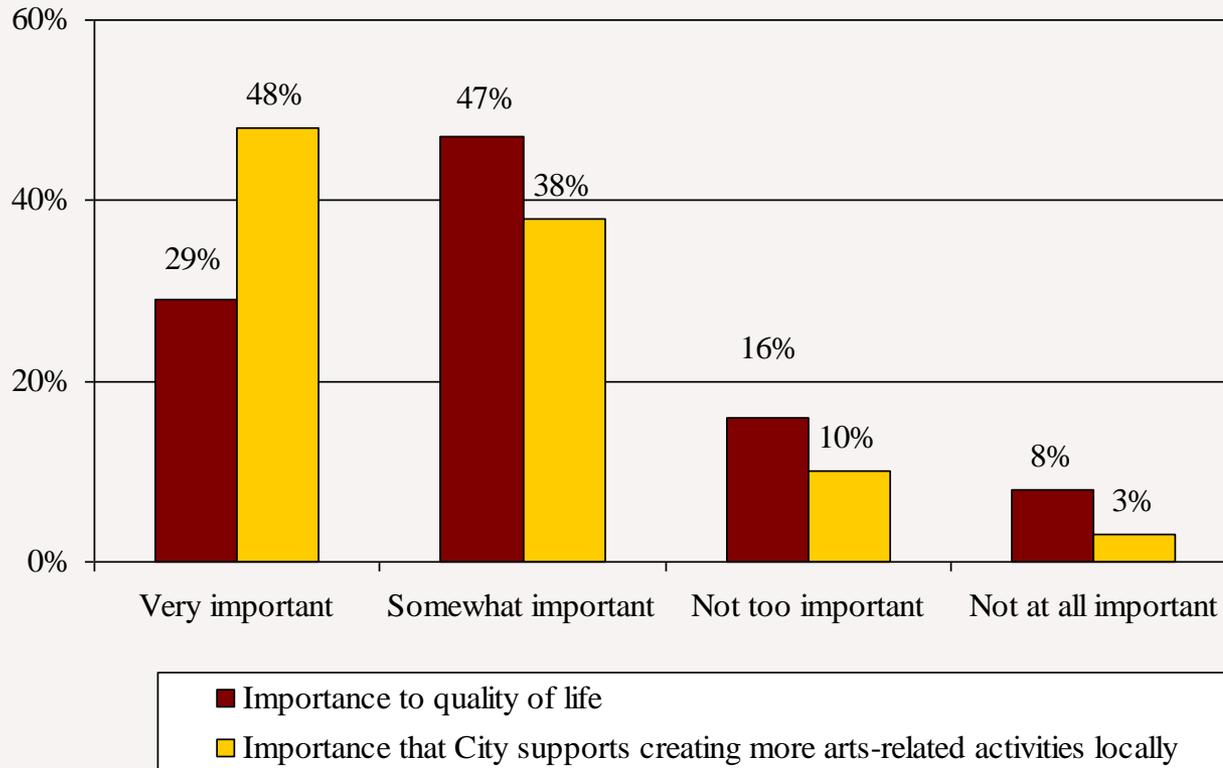
## Other Findings, continued

- Phoenix, Glendale and Scottsdale are given as examples of communities that provide exceptional arts-related activities.
- Peoria residents tend to stay close to home – in Peoria or the West Valley – for arts-related events. The most popular venues for attending such events or activities is a local school facility or Jobing.com Arena.
- Most residents who attend arts-related events tend to do so less than once a month.
- Survey results tend to vary by gender more than other demographics such as age, location or household situation. For the most part, the differences in responses to questions were similar across the board. The most notable variations are provided in this report.

## Peoria residents consider the arts moderately important to their quality of life but strongly support more opportunities in Peoria for arts-related activities.

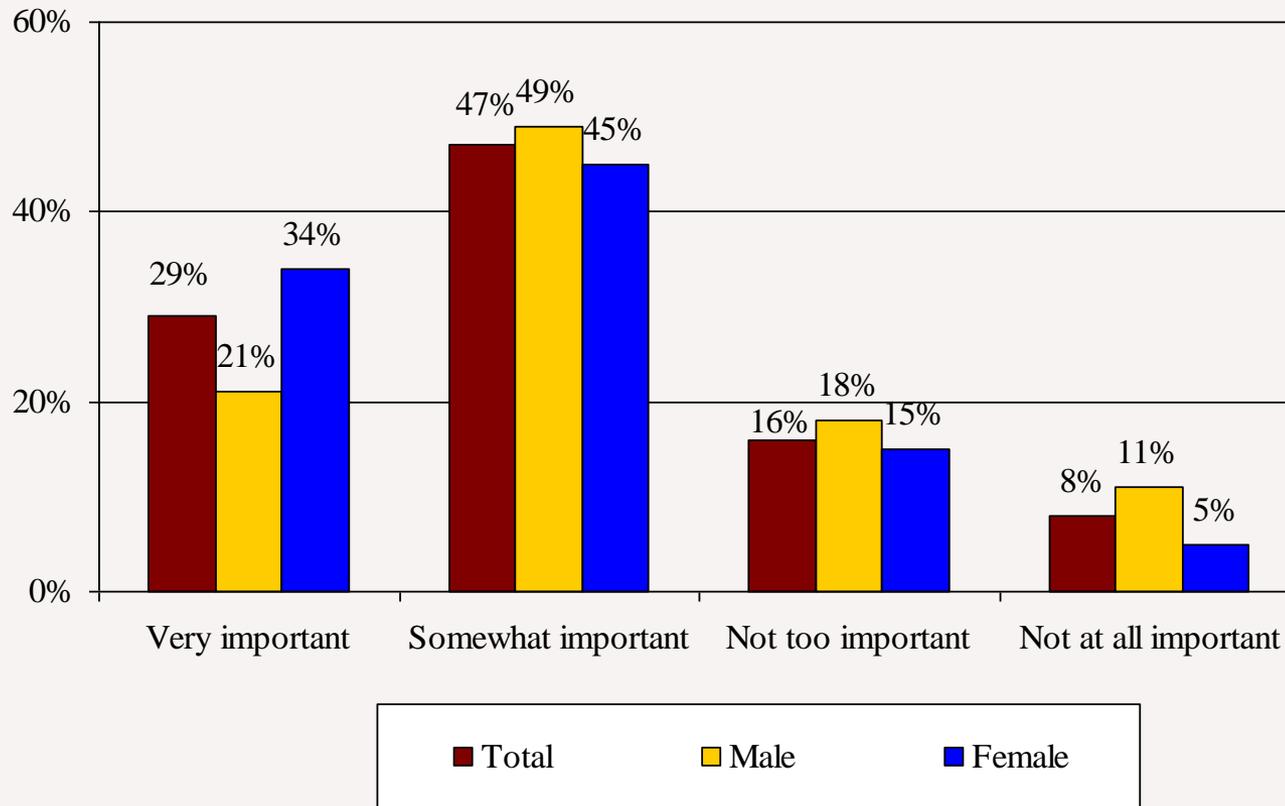
*Questions: How important are arts-related activities to your overall quality of life? Would you say very important, somewhat important, not too important, or not at all important? By 'arts-related,' I am referring to such activities as theater, concerts, dance, museums, and cultural events.*

