



PHOENIX LATINO CULTURAL CENTER

Capital Needs Assessment and Feasibility Study

Submitted to the City of Phoenix, Office of Arts and Culture

Prepared by Evonne Gallardo Arts and Culture Management

September 2017

GENERAL LIMITING CONDITIONS

Every reasonable effort has been made to ensure that the information contained in this study reflects the most accurate and timely information possible, and is believed to be reliable. This study is based on estimates, assumptions and other information developed by Evonne Gallardo Arts and Culture Management from its independent research effort, general knowledge of the industry, and consultations with the client and study participants. No responsibility is assumed for inaccuracies in reporting by the client, the client's agent and representatives or any other data source used in preparing or presenting this study. This report is based on information that was current as of September 29, 2017, and Evonne Gallardo Arts and Culture Management has not undertaken any update of its research effort since such date.

This study may not be used for purposes other than that for which it is prepared or for which prior written consent has first been obtained. This study is qualified in its entirety by, and should be considered within the context of these limitations, conditions and considerations.

ACKNOWLEDGMENTS

Thank you to the many individuals who were involved in this project.

Phoenix City Council

Mayor Greg Stanton
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Town Hall and Focus Group Locations

Burton Barr Central Library
Maryvale Community Center
Grant Park
Phoenix Hostel and Cultural Center
Arte Sagrado Galleria
Steele Indian School Park

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EXECUTIVE SUMMARY

The City of Phoenix's Latino arts and culture community is rich, vibrant, and ever evolving. Through a long history of Mexican, Indigenous, and Mexican American presence in the region, as well as contemporary expressions of local, national and international Latino arts and culture, the artistic and cultural expressions of Phoenix's Latino community are diverse and rich, however, segmented and unexposed. Nearing almost half of Phoenix's total population, a visible Latino arts and culture presence, reflective of the City's residents and experiences, is a vision shared by many.

In 2001, the City of Phoenix's Bond Program made funding available for the renovation and expansion of the Museo Chicano. The purpose of the renovation was to "increase capacity to present exhibitions and programs that help serve the organization's mission to promote knowledge and appreciation of the cultures of Latinos." Due to the closing of Museo Chicano in 2009, funds were held to benefit and showcase the Latino community through a capital project. In 2016, The Phoenix Office of Arts and Culture secured the services of a consultant to conduct a capital needs assessment and feasibility study, including a management/business plan and evaluation of potential tie-ins with other cultural resources. The main results of the study are summarized as follows:

DEMONSTRATED NEED FOR A LATINO CULTURAL CENTER IN PHOENIX

- A preliminary SWOT analysis found a significant need for a Latino Cultural Center, most notably, to serve as a convener and support entity for existing Latino arts and cultural producers in Phoenix;
- Demographic data shows increasing and rapid growth of Latino population in Maricopa County, already surpassing census projections that showed Latinos as 50% of total population by 2020, as well as a Latino majority student population by 2020;
- The study's engagement activities uncovered a strong desire for a cultural center that is inclusive and bridges the many diverse streams of the Latino experience in Phoenix.

VISION AND CONCEPT OF LATINO CULTURAL CENTER

Vision

To be a premiere Latino cultural center that serves as a collaborative, participatory and inclusive, creative crossroads for a growing contemporary community of Latino artists and leaders in Phoenix, and celebrates both the diversity of the Latino experience, as well as the legacies of the Mexican, Mexican American and Chicano influences in America's Southwest region.

Qualities

- Inclusive, welcoming, participatory and accessible to all residents of Phoenix and beyond;
- Broad enough to include the widest range of programs and activities; (multidisciplinary)
- Focus on all-ages education in arts, culture, and local issues that are important to the Latino community;
- The strength of Phoenix's Latino community is its diversity—the cultural center should be *adaptive* and *responsive* to a wide range of representation and needs for optimal participation and experience;
- Administrative conduit for existing Latino arts and culture community; and
- Programming defined by partnerships and collaboration.

Programming

The Latino Cultural Center should strike a critical balance between seasonal/consistent programming and organic/spontaneous/experimental programming driven by artists and community members. Programming would be split between onsite and offsite activities including:

Onsite

- Annual Cultural Festival
- Specialized talleres/workshops/classes
- Lectures/Story Telling Series
- Professional/small business development for artists, arts administrators and cultural producers
- Smaller Community/Artist-Led Events
- Community Kitchen and Food Court/Trucks
- Tiendita de Regalos/Gift Shop

Offsite Arts Services (Earned Income)

- Public Art Program
- Mobile Art/Performance Program Services

LOCATION AND FACILITY

The study provides responses within the surveys about *where* participants engage in arts and culture. A majority responded with “downtown.” Preferred location of cultural center was also discussed in the open ended survey questions. Salient themes for location reflect the following:

- A desire for a *visible* Latino cultural presence in Phoenix at the heart of the city’s cultural center;
- Latino Cultural Center should be *on par and in company* with Phoenix’s other major cultural institutions and art centers located downtown.

Concept

Study provides a preliminary facility concept characterized by multi-use enabling:

- An idiosyncratic, local, contextual framing;
- A small, manageable and modular campus, encouraging public gatherings; and
- A design that facilitates collaboration among cultural entities, artists and the community.

Size and Cost*

- Full Program: 22,620 square feet;
- Reduced Program: 18,330 square feet;
- New Construction
 - \$4.5 million (minimum full program cost)
 - \$3.6 million; (minimum reduced program cost)
- Rehab
 - \$2.3 million (full program)
 - \$1.8 million (reduced program)

*Estimates do not include required external components such as parking. Estimates assume no historic designation

BUSINESS PLAN

The study presents two management structures for consideration:

- Independent 501c3; and
- Temporary Hybrid Structure: Short term/3-year investment for start-up.

3 Year Projected Operating Budget

- 3 Year Financial Projections: \$1.2 million (Approximately \$450-350,000 per year);
- Earned income programming and activities are significant revenue strategies for the first three years with costs reflecting initial investment in these areas.

Marketing and Outreach

- Latino artists and cultural producers, as well as a cross-sector group of community based organizations who serve Phoenix's Latino community, will be critical to attracting the largest and broadest Latino constituency;
- Grassroots marketing strategies in addition to traditional marketing and advertising planning should be undertaken.

ADVISORY COMMITTEE RECOMMENDATIONS

After reviewing the study and its findings, the Advisory Committee put forth key considerations and recommendations for decision makers, as they move forward with the proposed Latino Cultural Center.

Context

- It is critical to consider common threats that Latino arts and culture organizations of this kind experience at day to day levels. Like any new business, challenges around startup and sustainability of arts and culture organizations can impair success.
- Changing demographics require that this project be characterized by forward thinking. Look at future ethnic, age, and education trends in the region.

Business Model

- Deep analysis of both proposed business models should be undertaken, with careful consideration for the success of this Latino Cultural Center.

Budget

- The Advisory Committee acknowledges that the current allocated funds of \$1,004,000 will not be adequate to fund the complete capital project.

Sustainability

- Advisory Committee sees the Latino Cultural Center's sustainability, as important as the completion of the capital project, itself.

METHODOLOGY

The study's methodology focused on a community-based intake process to help inform a comprehensive facility needs assessment, program plan development, market analysis, capital and operating cost estimation, financing/fundraising assessment, and additional data collection and analysis.

Goals and Outcomes of the Study

- Better understand what type of Latino cultural center in Phoenix is most needed;
- Identify capital, as well as short term operational expenses and revenue; and
- Provide a roadmap for the development and sustainability of proposed Latino Cultural Center

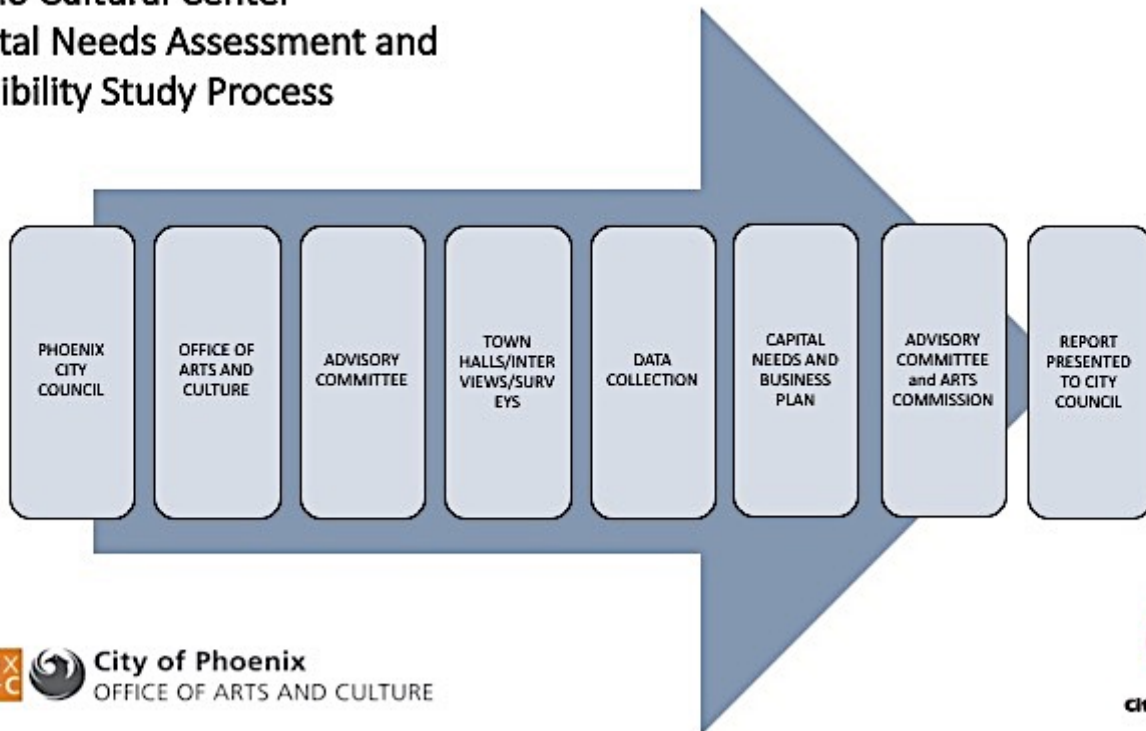
As part of this study, the consultant has completed the following:

- Met with City staff and Office of Arts and Culture to identify project goals and parameters;
- Conducted a community input process consisting of establishing and meeting with an Advisory Committee, over 20 one on one interviews, site visits to arts organizations and facilities in Phoenix and surrounding areas, 3 public town halls, 2 focus groups, and an electronic survey with 254 respondents;
- Based on community input, developed vision and concept for the proposed cultural center;
- Developed market analysis by evaluating the size and characteristics of available resident and visitor markets in Phoenix, the Phoenix and Latino arts and culture fields, as well as national, state, and local Latino demographics;
- Worked with Ibarra Rosano Architects to identify 3 regional capital project models based on facility estimated usage, evaluated physical planning parameters and recommended the appropriate size; and
- Developed financial analysis for the proposed cultural center based on case studies and local arts and culture cost comparisons. Revenue streams include aggressive earned income strategies and amount of contributed income required on an annual basis.

PROCESS

FIGURE 1

Latino Cultural Center Capital Needs Assessment and Feasibility Study Process



ADVISORY COMMITTEE

Key to the process was the establishment of an advisory committee, made up 16 local artists, arts leaders, organizations, and other community stakeholders. The role of the advisory committee was to provide critical input as well as feedback on the project’s proposed process and analyzed findings of community engagement, as well as to assist in reviewing and making recommendations on the study’s process and report.

The Advisory Committee met 3 times over the course of the assessment and study to:

- Establish a preliminary SWOT and vision statement, which served as a guiding framework for the planned community engagement activities;
- Oversee the direction of the assessment and study;
- Participate in engagement activities including the town halls and distribution of the electronic survey, and;
- Review and make recommendations for final study.

Members

Jose Antonio Aguayo

Gabriela Munoz

G.G. George

Guillermo Reyes

Martha Gil

Alberto Rios

Jose Andres Giron

Albert Santana

Carmen Guerrero

Mary Stephens

Casandra Hernandez

Erlinda Torres

Johnny Lazoya

Laura Wilde

Daniel Martinez

PART I: COMMUNITY ENGAGEMENT, VISION, AND CONCEPT

As part of the study's process, information was collected on the needs of the City of Phoenix's Latino arts and culture community. Recommendations for concepts and ideas were requested through a variety of methods and strategies. Community engagement activities included:

- Meeting with Phoenix Office of Arts and Culture to identify project goals, key stakeholders and project parameters;
- Meeting with an established Advisory Committee, whose members reflect the diversity within the Latino arts and culture ecosystem in Phoenix;
- Conducting approximately 23 one on one interviews with artists, arts administrators, and future potential stakeholders;
- Planning and executing three public town halls;
- Conducting 2 focus groups with members of the visual and performing arts, as well as community based organizations and business communities;
- Distributing an electronic public survey with 254 respondents; and
- Working with Phoenix Office of Arts and Culture staff to launch project website and social media platforms to inform the community about the Latino Cultural Center's assessment and study, town halls, electronic survey, and to list additional informational resources.

Town Halls and Focus Groups

The study process included the convening of three public town halls taking place at Steele Indian Park, Maryvale Community Center, and Grant Street Park in April 2017 and 2 focus groups. These assemblies engaged over 150 participants. See Appendix I for map of locations and Appendix II for sample presentation.

The gatherings brought together Phoenix residents, artists, arts administrators, leaders, public agency representatives, and private business owners to discuss their experiences of Latino arts and culture in Phoenix, and contribute suggestions for a possible Latino cultural center. Each conversation was documented in written notes, and participants were surveyed using PollEverywhere, a live polling and reporting software, that collects demographic information as well as responses to key questions.

The following are results from each of the town halls, focus groups and electronic survey.

FIGURE 1.2¹

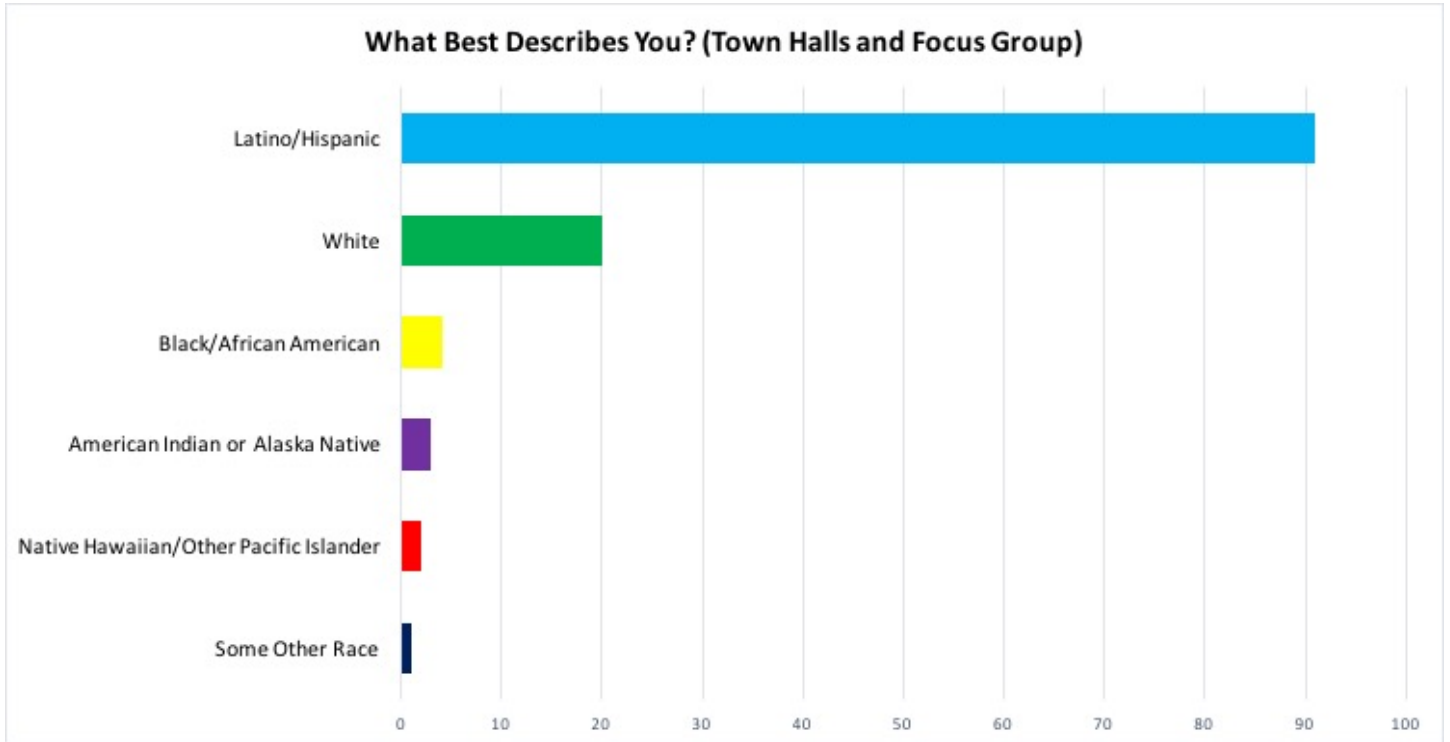


FIGURE 1.3²

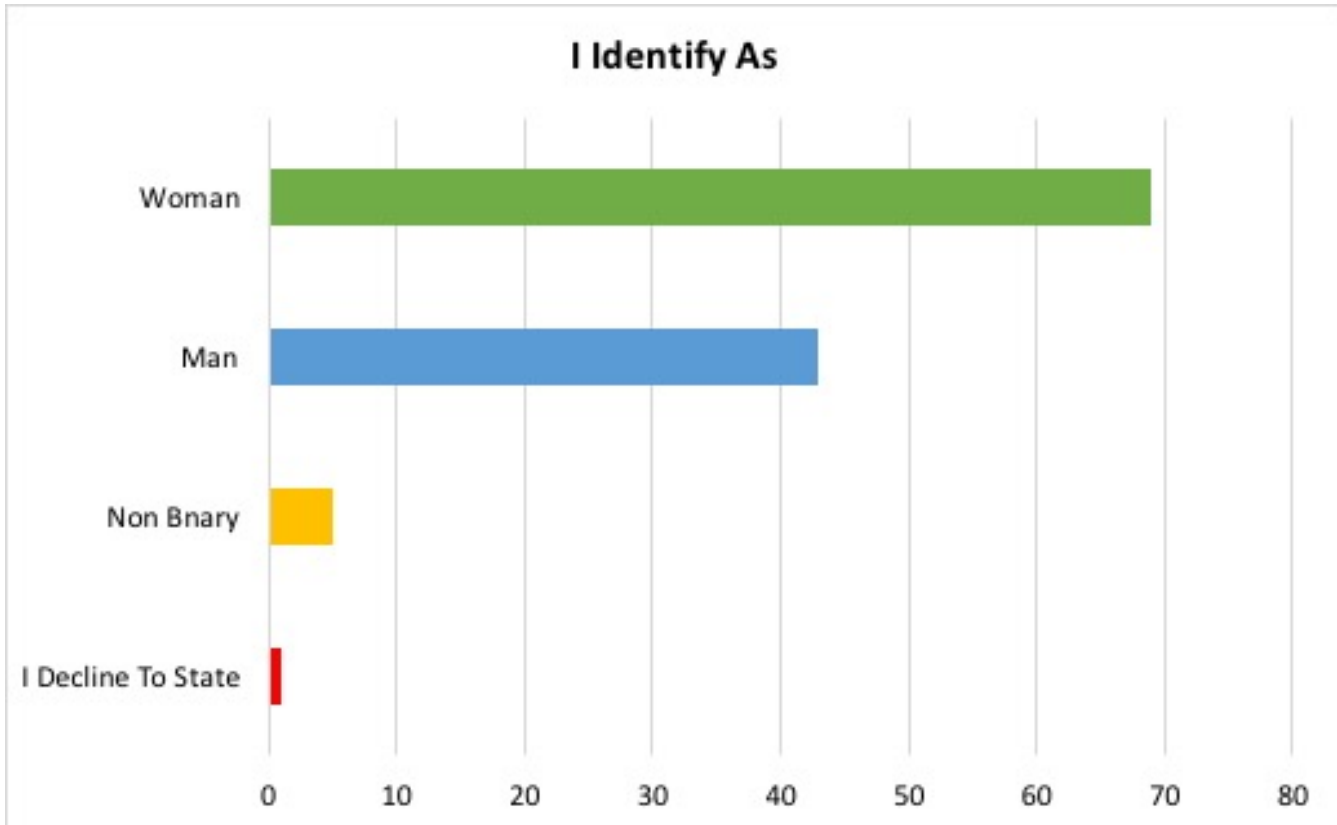


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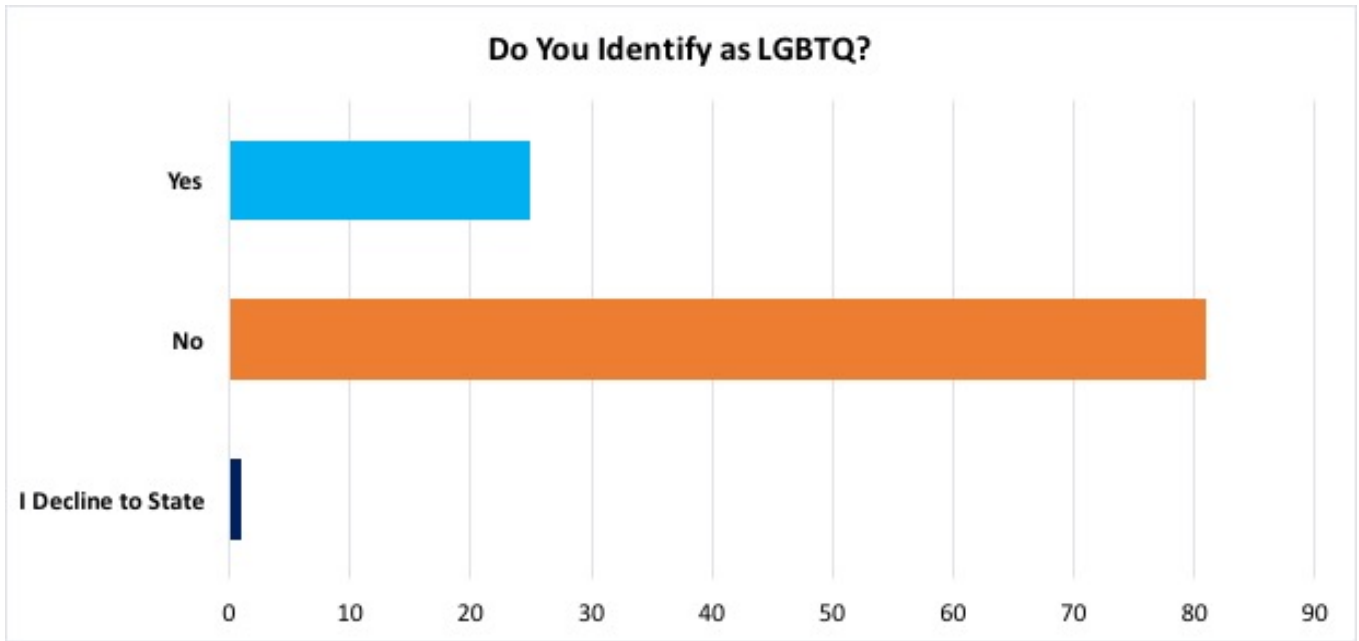


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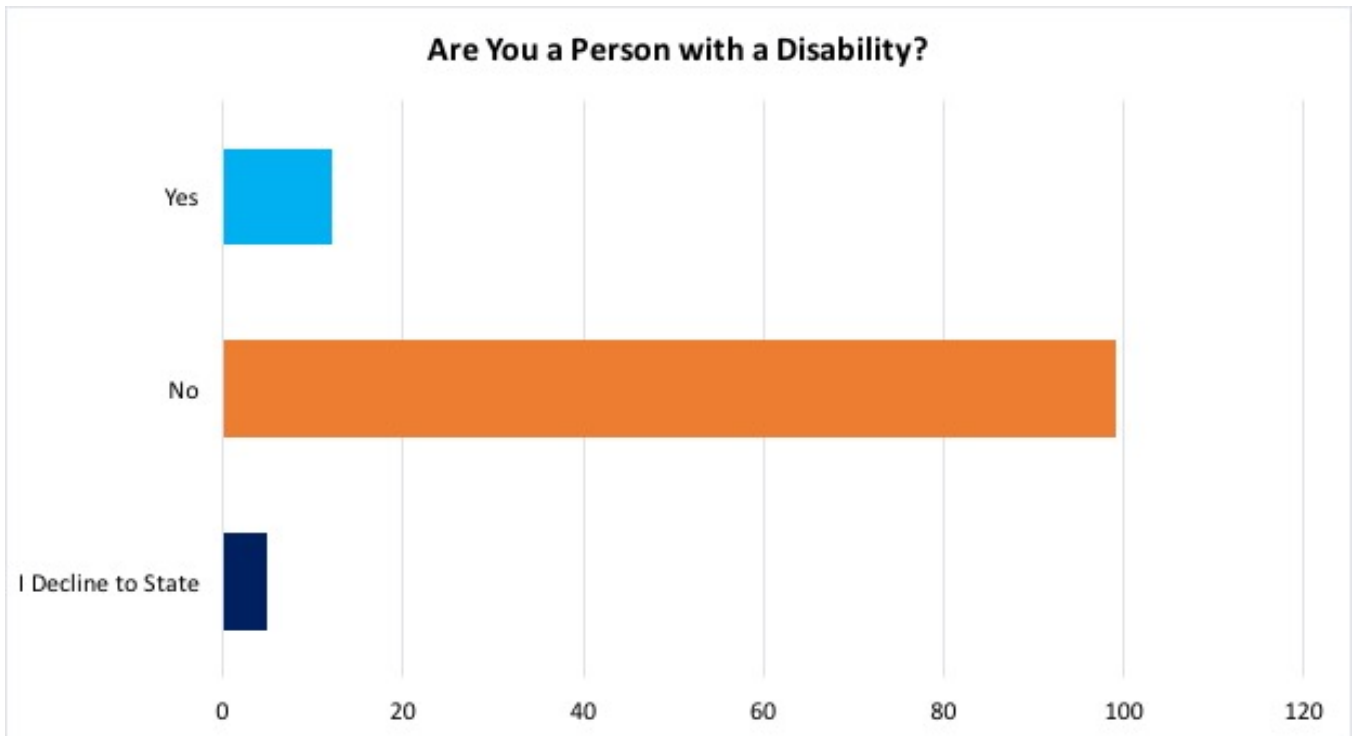


FIGURE 1.6

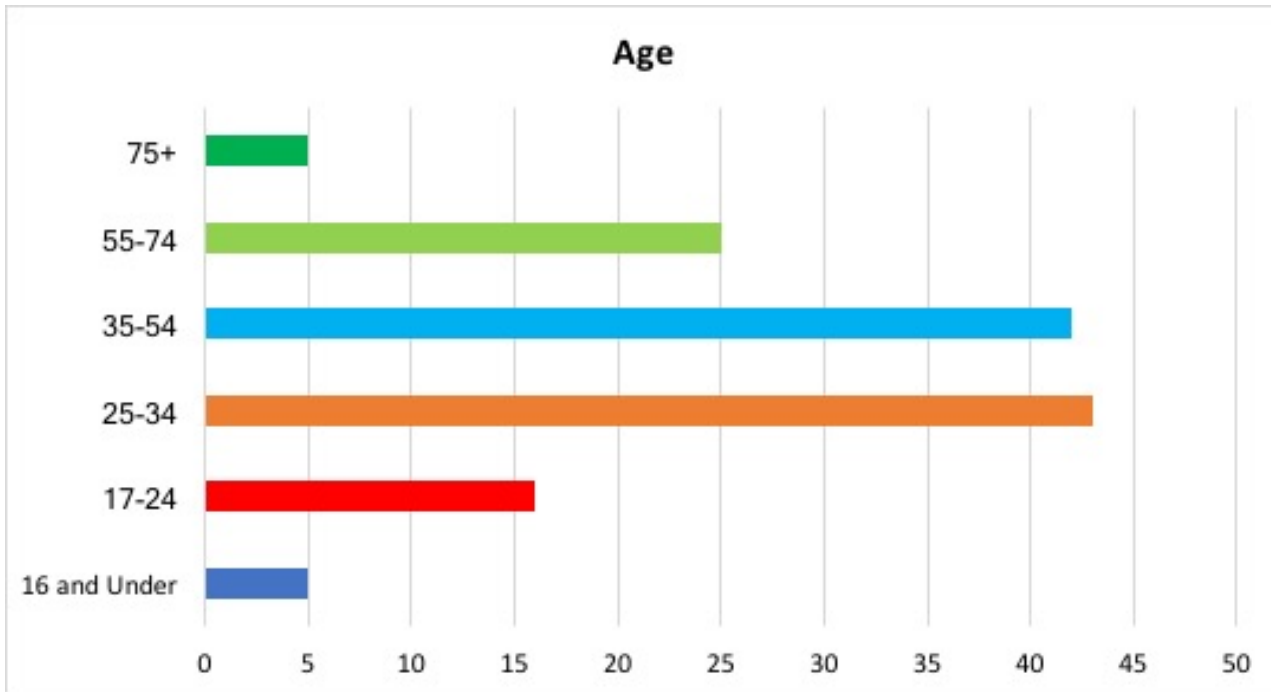
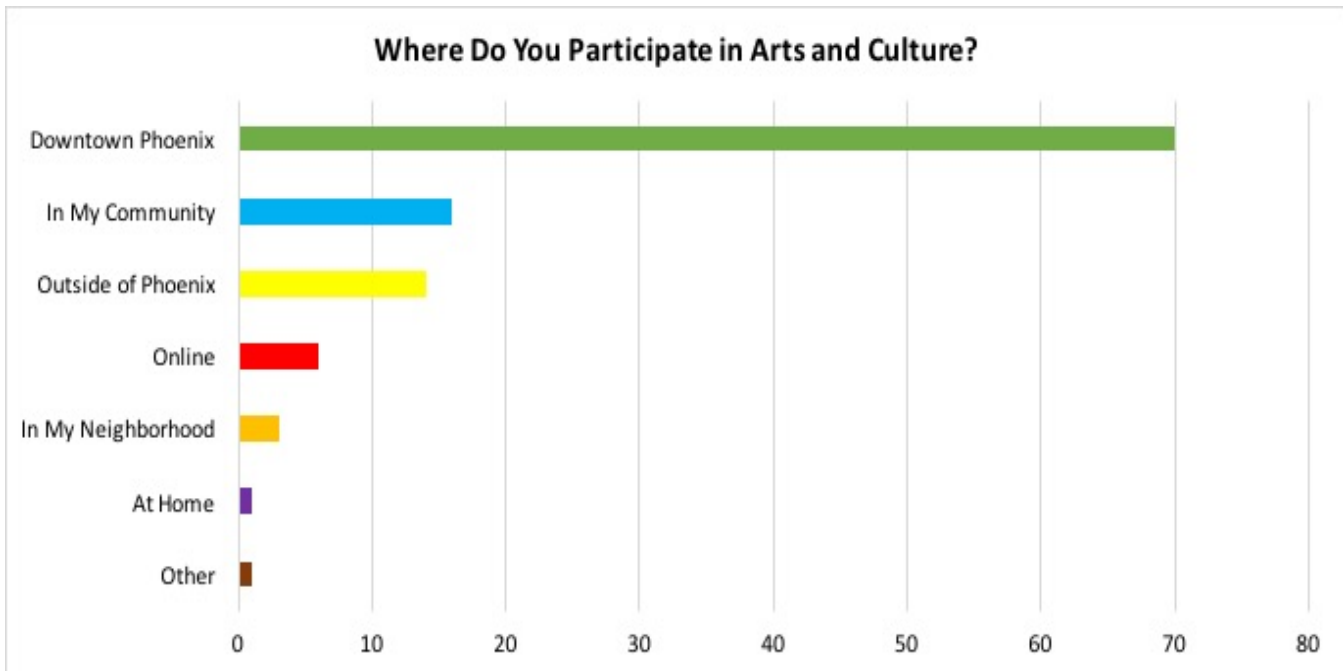


FIGURE 1.7



Electronic Public Survey

A public electronic survey was distributed via multiple channels, including social media and direct email. The survey mirrored the polling and questions presented at each of the town halls to ensure consistency in data intake. A total of 254 responses were collected with the following findings.

FIGURE 1.8

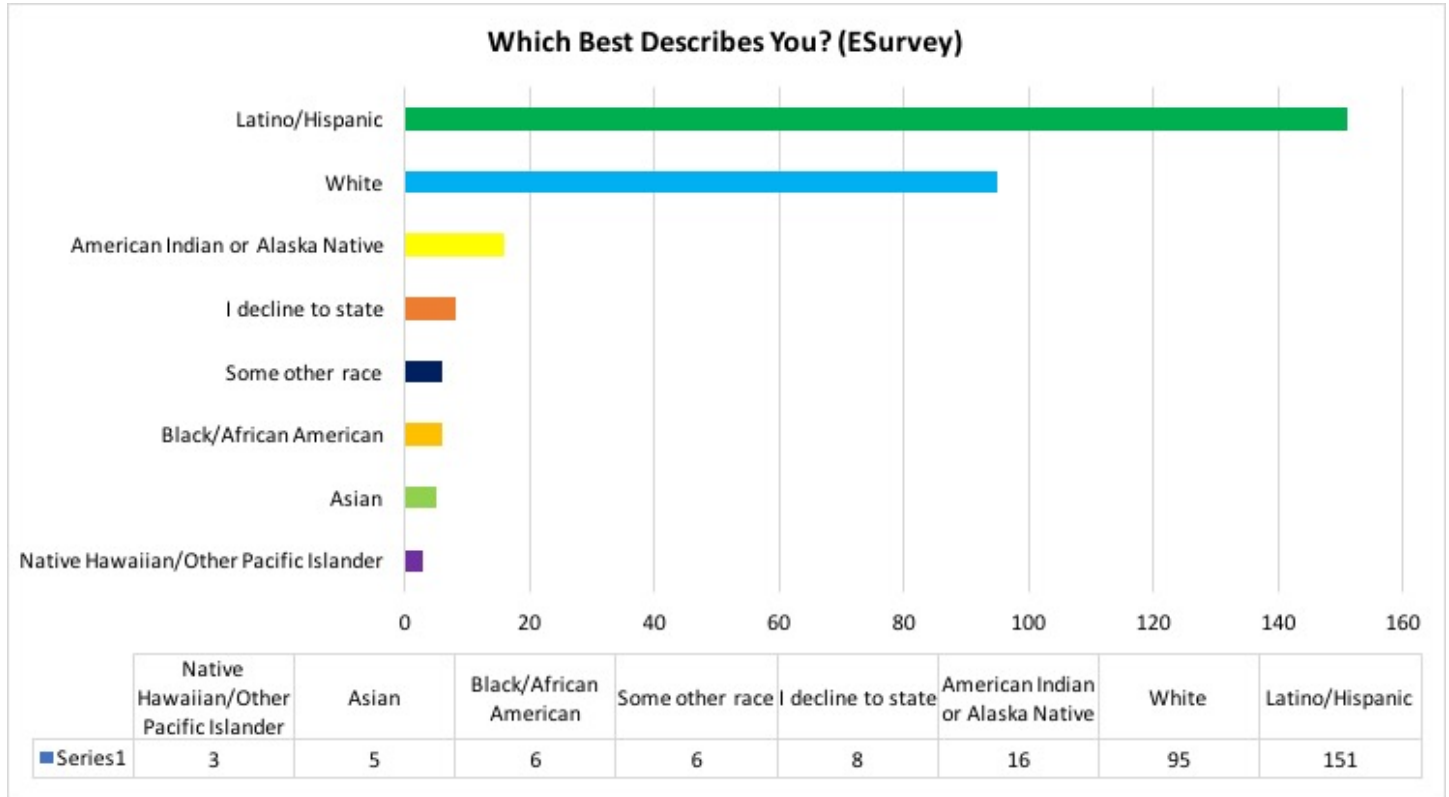


FIGURE 1.9

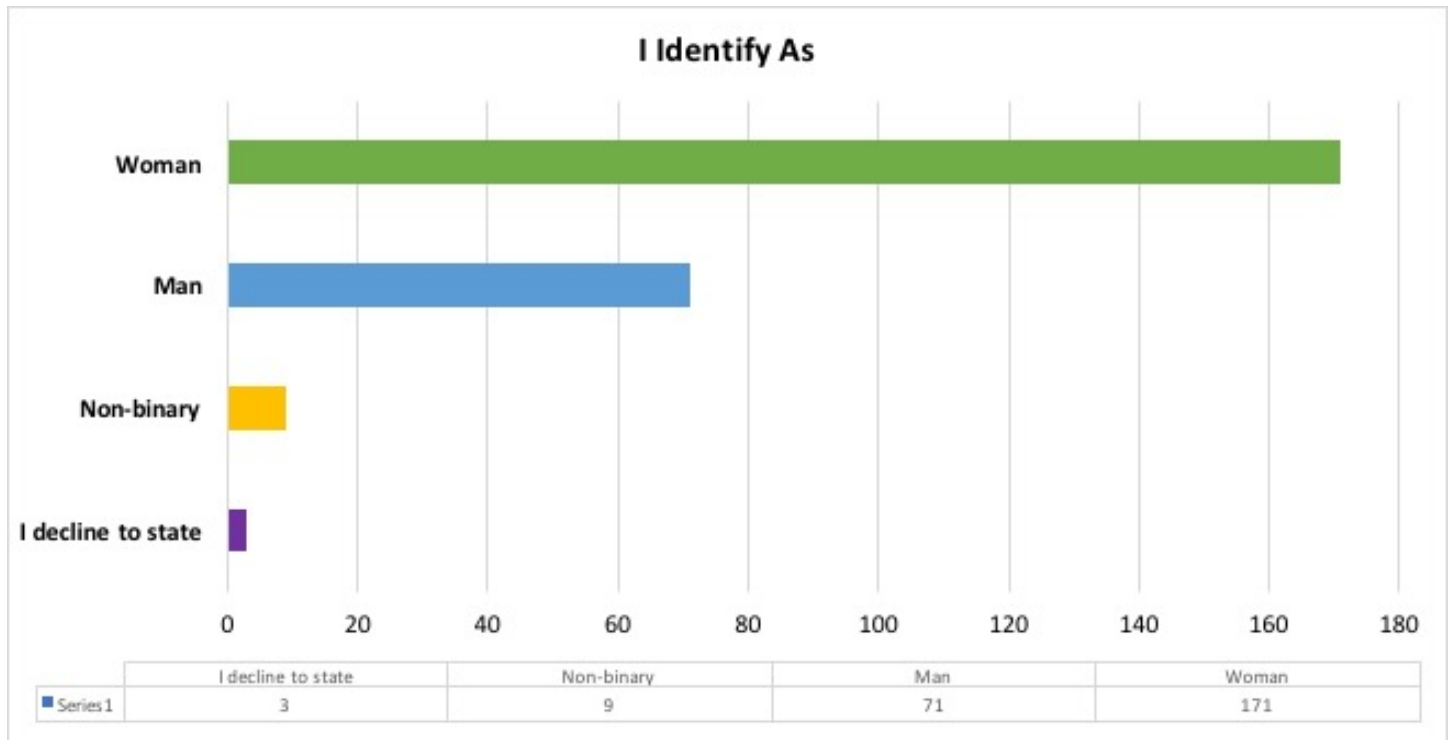


FIGURE 1.10

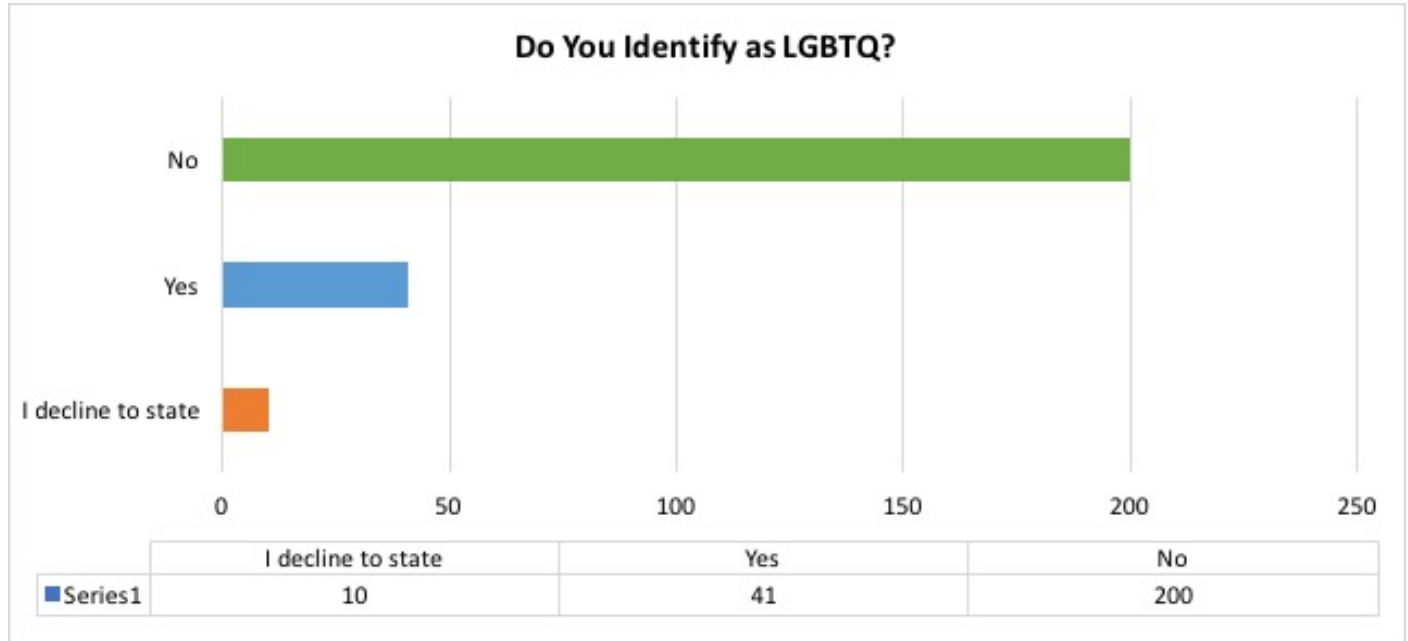


FIGURE 1.11

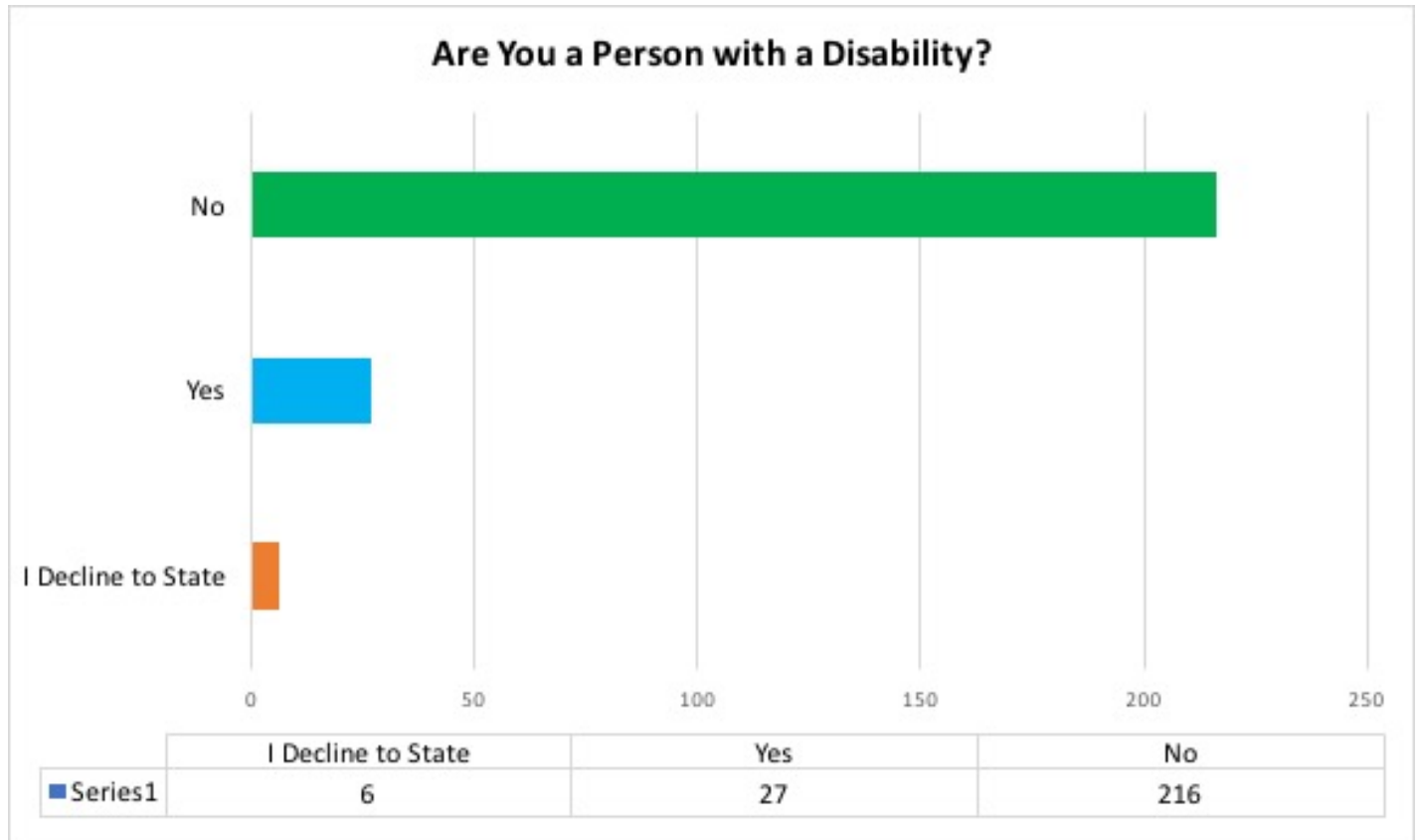


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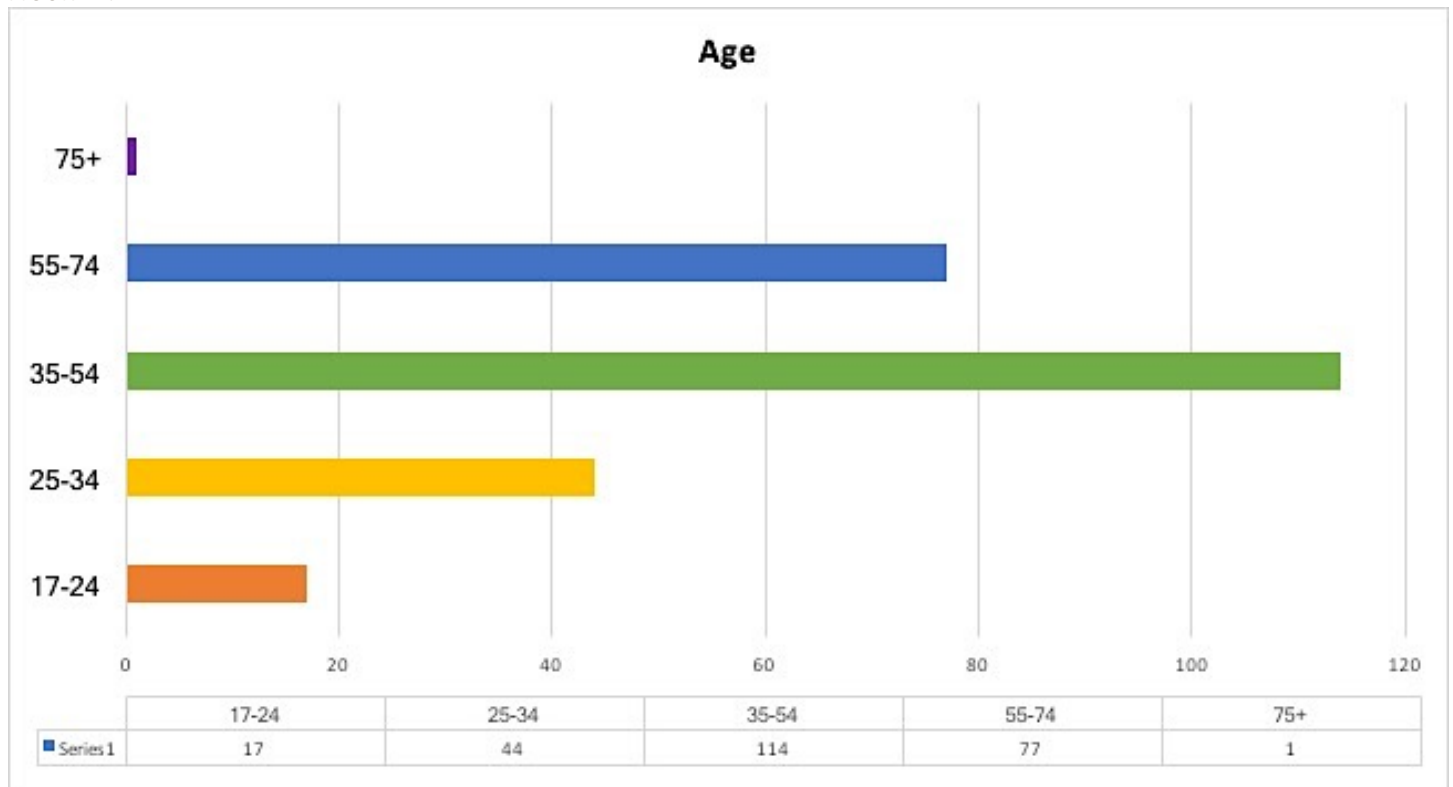
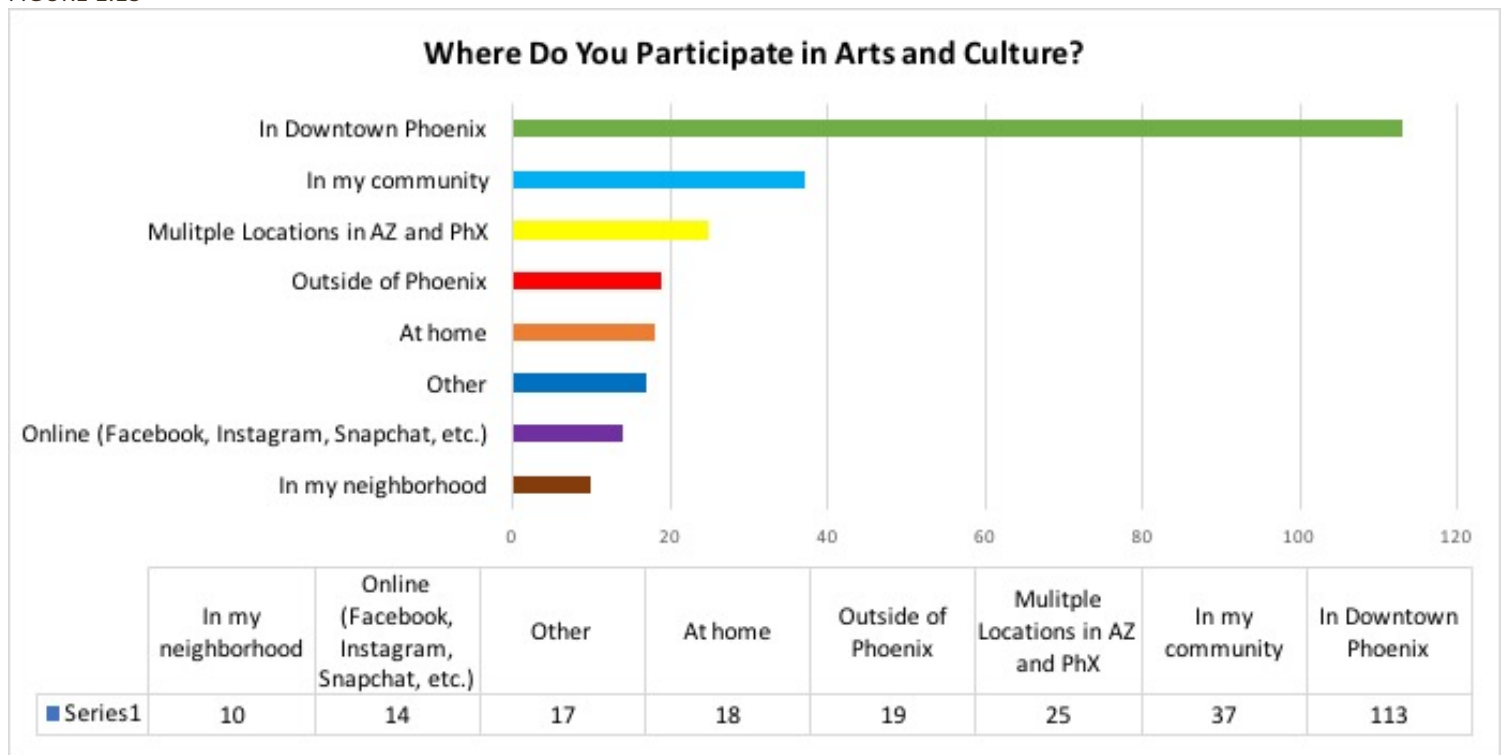


FIGURE 1.13



Responses to Key Questions

The following tables are summaries of responses to two key questions posed to participants from town halls, focus group and electronic survey responses.