*Next, overall, how important is it that the City of Peoria supports the creation of arts-related activities within the local community?*



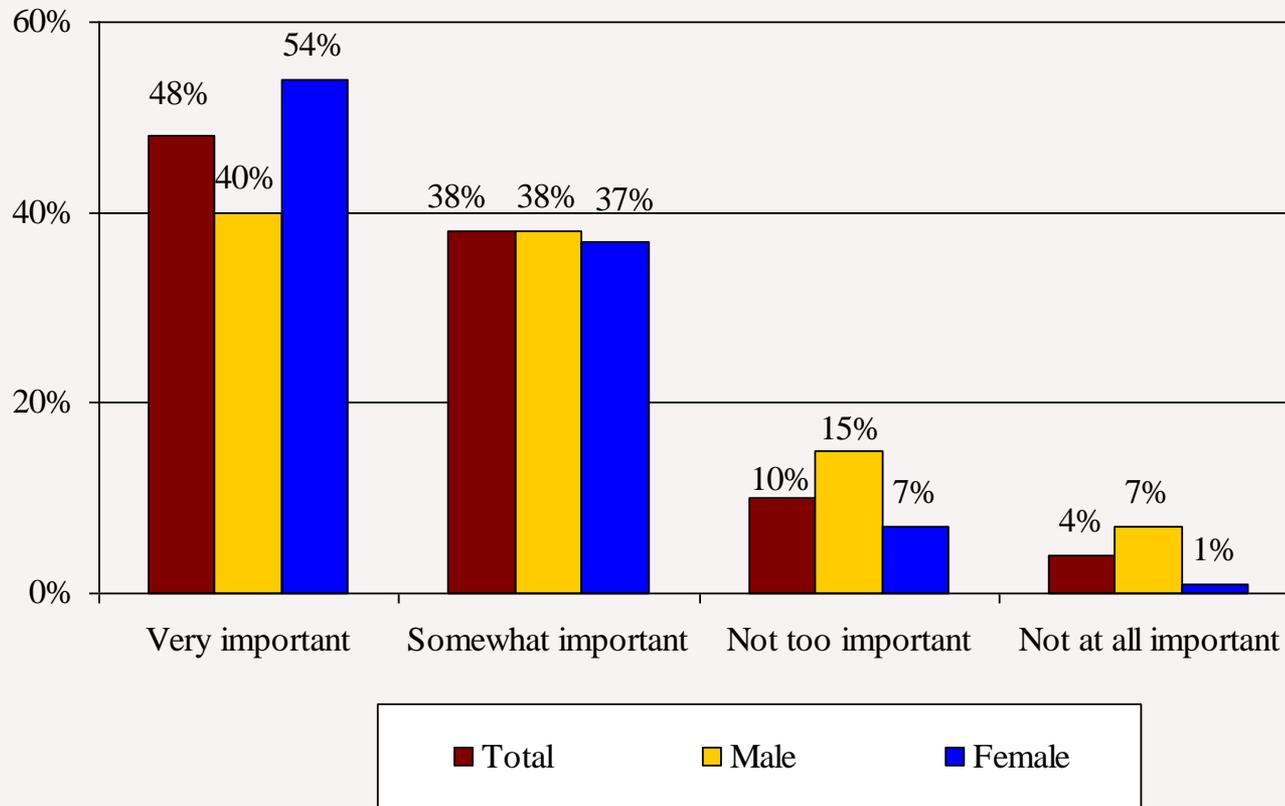
## Female residents tend to consider the arts more important to their quality of life than males.

*Question: How important are arts-related activities to your overall quality of life? Would you say very important, somewhat important, not too important, or not at all important? By 'arts-related,' I am referring to such activities as theater, concerts, dance, museums, and cultural events.*



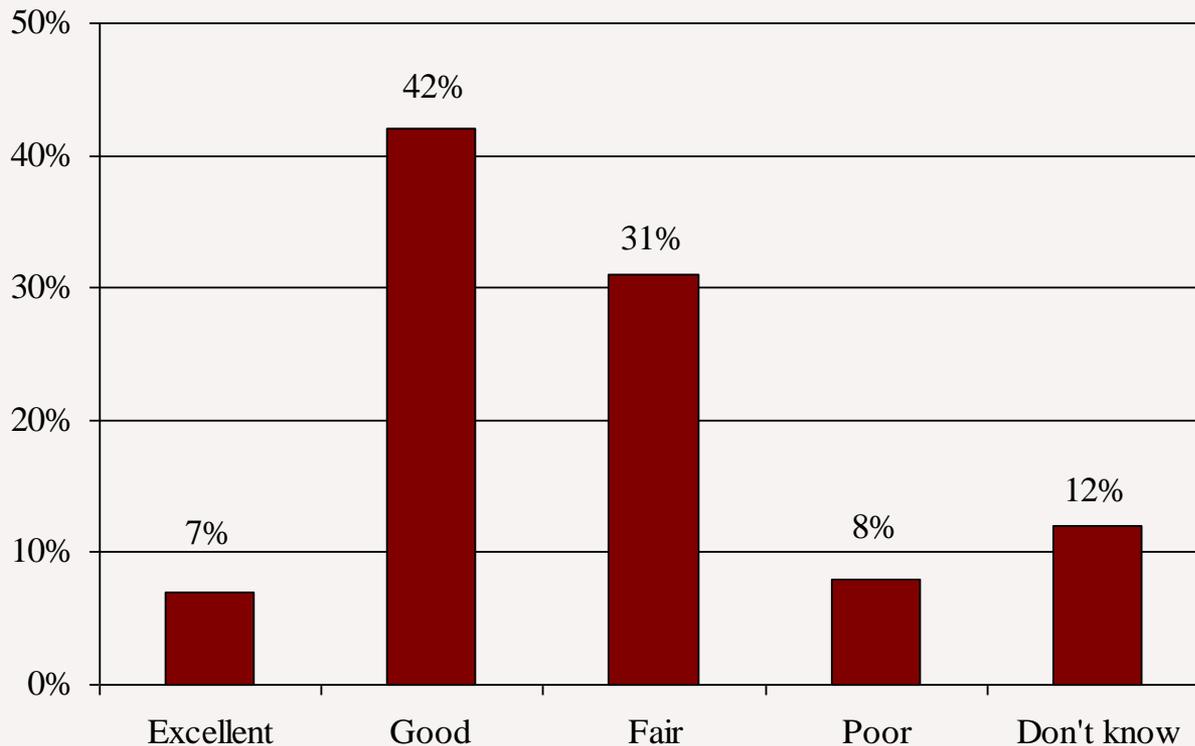
## Women residing in Peoria also rate the importance of the city promoting or encouraging arts-related activities higher than men.

*Question: Next, overall, how important is it that the City of Peoria supports the creation of arts-related activities within the local community?*



## A plurality of Peoria residents say the availability of arts-related opportunities in Peoria is “excellent” or “good.”