What does Latino arts and culture mean to you?

Table 1

Afro-Latinx ³ Carribean	Friends	Porous
Aguante	Full of potential	Potential
Ancestral	Fun	Pride
Appropriated	Future	Progressive
Bringing alive tradition	Ganas	Prominent
Burgeoning	Heart	Rare
Celebration and food	Heritage	Reclaim
Celebration of past culture	History	Religious Art
Changing	Homeless	Resilient
Chicanos	Hopeful	Resistance
Chinelo pride	Ignored	Rich
Choice	Important	Rich and layered
Classes	Important for all	Rooted
Colorful	Innovative	Sadly lacking
Communication	Invisible in Phoenix	Sagrado
Community	Lacking economic support	Scattered
Compassion	Lacking presence	Seeking common ground
Complex	Lacking diversity	Should be prevalent
Cultural	Language	Social Space
Disconnected	Latent	Sparse
Distant	Lifestyle	Spending power
Divisive	Limited	Spirituality
Downtown	Little to none	Sports
Duality	Contemporary	Spread out
Education	Mariposa	Stereotypical
Emerging	More than a word	Subcultures
Empowerment	Multicultural	Suppressed
Enriching	Multigenerational	Tequila
EthnicStudies	Necesario	Thriving
Events	Not available in Phoenix	Tired
Everywhere	Not Consumerism/Market driven	Traditional
Evolution		Tribal
Exciting and exuberant	Not in Schools	Underappreciated
Existing arts community	Not just one culture	Underrepresented and unappreciated
Expressive	One sided	United
Fiery, rustic and bold	Orgullo	Unknown
Fleeting	Outstanding	Unseen
Folklorico	Overworked	Unwelcoming
Food	Plural	Youth
Fraught	Plural, not just Mexican	

Imagine the cultural center of your dreams. What would be happening around you?

Table 1.2 was created by mining key words from town hall notes, focus group, and electronic survey responses. They are applied across multiple artistic and other disciplines as applicable. A vast number of service areas and programs are identified, some of which are already provided by existing Phoenix educational and service organizations including arts and culture entities.

TABLE 1.2

WHAT	Visual Art	Performing Art	Music	Dance	Culinary Arts	Literary Arts	Social Justice	Arts Education	Lectures/Classes	Other
Agriculture					X				X	X
Art and Prison Reform Programs	X	X	X	X	X	X	X		X	X
Art forms that don't have the recognition as art forms.								X	X	X
Art Studios	X	X	X	X	X	X	X	X	X	X
Artists from Different Cultures	X	X	X	X	X	X	X	X	X	X
Arts Education	X	X	X	X	X	X	X	X	X	X
Arts Education in Partnership with Schools								X		X
Ballet and Contemporary Dance				X					X	
Banda Music		X	X				X	X	X	
Children's Programming	X	X	X	X	X	X	X	X	X	
Citizenship Classes							X		X	X
Civic Engagement							X		X	X
Community Gardens					X				X	X
Community Service	X	X	X	X	X	X	X	X	X	X
Community-Advocacy Services							X		X	X
Computer Proficiency									X	X
Cooking					X			X	X	
Costume Making		X	X	X				X	X	X
Crafts	X							X	X	
Creative Writing Classes						X		X	X	
Dance				X				X	X	
Dance classes for all cultures				X					X	
Demonstrations	X	X	X	X	X	X	X	X	X	
Dia de los Muertos Festival	X	X	X	X	X	X	X	X	X	X
Digital Media	X		X	X			X	X	X	X
Education	X	X	X	X	X	X	X	X	X	
Educational Opportunities	X	X	X	X	X	X	X	X	X	X
Educational programs									X	X
Events	X	X	X	X	X	X	X	X	X	X
Spanish Films and Other Language cinema	X	X				X	X	X		
Financial Education									X	X
Financial literacy									X	X
STEM programs, education of the arts and history									X	X
Food					X					
Food Trucks					X					

WHAT	Visual Art	Performing Art	Music	Dance	Culinary Arts	Literary Arts	Social Justice	Arts Education	Lectures/Classes	Other
Food, community garden, kitchen					X				X	X
Geography									X	X
Heritage	X	X	X	X	X	X	X	X	X	X
Hip Hop	X	X	X	X	X	X	X	X	X	X
Hip Hop Programming-- multicultural and diverse	X	X	X	X		X	X		X	
History and Language									X	X
History of Phoenix									X	X
History of Phoenix Latinos										
Mural	X							X	X	X
Holidays	X	X	X	X	X	X			X	X
Illustration, Ball Point Pen	X						X	X	X	
Incubator Spaces/Programs	X	X	X	X	X	X	X	X		X
Independence Day/Festival for all Latinos	X	X	X	X	X	X		X	X	X
Instrument Making			X					X	X	
Language Classes									X	X
Latino Art History	X	X	X	X	X	X	X	X	X	
Latino History									X	X
Leadership Youth Programs									X	X
Lectures	X	X	X	X	X	X	X	X	X	
Local History									X	X
Lowriders/art, etc.	X								X	X
Mariachi		X		X				X		
Market Place for Artists										X
Matachiera Classes and Performances			X	X				X	X	X
Maya and Nahuatl Lessons									X	X
Meeting space	X	X	X	X	X	X	X	X	X	X
Mexican and Popular Culture									X	X
Mexican history in Phoenix									X	X
Mexican Independence Day Parade	X	X	X	X	X	X	X	X	X	X
Multiple Dance Spaces				X					X	
Muralism/Aersol Art/Programs to Help Graffiti	X						X		X	X
Muralists	X						X	X	X	X
Music		X	X	X			X	X	X	
Music History			X					X	X	
Musical performances		X	X							
Musicians, Authors		X	X			X	X		X	
Painting	X								X	
Partnership with schools								X	X	X
Performance Art	X	X					X	X	X	
Performance Space	X	X	X	X	X	X	X	X	X	
Planning and Strategy Classes for Arts Orgs									X	X
Poetry		X				X	X	X	X	

WHAT	Visual Art	Performing Art	Music	Dance	Culinary Arts	Literary Arts	Social Justice	Arts Education	Lectures/Classes	Other
Politically Active Space									X	X
Posadas	X	X	X	X	X			X	X	X
Public Speaking									X	X
Rehearsal Space		X	X	X		X		X	X	X
Restaurant or community kitchen					X				X	X
SAT/GED Prep									X	X
Sculpture										
Senior Classes									X	X
Sewing and Fashion	X	X	X	X				X	X	X
Social Entrepreneurship									X	X
Social Justice Art that responds to issues like SB 1070							X		X	X
Social Justice Workshops							X		X	X
Social Media	X	X	X	X	X	X	X	X	X	X
Space for Existing Organizations to Collaborate	X	X	X	X	X	X	X	X	X	X
Space Rental for Nominal Fee										X
Spanish Classes									X	X
Spirituality	X	X	X	X	X	X	X		X	X
Storytelling		X				X	X	X	X	X
Teaching space							X	X	X	X
Tequila Festival										X
Traditional Dances		X	X	X				X	X	
Traditional Foods					X			X	X	
Visual Art	X						X	X	X	

Understanding that the cultural center will not be able to provide the entirety of the following services, the proposed cultural center will likely serve a diverse set of needs, requiring a physical space that is flexible, providing the necessary components to meet the evolving needs of its constituency.

PHOENIX LATINO ARTS AND CULTURE FIELD SWOT

The following section explores the strengths, challenges, and needs of Phoenix’s Latino arts and culture community, and, based upon community engagement, presents a preliminary vision and concept for a proposed Latino cultural center.

TABLE 1.3

<p>STRENGTHS</p> <ul style="list-style-type: none"> ✓ Vibrant diversity of organizations and disciplines ✓ Theater and music disciplines are strongly represented ✓ Resilience/Corazón/Passion ✓ Vision and innovation ✓ Energized political climate ✓ Commitment and pride ✓ Rasquache⁴ values and aesthetic ✓ Talented leadership pool and trained expertise ✓ Energized advocates and activists ✓ Range of professional, semi-professional, and amateur artists ✓ Multicultural and multilingual ✓ Arts organizations range from grassroots and informal to highly structured ✓ There are mainstream, traditional arts organizations as well as more progressive, alternative groups. ✓ Arts and culture providers are characterized by both nonprofit and for profit. ✓ Robust arts-oriented public events, including art walks and festivals, where evidence of high volume public participation is present. 	<p>WEAKNESSES</p> <ul style="list-style-type: none"> ✓ Lack of Latino cultural visibility and investment in Phoenix ✓ Artists and organization leaders lack capacity in management, planning and funding ✓ Sustainability of projects/programs is challenging due to funding ✓ Sustainability of organizations is challenging due to lack of leadership and succession planning. ✓ Communication among organizations and funding partners is weak ✓ Funding opportunities reflect budget sizes and create an inequity of resources between large and small organizations ✓ Decentralized arts community--dozens of small groups/audiences who seldom interact ✓ Abundance of performing arts spaces, but they lack affordability for artists and patrons ✓ Lack of cohesiveness/coalition building among artists and communities ✓ Few facilities exist where can both both watch and create art. ✓ Media only focuses on large, mainstream institutions and coverage is limited by funding and cultural assumptions.
<p>OPPORTUNITIES</p> <ul style="list-style-type: none"> ✓ Population/Demographic growth ✓ Booming arts and culture community ✓ Phoenix positioned in a national spotlight ✓ Government engagement is strong ✓ There is a need for a centralized system to distribute information on the arts in Phoenix ✓ There is a need for affordable studio and rehearsal space ✓ National interest in Arizona as cultural lab for US ✓ Border state providing new solutions ✓ Political/Social challenges allow us to leverage successes to advance new narratives and strategies ✓ Intergenerational leadership models created ✓ There is a need for additional arts and crafts space where people can learn to create art 	<p>THREATS</p> <ul style="list-style-type: none"> ✓ Lack of public/private support at a national level for culturally specific organizations, artists, and cultural producers ✓ Lack of equity and inclusion in the arts and culture sector for emerging and culturally specific communities at the local level ✓ Leadership development and sustainability ✓ Perceived competition among organizations and institutions ✓ Large Institutions compete for audiences and content that smaller organizations have worked hard at historically serving ✓ Increasing bureaucracy limits development ✓ Perception that culturally specific organizations are exclusive to that community only

LATINO CULTURAL CENTER VISION

The first step towards developing an organization’s mission and values is the development of its vision statement. A first round of drafting a vision statement took place at the preliminary Advisory Committee meeting, and would serve as a starting point for further community engagement activities, including town halls and focus groups. The final vision statement is a synthesis of ideas that came out of this initial meeting as well as from the study’s community engagement activities.

Latino Cultural Center Vision

To be a premiere Latino cultural center that serves as a collaborative, participatory and inclusive, creative crossroads for a growing contemporary community of Latino artists and leaders in Phoenix, and celebrates both the diversity of the Latino experience, as well as the legacies of the Mexican, Mexican American and Chicano influences in America’s Southwest region.

- Vision Statement: A description of the conditions if the cultural center could achieve its highest aspirations.
- Mission Statement: Why the organization exists. What the organization does, for whom, where, and what impact its programming achieves.
- Values: What values will guide the work to achieve how an organization meets its mission and how it will achieve its vision? For example, an organization’s values will help guide policy, leadership, and hiring and HR practices.

CONCEPT AND QUALITIES

The term “cultural center” is a broad term that can embody a multitude of facility models, programs, and activities. The concept at this point in the process should be broad and flexible enough to adapt to various needs that the community may have in the future, yet specific enough to allow for a realistic analysis of physical, operational, and financial planning. The following is a list of qualities that helped inform the framework for the study’s concept:

Qualities from Town Halls, Focus Group, and Electronic Survey Intake

TABLE 1.4

- | | | |
|--|---|--|
| • Not Americanized | • Help evolve already great Latino arts organizations | • Colorful art, occasional live music |
| • A Library with banned books by Latino authors should be included | • Should incorporate people from outside of Phoenix | • Mexican American/Chicano roots |
| • Act as resource hub/economic stimulant | • Not just one area/culture | • A place to make connections and heal social divisions. |
| • Multigenerational programming and opportunities | • Self-Sustaining | • Welcoming to non-Latinos |
| • People to connect with heritage | • Family Oriented Programs | • Feature high-level artists |
| • Must be free and/or affordable | • Space for learning and work | • Food must be a central part of events and programming |
| • Must visibly showcase local artists and history | • Opportunity to build networks (i.e. Prescott, Flagstaff) | • A place to make a day out of a visit. |
| • Should include satellite programming/mobile art studio | • A place where satellite groups can come together as one community | • Programming and events that support local vendors, craftspeople and artisans |
| | • Youth oriented and welcoming | |

- Sophisticated art/programming without being inaccessible/tacky.
- Art for children to create social awareness.
- Inclusive of all Latinos and allies.
- Grounded in history of local place
- Encompasses food, architecture, folk arts, and ways of our people.
- Information on art history, music, dance and writing
- Showcasing all cultural contributions of Latinx communities
- Space for collaborations between Latinx community and others.
- It should host bilingual programming opportunities.
- Music and art and events.
- Street vendors/visiting scholars.
- Weekday events, evenings and weekends so everyone has access.
- Leadership should not be one person-- led by a group who have the confidence of the community.
- All forms of art
- Center honoring tradition but encouraging experimentation and contemporary arts
- A space to create and learn/teach/create work.
- Simple studio spaces for working together and building community.
- Classes, exhibitions, performances, from local/international artists
- Vibrant place for seniors to convene and pass traditions on
- Artists from all Latino societies;
- Festivities, food music and dance.
- Speakers and activities for the whole family and all ages.
- Affordable
- Inclusive community center that offers on-going classes –cooking, music, arts & crafts as well as language classes.
- Varied. Multisensory. Vibrant. Technology integrated. Real human stories reflected. Welcoming to all.
- Celebrates diversity and similarities among Latinos. Learning space, creative space, exhibit space; food, drink, music; authentic products for sale; children, teen and adult specific events.
- Not afraid to display controversial material.
- Place where people that cannot go back to their country feel at home. Uplifting, but real.
- Afro-Latinx representation
- All-encompassing space that allows events, such as Latino festivals, catered to the Latino community
- It would educate the community about the vast differences in Latino cultures, and their art.
- Peer-to-peer mentorships between established Latino artists and emerging Latino artists.
- A big Fiesta with Folklorico dancers, mariachi bands, bright colors
- Accessible, abundant parking
- Cutting edge exhibitions and performances.
- My family and ancestors would be there. We would be surrounded by the Story-Telling, Art, Foods of Southern Arizona and Mexico.
- Creative Latino minds coming together to enrich Latinos and Non-Latinos
- As an educator, I would like to collaborate and see my student's artwork there. Local artists, as well as national and international.
- Ensure that school children of all ethnicities can visit
- Midtown near the Heard Museum, or south of downtown near Buckeye, (After light rail expansion)
- Local and national Latino artist. Weekly events for families, children and adults.
- Recurring events, such as an art exhibit, poetry reading, dance, lecture, youth involvement, LGBTQ involvement.
- Artist residencies/studios
- Affordable art outreach outside of school and pertaining to their culture.

Summary of Qualities

- Inclusive, welcoming, and accessible to all residents of Phoenix and beyond.
- Broad enough to include a wide range of programs and activities
- Multidisciplinary discipline
- Focus on education in arts, culture, and local issues.
- The strength of Phoenix's Latino community is its diversity--adaptive and responsive are key qualities for optimal participation and experience.
- Participation is a key quality.
- Performing arts facilities are abundant in Phoenix-- instead of focusing programming here, how can Latino theater and performance artists be provided resources and integrative roles in existing facilities?
- Latino arts and culture community needs an administrative conduit— programming can be led by these partnerships.
- The Latinx center would bring justice and peace and belonging to the Latino community here.
- A center that reflects the needs and wants of the community and its diverse arts practices.
- A cultural hub for AZ where Latina/o/x artists and communities from across the state could come together to build relationships
- A hub for innovation of artistic aesthetics and practices as defined by practicing Latina/o/x artists.
- Multipurpose space with many outdoor and indoor activities
- Dynamic "living" arts and cultural center with creative, cultural and culinary activities.

PART II: MARKET ANALYSIS AND CASE STUDIES

The following section is an overview of Phoenix’s general market, including resident, population growth, key characteristics, tourism markets, and general Phoenix arts and culture field. A deeper look in the region’s Latino market including local and regional Latino arts and culture, as well as the national Latino Arts and Culture field, is included to address the specificity of the study.

SUMMARY OF MARKETS⁵

Primary Market (Latino Residents in Phoenix)	662,000
Secondary Market (General Phoenix Residents)	938,000
Remaining Phoenix Metro Area Residents	3,060,000
Annual Visitors to Phoenix	22,000,000

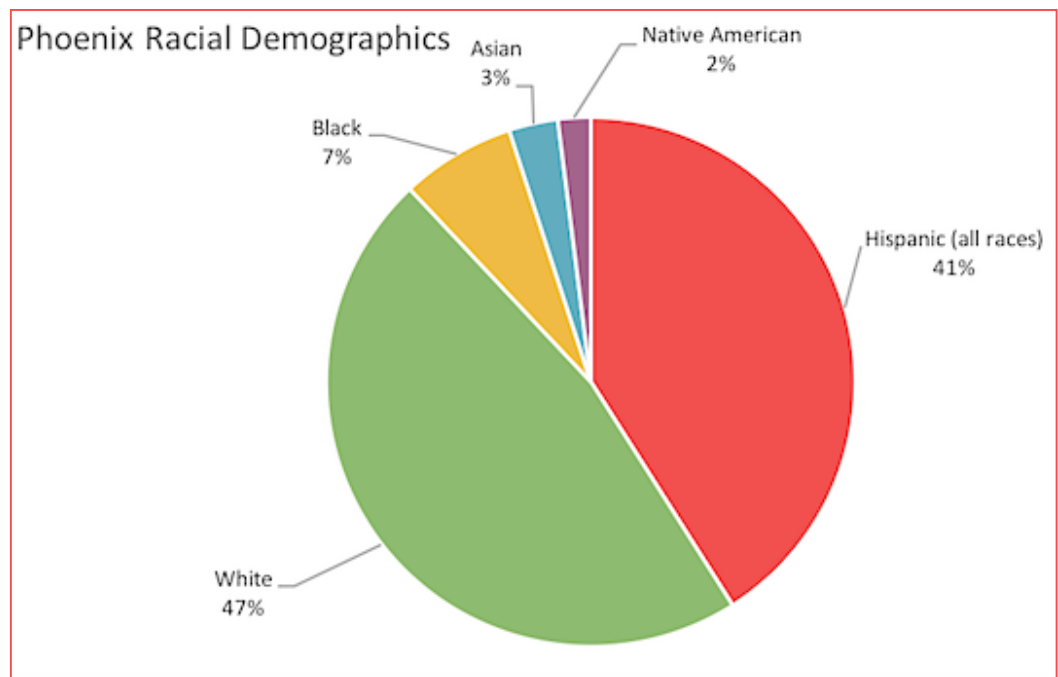
Phoenix tops the U.S. for population growth according to 2016 data from the Census Bureau, with 1.6 million residents in 2017. Phoenix was not projected to reach this number until 2020, however, according to the Census Bureau, Maricopa County grew by 222 people per day in 2016. Phoenix now replaces Harris County, TX for the highest annual growth rate in a US county.⁶

GENERAL MARKET

Phoenix’s population now totals more than 1.6 million people, ranking fifth among U.S. cities. The Phoenix metro area has 4.66 million persons, ranking 12th nationally.⁷

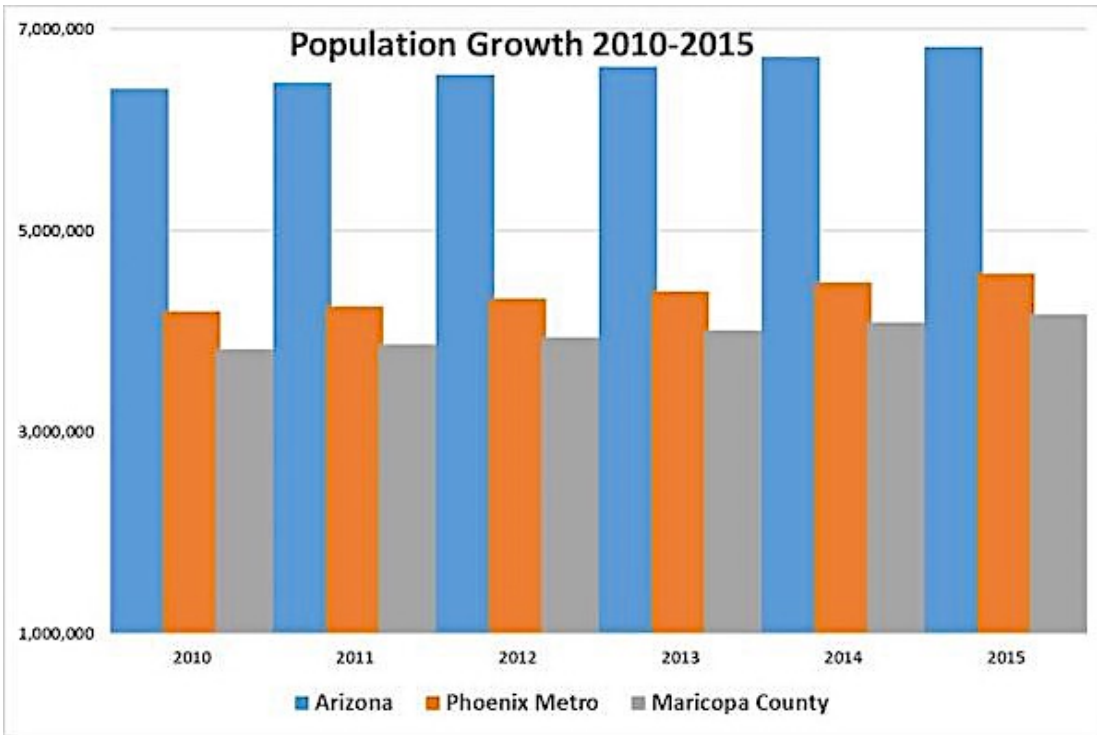
Phoenix Market Highlights:

- Majority Minority City
- Just under 50% Female
- 81% high school graduates and 26% with at least a Bachelor’s Degree
- Phoenix has the 8th largest Latino population in a U.S. Metropolitan area.