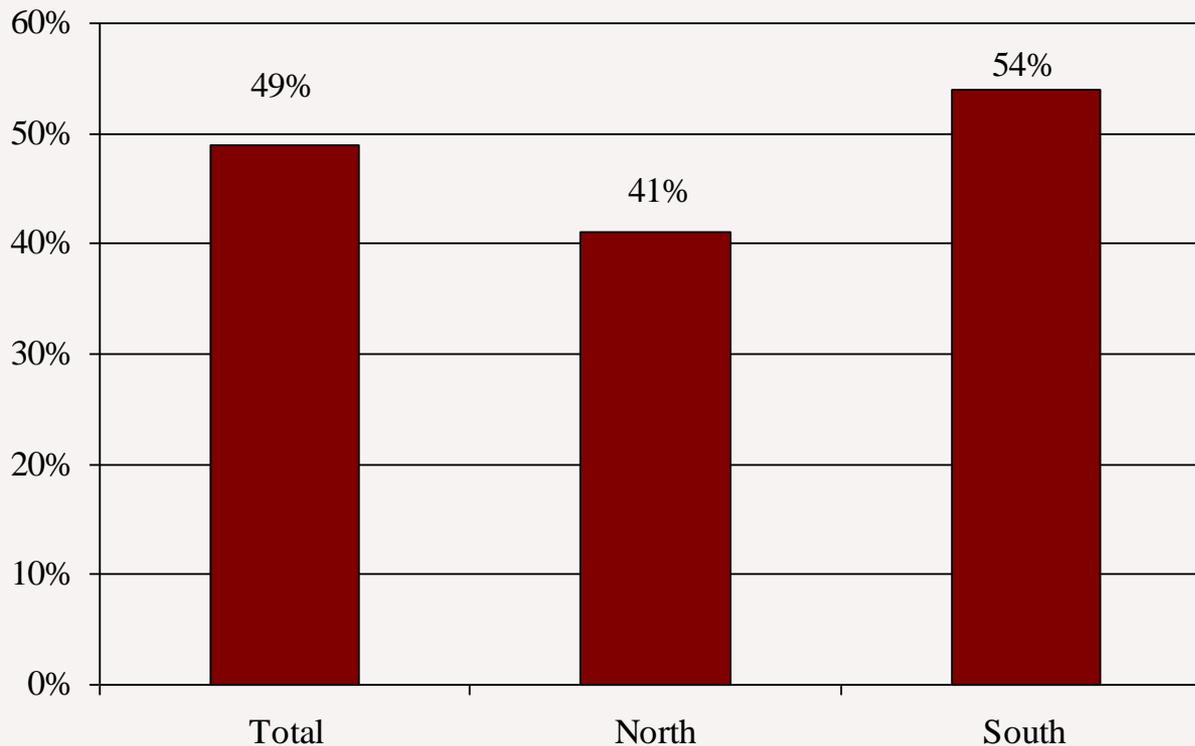
*Question: How would you rate the availability of arts-related opportunities in the local Peoria community?*



## Residents living south of Beardsley Road rate the availability of arts-related opportunities in Peoria higher than those living north of Beardsley Road.

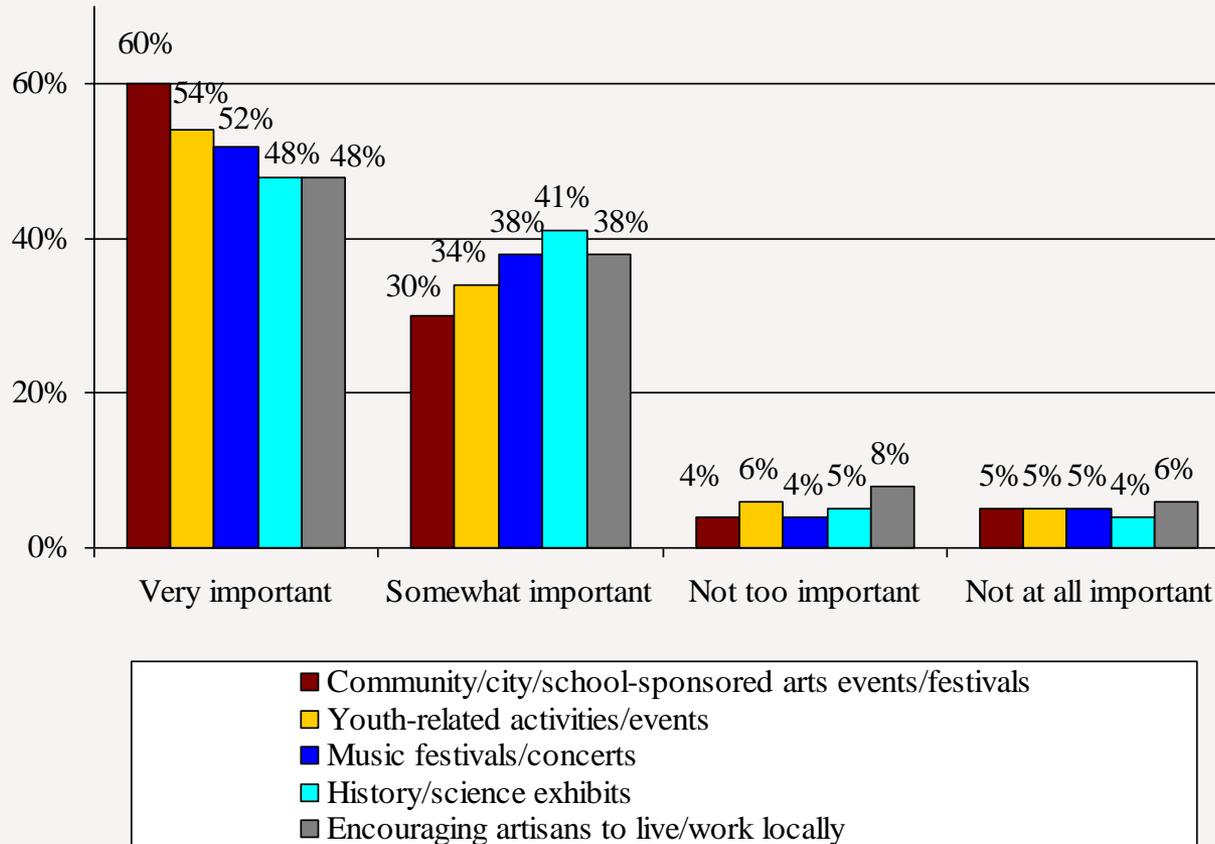
*Question: How would you rate the availability of arts-related opportunities in the local Peoria community?*

Percentages of those who said “excellent or good.”



## Among the five top activities that residents want officials to promote, community-sponsored events is considered the most important.

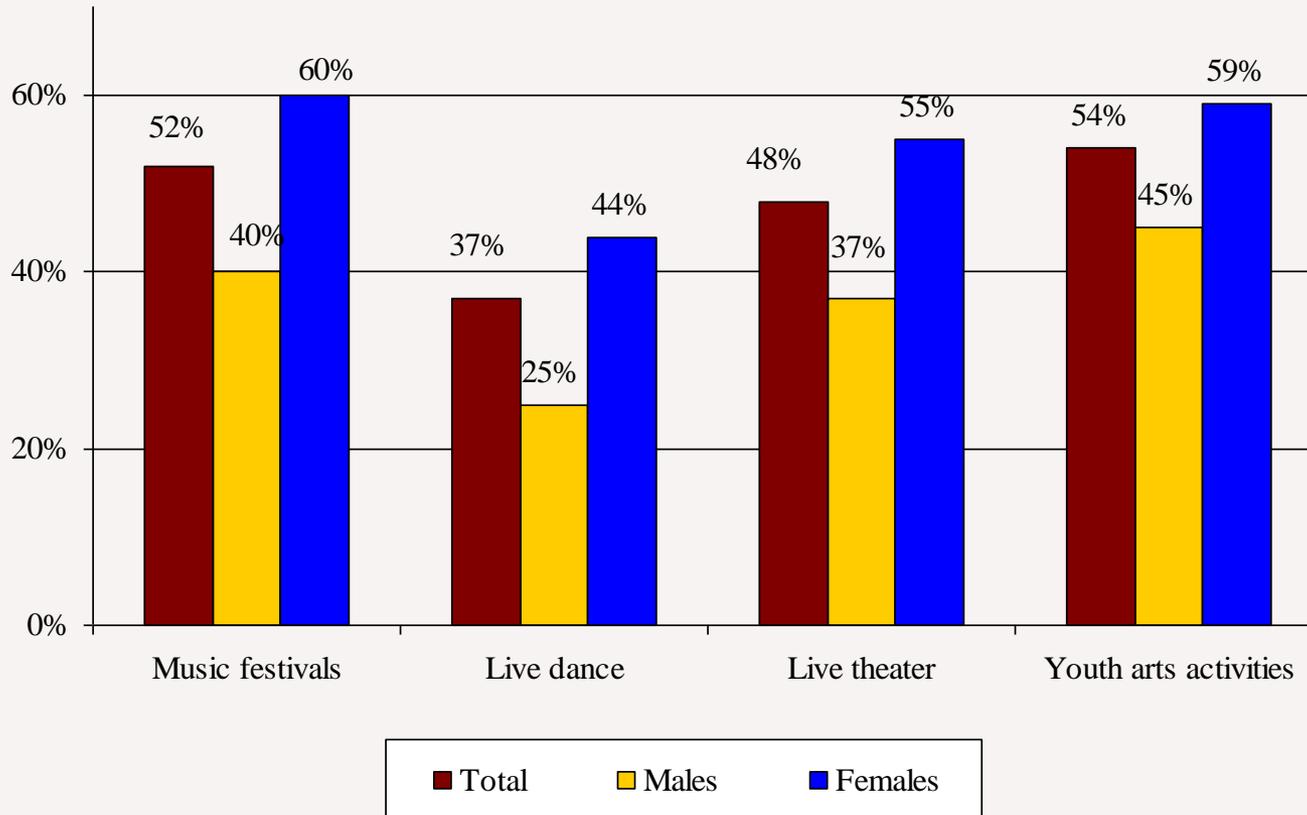
*Question: I am going to read a list of arts-related activities or events. For each one, please tell me how important you feel it is for the City of Peoria to promote or encourage that type of event in the community, using the choices of "very important, somewhat important, not too important, or not important at all."*



## Men and women frequently differ on what activities are important for the city to promote or encourage.

*Question: I am going to read a list of arts-related activities or events. For each one, please tell me how important you feel it is for the City of Peoria to promote or encourage that type of event in the community, using the choices of "very important, somewhat important, not too important, or not important at all."*

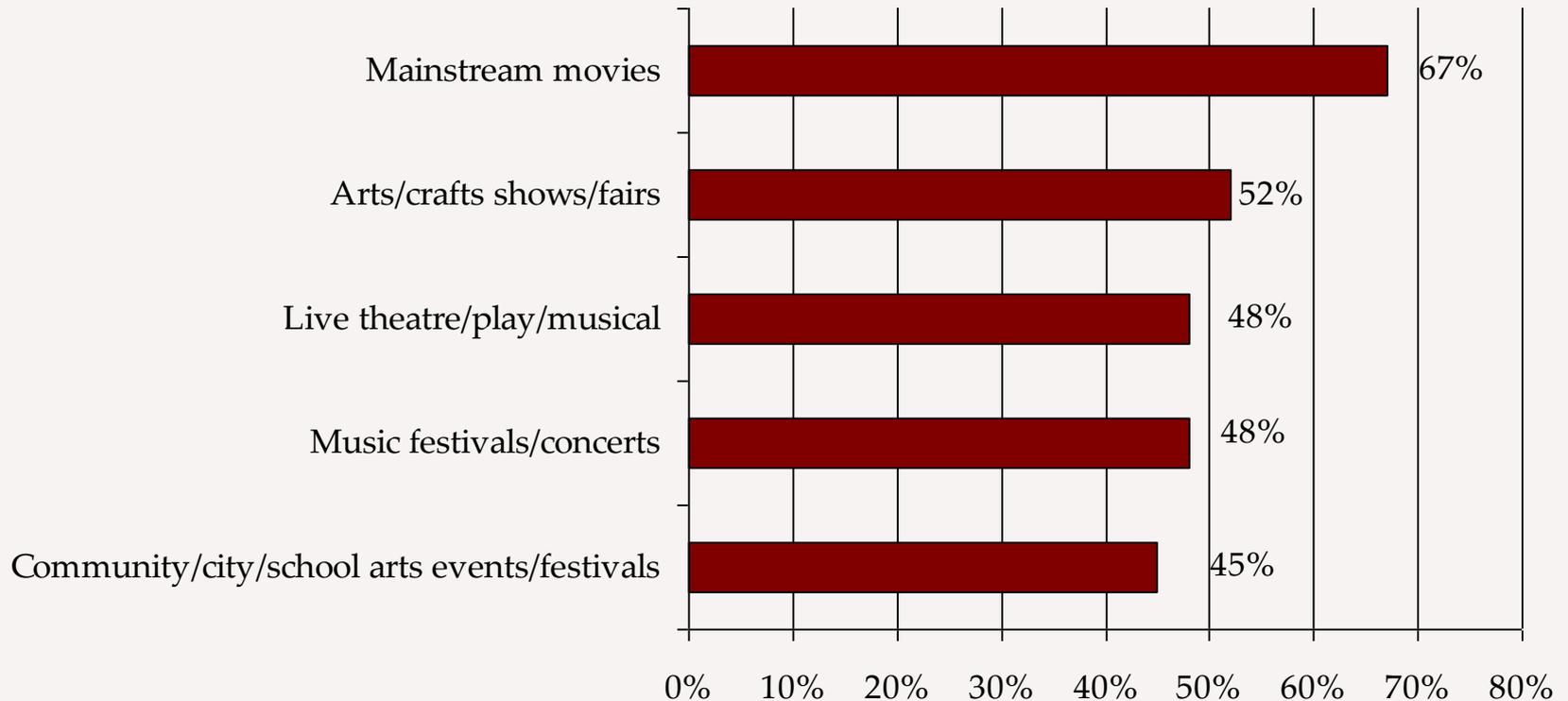
Percentages of those who answered "very important"



## The *top* five arts-related activities that Peoria residents attended in the past year include movies, fairs, theater, festivals and museums.