Census Bureau estimates show the national Hispanic population was undercounted by 1.5 percent in 2010. If that same percentage were undercounted in Phoenix, that would translate to more than 6,000 people. SB1070 also hindered census efforts in 2010. We take the data with these important conditions in mind.

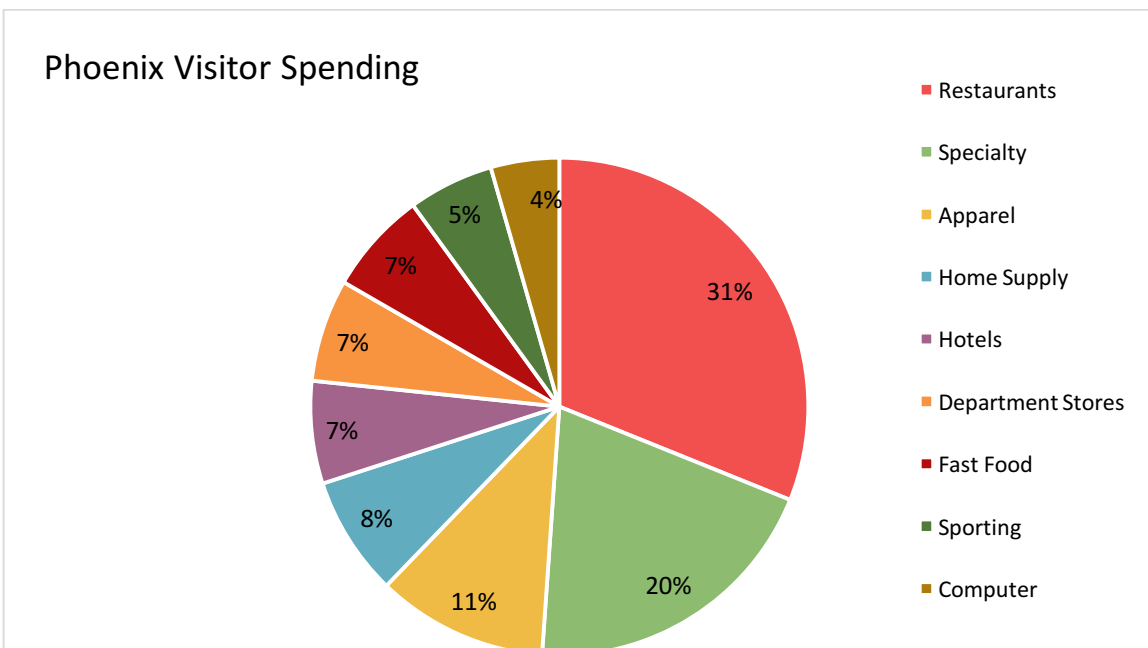
Figure 1.15 Courtesy of *Phoenix Biz Journal*



PHOENIX TOURISM⁸

- 22 million+ visitors travel to metropolitan Phoenix each year
- Visitors to metropolitan Phoenix spend more than \$37 million per day in the region on average
- Phoenix-Region has more than 62,800 hotel rooms at more than 450 hotels and resorts
- 2015 visitor spending generated an estimated \$1.1 billion in state and local tax revenues

Figure 1.16



LATINO MARKET⁹

	National	Arizona	Maricopa County
LATINO POPULATION	56,600,000	2,100,000	1,238,000
LATINOS AS % OF TOTAL POPULATION	17.60%	31%	30%
LATINO MEDIAN AGE	30	26	36
LATINO MEDIAN ANNUAL PERSONAL INCOME	45,150	22,000	39,000
POVERTY RATE FOR LATINOS	21.40%	36%	29.30%
LATINOS WITHOUT HEALTH INSURANCE	16.20%	23%	37%
LATINOS AS PERCENT OF ALL K-12 STUDENTS*	27%	44%	43%

*Includes private, charter, and at-home schooling.

LATINOS IN PHOENIX¹⁰

Maricopa Population by Race/Hispanic Origin Projections 2017-2040 Table 1.9 and 1.10¹¹

The Phoenix area has experienced enormous growth since 2000, topping 1.6 million residents well before projected data for 2020.

Published studies on Latinos in Maricopa County, however, are dated on or before 2009. Current studies on the Greater Phoenix area's Latino community are needed that reflect Phoenix's 2nd largest population.

Year	NON-HISPANICS						HISPANICS	TOTAL
	White	Black	Asian	Native American	Other	Total	All Races	
2017	2,328,601	198,107	68,369	173,255	86,340	2,854,673	1,347,472	4,202,145
2020	2,381,405	208,379	72,598	188,961	91,836	2,943,179	1,453,486	4,396,665
2025	2,450,256	224,613	78,876	216,724	101,568	3,072,038	1,636,111	4,708,149
2030	2,494,335	239,342	84,282	246,475	111,723	3,176,157	1,823,609	4,999,766
2035	2,520,592	252,874	89,227	278,041	121,600	3,262,335	2,009,982	5,272,317
2040	2,529,743	264,977	93,725	310,239	130,196	3,328,879	2,187,847	5,516,727

Year	NON-HISPANICS						HISPANICS	TOTAL
	White	Black	Asian	Native American	Other	Total	All Races	
2017	55%	5%	2%	4%	2%	68%	32%	100%
2020	54%	5%	2%	4%	2%	67%	33%	100%
2025	52%	5%	2%	5%	2%	65%	35%	100%
2030	50%	5%	2%	5%	2%	64%	36%	100%
2035	48%	5%	2%	5%	2%	62%	38%	100%
2040	46%	5%	2%	6%	2%	60%	40%	100%

Arizona State University’s College of Public Programs, published the report, *Greater Phoenix Forward* regarding the growing need for human-services facing Maricopa County in the areas of education, income, and health. Chapter 9, *Latinos in Greater Phoenix: A Growing Stakeholder Community*, addressed the needs of Latino Phoenix residents, identifying 3 areas of concern:¹²

1. Immigration Policy and Language Competencies;
2. Educational Opportunity, Affordability, and Public Revenues Equation; and
3. Social Services, Healthcare, and Elderly Care.

The study also examined Phoenix’s Arts and Culture sector and asserted: “...arts and culture throughout Greater Phoenix and the U.S. have evolved into a public-private enterprise with two related but divergent outlooks:

1. Arts and culture are intrinsically important and are hallmarks of quality places; and
2. Arts and culture offer unique “policy instruments” to achieve goals in areas as diverse as human services, livability, competitiveness, revitalization, and learning.”¹³

Non-arts sectors and community based organizations across the country are engaging cultural producers and artists to collaborate on community goals and challenges, such as New York City’s and Los Angeles’ *Vision Zero* campaigns to bring street safety to bicyclists and pedestrians. Broader sector advocates seek new ways to reach ever-broadening Latino audiences, to effectively engage and disseminate service and educational information using more personally relevant and less prescriptive methods.

PHOENIX ARTS AND CULTURE

According to Americans for the Arts’ 2017 *Economic Prosperity* study for the city of Phoenix, the nonprofit arts and culture sector is a significant industry, generating close to \$402 million in total economic activity. The spending—\$164.6 million by nonprofit arts and culture organizations and an additional \$237 million in event-related spending by audiences—supports 12,815 full-time equivalent jobs, generating \$286 million in household income to residents, and delivers close to \$20 million in local government revenue and close to \$25 million in state government revenue.¹⁴

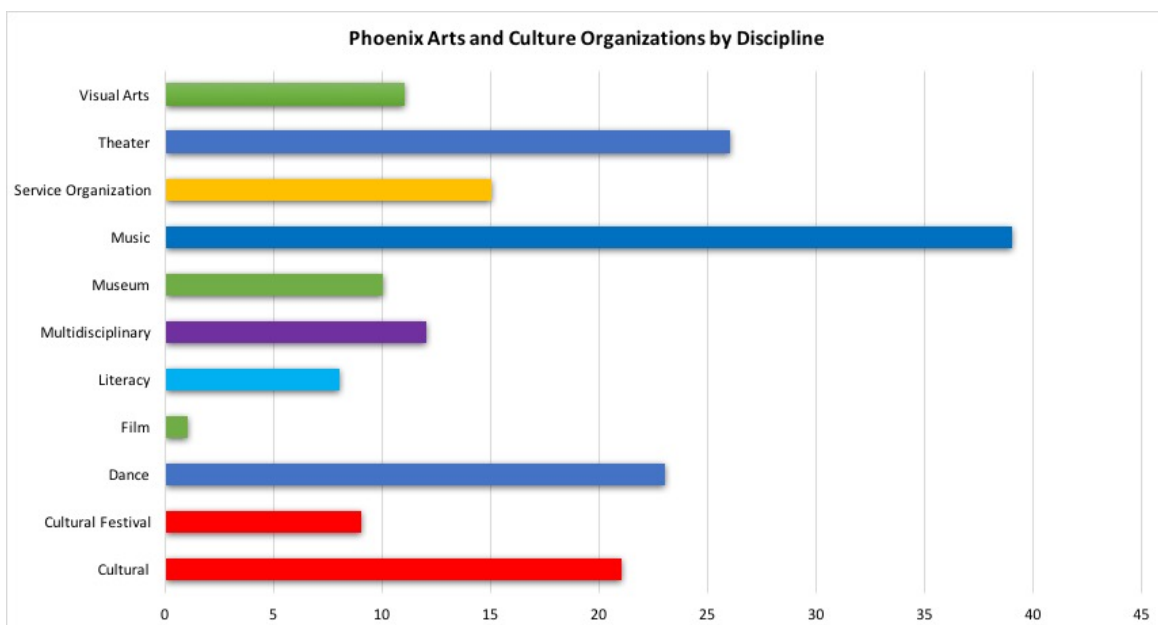


Figure 1.20

PHOENIX ARTS AND CULTURE FUNDING

According to a WalletHub 2016 study, Phoenix came in 82nd out of 100 most charitable cities in the US. Phoenix Business Journal ranked the top 5 foundations in Phoenix in 2016 as follows:

Figure 1.21 Courtesy of *Phoenix Biz Journal*

Rank	Foundation Name	Total Assets	Giving	Revenue	Fiscal Year Ended
1	ASU Foundation for a New American University 300 E. University Dr. Tempe, AZ 85281 480-965-3759 asufoundation.org	\$994,921,475	\$72,286,298	\$164,833,367	6/30/2015
2	University of Arizona Foundation 1111 N. Cherry Ave. Tucson, AZ 85721 520-621-5590 uafoundation.org	\$817,798,040	\$82,877,265	\$144,855,912	6/30/2014
3	Arizona Community Foundation 2201 E. Camelback Rd. #405B Phoenix, AZ 85016 602-381-1400 azfoundation.org	\$700,145,672	\$43,104,816	\$93,247,994	3/31/2015
4	Helios Education Foundation 2415 E. Camelback Rd. #500 Phoenix, AZ 85016 602-381-2260 helios.org	\$684,898,675	\$18,067,174	\$116,879,357	9/30/2014
5	Virginia G. Piper Charitable Trust 1202 E. Missouri Ave. Phoenix, AZ 85014	\$566,952,619	\$17,788,785	\$31,052,591	3/31/2015

Although Phoenix is a relatively large metro area, arts and culture is geographically dispersed, with downtown reflecting a civic infrastructure history and model. The challenge for the arts and culture sector in Phoenix, is despite public investment for capital projects, the philanthropic community remains limited.

Private foundations that are focused on supporting arts and culture organizations are few in the Phoenix metropolitan area, but strategic. These foundations are focused on building the capacity of the overall arts and culture field in the Phoenix area, including strengthening the sustainability of arts and culture organizations that serve the public.

Ongoing support from a wide range of diverse individual donors is lacking in Phoenix, requiring independent 501c3 organizations to adopt “out of the box” thinking and risk-taking strategies for revenue streams.

LATINO ARTS AND CULTURE IN PHOENIX

Maricopa Partnership for Arts and Culture published its 2008 study, *Arts, Culture and the Latino Audience: Latino Arts and Culture Participation in the Greater Phoenix Region* and found that:

“...interest in arts and culture products cuts strongly across all [ethnic] groups while [Latino] participation is dampened not by interest or desire, but by barriers that trace to price, struggles to make a living and even belief that arts and culture organizations may not offer hospitable environments for people who are Latino.”¹⁵

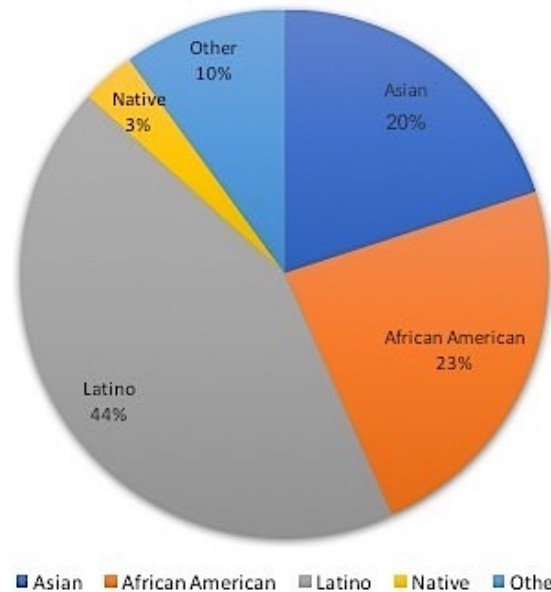
Figure 1.21

The median individual earnings for Latinos in Arizona is \$22,000. Admission costs to existing arts and culture institutions prove difficult for Latinos to access these experiences. Town hall and focus group participants also indicated that programming in major Phoenix institutions does not reflect the Latino experience.¹⁶

ORGANIZATIONS

2016 data from the City of Phoenix’s Office of Arts and Culture shows there are approximately 158 arts and culture organizations in the city. 30 self-identify as culturally specific, and 13 self-identify as Latino. There are also non-Latino arts and culture organizations that serve Latino communities, such as Phoenix Center for the Arts and Rosie’s House, however, for this study, only self-identified culturally specific Latino organizations are shown.

Culturally Specific Arts and Culture Organizations by Ethnicity



A significant number of unrecorded individual artists, artist collectives and for profit entities currently provide Latino arts and culture programming in Phoenix, but are not reflected in this data because they are not 501c3 organizations. Many of these informal producers border entertainment, and provide Phoenix communities with activities that can be defined as “cultural.” Of the 44% of Latino arts and culture organizations, self-identified disciplines include 24% visual arts, 24% multidisciplinary, 23% theater, 15% dance, 7% Literature, and 7% music. See Appendix IV for a list of Phoenix and Phoenix Latino Arts and Culture Organizations, including some not reflected in this graph.

YOUTH ARTS PROGRAMMING

The Brookings Institute found that while the under-45 population for the nation grew at only 1.4 percent, 18 areas showed younger-population growth rates exceeding 20 percent, led by Phoenix in 2010. A declining senior population and growing younger population present new opportunities and challenges for a new Latino Cultural Center.

According to a 2017 article in AZCentral, the Greater Phoenix area ranked worst for disconnected youth among the largest U.S. metropolises in 2010.¹⁷ In response, a group of youth community based and nonprofit organizations created a coalition, *Opportunities for Youth*, to combat the challenges that disconnected youth were facing. Since then, Phoenix has decreased its population of disconnected youth by 26%, however, outreach and participation continue to be a challenge, especially within Latino communities.

There is a strong number of Phoenix area arts and culture organizations that specialize in youth-focused arts programming, especially in more traditional art forms such as theater, dance, painting and ceramics. Organizations like Rosie's House serve a majority Latino youth constituency with families deeply invested in the organization.

Where most youth programming stops at the age of 18, there remains an opportunity for arts and culture programming that addresses an extended youth category—what some social service sectors call “young adult” defined as individuals between the ages of 18-24. The Latino Cultural Center may consider serving young adults with a critical need for programming while providing positive and alternative models for education and creativity in an environment that is nurturing and reflective of this group.

NATIONAL LATINO ARTS AND CULTURE FIELD

Little scholarship exists on the Latino Arts and Culture national field. The National Association of Latino Arts and Culture is currently convening a nation-wide advisory council to begin planning for this much-needed research. The following are some key characteristics that often define Latino arts and culture audiences and organizational health/performance, based on recently published studies.

AUDIENCE ENGAGEMENT

A rapidly evolving relationship between arts and culture audiences and presenters reveal major changes in *how audiences participate in arts and culture*. No longer the passive consumer-visitor-patron, individuals want an arts experience that is engaged and participatory.¹⁸ This is also true for Latino communities, where traditions, arts, and *cultura* are less compartmentalized areas of life, and more reflective of intersecting experiences integrated into everyday experiences.

There is a long history in Latino and Latin American arts and culture history of what academia and institutions now refer to as *social practice*-engaging community in the act of making art that reflects what is important to the community at present time. i.e. political, cultural, health, environmental issues and/or movements. Life is not separate from art, but integrated in both the making of art, as well as the purpose it serves within the community. Elements of social practice can be seen in *Día de los Muertos* festivals, where community participation in the months-long preparation for the holiday is as central, as the festival itself. There are also projects such as the Barrio Mobile Arts Studio, which according to Self Help Graphics & Art's website, “...was a converted step van used as a moving cultural center between 1975-1985. Contracted by public and parochial schools throughout East Los Angeles, SHG hired artists to engage with community and youth through art.”

PERFORMANCE AND HEALTH OF CULTURALLY SPECIFIC ARTS AND CULTURE ORGANIZATIONS

A 2016 report conducted by the National Center for Arts Research¹⁹, posed the question of whether culturally specific organizations tend to perform differently than their mainstream counterparts, and found that:

- Culturally specific organizations have lower budget sizes (e.g., Community-based, Arts Education, Multidisciplinary Performing Arts) and are less prevalent in larger budget institutions (e.g., Museums, Opera Companies, Performing Arts Centers, Orchestras).

- Culturally specific organizations are younger than mainstream counterparts and haven't had time to go through the process of gaining acceptance (called "legitimation.")
- Controlling for sector differences and organizational age, culturally specific organizations have similar-sized budgets and physical facilities as mainstream organizations.
- Compared to mainstream equivalents, culturally specific organizations spend less on marketing, earn less from subscribers and members, have lower trustee giving, and attract higher support from government sources.
- Organizations that primarily serve African Americans, Asian Americans and Hispanics/Latinos have some distinguishing performance characteristics that set them apart from one another as well as their mainstream equivalents. About Hispanic/Latino organizations, the report found:

Hispanics/Latino organizations showed a higher number of programmatic offerings, full-time employees, and development expenses, which generate higher overall contributed support, especially from corporations and foundations, but lower program revenue and lower giving from individuals.

According to FundLatino, Latino collectivism and spirituality drives our desire to help those in need—often defined by family members and neighbors. Individual giving as defined by Western and American traditional institutional giving does not reflect the values of Latino communities in ways that volunteerism, short-term one-on-one giving, or even *tandas*²⁰ do, with the exception of church donations.

CASE STUDIES

As part of the study, case studies of regional art centers were undertaken, as they relate to the major themes heard from Phoenix residents. The case studies were identified by combining the consultant’s knowledge of the Latino Arts and Culture field, as well through consultation with state and national Latino cultural leaders and academics.

SCHOOL OF ARTS AND CULTURE AT MEXICAN HERITAGE PLAZA, SAN JOSE, CA

Image: The School of Arts and Culture at MHP

In 1999, the City of San Jose opened a \$31 million city redevelopment project on Alum Rock Avenue in San Jose’s heavily Latino East Side. The project includes a six-acre site with 55,000 square feet of class and meeting space and features a 500-seat theater, pavilion, gallery, classrooms and an outdoor square and gardens built in the architectural style of a traditional Mexican plaza. The capital project, funded by the City of San Jose, was operated by an independent 501c3 organization, The



Mexican Heritage Corporation. After 13 years of revenue losses, however, Mexican Heritage Plaza’s future was uncertain. The reasons for its failure were many, including what a Mercury News Article in 2009 uncovered from residents: “The responses made it clear that almost no one wanted it to be some kind of elite ‘Lincoln Center’ for the Mexican arts — the longtime, but failed vision for the place.” The inability to connect to its immediate community of Latino residents, failed to make the Plaza relevant.

In 2013, after 3 years of exploring possible solutions, San Jose’s City Council voted to direct a new independent 501c3 organization, the School of Arts and Culture, to take over programming and operations. The vote also included the City of San Jose allocating \$450,000 in annual support through June 2020; and \$425,000 a year for an additional 10 years with two, 10-year renewal options.²¹ The School of Arts and Culture is required to match this subsidy annually to remain in compliance with the agreement, and has done so over the past 4 years. See Appendix VI for financials.

The mission of the School of Arts and Culture is to narrow the opportunity gap in arts education and learning, nurture the joy, creativity and well-being of our children and unleash the talent of our next generation of students, leaders, artists and consumers of culture. Programming includes:

- **Arts Education:** youth and adult classes in a wide variety of artistic media that reflects the multicultural community that the School is located; (12,000 people served annually)
- **Community Access Engagement:** Space use and programming by local community and space rentals, which make up a significant portion of the organization’s earned income (62,000 people served annually); and
- **Multicultural Arts Leadership Institute:** Professional development opportunities for leaders of color in the arts. (97 leaders served to date)

SELF HELP GRAPHICS & ART, LOS ANGELES, CA

Image: Self Help Graphics & Art

Established in 1971 in East Los Angeles, CA, Self Help Graphics & Art's (SHG) mission is to *drive the creation of new work by Chicano and Latino artists through fine art printmaking and multiple visual art forms through a focused set of programming geared towards professional, emerging and beginner artists.* The signature community celebration, Day of the Dead was introduced in 1974, and remains the longest running public celebration of Day of the Dead in the country.

Beginning in 2001, SHG's facility, located in unincorporated Los Angeles County and then owned by the Archdioceses of Los Angeles, was under review, after having offered free space to the organization for over 20 years. In 2008, the building was sold to new owners, and SHG began leasing at a cost that was unsustainable for the organization. In partnership with the then-existent state community redevelopment agency, SHG moved to a new 15,000 sq. ft. building in 2012, located within the City of Los Angeles, just 1 mile west of its original location. The agreement included with a 9-year lease, providing subsidized rent (\$1,000 first year, \$1,500 second year, with incremental increases over the remaining years) and approximately \$500,000 in building capital improvements. SHG operates administrative offices, artist studios, public art workshops, professional printmaking programs, after school youth arts training, and events. SHG is now working with the City of Los Angeles to purchase the building at a market rate of approximately \$3.6 million dollars. SHG serves over 18,000 individuals annually. Programs and Activities include:



- **Professional Printmaking Program (PPP):** The PPP has produced over 1,000 silkscreen and intaglio prints and by an ever-growing number of local and visiting artists. Residencies take place during SHG's business hours. Art sales provide one of the major earned income streams for the organization.
- **Art Para Hoy! Youth Arts Programming:** Providing over 500 youth per year with quality art programming and instruction, the goals of *Art Para Hoy!* are to fortify and expand the use and access of art for youth 12-24, ensuring a pathway for young artists to engage competitively in the art field, higher learning and other professional fields.
- **Barrio Mobile Art Studio (BMA):** SHG's new BMA program, a converted a trailer for mobile art services focuses on arts education and brand expansion. SHG hires artists, specialized in a variety of art forms, to engage with a wide variety of communities through art. In 2009, SHG prioritized the feasibility and viability of growing its off-site art services programs, and BMA now serves as one of the major earned income streams for the organization.
- **Public Art Workshops:** Public art workshops provide artists and the public with the opportunity to develop professional experience while experimenting with a variety of techniques and print mediums.

SHG focuses on merging programming and earned income as a primary source of revenue to combat the over-dependence on grants and contributions. See Appendix VII for financials.

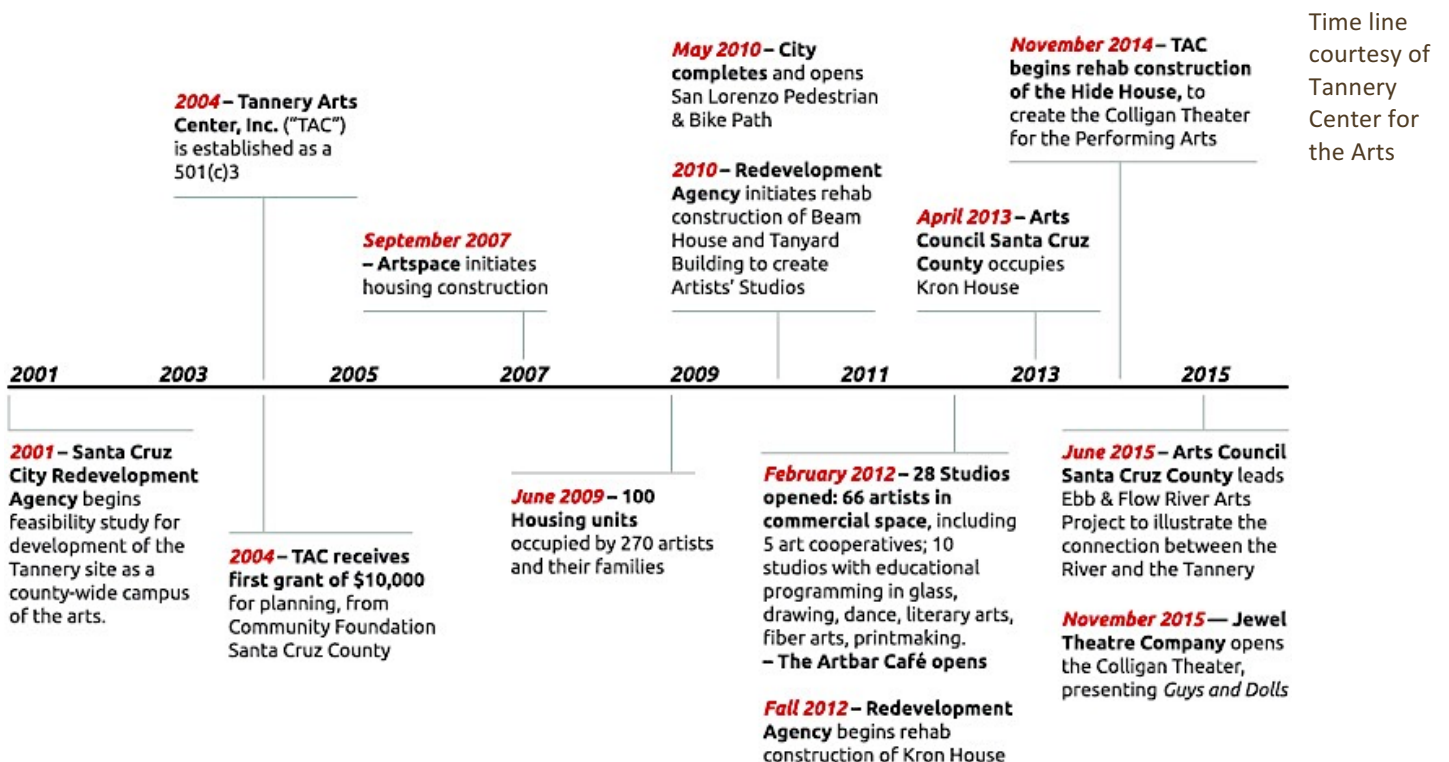
TANNERY ARTS CENTER, INC.

The Tannery Arts Center, Inc. (TAC) is dedicated to providing an affordable, accessible and sustainable home for Santa Cruz County artists. When Santa Cruz housing costs began to increase at the turn of the millennia, few young artists could afford to stay in the area. In response, Santa Cruz’s Redevelopment Agency, the City of Santa Cruz, TAC and Artspace joined together to change that. According to its website:

The Tannery Arts Center is a first-in-the-nation art community that provides a sustainable, accessible and vibrant home for the arts in Santa Cruz County, offering visitors a dynamic cultural destination. The Tannery is also home to Arts Council Santa Cruz County, Jewel Theatre Company and the Colligan Theater, the Tannery Lofts, the Tannery World Dance & Cultural Center and Tannery Working Studios, which provides 28 separate studio spaces for professional artists to create, display and sell their art.²²

TAC is another example of a management model that includes partnerships among multiple entities: a local Community Redevelopment Agency, a city agency, and an independent non-profit organization. What is unique about this case is there is a 4th partner: Artspace Projects, Inc.--a nationally-acclaimed nonprofit developer of affordable space for artists and arts organizations.

TAC is an independent local nonprofit organization governed by a board of directors, which promotes the work of TAC and raised a significant portion of the funds for the theater spaces of the Tannery campus. Although the redevelopment agency owned the property (now owned by the City of Santa Cruz through its Economic Development Department), ArtSpace obtained a master lease agreement and capitalized a large portion of the project, providing 100 units of affordable housing for artists and leasing individual studio spaces to artists, after their renovation by the redevelopment agency. The redevelopment agency also refurbished a historic house, which now serves as the offices for the Arts Council of Santa Cruz County. The property is managed by Artspace, and TAC continues to work with the City of Santa Cruz and Artspace to develop the property. See Appendix VIII for financials.



LESSONS LEARNED

Process

- In the case of School of Arts and Culture, the initial process and original vision of the project was not inclusive of the community in its own back yard (working class, lower income Latino families). There was a misconception that prioritizing higher earning Latino individuals would assure financial and attendance goals. The result characterized the project as elitist;
- Strong public participation from the numerous and diverse areas of the Latino community is necessary from the very beginning. ‘Bringing everyone along’, will be critical to developing a sense of ownership—a value that will be key to the center’s success.

Facility

- The location should match the mission and atmosphere of the center. Cases reflect the need for foot traffic and word-of-mouth, as well as a central, accessible, and visible location;
- In the case of Self Help Graphics & Art, designing an art center that will offer a wide range of programming and public events, should assure that activities of one program does not hinder another. I.e. classrooms separated from event spaces. One of the challenges of Self Help Graphics & Art is scheduling and overlapping programming/activities that run into each other and conflict at times;
- On the other hand, Self Help Graphics & Art has achieved an unmatched atmosphere. It has created an environment that is comfortable to students, artists, and visitors to the center ensuring a feeling of familiarity, ownership and community. Their open and common spaces facilitate collaboration among artists and other participants.

Financial Stability

- *Financial Stability*: The common thread across all case studies was the challenge of financial stability. Case studies represent three structures:
 - **Hybrid partnership**: independent 501c3 and local government (School of Arts and Culture)
 - **Independent 501c3** (Self Help Graphics & Art)
 - **Multiple partners**: independent 501c3, local redevelopment agency, local government, and national nonprofit developer (Tanner Center for the Arts)
- *Long Term Investment*: Establishing profit and loss frameworks should be undertaken with the goal that the project is a long-term community investment for leadership and all stakeholders. Towards this goal, the establishment of an endowment or at least a 4-month cash reserve will ensure financial stability;
- *Limit Contributed Income*: Ongoing contributed income cannot be the only strategy in fundraising planning. Foundation, government, corporate, and individual giving can be inconsistent and mercurial;
- *Earned Income*: Earned income must be at least half or more than half of the organization’s revenue goals, integrating strategies that tie directly into programming and space use. Energizing earned income should avoid creating new programming or activities that conflict or lie outside of the organization’s mission.

PART III: FACILITY CONCEPT AND BUSINESS PLAN

The qualities identified from this study’s community engagement activities, as well as a review of comparative arts and cultural centers in the region, provide a preliminary concept and functional space components have been developed. As a concept, this is principally meant to give a general sense of scale and use. The facility would, in nature, be multi-use with a design that enables:

- An idiosyncratic local contextual framing;
- A small, manageable and modular campus that encourages public gatherings with adaptable components;
- A design that facilitates collaboration among cultural entities, artists and the community.

Phoenix community members were asked to describe space qualities that they would like to see in the proposed Latino cultural center. A sampling of these responses follows.

LOCATION: WHAT WE HEARD

- Centrally located, easily accessed through public transportation.
- Location along the Light Rail
- Accessible by Public Transportation
- Destination attraction
- Center of Downtown—greater impact/exposure for First Friday.
- Downtown Location: PCA is already there and it can partner with them/use the light rail.
- In a Latino community
- Serves as a resource for different scenes
- Satellite locations throughout the valley
- Accessibility for seniors who don’t use light rail.
- Parking should be a priority
- Should be next to an open field
- Located Downtown with other big institutions
- Located in a place that already has culture and history --helps sustainability
- Located in South/West Phoenix because that's where most of Raza resides
- A place where people can interact, find people

Figure 1.7 of this report reflects responses to a survey question about *where* study participants engage in arts and culture to which, a majority responded with “downtown.” Participants expressed a variety of comments on location, including a few but clear *in a Latino community* responses. The majority, however, requested downtown Phoenix as a preferred location. The reasons were many including access to public transportation, and a desire to have the Cultural Center be a ‘destination’ for residents and visitors, however the salient themes for wanting a Latino Cultural Center located downtown reflected the following:

1. There is desire for a *visible* Latino cultural presence in Phoenix at the heart of the city’s cultural center; and
2. The proposed Latino Cultural Center should be *on par and in company* with Phoenix’s other major cultural institutions and art centers of which, the majority are located downtown;

FACILITY FEEL

- A place where you can be who you want to be, discover what you want, and how to achieve it.
- WOW Factor
- Vibrant as the Ranch Market on 16th.
- Speak to us without intimidation
- Plaza Mexico style
- Make the layout like the Musical Instrument
- Have 2 kiosks like in Latin America
- Big beautiful grand architectural building without the posh aesthetic
- State of the art building and destination designed to reflect the Southwest region
- Architecture should reflect our culture
- As beautiful as Tempe Center for the Arts
- Beautiful street presence
- Inclusive to design--a space that has history
- Safe place for kids after school
- Auditorium for lectures, live music, and dance.
- Multipurpose room for 400 people for events.

FACILITY DESIGN

- Flexible space that can accommodate physical space needs required by artists and arts organizations (e.g. large rehearsal space, black box, darkroom, kiln, etc.)
- Food/ Kitchen/Cooking demonstrations/ Teaching kitchen/Farmer's Market
- Community garden
- Auditorium for performing (4)
- Gallery space (3)
- Lots of Parking
- Community gathering/Meeting space (2)
- Teaching/Workshop space (2)
- Conference room/banquet ballrooms for rent
- Outdoor space
- Music stage
- Dance studio
- Open/outdoor amphitheater for concerts.
- Rehearsal studios and art studios are needed.

FACILITY SCOPE AND REQUIREMENTS

The following excerpt presents the scope for the capital project in spatial terms, including preliminary spatial requirements presented by Ibarra Rosano Design Architects.

The conceptual nature of the approach serves the purpose of evaluating prospective properties—either in the form of existing building rehabilitation, in the construction of a new building, or as part of a mixed-use development.

See Appendix V for the full Facility Scope by Ibarra Rosano Design Architects.

The following sheets are used to establish the preliminary building spatial requirements (or "square footages") of the desired spaces for the Latino Cultural Center. Here the sizes of the spaces in the Mexican Heritage Plaza, MoCA, and the Tannery Arts Center are compared to each other, to establish a suggested square footage for the project.

The spreadsheets include two versions - a "full program", and a "reduced program". Combined they account for the range of spaces described in the "Facility Concept, Component, & Size" portion of the report. The "full program" lists the upper range of the spaces listed; the "reduced program" lists the lower range of the spaces listed.

The corresponding parking and restroom calculations are shown on the subsequent page of each program variation.

area calculation introduction

5.0

preliminary building spatial requirements - full program

desired spaces for Latino Cultural Center	model: Mexican Heritage Plaza	model: MoCA Tucson	model: Tannery Arts Center	space allocations		preliminary		
				square footage	notes	square footage	notes	
exhibition / performance / presenting space #1	3986	theatre (500)	5781	exhibition/performance (300)	4550	theatre (177 seats)	4000	primary multi-use space
exhibition / performance / presenting space #2	1695	gallery (113)	1142	4 small galleries (39)	5190	dance 3300sf + gallery 1890sf	1500	secondary multi-use space
classroom / workshop / meeting space #1	810	classroom (5-4)	2266	multi-office/mtg. grouping (23)	0	(inc. in studios)	800	based on MHP classroom
classroom / workshop / meeting space #2	789	classroom (5-3)	3440	multi-office/mtg. grouping (34)	0	(inc. in studios)	800	based on MHP classroom
classroom / workshop / meeting space #3	3600	pavilion (240)	0	inc. above	0	(inc. in studios)	800	based on MHP classroom
studio / workspace #1	1294	studio (86)	1274	open studio (25)	14200	25 individual studios (sf varies)	1275	based on MHP/moca
retail store	495	greenroom / meeting (33)	996	(3) small studios	0	(inc. above)	1275	based on MHP/moca
community/kitchen	1200	estimate from plan	188	small office kitchen	0	unknown (inc. in lobby/sf)	1000	based on moCA
office / administrative	655	estimate from plan	297	1st floor (adtlr. upstairs)	0	unknown	600	avg. of MHP & moCA
restrooms	2800	estimate from plan	1179	multiple smaller restrooms	3000	entire arts council building	650	based on MHP
lobby / entry / gathering space	2919	theatre lobby (194)	495	entry & exit lobbies	466	calculated for studios only	1400	roughly based on plumbing calc.
storage / inventory / equipment	7700	all other interior space	2900	dedicated storage	2730	tickets + theater lobby	1750	avg. of MHP & moCA
walls, mechanical, and circulation	0	included above	3500	circulation, mechanical	7000	circulation/mechanical/storage	3000	based on MHP & moCA
total conditioned area	27943	approx	24693	approx	37136	approx	22620	
food truck area	2773	gardens	0	food trucks use street	0		3200	approx. 4 trucks plus circulation
outdoor area	15234	plaza	4174	entry plaza	110,000	open area between buildings	15000	placeholder for landscape/hardscape (will vary based on the nature of the site)
approximate site area required for parking per Phoenix parking code						living spaces not included in calculation	7273	
total buildable site area required including exterior space & parking (assuming one-story)							113393	

preliminary building spatial requirements - full program

preliminary spatial requirements

(from previous sheet)

exhibition / performance / presenting space #1	4000
<i>exhibition / performance / presenting space #2</i>	1500
classroom / workshop / meeting space #1	800
classroom / workshop / meeting space #2	800
<i>classroom / workshop / meeting space #3</i>	800
studio / workspace #1	1275
<i>studio / workspace #1</i>	1275
retail store	1000
community kitchen	600
office / administrative	650
restrooms	1400
lobby / entry / gathering space	1750
storage / inventory / equipment	3000
walls, mechanical, and circulation	3770
total conditioned area	22620

restroom calculation

based on preliminary spaces per International Plumbing Code (IPC), section A-3-d

	occupancy	
7 net	571	
7 net	214	
20 net	40	
20 net	40	
20 net	40	
20 net	64	
20 net	64	
20 gross	200	
200 net	3	
200 net	3	
5 net	0	
5 net	350	
	0	
	0	
total	1589	795 per gender (rounded)
WC M	1 per	125
WC W	1 per	65
lav	1 per	200
total WC		20

parking calculation

based on preliminary spaces per Phoenix Parking Code: <http://www.codepublishing.com/AZ/Phoenix/PhoenixZ07/PhoenixZ0702.html>

public assembly - general	60	67
<i>public assembly - general</i>	60	25
public assembly - general	60	13
public assembly - general	60	13
<i>public assembly - general</i>	60	13
art studio	500	3
<i>art studio</i>	500	3
retail <50,000 gross building area	300	3
public assembly - general	60	10
office <50,000 gross building area	300	2
none (redundant)		0
public assembly - general	60	29
none (redundant)		0
none (redundant)		0
parking required	181	6

ADA parking (inc. in total)		6
bike parking		add'l
loading zones		add'l
approximate site area required	400	72573

(Phoenix parking code stall is 9.5' x 18', use approx. 400 sf per stall for stall, driveways, etc.)

preliminary building spatial requirements - reduced program (w/o additional exhibition, classroom, studio spaces)

preliminary spatial requirements (from previous sheet)

exhibition / performance / presenting space #1	4000
exhibition / performance / presenting space #2	0
classroom / workshop / meeting space #1	800
classroom / workshop / meeting space #2	800
classroom / workshop / meeting space #3	0
studio / workspace #1	1275
studio / workspace #1	0
retail store	1000
community/kitchen	600
office / administrative	650
restrooms	1400
lobby / entry / gathering space	1750
storage / inventory / equipment	3000
walls, mechanical, and circulation	3055
0	0
total conditioned area	18330

restroom calculation		based on preliminary spaces per International Plumbing Code (IPC), section A-3-d	
	occupancy		
7 net	571		
7 net	0		
20 net	40		
20 net	40		
20 net	0		
20 net	64		
20 net	0		
5 net	200		
200 gross	3		
200 net	3		
	0		
5 net	350		
	0		
	0		
total	1271		
	636	per gender	(rounded)
WC M	1 per	125	5.1
WC W	1 per	65	9.8
lav	1 per	200	3.2
total WC			16

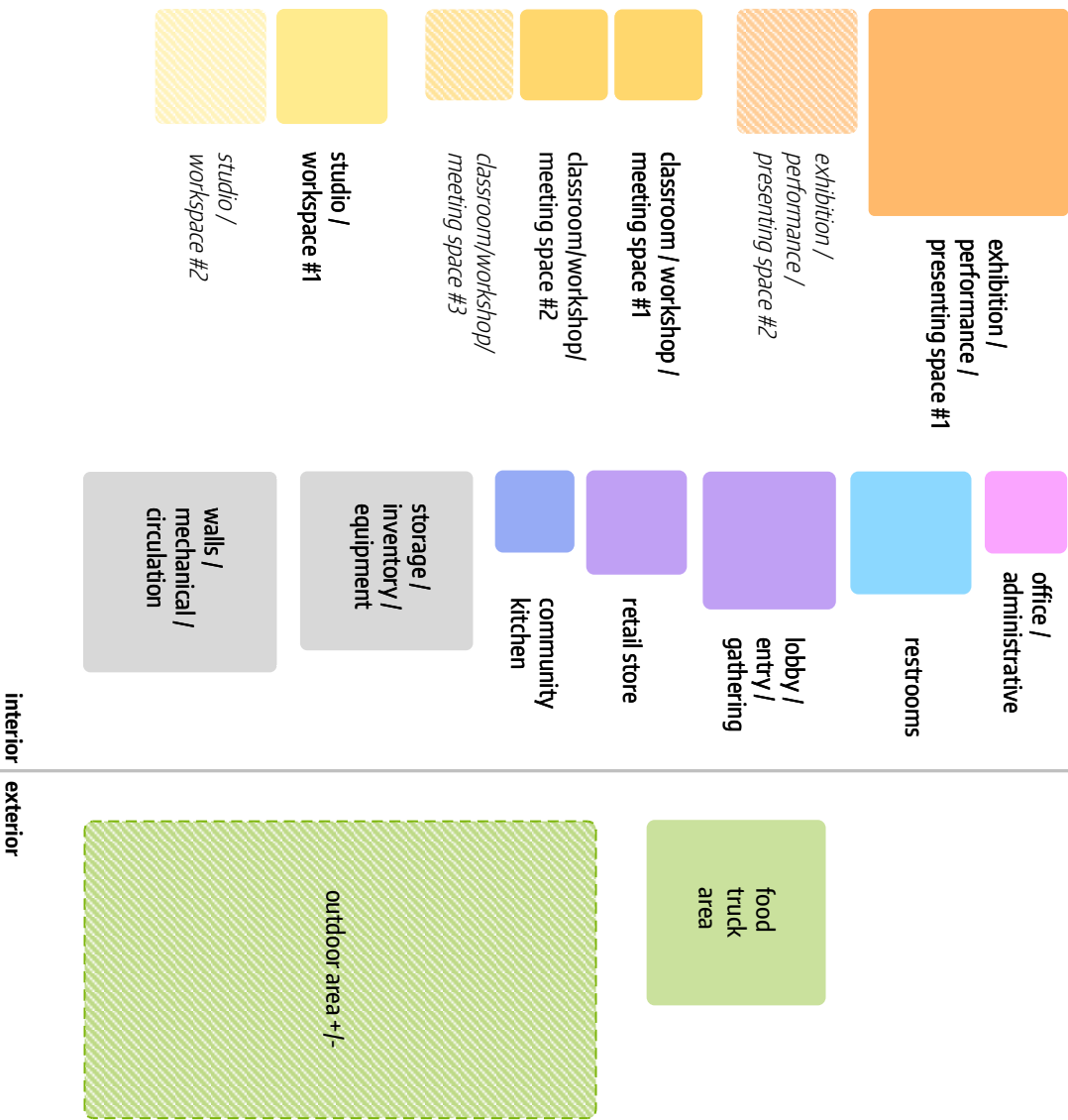
parking calculation		based on preliminary spaces per Phoenix Parking Code: http://www.codepublishing.com/AZ/Phoenix/PhoenixZ07/PhoenixZ0702.html	
	sff/stall	req'd	
public assembly - general	60	67	
public assembly - general	60	0	
public assembly - general	60	13	
public assembly - general	60	13	
public assembly - general	60	0	
art studio	500	3	
art studio	500	0	
retail <50,000 gross building area	300	3	
public assembly - general	60	10	
office <50,000 gross building area	300	2	
none (redundant)		0	
public assembly - general	60	29	
none (redundant)		0	
none (redundant)		0	
parking required		141	
ADA parking (inc. in total)		6	add'l
bike parking			add'l
loading zones			
approximate site area required	400	56220	

(Phoenix parking code stall is 9'5" x 18', use approx. 400 sff per stall for stall, driveways, etc.)

this diagram shows the proposed spaces in relative scale.

color key:
 orange/yellow - public / cultural
 pink - administrative
 purple - lobby / retail
 blue - kitchen
 turquoise - restrooms
 gray - utility / infrastructure
 green - exterior

italics indicates optional additional space per "Facilities Qualities" Report



preliminary areas diagram
program areas at 1:50 scale



6.0

The following site options are being considered:

New Construction on City Owned Land
Rehab of an Existing City Owned Building
Mixed Use Development on City Owned Land in Partnership with City or Private Developer

New Construction:

We have created a hypothetical site layout, based on new construction on an empty lot, that can be used to study potential sites for new construction. **This diagram is not intended to propose a particular layout;** rather it is intended to graphically show the minimum area that will likely be needed for the facility on a selected site in the City of Phoenix.

This diagram makes the following assumptions for the purpose of this exercise:

- the facility is a one-story structure
- the facility is comprised of one building (rather than separate buildings in a campus type layout)
- on-site parking will be required to meet the Phoenix parking code
- a courtyard forms the usable exterior space
- the site is relatively urban and can be completely developed (no natural set-aside areas are required)
- stormwater retention will not require additional site area. (this will require hydrological study based on a specific location)
- that exterior spaces (plaza, courtyards, etc.) will not require additional parking. this should be verified with the City of Phoenix zoning department.

Rehab:

In a Rehab scenario, the spatial requirements may serve as a guideline for the evaluation of one or more buildings. However, because every building is different - it is likely that not all the spaces and their suggested sizes will be able to be accommodated, and/or that there will be additional spaces available for supplemental programming.