*Question: I would like to ask you about some different types of arts-related activities. Please tell me if you have attended any of the following during the past year.*

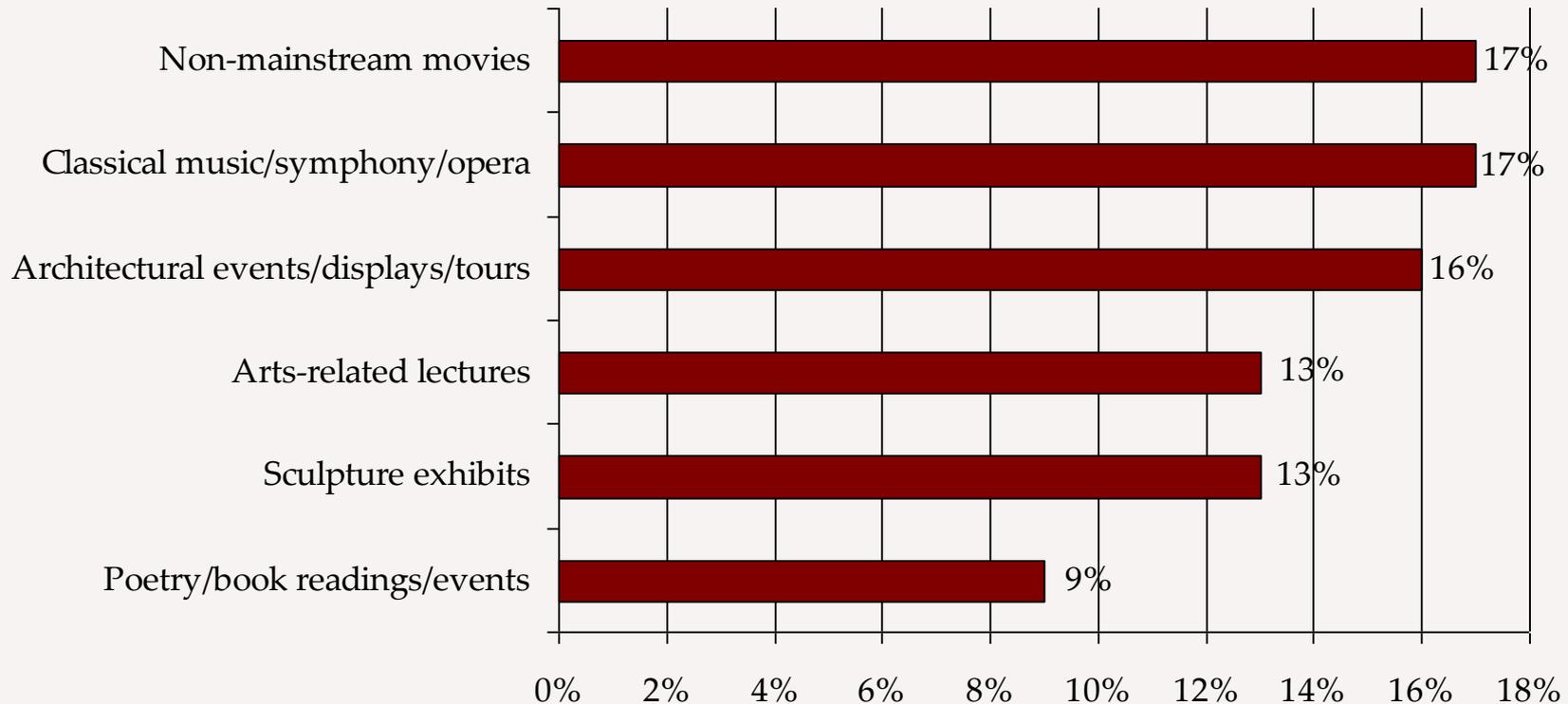
Percentages of those who attended an arts-related event in the past year.



**The arts-related activities *least* attended by Peoria residents in the past year include readings, sculpture exhibits, lectures, architectural events, non-mainstream movies, and classical music or opera.**

*Question: I would like to ask you about some different types of arts-related activities. Please tell me if you have attended any of the following during the past year.*

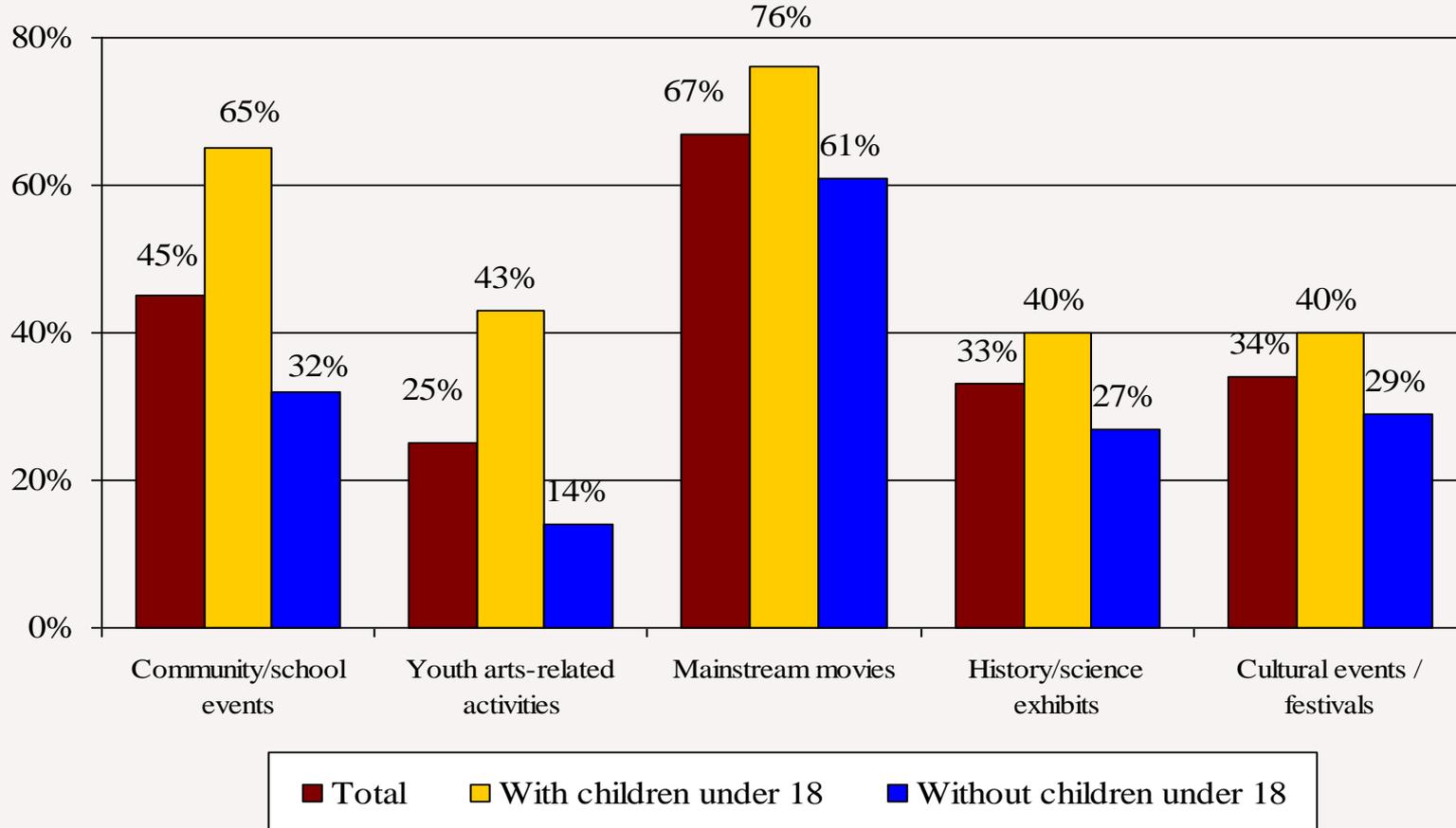
Percentages of those who attended an arts-related event in the past year.