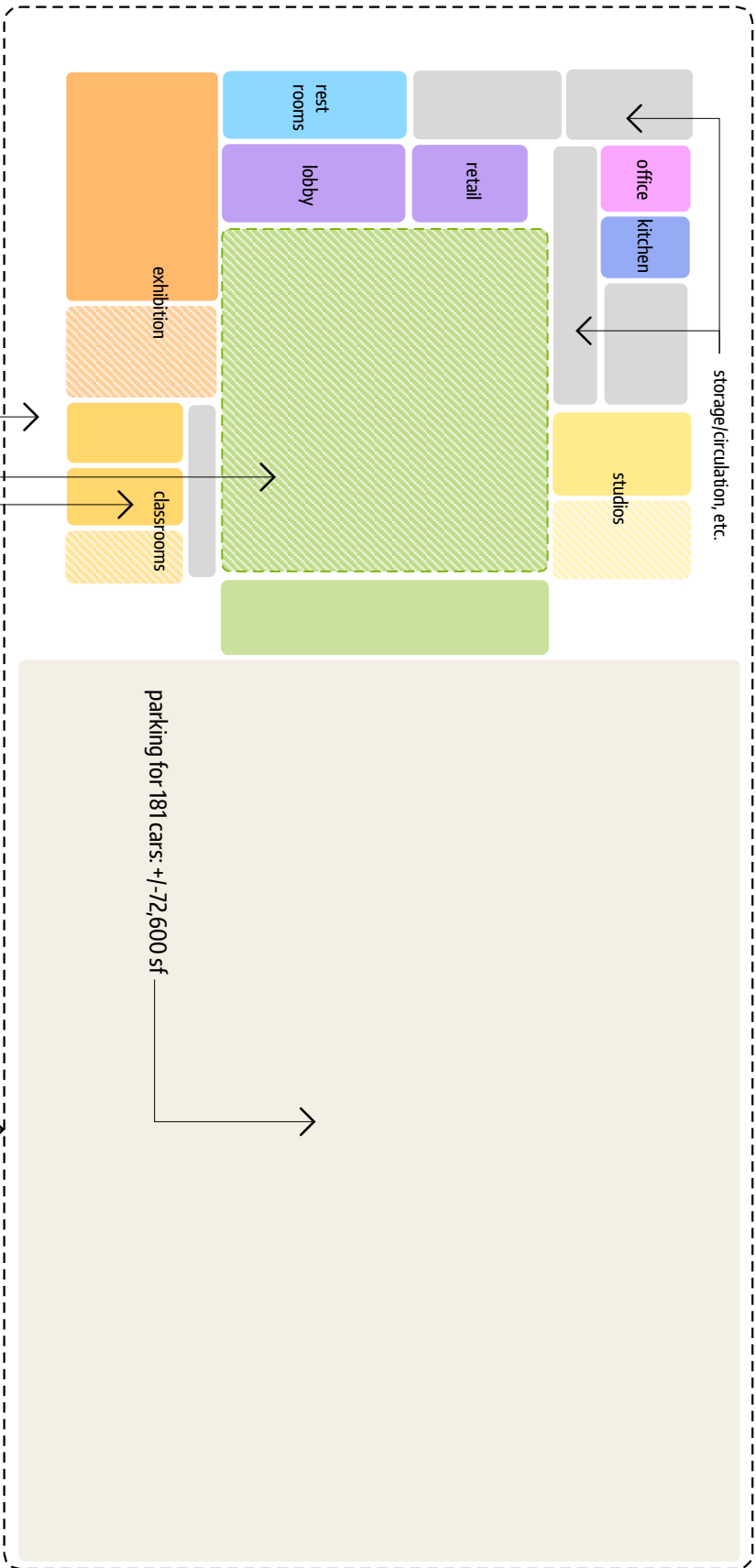
Mixed Use Development:

Depending on the nature of the mixed-use development, some of the spaces may serve other uses or functions. Additionally, a parking reduction may be allowed if there is redundancy or overlap, if a shared use parking structure is part of the development, or if proximity to the light rail allows a reduction - this will require consideration specific to the actual proposal. Also, specific development standards or agreements may dictate the amount of public open/green space required.

introduction to potential site options

7.0

this diagram shows the proposed spaces in relative scale, including parking on a hypothetical site.



building areas +/- 22,620 sf
 usable exterior areas +/- 18,200 sf
 consider additional area required for setbacks (verify based on actual site selected), utilities, building access, loading, etc.

site area shown +/- 130,000 sf (approx. 3 acres minimum required)

site area requirements

program areas at 1/50 scale



7.1

Construction costs are dependent on many variables, including the specific nature of the design, site requirements, finishes, construction systems, etc. The construction industry can be volatile and highly variable in terms of costs depending on the economic climate. Costs should be periodically analyzed by an experienced cost estimator or General Contractor throughout the conceptual planning and design process.

A **Preliminary Opinion of Probable Cost** has been provided by a General Contractor, who anticipates a minimum budget for new construction on a flat urban lot may be +/- \$200/sf. This is based on the general information shown in the "site option: new construction".

New Construction:

Using \$200/sf the probable cost range would be \$3.7 - \$4.5 million for new construction. This is established by using the range of square footage established in the spatial requirements:
"reduced program": 18,330 sf x \$200/sf = +/- \$3.7 million
"full program": 22,620 sf x \$200/sf = +/- \$4.5 million

Mixed Use:

In a mixed-use scenario the "New Construction" budget noted above may be approximately the same for the Cultural Center portion of the project. Other spaces combined with it (restaurants, retail, apartments, offices, etc.) are too variable to calculate. The developer may use the Cultural Center budget as a starting point within their overall estimate, establishing costs for the remainder of the project based on their specific criteria and program. There may be cost savings in a Mixed Use scenario if the development shares exterior spaces, parking, or if proximity to light rail allows for a reduction in required parking.

Rehab:

In the case of the Rehab scenario, the costs are highly variable depending on the condition of the existing structure. A Contractor or Cost Estimator should be consulted in determining whether the Rehab of an existing structure is feasible. As a starting point, a Rehab scenario may range between \$100-200/sf. However if an historic building requires specialized restoration or adaptation, costs could be higher than a New Construction scenario.

Additional costs (all scenarios):

Other costs that should be considered and accounted for include, but are not limited to:

- land costs
- survey
- geotechnical report
- architecture and engineering fees
- financing costs
- permit fees
- furnishing, fixtures, and equipment costs (FFE costs)
- any additional site related costs such as utility routing, floodplain requirements, soil preparation requirements, etc.

preliminary opinion of probable cost

CAPITAL COSTS

Based on the proposed models, the following are capital and start-up cost estimates. Cost estimates are based on the requested conceptual nature of location, and average market rates. Several unknown factors regarding outdoor elements such as parking are not included.

Figure 1.22

NEW CONSTRUCTION CAPITAL AND START UP COSTS			
CAPITAL INCOME*			NOTES
	City of Phoenix Bond Funding	\$1,004,000	Project funding includes \$1,306,000 in General Obligation Bonds, but \$302,000 of that funding is deferred.
	Foundations	\$1,500,000	Example: 2 Foundations at \$500,000 and 2 Foundations at \$250,000 (may be over several years)
	Individuals	\$100,000	Example: 1 major donor at \$50,000 2 major donors at 10,000 and 500-300 individual donations ranging from \$60-\$100
	TOTAL INCOME	\$2,604,000	
EXPENSES			
	Estimated Cost of New Construction	FULL** \$4,524,000	REDUCED*** \$3,666,000
			\$200 per square foot estimate
	TOTAL NET	-\$1,920,000	-\$1,062,000
START UP EXPENSES****			
	Payroll	\$100,000	Executive Director @60,000 and Assistant @\$30,000 + Benefits
	Management/Operations	\$20,000	501c3, Incorporation, Insurance, business cards, office space, etc.
	Fundraising	\$15,000	Includes special event costs for prospective donors
	TOTAL START UP	\$135,000	
TOTAL NEW CONSTRUCTION AND START UP COSTS		\$4,659,000	\$3,801,000
	TOTAL NET	-\$2,055,000	-\$1,197,000

*Income are general projections based on local and national funding sources.

**18, 330 square footage

***22,620 square footage

****Expenses are for one fiscal year

Figure 1.23

REHAB CAPITAL AND START UP COSTS			
CAPITAL INCOME*			NOTES
	City of Phoenix Bond Funding	\$1,004,000	Project funding includes \$1,306,000 in General Obligation Bonds, but \$302,000 of that funding is deferred. Example: 2 Foundations at \$500,000 and 2 Foundations at \$250,000 (may be over several years) Example: 1 major donor at \$50,000 2 major donors at 10,000 and 500-300 individual donations ranging from \$60-\$100
	Foundations	\$1,500,000	
	Individuals	\$100,000	
	TOTAL INCOME	\$2,604,000	
EXPENSES			
	Capital Cost of Building Rehab	FULL** \$2,262,000	REDUCED*** \$1,833,000
			\$100 per square foot estimate assuming non-historic building.
	CAPITAL NET	\$342,000	\$771,000
START UP EXPENSES****			
	Payroll	\$100,000	Executive Director @60,000 and Assistant @\$30,000 + Benefits 501c3, Incorporation, Insurance, business cards, office space, etc. Includes special event costs for prospective donors
	Management/Operations	\$20,000	
	Fundraising	\$15,000	
	TOTAL START UP	\$135,000	
TOTAL CONSTRUCTION + START UP COSTS		\$2,397,000	\$1,968,000
TOTAL NET		\$207,000	\$636,000

*Income are general projections based on local and national funding sources.

**18, 330 square footage

***22,620 square footage

****Expenses are for one fiscal year

BUSINESS MODEL

LEGAL/MANAGEMENT STRUCTURE

Independent 501c3

The proposed Latino Cultural Center will be established as an independent, non-profit, 501c3 organization. This structure includes the development of a board of directors, who hires an executive director. The executive director is responsible for the day to day management of the cultural center and the board of directors is responsible for the establishment of long term goals, which include policies and fiscal solvency. In this model, the Latino Cultural Center will be supported by the City of Phoenix for a portion of the capital/building costs, but will have no role in the management or programming of the Cultural Center.

Temporary Hybrid

Past efforts to establish a Latino Cultural Center in Phoenix provide valuable lessons learned—namely, the challenge of managerial, administrative and fundraising goals for a new a venture, with limited management capacity. It is recommended that a temporary hybrid structure be considered for the first 3 years of the Latino Cultural Center’s existence. This model would grant temporary public investment for the Latino Cultural Center during this critical period. Supported by the City of Phoenix through a contract for services agreement, or other hybrid management arrangement, the partnership would extend from the capital/building phase, start-up, and first 3 years of operating.

Like any business start-up, incurred losses are expected for at least the first 2 years. Although temporary, this model would provide a cushion for the Cultural Center, allowing the necessary time to build individual and foundation donor bases, as well as its earned income ventures. The case studies of Mexican Heritage Plaza in the city of San Jose, and Tannery Art Center in Santa Cruz, CA show the mutual benefits of such a structure. Other regional institutions existing with this structure include New Mexico’s National Hispanic Cultural Center and Arizona’s Scottsdale Center for the Arts.

A 2010 article from the *Journal of Policy and Society*, examined the governance and policy implications of hybrid organizations in public service, specifically non-profits.

“...the competition for resources and the diversification of policy tools means that hybrid structures may be very helpful for nonprofit organizations as they strive to respond to a rapidly changing environment and create sustainable and effective organizations. Consequently, it is likely to continue to grow in scope and variation, especially given the financial crisis which greatly increases the incentive for agencies to adopt different hybrid forms as an adaptive strategy.”

START UP

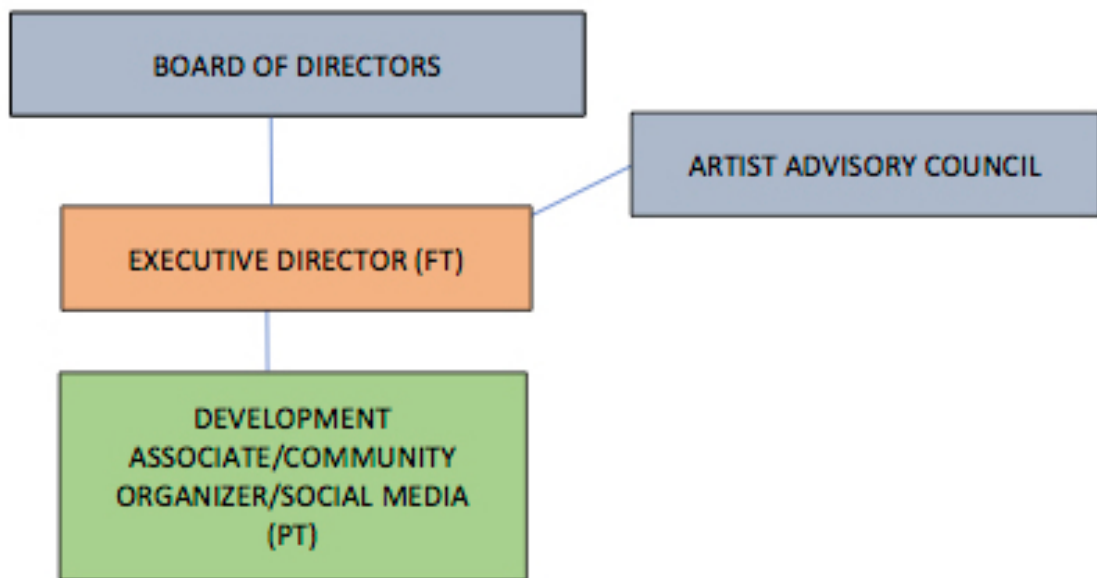
- Establishment of Start Up Phase Volunteer Leadership: This can be an executive committee of a growing board of directors, a leadership advisory board, or other entity to:
 - Manage start-up process, including relationship building among interested parties;
 - Work with legal counsel to develop articles of incorporation, bylaws and 501(c)3 status;
 - Undertake a capital campaign feasibility study for remaining capital costs; and
 - Create board nomination process/roles/responsibilities to recruit additional board of directors
- Board of Directors
 - Bylaws indicate roles needed as well as other characteristics (artists, non-profit and arts and culture sector professionals) and aim to reflect the diversity of Phoenix’s Latino community.
 - There is a fair representation of grassroots community to professional/non-community members;

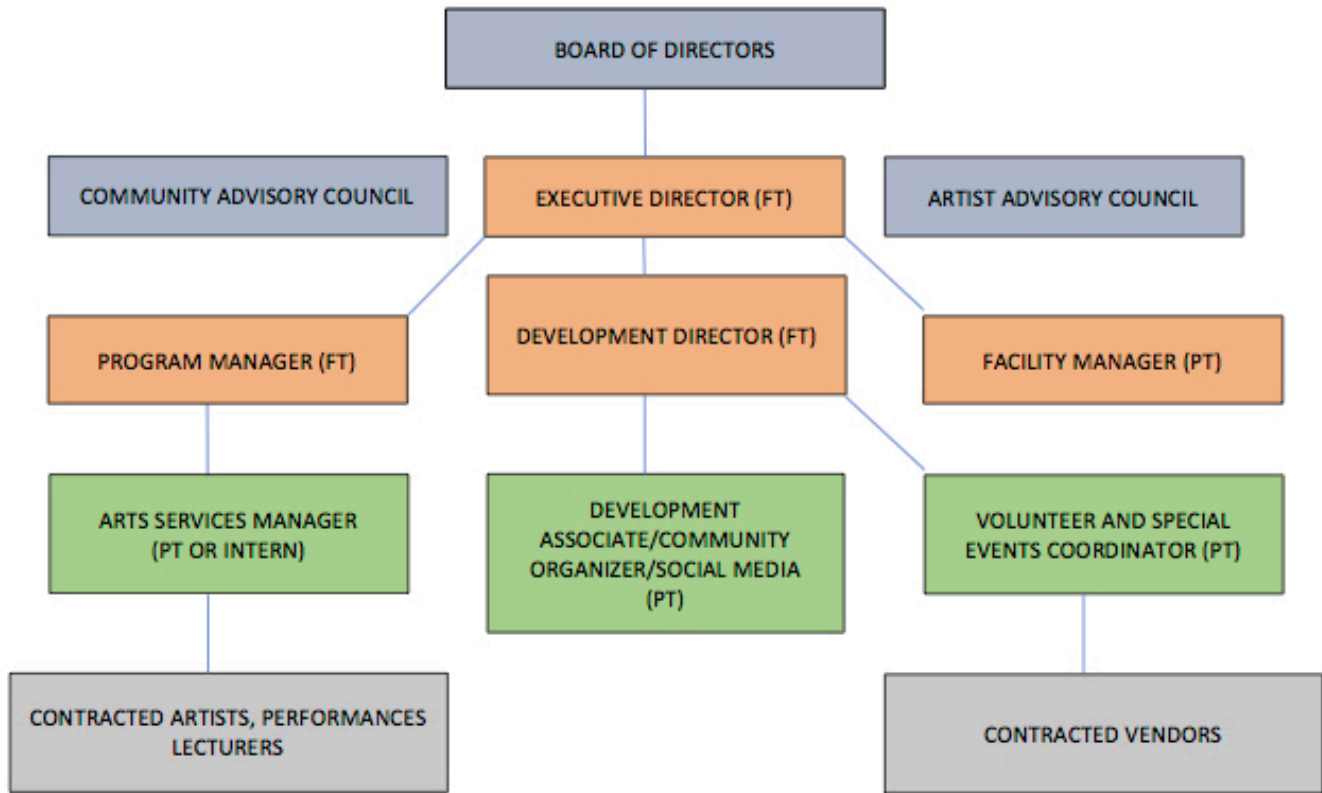
- Latino board members make up most leadership and staff
- Non-Latino individuals also be considered based on characteristics listed below.
- Artists in Leadership
 - Artists play a strong leadership role, as they are a key to the Center’s success in programming, organizational volunteerism, and community outreach.
 - In addition to establishing a required number of artist board seats through the organization’s bylaws, the future executive director establishes an artist advisory committee
- Leadership Characteristics
 - Passion for the successful establishment of a Latino Cultural Center in Phoenix
 - Strong connection to Phoenix arts and culture and Latino communities
 - Ability (or ability to learn) to fundraise as a part of central role and responsibilities
 - Acknowledgment and ability to hold inclusivity as a core value, and to transcend personal and past experiences to fulfil the mission and vision of the organization.

HYPOTHETICAL ORGANIZATIONAL STRUCTURES

The following are hypothetical organization models for start-up and years 1-3.

Organizational Structure Start Up Figure 1.24





VISION STATEMENT

A vision statement is one sentence describing the clear and inspirational, long-term change, resulting from the organization’s work. The vision statement for the proposed Latino Cultural Center is:

To be a premiere Latino cultural center that serves as a collaborative, participatory and inclusive, creative crossroads for a growing contemporary community of Latino artists and leaders in Phoenix, and celebrates both the diversity of the Latino experience, as well as the legacies of the Mexican, Mexican American and Chicano influences in America’s Southwest region.

MISSION STATEMENT

A mission statement for an organization is a one sentence statement describing the reason an organization or program exists. A mission statement is developed from an organization’s vision and describes the what, who, where and why of an organization. At this stage of the project, developing a mission statement for the proposed Latino Cultural Center would be premature. The mission statement should be developed in collaboration with leadership including board of directors, advisory boards, and executive staff.

GOALS

The Latino Cultural Center is essentially a start-up. The need to maintain a nimble and adaptable mode is recommended, and goals and timelines should reflect the nature of a start-up. Planning is one of the most

overlooked but critical parts of a new venture, serving as a road map for the many partners involved. A detailed strategic plan should be undertaken by the organization as soon as possible.

Short Term (Preliminary Start Up During/Post Capital Phase)

- Leadership development and recruitment
- Key staff hiring
- Legal and management organizational requirements
- Development of Year 1 operating goals and activities along with budgets, including securing capital equipment required for programming and operation.
- At least one major public event and one donor focused event.

Long Term (Years 1-3 Open to the Public and Fully Operational)

- Evaluation of Preliminary activities and budget performance
- Establishment of 3 Year strategic plan with key additional hires and annual evaluation of performance
- Establishment of key partnerships

PROGRAMMING

Based on responses from study participants, the following is a starting point for a discussion on proposed programming, although it is important to note that program development is under the roles and responsibility staff and the possible artist advisory team. The mission of the Latino Cultural Center should serve as a guide and measure for programming, however, responding to ideas from artists and the public should be welcomed to create a deeply engaged and invested constituency at all levels of the organization.

It is critical that there be a balance between seasonal, consistent programming and organic, spontaneous experimental programming driven by artists and community members.

Onsite

Annual Cultural Festival (Earned Income)

- Día de la Independencia. Including arts and craft vendors, musical and performance, and food vendors.

Specialized Workshops/Classes (Earned Income)

- Artist-led talleres/workshops in traditional/non-traditional art forms (all ages, all levels)
- Artist-led talleres/workshops in traditional/non-traditional art forms (emerging and established artists)
- Artist-led performance workshops (all ages, all levels)
- Artist-led performance workshops (emerging and established artists)
- Saturday family workshops (inter-generational; a variety of visual and performance workshops and demos)
- Special talleres/workshops/classes targeting professional artists and guest artists
- Cultural cooking and eco-friendly gardening talleres/workshops
- Open format/classes that speak to a relevant need in the Latino community in partnership with local community based organizations or other partners.

Lectures/Story Telling Series

- Latino History/Culture/Social Justice Topics
- Latino and Latin American Art History
- Poetry
- Pecha Kucha Public Story Telling Series

Professional development for Latino artists, arts administrators and cultural producers

- Administrative/fiscal assistance for artists and independent cultural producers
- Paid Internship Program in partnership with Arizona State University or Phoenix's Office of Arts and Culture
- Grants workshops for individual artists and cultural producers
- Public art workshops for individual artist and cultural producers
- Small business and entrepreneur workshops and skill building for artists and cultural producers

Smaller Community/Artist-Led Events

- Artist-led events that are ancillary to the Cultural Center but serve the artist and wider community with accessible and affordable space.

Community Kitchen and Food Court/Trucks (Earned Income)

- Engage culturally-relevant food vendors to lease community kitchen
- Host local culinary specialists for demos and workshops
- Host special culinary tastings in partnerships with local businesses and food industry companies
- Lease outdoor space for local food vendors or food trucks who are culturally relevant

Tiendita de Regalos/Gift Shop

- Work with local (prioritize) and regional artists to sell arts and crafts on consignment model using a 40-60 revenue split.
- Staff store with volunteer artists who participate in the program
- Establish on-line shopping cart via website

Offsite Arts Services (Earned Income)

Public Art Program

- May include performances, festivals, events, murals, installations and sculptures for public agencies, nonprofits and private businesses;
- Cultural Center acts as project manager working with public and private partners to commission work.
- Cultural Center works with/contracts artists and other technically skilled professionals as needed.

Mobile Art/Performance Program

- Capitalized trailer or outfitted transport van that could serve as a moving studio, gallery and/or stage.
- For-hire art programming from a Latino perspective.
- Serve schools, teachers, and students, but could also extend to family, adult and youth with wide-ranging workshops in communities' own "backyards" as well as for corporate and family functions.

MARKETING

Understanding that outreach should be undertaken with the broadest market possible in mind, the Latino community as a primary market should be priority. To achieve this, Latino artists and cultural producers, as well as a cross-sector group of community based organizations who operate on the "frontlines" of Phoenix's Latino community, will be critical to engaging a diverse Latino constituency.

Diversity and Outreach in the Latino Community

Although the Latino market in Phoenix is predominantly Mexican/Mexican American/Chicano there was a strong message from study participants, that the Cultural Center should reflect the diversity that now defines

“Latinidad”²³ in the U.S. Study participants included Phoenix residents who represented Colombian, Peruvian, and Puerto Rican heritages.

Numerous industry articles have been written on how to market and engage the Hispanic/Latino consumer. One article, by Hispanic Marketing Specialist, Rochelle Newman-Carrasco points out some critical insights.²⁴

“U.S.-born Latinos are running traditions and culturally influenced tastes through multiple filters and, when value systems clash, they are often opting to distance themselves, lovingly, from what may or may not constitute a slur or sexism. Traditions and accepted cultural practices can no longer justify turning a deaf ear to social change and racial progress.”

“Latinos look like everyone and Latino loyalty lives. Superficial understanding of this consumer segment leads marketers to focus on looks and language vs. lives and loves. Latinos love (and sometimes hate) all things Latino. Which is to say that, more often than not...there is a cultural affinity that connects Latinos from the Américas and the Caribbean, in spite of their many, many (did I say many?) differences.”

Community Organizing vs. Marketing Strategies for Engaging Latino Communities

Mainstream institutions and established non-profit and government agencies who want to engage Latino communities will often implement traditional marketing and outreach strategies such as electronic communications, advertising and media outlets. While these are still effective for a small portion of Latinos, they are not enough to reach a majority. Grassroots community organizing tactics have proven the most effective strategies in successfully engaging Latino audiences.

To cultivate new audiences and engage Latino and Asian American communities in the San Gabriel Valley area of Southern California, Pasadena Playhouse hired full-time community organizers in 2011. In a Theater Communications Group blog, the strategy is explained:

“That is the core of the consensus organizing work they’ll be doing at The Pasadena Playhouse —serve the self-interests of their mission while serving and supporting the self-interests of others to diversify and build audiences, using a professionally produced theatrical work of art as the starting place... [the organizers spend their time] meeting, researching, asking questions, building relationships, and building mutually-beneficial content with a diversity of communities...”²⁵

Key Factors for Successful Engagement in Latino Communities

- Majority “Free” pricing structure with exceptions
- Connected leadership and volunteer groups
- Artists and their networks
- Word of Mouth
- Sector and non-arts sector partnerships with cross-marketing strategies
- Strong social media presence with multiple and open managing partners (including leadership, artists, and volunteers). Platforms: Website, Facebook, Instagram, Twitter, and SnapChat.

MARKET STRATEGY

The proposed Latino Cultural Center will be new and will, presumably, present unique programming and services. It is nevertheless true that Phoenix residents have choices, even when it comes to experiencing Latino arts and culture. Like any new business, the Cultural Center needs to grow its customer base as part of

securing a stable financial future. Regional target audiences outside of Phoenix also need to be informed as to what the Latino Cultural Center is and what it offers.

In addition to ongoing grassroots outreach efforts, and once the Latino Cultural Center establishes and finalizes its mission and programming, it is recommended that the board of directors and artist advisory council launch a unique brand identity exercise that will:

- Develop key messages to include in all communications efforts and tools;
- Use findings to design communications collateral and launch online presence;
- Cultivate target audiences and revenue outside of Phoenix and identify points of contact as well as methods and materials of engagement;
- Work with a marketing communications professional to develop a highly-targeted media campaign strategy including distinctive ads, paid media and the development of a media database.

KEY PARTNERSHIPS

A nexus of partnerships will be key to the success of the Latino Cultural Center. Key partnerships can provide resources around programming and funding opportunities, but more importantly, they also add depth and breadth to an organization’s impact. The nature of the partnership can include but are not limited to collaborations, strategic alliances, integration (housing/incubation), fund alliances, or cost sharing. The following lists are some organizations and/or businesses, which serve the Latino community of Phoenix, and may be considered for strategic programmatic or cross-marketing partnerships.

Latino Arts and Culture Producers

Arizona Caribbean Cultural Association
 Arizona Latino Arts & Cultural Center
 Ballet Folklorico Ollin Yoliztli
 Border/Arte
 CALA Alliance
 Casa Colombia
 Cultural Coalition
 FALA la Fundación para las Artes Latino-Americanas
 Flamenco Por La Vida

Fiesta Mexicana Dance Company
 La Phoenikera Writers' Guild
 Luna Culture Lab
 Mariachi Pasión
 New Carpa Theatre
 Teatro Bravo!
 Sagrado Gallery
 Xico

Latino Cross Sector Organizations

The Chicana/Chicano Experience in Arizona	General
Arizona Hispanic Chamber of Commerce	Business
Association of Latinos in Finance and Accounting - Phoenix Chapter	Business
ASU Hispanic Business Alumni	Business
East Valley Hispanic Business Alliance	Business
Hispanic Association of Real Estate Professionals - Phoenix Chapter	Business
National Association of Hispanic Real Estate Professionals - Arizona Chapter	Business
National Society of Hispanic MBAs - Phoenix Chapter	Business
Society of Hispanic Professional Engineers - Phoenix Chapter	Business
United Latino Business Coalition	Business
Arizona Hispanic Community Forum	Business
CADENA	Civil Rights
Cesar E. Chavez Foundation (Arizona Region)	Civil Rights
League of United Latin American Citizens - Arizona Councils	Civil Rights
Somos America	Civil Rights
9 Beans and a Burrito Foundation	Community
Arizona Latino Research Enterprise	Community
Chicanos Por La Causa Inc.	Business
Friendly House	Community

Hispanic Outreach Alliance	Community
Los Abogados Hispanic Bar Association	Business
Mesa Association of Hispanic Citizens	Community
Valle Del Sol	Community
Victoria Foundation	Community
Arizona Association for Bilingual Education	Education
Arizona Association of Chicanos for Higher Education	Education
Arizona Hispanic School Administrators Association	Education
Hispanic-Education.com	Education
Arizona National Latino Peace Officers Association	Government
East Valley Hispanic Bomberos	Government
Maricopa County Hispanic Network	Government
Concilio Latino de Salud	Health
National Association of Hispanic Nurses - Phoenix Chapter	Health
Embracing the Americas	Immigration
Exito En El Norte "Success in the U.S."	Immigration
Hispanic Women's Corporation	Women
Latin Women of Success	Women
Mujer Inc.	Women
Hispanic Leadership Institute	Leadership
Hispanic News	Media
Hispanic Times Network	Media
La Frontera Times	Media
Latino Perspectives Magazine	Media
TV y Mas Magazine	Media
Arizona Latino Media Association	Media
La Voz Newspaper	Media
Prensa Hispana Newspaper	Media
Hispanic Times Phoenix	Media
95.1 Latino Vibe KVIB-FM	Media
Radio Campesina 88.3 FM	Media
Univision Radio Phoenix	Media
Azteca America KPDF-41	Media
Telemundo Channel 39	Media
Univision Channel 33 KTVW	Media
Southern Arizona Hispanic Leadership Council	Politics
AGUILA Youth Leadership Institute	Youth
Boy Scouts of America Hispanic Outreach - Phoenix	Youth
Si Se Puede Foundation Inc.	Youth
Tommy Nunez Foundation	Youth

Other Key Arts and Culture Organizations/Entities

Arizona Humanities	Phoenix Center for the Arts
Arizona Consortium for the Arts	Phoenix Film Foundation
Arizona Department of Education: Arts Education	Phoenix Hostel and Cultural Center
Black Theatre Troupe	Phoenix Institute for Contemporary Art
Fushicho Daiko	Rosie's House: A Music Academy for Children
Heard Museum	Roosevelt Row CDC
Jazz in Arizona	Somali Association of Arizona

*Academia and Higher Education and All Higher Education Institutions Community Colleges

FINANCIAL ANALYSIS

The following are hypothetical operational and programmatic revenue and costs, reflecting the organizational models described above. Revenue/expenses are based on case studies' budget averages as well as current foundation and public grant standards. Capital costs laid out in Figure 1.22 and 1.23 include projected start-up costs required for accomplishing the remaining fundraising needed to complete the capital phase.²⁶

Revenue and Expenses For 501c3 Independent Model

Figure 1.23

	FY 1	FY 2	FY 3	TOTAL 3 YR	Notes
INCOME*					
Board Contributions	40,000.00	45,000.00	50,000.00	135,000.00	At least 8 members x \$5,000 with 1 member growth/year
Individuals	10,000.00	10,200.00	10,400.00	30,600.00	2% increases annually
Grants and Sponsorships	100,000.00	150,000.00	200,000.00	450,000.00	Based on (1)\$50,000 and (3)\$10,000 foundation grants; 1 corporate at \$25,000 and 1 at \$10,000 with increases annually
Earned Income*	80,000.00	82,000.00	84,000.00	246,000.00	See detail below. FY 2 and FY 3 +/-2% increases
TOTAL INCOME	230,000.00	287,200.00	344,400.00	861,600.00	
EXPENSES					
Payroll Expenses	130,000.00	130,000.00	130,000.00	390,000.00	Using Organization Staffing Structure in Figure 1.24 includes benefits
Contracted Program 1099	20,000.00	22,000.00	24,000.00	66,000.00	Artist instructors, honoraria, commissioned works
Programming	180,000.00	82,000.00	84,000.00	346,000.00	FY1 higher due to one-time projected capital equipment costs (\$70K) as well as contracted marketing professional*** (\$30K). Includes supplies, marketing and all other programming, cost of goods sold and special event related expenses.
Management/Operations	50,000.00	52,000.00	54,000.00	156,000.00	Includes part time facility manager's pay \$30,000, utilities, supplies
Fundraising	70,000.00	70,000.00	70,000.00	210,000.00	Includes Director of Development salary and 1 annual donor event cost
TOTAL EXPENSE	450,000.00	356,000.00	362,000.00	1,168,000.00	
PROFIT/LOSS	-220,000.00	-68,800.00	-17,600.00	-306,400.00	

Revenue and Expenses for Temporary Hybrid Model Figure 1.24

	FY 1	FY 2	FY 3	TOTAL 3 YR	Notes
INCOME*					
Board Contributions	40,000.00	45,000.00	50,000.00	135,000.00	At least 8 members x \$5,000 with 1 member growth/year
Individuals	10,000.00	10,200.00	10,400.00	30,600.00	2% increases annually
Grants and Sponsorships	100,000.00	150,000.00	200,000.00	450,000.00	Based on (1)\$50,000 and (3)\$10,000 foundation grants; 1 corporate at \$25,000 and 1 at \$10,000 with increases annually
City of Phoenix	200,000.00	150,000.00	100,000.00	450,000.00	
Earned Income	80,000.00	82,000.00	84,000.00	246,000.00	See detail below. FY 2 and FY 3 +/-2% increases
TOTAL INCOME	430,000.00	437,200.00	444,400.00	1,311,600.00	
EXPENSES					
Payroll Expenses	130,000.00	130,000.00	130,000.00	390,000.00	Using Organization Staffing Structure in Figure 1.24 includes benefits
Contracted Program 1099	20,000.00	22,000.00	24,000.00	66,000.00	Artist instructors, honoraria, commissioned works
Programming	180,000.00	82,000.00	84,000.00	346,000.00	FY1 higher due to one-time projected capital equipment costs (\$70K) as well as contracted marketing professional (\$30K). Includes supplies, marketing and all other programming, cost of goods sold and special event related expenses.
Management/Operations	50,000.00	52,000.00	54,000.00	156,000.00	Includes part time facility manager's pay \$30,000, utilities, supplies
Fundraising	70,000.00	70,000.00	70,000.00	210,000.00	Includes Director of Development salary and 1 annual donor event cost
TOTAL EXPENSE	450,000.00	356,000.00	362,000.00	1,168,000.00	
PROFIT/LOSS	-20,000.00	81,200.00	82,400.00	143,600.00	

*All income projections based on conservative annual averages from regional case studies

**Foundation grants include local and national arts and culture funders

***Inkind and high level volunteer services may be sought after to help offset this cost.

EARNED INCOME POTENTIAL

Annual Cultural Festival	\$20,000	Includes arts and craft vendors, sponsorships, and contributions
Mobile Art Programs	\$20,000	Average cost per event \$5,000 x 4 hires
Workshops	\$ 4,000	(10) 4 week workshops per year. 10 attendees x \$10 per guest
Tiendita	\$12,000	Assumes \$30,000 in sales per year
Space Rentals	\$ 5,000	Assumes 5-10 events ranging from \$100 - \$5,000 in fees.
Community Kitchen/Court	\$19,000	

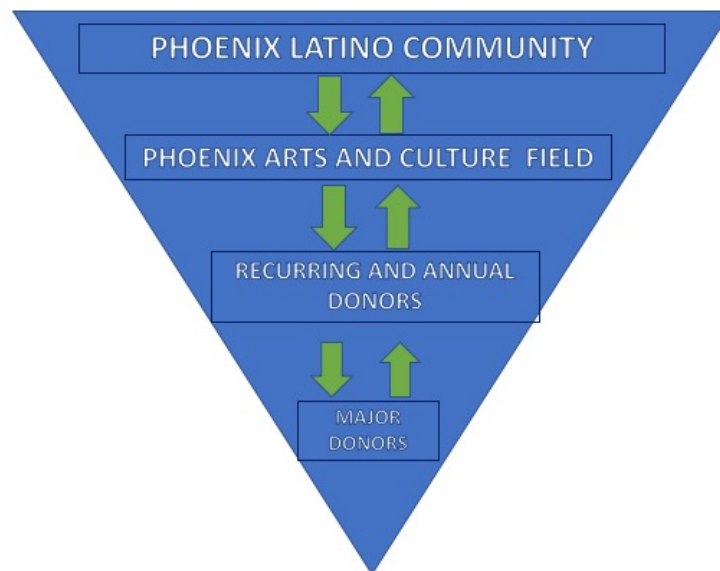
FUND DEVELOPMENT

The Latino Cultural Center's future board of directors will need to develop fundraising goals based on monthly benchmarks, nine-month measured outcomes, and three-year interval goals. The first three years of the Cultural Center's fundraising efforts will require a clear plan and an aggressive board/staff team. Foundation and government grants often require 2 years of operations before qualifying for an application process. A diverse mix of fund development strategies must be undertaken. The following are hypothetical introductory revenue strategies and goals:

Goal 1: Use Integrative Approaches to Achieve Revenue Diversity and Fiscal Health

- Objective 1: Focus on Individual Giving program that uses grassroots strategies (inverted donor triangle)
- Objective 2: Staff works closely with board of directors, advisory committee and artists to accomplish goals;
- Objective 3: Strategically tie-in programming with donor cultivation/engagement case statements/campaigns
- Objective 4: Draft and approve donation/grant/gift acceptance policy
- Objective 5: Build capacity to implement fund development plan, including staffing and data tracking/systems

Figure 1.25



Goal 2: Build Leadership and Staff Capacity to Accomplish Goal 1

- Objective 1: Recruit at least 8 board members including roles that call for an emphasis on community organizing and/or Development experience to support board's effectiveness in accomplishing fundraising goals.
- Objective 2: Establish and implement board training materials and activities to initiate new and current board members in fundraising plan and tasks.
- Objective 3: Invest in staff capacity by hiring an Executive Director with extensive experience in successfully meeting fundraising goals engaging all staff in fundraising, seeking intersectional opportunities and partnerships.

End Notes

¹ A follow up question, asking “If your answers include Latino/Hispanic, describe your culture and/or culture of origin.” was posed. See Appendix III for responses.

² Non-binary denotes to a gender or sexual identity that is not defined in terms of traditional binary oppositions such as male and female or homosexual and heterosexual.

³ The term ‘Latinx’, according to Latino Voices/HuffPost is “the gender-neutral alternative to Latino, Latina and even Latin@. Used by scholars, activists and an increasing number of journalists, Latinx is quickly gaining popularity among the general public. It’s part of a “linguistic revolution” that aims to move beyond gender binaries and is inclusive of the intersecting identities of Latin American descendants. In addition to men and women from all racial backgrounds, Latinx also makes room for people who are trans, queer, agender, non-binary, gender non-conforming or gender fluid.” For more information: http://www.huffingtonpost.com/entry/why-people-are-using-the-term-latinx_us_57753328e4b0cc0fa136a159

⁴ The term ‘Rasquache’ was created by the Mexican arts movement which transformed the have-not sensibility into a style. Rasquache art uses the most basic, simplest, quickest, and crudest means necessary to create the desired expression. In essence, it is about creating the most from the least. The term can also be used to reference the bicultural experience from which these artists draw inspiration.—Abelardo de la Pena, *LatinoLA*

⁵ Demographic numbers sourced from 2016 American Community Survey Census projections as of July 1, 2016. Tourism information from the Arizona Office of Tourism.

⁶ “Arizona Made the List!” AZCentral, March 23, 2017. <http://www.azcentral.com/story/news/local/phoenix/2017/03/23/census-bureau-maricopa-county-fastest-growing-country/99536596/>

⁷ <https://www.bizjournals.com/phoenix/news/2017/05/25/phoenix-tops-us-in-population-growth-more-than-la.html>

⁸ Tourism information and data from Arizona Office of Tourism

⁹ Data Sources: Census 2000, Census 2010, the Census' American Community Survey 2015 5-year estimates and the Census' 2016 Population Estimates.

¹⁰ For detailed information on characteristics of Phoenix’s Latino population, see Appendix IV

¹¹ The numbers presented for Phoenix reflect the greater Phoenix metropolitan area. Phoenix proper is closer to 1.5 million with 41% Hispanic/Latino.

¹² Greater Phoenix Forward Sustaining and Enhancing the Human-Services Infrastructure, A Project of the ASU College of Public Programs Debra Friedman, Dean, 2008 by the Arizona Board of Regents for and on behalf of Arizona State University and its College of Public Programs, <https://www.asu.edu/copp/morrison/gpf.htm>

¹³ *Ibid.*, Chapter 13, Nancy Welch, *Arts and Culture in Greater Phoenix*.

¹⁴ Arts & Economic Prosperity V: The Economic Impact of NonProfit Arts and Cultural Organizations & their Audiences | Americans for the Arts, June 26, 2017, http://www.americansforthearts.org/sites/default/files/aep5/PDF_Files/NationalFindings_StatisticalReport.pdf

¹⁵ Maricopa Partnership for Arts and Culture study, *Arts, Culture and the Latino Audience: Latino Arts and Culture Participation in the Greater Phoenix Region*, 2008. https://www.azmc.org/wp-content/uploads/2012/12/arts_culture_and_the_latino_audience.pdf

¹⁶ Admission to two of Phoenix’s major museums is \$18 for an adult with high school students’ admission averaging \$8.25. Although institutions offer free days/nights, they are scheduled for week nights, which may conflict with family scheduling and/or school.

¹⁷ <http://www.azcentral.com/story/news/local/phoenix/2017/04/07/how-phoenix-stopped-being-worst-country-disconnected-youth/99222646/>

¹⁸ The James Irvine Foundation’s 2015 commissioned study, *The Cultural Lives of Californians* reframes arts participation and its data challenges the notion that arts participation is in decline, instead suggesting that Californians are engaging in art in new ways and places — a reflection of emerging technologies, expectations, and cultural norms.

¹⁹ In response to the Devos Institute of Arts Management’s study on African American and Latino museums, dance companies, and theatres, The National Center for Arts Research at Southern Methodist University, published a report in 2016 titled, “Does ‘Strong and Effective’ Look Different for Culturally Specific Organizations?” Culturally specific arts organizations were examined in comparison to mainstream organizations, around two questions: Do culturally specific organizations have different operating characteristics than mainstream organizations and, if so, what are those differences? And, All else being equal, do culturally specific organizations tend to perform differently than their mainstream counterparts and, if so, how? The study can be found at www.smu.edu/~media/Site/Meadows/NCAR/NCARWhitePaper01-12

²⁰ Tandas is the Latin American term for an informal rotating savings and credit association (ROSCAS). They are operated globally, but have over 200 different names that vary from country to country.

²¹ San Jose taps School of Arts and Culture for Mexican Heritage Plaza, John Woolfolk, September 24, 2013, San Jose taps School of Arts and Culture for Mexican Heritage Plaza

²² <http://tanneryartscenter.org>

²³ “Latinidad” or “Latino-ness”, according to Wikipedia is defined as “... a term that is used to reference the various attributes that are shared by Latin American people and their descendants without reducing those similarities to any single essential trait.”


²⁴ “Millennials Think Globally, and Other Lessons from the World Cup”, Rochelle Newman Carrasco, AdvertisingAge, July 13, 2014.

²⁵ The Pasadena Playhouse’s Bold Vision: Community Organizers in the Artistic Department, Nijeul Xaviere Porter, TGC Circle, <http://www.tgcircle.org/2014/06/the-pasadena-playhouses-bold-vision-community-organizers-in-the-artistic-department/>

²⁶ *All income projections based on conservative annual averages from regional case studies. Foundation grants include local and national arts and culture funders. In-kind and high level volunteer services may be sought after to help off-set this cost.

Town Halls and Focus Group Locations


Maryvale Community Center

 Maryvale Community Center

Focus Group

 Phoenix Hostel

Focus Group

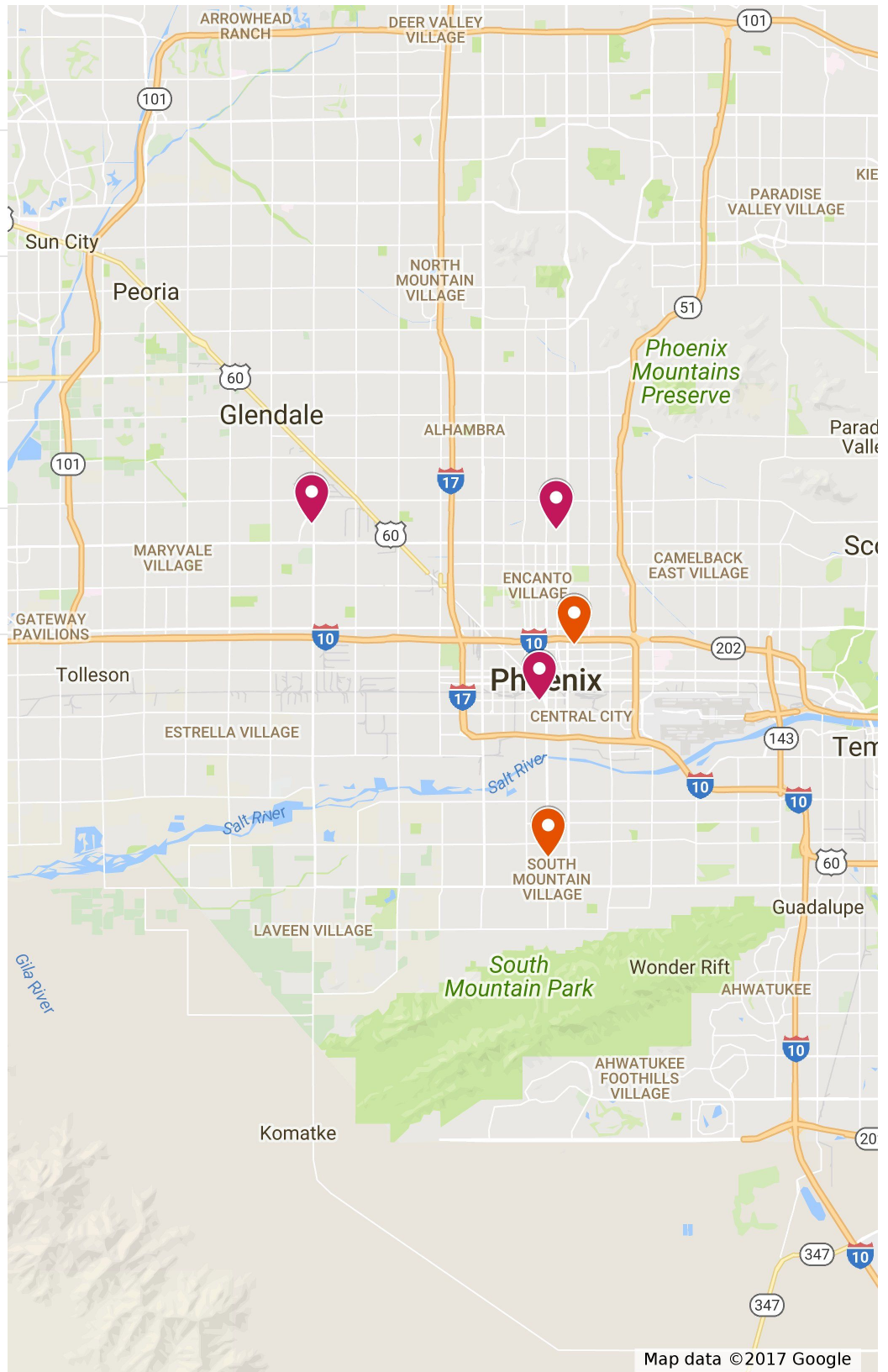
 Sagrado Gallery

Grant Park

 Grant Park

Steele Indian Park

 Steele Indian School Park



APPENDIX II

CITY OF PHOENIX
NEEDS ASSESSMENT AND FEASIBILITY STUDY
LATINO CULTURAL CENTER

Grant Street Park
Town Hall Meeting April 22, 2017



City of Phoenix
OFFICE OF ARTS AND CULTURE



City of Phoenix

VAMOS HACER CONOCIMIENTO/LET'S GET ACQUAINTED

Introduce Yourself Name/Background

One phrase or sentence that answers the question...

“What Does Latino Art and Culture Mean to You?”

We also invite you to tweet or post your thoughts and experiences on tonight's discussion using the hashtag

#phxlatinx

Study Background

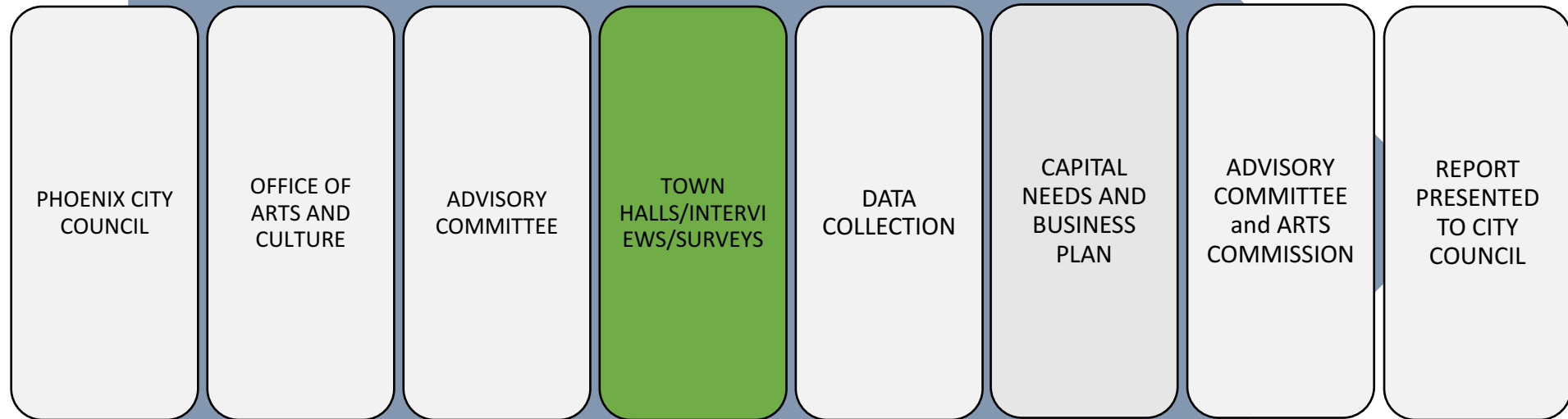
Through the 2001 City Bond program, funding was made available for a facility to promote knowledge and appreciation of the cultures of Latinos.

In 2016, The Phoenix Office of Arts and Culture secured the services of a consultant to conduct a capital needs assessment and feasibility study, including a business plan and evaluation of potential tie-ins with other cultural resources.

<https://www.phoenix.gov/arts/latinoculturalcenter>

Latino Cultural Center Capital Needs Assessment and Feasibility Study Process

www.phoenix.gov/arts/latinoculturalcenter



Advisory Committee Visions

Vision Concept 1

To be: A premiere Latino cultural center for all communities that celebrates the longstanding Chicano and Native American legacies of America's Southwest region, and reflects the work and imaginations of Phoenix's evolving contemporary community of artists and leaders.