## Respondents with children under age 18 attended arts-related activities more than those without children under age 18.

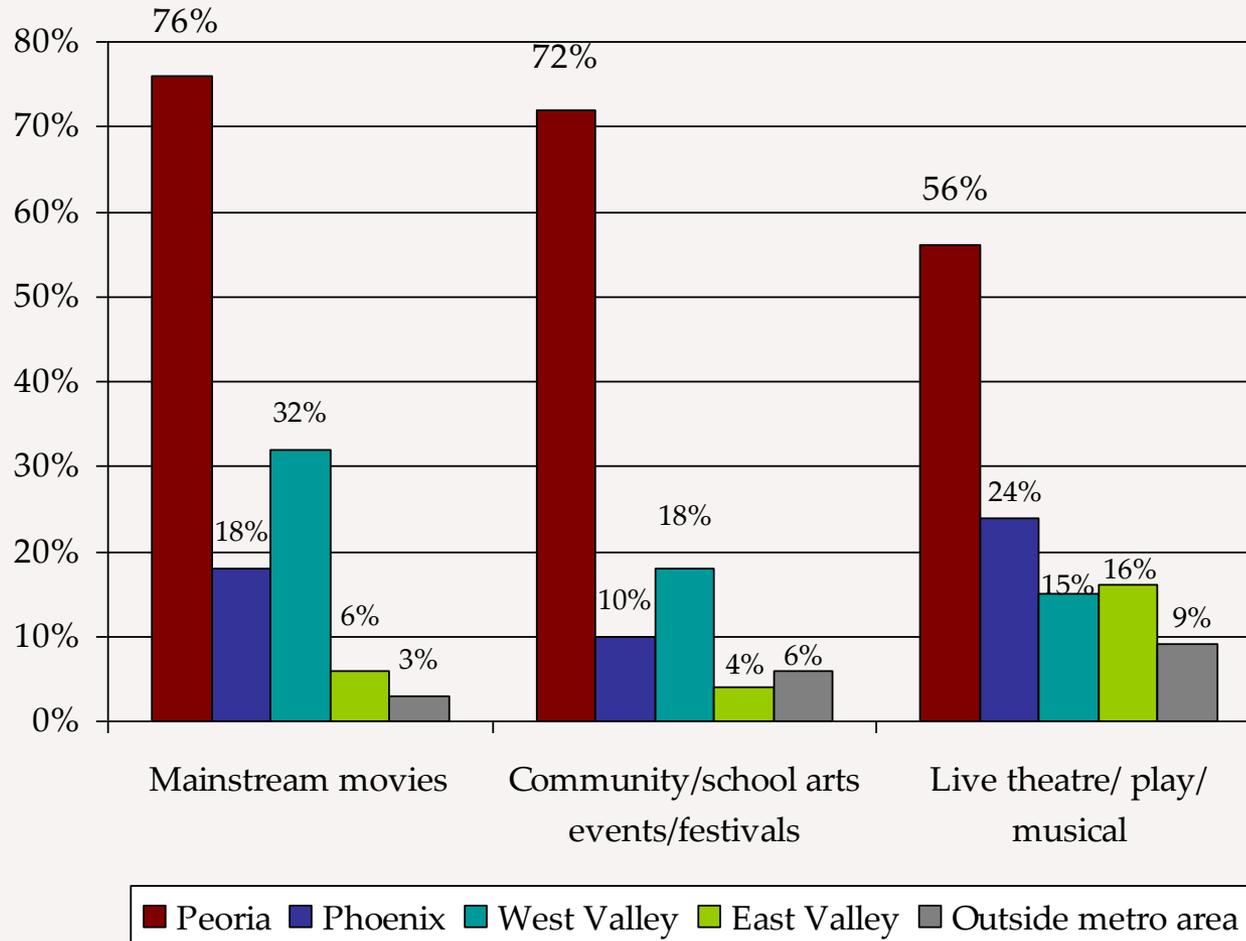
*Question: I would like to ask you about some different types of arts-related activities. Please tell me if you have attended any of the following during the past year.*

Percentages of those who attended an arts-related event in the past year.



## Peoria residents tended to stay close to home to attend the most-frequented arts-related activities.

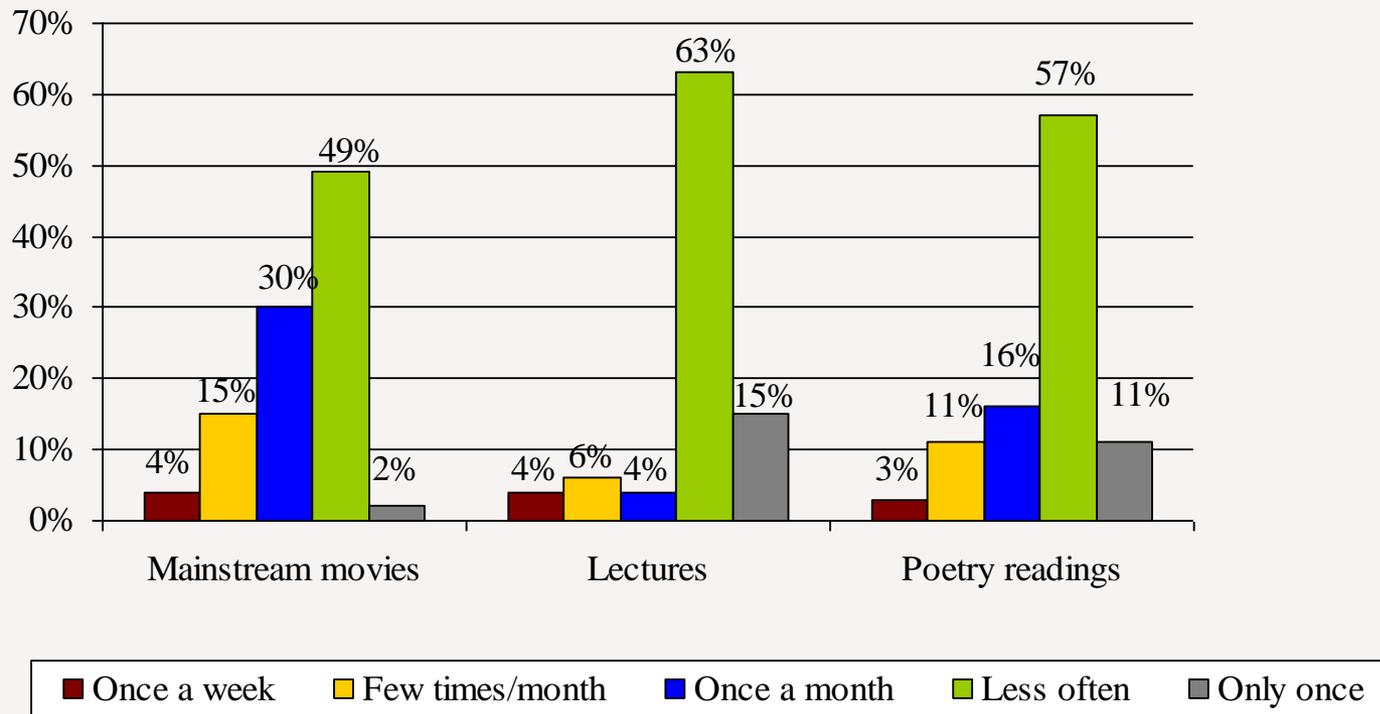
*Question: You said that you attended (ITEM FROM Q4). Where did you do that? Was it in Peoria, Phoenix, East Valley, West Valley, or outside of metro Phoenix? (Adds to more than 100% due to multiple responses.)*



## Few Peoria residents attended arts-related events weekly.

*However, more people attended readings and lectures – two relatively unpopular events – weekly than most other activities.*

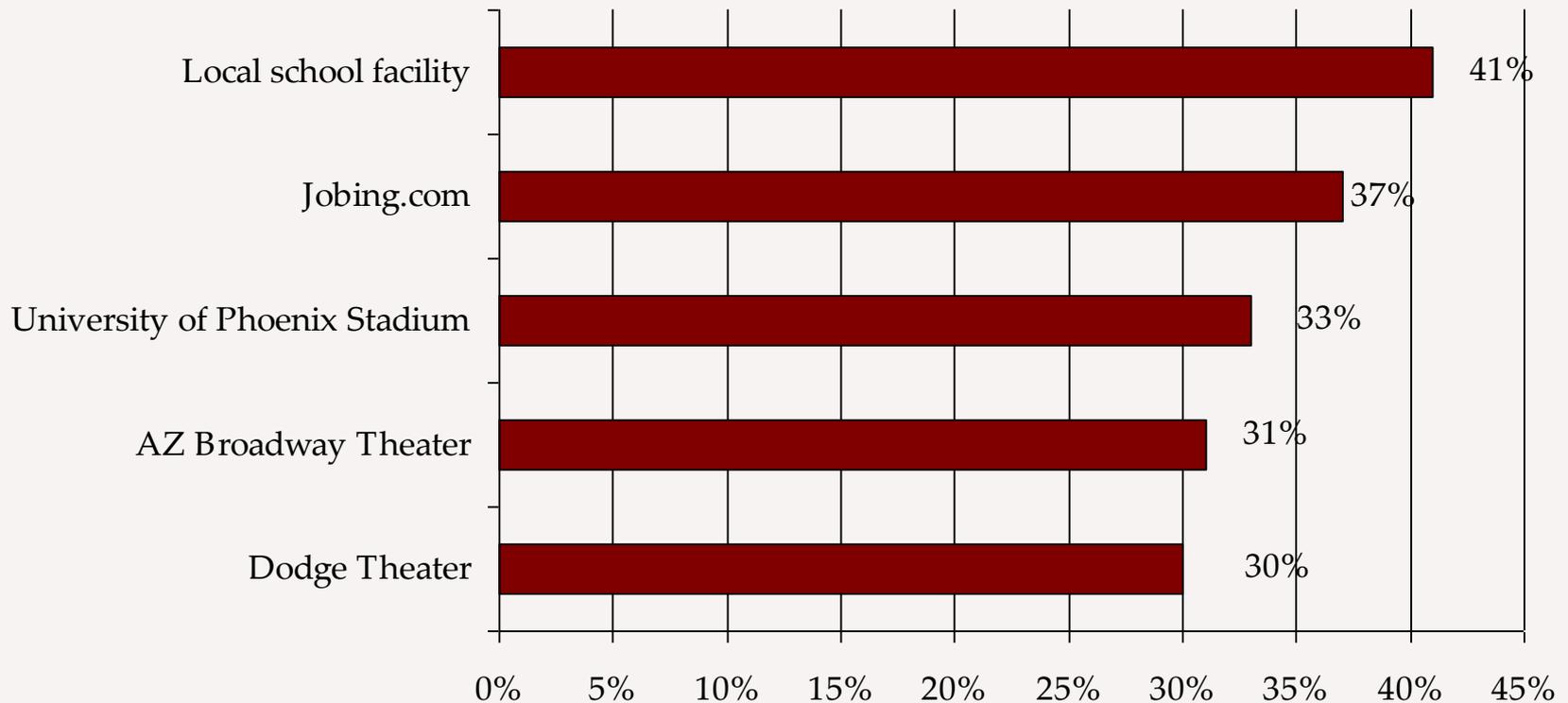
*Question: And about how many times in the past year did you attend (ITEM FROM Q4)? Would you say once a week, a few times a month, once a month, or less often than that?*



## Local (West Valley) venues dominate the five most popular locations for arts-related activities.

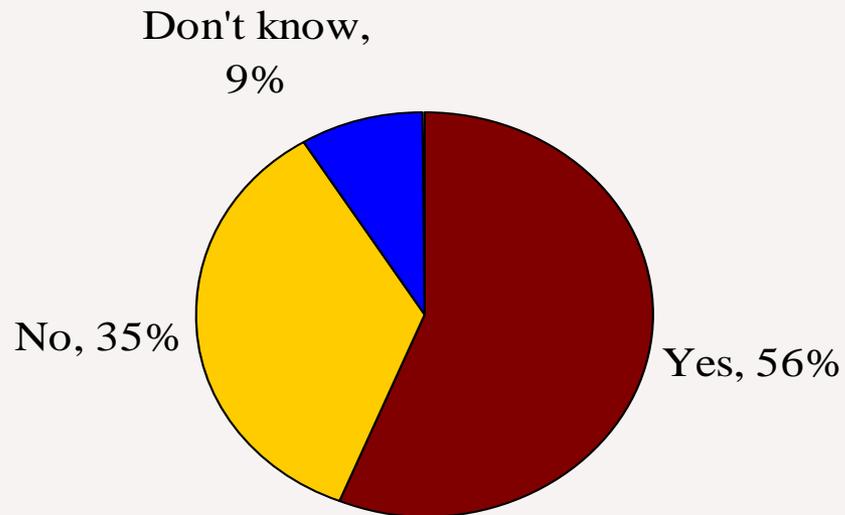
*Question: Which of the following locations have you visited in the past year in order to attend an arts-related event?*

Percentages of those who attended an event at that location in the past year.



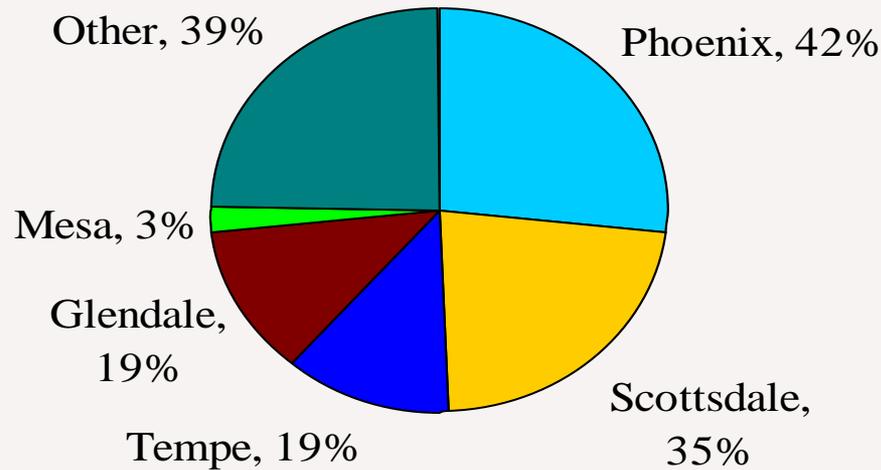
## A majority of Peoria residents said other communities provide exceptional arts-related activities.

*Question: Based on your experiences, are there any communities outside of Peoria that you feel provide exceptional arts-related activities to their citizens?*



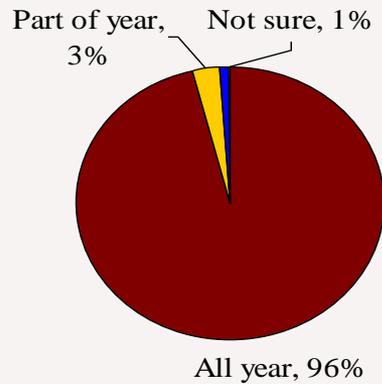
## Phoenix and Scottsdale are most often given as examples of communities that provide exceptional arts-related activities.

*Question: What community is that? (Adds to more than 100% due to multiple responses.)*



## Demographics of sample

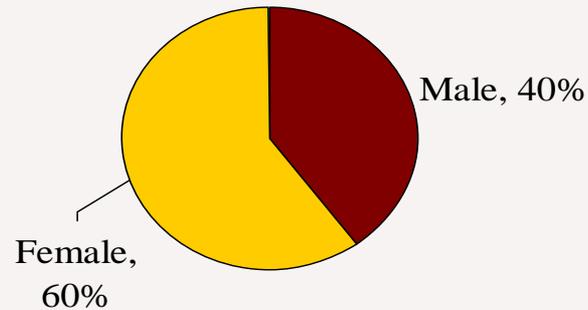
Most live full-time in Peoria



Nearly half have lived in Peoria for 6-15 years

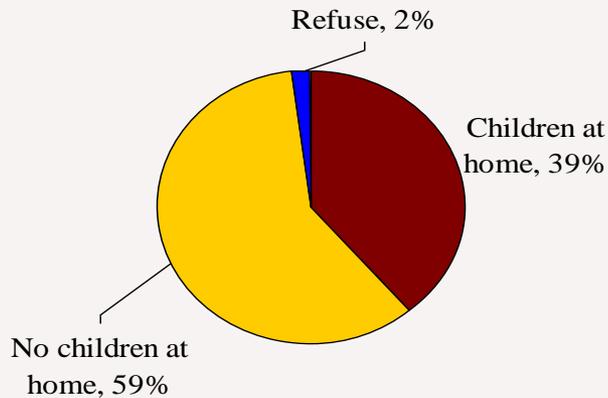


Gender

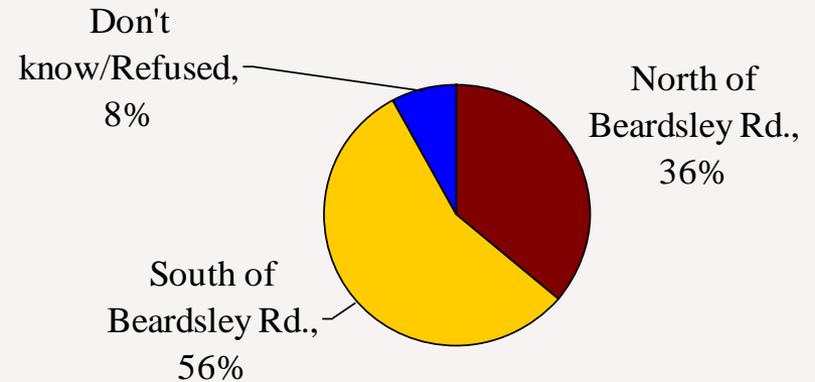


## Demographics of sample, continued

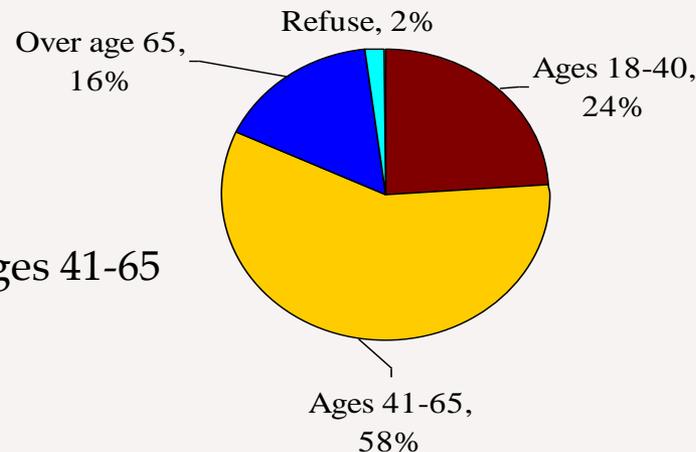
Most do not have children under age 18 at home



Most live south of Beardsley Road



And, most respondents are ages 41-65



## Summary of Methodology

This survey was conducted by the Institute for Social Science Research at Arizona State University in Tempe, AZ at the request of the City of Peoria, AZ. The survey was conducted by telephone from July 14 through July 31, 2008. A sample for random digit dialing was selected using a software called Genesys. The questionnaire was programmed into a CATI (Computer Assisted Telephone Interviewing) system used the software Dimensions, a product of SPSS. The number of respondents was 403. The response rate was 41 percent.