Vision Concept 2

To be: A creative center for real-time, trans-border Latino art and culture that celebrates the everyday negotiation and making of cultura, and encourages collaboration and partnerships as creative work modes.

POLL EVERYWHERE
Tell Us About Yourself!

**Text PhxLatinArt to
22333 on Your Mobile**

or

Visit www.pollev.com/phxlatinart

Which Best Describes You? Choose All That Apply

- A. Latino/Hispanic
- B. American Indian or Alaska Native
- C. Asian
- D. Black/African American
- E. Native Hawaiian/Other Pacific Islander
- F. White

G. Some Other Race

H. I Decline to State


Start the presentation to activate live content

If you see this message in presentation mode, install the add-in or get help at PollEv.com/app

0%



of Your Answers included Latino/Hispanic, How Would You Describe Your Culture or Country of Origin?



Start the presentation to activate live content



If you see this message in presentation mode, install the add-in or get help at PollEv.com/app

Age

A. 16 &
Under

B. 17-24

C. 25-34

D. 35-54

E. 55-74

F. 75+

Start the presentation to activate live content

If you see this message in presentation mode, install the add-in or get help at PollEv.com/app

0%

I Identify as a

A. Woman

B. Man

C. Non-Binary

D. I Decline to State

Start the presentation to activate live content

If you see this message in presentation mode, install the add-in or get help at PollEv.com/app

0%

Do You Identify as LGBTQ?

A. Yes

B. No

C. I Decline to

State

Start the presentation to activate live content

If you see this message in presentation mode, install the add-in or get help at PollEv.com/app

0%

Are You a Person with a Disability?

A. Yes

B. No

C. I Decline to
State

Start the presentation to activate live content

If you see this message in presentation mode, install the add-in or get help at PollEv.com/app

0%



¡VAMOS A CHARLAR!

Discussion 1

What does Latino art and culture mean to you?
How would you define it?
How do you personally experience it?

¡VAMOS A CHARLAR!

Discussion 2

Imagine the Latino cultural center of your dreams!

Who would be there?

What would be happening around you?

Where would it be located within Phoenix?

POLL EVERYWHERE

Give Us Your Input!

**Text PhxLatinArt to
22333 on Your Mobile**

or

Visit www.pollev.com/phxlatinart

How Do You Participate in Latino Arts and Culture in Phoenix?

A. I am an artist

B. I am an arts and culture administrator

C. I am not an artist, but I am creative

D. I participate in art classes and activities

E. Art classes and activities for my children

F. I attend musical events and cultural festivals

Start the presentation to activate live content

If you see this message in presentation mode, install the add-in or get help at PollEv.com/app

0%

Where Do You Participate in Arts and Culture?

A. In Downtown Phoenix

B. Outside of Phoenix

C. In My Community

D. In My Neighborhood

E. At Home

F. Online (Websites, Facebook, Twitter, Instagram)

G. Other

Start the presentation to activate live content

If you see this message in presentation mode, install the add-in or get help at PollEv.com/app

0%




Share One Word that Describes Latino Art and Culture in Phoenix



Start the presentation to activate live content

If you see this message in presentation mode, install the add-in or get help at PollEv.com/app



HAVE QUESTIONS?

Email: phxlatinoartandculture@gmail.com

or

You may comment on our Facebook event page, or tweet your thoughts and experiences on tonight's discussion using the hashtag **#phxlatinx**

¡TODOS SOMOS PHOENIX!

THANK YOU!

FOR MORE INFORMATION VISIT

<https://www.phoenix.gov/arts/latinoculturalcenter>

APPENDIX III

If Latino/Hispanic, Describe Your Culture and/or Country of Origin

Mexico
Mexico
Mexico & Puerto Rico
Mexico/Spain
Mixed Heritage is Awesome!
Mujer
Mexico
Native American
Native Mexican
Ni de aqui, ni de alla
Northern New Mexico
Northern New Mexico
Northern New Mexico
Northern NewMexico
Nueva Mexico
Paisa
Peruvian
Philippino
Proud Latina
Psychobilly
Puerto Rican
Puerto Rican
Puerto Rican
Puerto Rican
Puerto Rican Boricua
Puerto Rican/Black Carribean
Puerto Rico
Settler in the US
Southerner
Spain
Spain
Spain, Mexico, America
Spanish
Spanish Mexican
Spanish Portuguese
Tejana-Mexican-Minnesota-
Norwegia-Ojibwe
Tejano
United States
United States Native American
USA
USA
USA
Venezuela
Xikana
Yorugua

APPENDIX IV

Phoenix Arts and Culture Organizations

Latino Arts and Culture Organizations

Arizona Caribbean Cultural Association
 Arizona Latino Arts & Cultural Center, ALAC
 Ballet Folklórico Ollin Yoliztli
 Border/Arte
 CALA Alliance
 Casa Columbia
 Cultural Coalition, Inc.
 FALA la Fundación para las Artes Latino-Americanas
 Fiesta Mexicana Dance Company
 Flamenco Por La Vida
 La Phoenikera Writers' Guild
 Luna Culture Lab
 Mariachi Pasion
 New Carpa Theatre
 Sagrado Gallery
 Teatro Bravo!
 Teatro Meshico
 Xico Art

Discipline

Cultural Festival
 Multidisciplinary
 Dance
 Multidisciplinary
 Multidisciplinary
 Cultural
 Multidisciplinary
 Cultural
 Dance
 Dance
 Literature
 Cultural
 Music
 Theatre
 Visual Art
 Theatre
 Theatre
 Visual Art

Other Organizations

A/C Theatre Company
 Act One
 African Association of Arizona
 Alice Cooper's Solid Rock Teen Center
 All Puppet Players
 Alwun House Foundation
 Arab American Festival
 Arab American Festival Organization
 Arizona Accordion Club
 Arizona Artists Guild
 Arizona Asian American Association
 Arizona Bach Festival
 Arizona Capital Museum
 Arizona Citizens for the Arts
 Arizona Clay Association
 Arizona Commission on the Arts
 Arizona Consortium for the Arts
 Arizona Dance Coalition
 Arizona Dept of Ed: Arts Education
 Arizona Girlchoir
 Arizona Humanities
 Arizona Jewish Historical Society
 Arizona Lao Association
 Arizona Lindy Hop Society
 Arizona Masterworks Chorale
 Arizona Matsuri
 Arizona Music Initiative
 Arizona Opera
 Arizona Orff Chapter
 Arizona Pastel Artists Association
 Arizona School of Classical Ballet
 Arizona Science Center
 Arizona Theatre Company

Discipline

Theatre
 Service Organization
 Cultural Festival
 Multidisciplinary
 Theatre
 Multidisciplinary
 Cultural
 Cultural Festival
 Music
 Service Organization
 Cultural
 Music
 Museum
 Service Organization
 Service Organization
 Service Organization
 Service Organization
 Service Organization
 Dance
 Service Organization
 Music
 Service Organization
 Cultural
 Multidisciplinary
 Dance
 Music
 Cultural Festival
 Music
 Music
 Multidisciplinary
 Visual Art
 Dance
 Cultural
 Theatre

APPENDIX IV

Phoenix Arts and Culture Organizations

Art Awakenings	Visual Art
Artlink, Inc.	Service Organization
Arts Council of the North Valley	Service Organization
Backers of Ballet	Dance
Ballet Arizona	Dance
Black Theatre Troupe, Inc.	Theatre
Cathedral Center for the Arts	Multidisciplinary
Center Dance Ensemble	Dance
Central Arizona Museum Association	Cultural
Children's Museum of Phoenix	Museum
Classical Revolution	Music
Crossing 32nd Street	Music
Crossroads Performance Group	Dance
Cultural Arts Coalition	Multidisciplinary
Cyphers Center for Urban Arts	Multidisciplinary
Dance Motion Performing Company	Dance
Deer Valley Rock Art Center	Cultural
Desert Bells International	Music
Desert Botanical Garden	Cultural
Desert Dance Theatre	Dance
Desert Youth Ballet Foundation	Service Organization
Earth Science Museum	Cultural
Epik Dance Company	Dance
Essential Theatre	Theatre
Free Arts of Arizona	Multidisciplinary
Friends of the Orpheum Theatre	Service Organization
Fuschicho Daiko	Music
Grand Avenue Arts & Preservation	Multidisciplinary
Grand Canyon Men's Chorale	Music
Grand Canyon Performing Arts, Inc.	Music
Great Arizona Puppet Theater	Theatre
Heard Museum	Museum
Herberger Theater Center	Theatre
Heritage Square Foundation	Cultural
HomeBase Poetry	Literature
Honest Words, Open Minds	Theatre
Irish Cultural Center	Cultural
iTheatre Collaborative	Theatre
Japanese Friendship Garden of Phoenix	Cultural
Jazz in Arizona, Inc.	Music
McDowell Mountain Music Festival	Cultural Festival
Movement Source Inc.	Dance
Musical Instrument Museum	Museum
Nearly Naked Theatre	Theatre
Opendance	Dance
Orpheus Male Chorus of Phoenix	Music
Phoenix Art Museum	Museum
Phoenix Ballet	Dance
Phoenix Blues Society	Music
Phoenix Boys Choir	Music
Phoenix Center for the Arts	Multidisciplinary
Phoenix Chamber Music Society	Music
Phoenix Children's Chorus	Music
Phoenix Chinese Week	Cultural Festival

APPENDIX IV

Phoenix Arts and Culture Organizations

Phoenix Chorale	Music
Phoenix Conservatory of Music	Music
Phoenix Early Music Society	Music
Phoenix Film Foundation	Film
Phoenix Girls Chorus	Music
Phoenix Greek Festival	Cultural Festival
Phoenix Hostel and Cultural Center	Cultural
Phoenix Improv Festival	Theatre
Phoenix Institute of Contemporary Art	Visual Art
Phoenix Metropolitan Men's Chorus (Canyon Echos)	Music
Phoenix Opera	Music
Phoenix Police Museum	Museum
Phoenix Sister Cities Commission, Inc.	Cultural
Phoenix Symphony	Music
Phoenix Symphony Guild Youth Orchestra	Music
Phoenix Theatre	Theatre
Phoenix Traditional Music & Dance	Multidisciplinary
Phoenix Women's Chorus	Music
Phoenix Zoo	Cultural
Phonetic Spit	Literature
Pioneer Living History Museum	Cultural
ProMusica Arizona	Music
Pueblo Grande Museum Auxilliary	Museum
Red Rocks Music Festival	Cultural Festival
Release the Fear	Visual Art
Restore Arts	Music
Rising Youth Theatre	Theatre
Riznica Chamber Choir	Music
Roosevelt Row CDC	Service Organization
Rosie's House: A Music Academy for Children	Music
Scorpius Dance Theatre	Dance
Shemer Art Center & Museum Association	Museum
Silambam Phoenix	Dance
Somali American United Council	Cultural
Somali Association of Arizona	Cultural
Sounds Academy	Music
Space 55	Theatre
Spirit of Phoenix	Music
Spotlight Youth Theatre	Theatre
Step's Junk Funk	Dance
Sunnyslope Historical Society & Museum	Cultural
Terpsicore Dance Company	Dance
The Dance Shoppe Arizona	Dance
The Rag Collection	Visual Art
The School of Ballet Arizona	Dance
Theater in My Basement	Theatre
Theatre Artists Studio	Theatre
Thunderbird Arts Center	Multidisciplinary
Torch Theatre	Theatre
Valley Chamber Chorale	Music
Valley Youth Theatre	Theatre
Voices of the Desert	Music
Young Arts Arizona	Visual Art
Young Sounds of Arizona	Music

APPENDIX V

the following portion of the report for the **Latino Cultural Center** was prepared by:

I B A R R A R O S A N O D E S I G N A R C H I T E C T S

introduction:

The purpose of this document is to assist the City of Phoenix in its goal to create a center for Latino Culture. **To establish the scope for the project in spatial terms**, we have established preliminary spatial requirements as a way of evaluating prospective properties - either in the form of existing building re-use, in the construction of a new building, or as part of a mixed-use development.

The desired spaces were determined by town hall interviews conducted by Evonne Gallardo, and summarized in the "Facility Concept, Component, & Size" portion of the report.

To determine appropriate square footages for the aforementioned spaces, we compared three similar facilities (referred to as "spatial comparison models"): the Mexican Heritage Plaza in San Jose, CA, the Museum of Contemporary Art (MoCA) in Tucson, AZ, and the Tannery Arts Center in Santa Cruz, CA. The facilities were selected for their similarities to the Latino Cultural Center in terms of use, scale, and flexibility.

Using the square footages of these three "spatial comparison models", we extrapolated a preliminary floor area requirement for each of the desired spaces, and ultimately a total building square footage, in order to calculate the land area required for parking.

This study establishes a minimum lot size for a new construction scenario - which is also applicable for an existing building or as part of a mixed-use development. These preliminary areas are intended to provide a starting point for the evaluation of a specific site or existing building.

Additionally, it is expected that the information provided can be a catalyst for more detailed discussions about the size, number, and relationships of spaces desired as the project is further developed.

The document concludes with a Preliminary Opinion of Probable Cost, intended to assist in the process of budgeting, prioritization of needs, and selection of a site.

introduction + table of contents

1.0 spatial comparison models

spatial model: Mexican Heritage Plaza (new construction)

2.1 floor plan and images

2.2 imagery

2.3 floor plan diagram

spatial model: MoCA Tucson (rehab)

3.1 floor plan and images

3.2 imagery

3.3 floor plan diagram

spatial model: Tannery Arts Center (mixed-use)

4.1 site plan and images

4.2 imagery

4.3 site + floor plan diagrams

area calculation introduction

5.0 preliminary building spatial requirements "full program"

5.2 preliminary restroom & parking calculations "full program"

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7.0 introduction to potential site options

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introduction + table of contents

The following is a brief introduction to the three **spatial comparison models** used.

**Mexican Heritage Plaza,
San Jose, CA: (new construction)**

The Mexican Heritage Plaza is a cultural center in San Jose, California, USA that opened in 1999. It is operated by the School of Arts and Culture. The plaza includes a 500-seat theater, gardens, classrooms, and meeting spaces. *Wikipedia*

The School of Arts and Culture at the Mexican Heritage Plaza is a beautiful and serene oasis located in the heart of San Jose. The School of Arts and Culture at MHP is a place of education, culture, and community that celebrates the rich diversity of Silicon Valley. The School itself is rooted in the Mexican experience and is inclusive of multicultural perspectives. The School makes learning in the arts – dance, music, theater and visual arts—accessible to the entire community through classes for adults and children.

Mexican Heritage Plaza website



**Museum of Contemporary Art (MoCA),
Tucson, AZ: (rehab)**

The Museum of Contemporary Art (MOCA) in Tucson, Arizona, United States, was founded in 1996, by Julia Latane, James Graham, and David Wright, artists and arts advocates. The museum was founded to create a permanent institution for contemporary art in Tucson's arts district that would be immune to the demands of rising real estate prices... The mission of the museum was to create a venue to show the work of Tucson artists to the rest of the world, and to bring the most exciting new artists of the world to Tucson. Originally housed in the HazMat building on Toole Avenue the museum has now been granted a permanent home in the former Fire Department building on Stone Ave. *Wikipedia*

MOCA Tucson's mission is to inspire new ways of thinking through the cultivation, interpretation, and exhibition of cutting-edge art of our time. ... MOCA is committed to thinking globally, acting locally, and engaging with the ethics and aesthetics of contemporary life. Through varied programs, MOCA is Tucson's primary educational resource for contemporary art and maintains a full exhibition, education, and artist-in-residence program. *MoCA website*



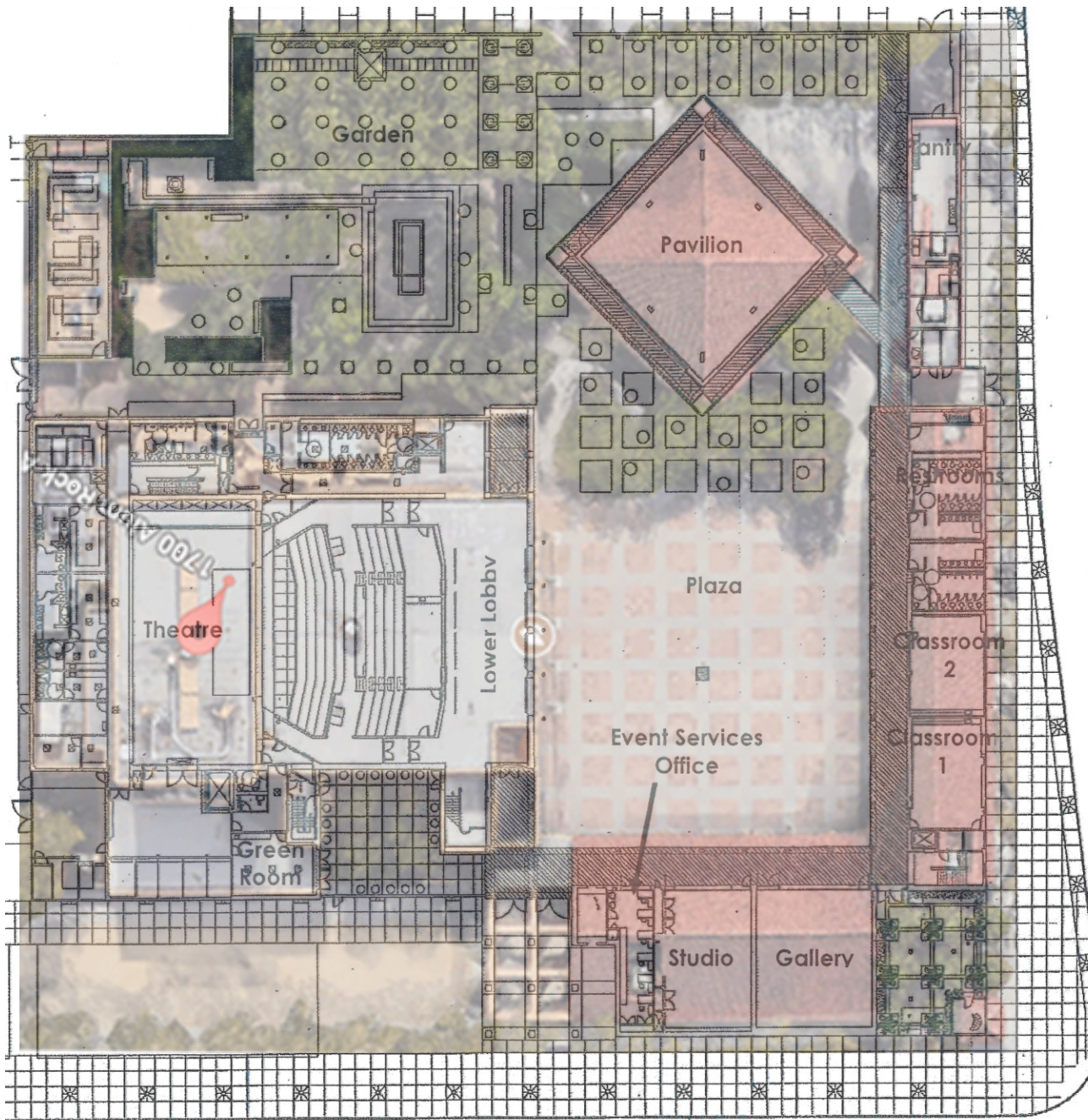
**Tannery Arts Center,
Santa Cruz, CA: (mixed-use)**

The Tannery Arts Center is a first-in-the-nation art community that provides a sustainable, accessible and vibrant home for the arts in Santa Cruz County, offering visitors a dynamic cultural destination. The Tannery is also home to Arts Council Santa Cruz County, Jewel Theatre Company and the Colligan Theater, the Tannery Lofts, the Tannery World Dance & Cultural Center and Tannery Working Studios, which provides 28 separate studio spaces for professional artists to create, display and sell their art.

The Tannery Arts Center was created through a joint effort by the former Redevelopment Agency of the City of Santa Cruz, Artspace Projects, Inc. and the Tannery Arts Center, Inc. Artspace is a nationally acclaimed nonprofit developer of affordable space for artists and arts organizations, which has successfully developed and managed many artist live/work projects throughout the country. Tannery Arts Center, Inc. (TAC) is a local nonprofit organization governed by a board of directors representing business, the public and the arts. *tanneryartscenter.org*



spatial comparison models



King Road

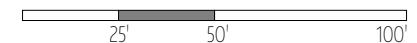
exterior photos: Mexican Heritage Plaza website

This facility is a (primarily) single-story campus style arrangement with on-site parking. It is organized around a large plaza, and has a traditional theater with tiered seats and stage. Based on its website and promotional materials, this facility appears to focus on rentable spaces for events, weddings, receptions and meetings.

A scale floor plan is overlaid on the aerial photograph to show relationship of indoor and outdoor spaces.

model: Mexican Heritage Plaza

floor plan at approx. 1:50 scale



sources: floor plan from MHP website, aerial photo from Google maps



meeting room photo: mexican heritage plaza website



plaza & pavilion photo: mexican heritage plaza website



theater photo: auerbach pollack friedlander website

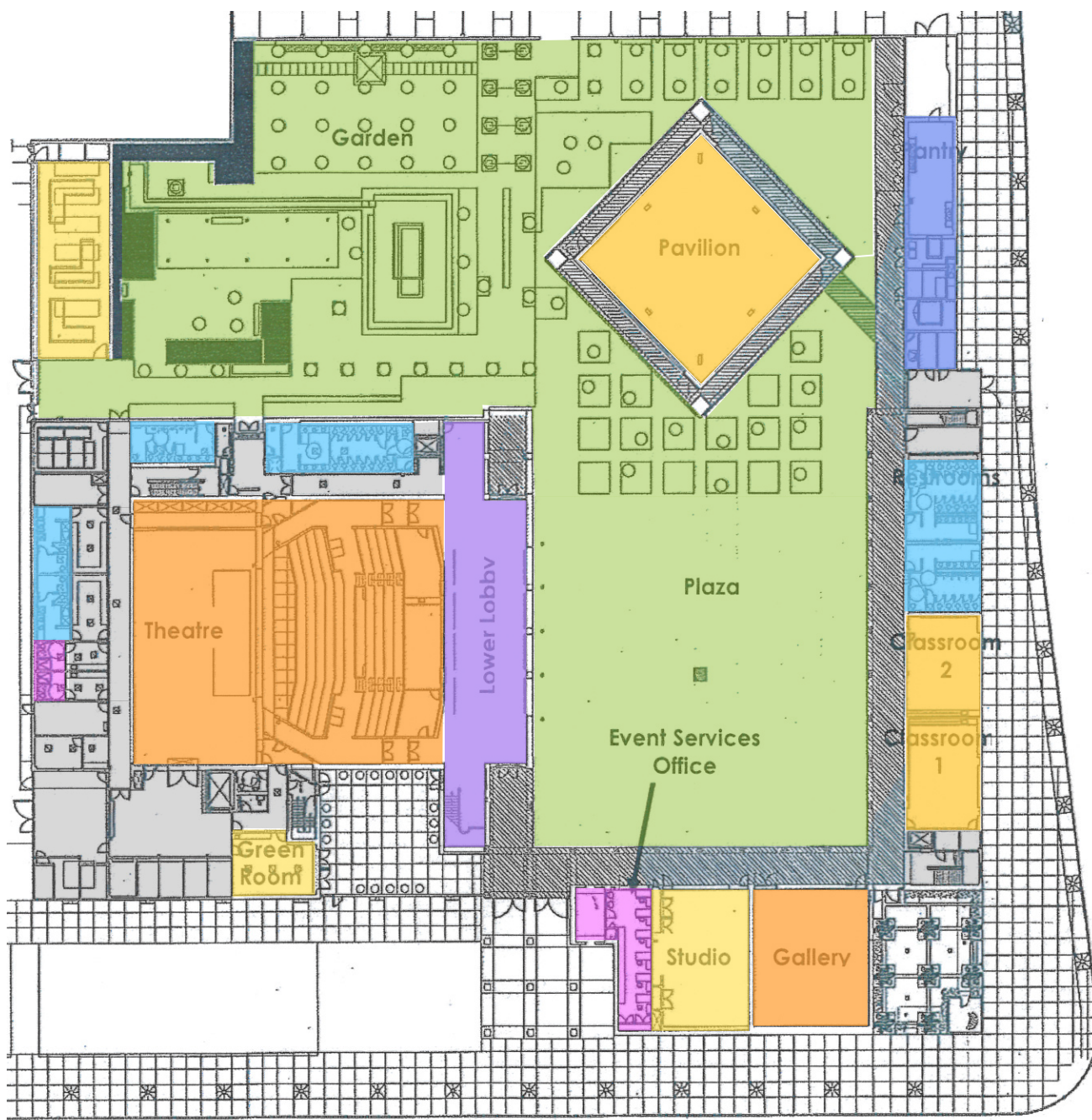


event plaza photo: mexican heritage plaza website

model: Mexican Heritage Plaza
imagery

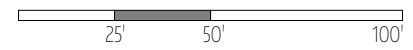
this diagram shows the proposed spaces in relative scale.

color key:
orange/yellow- public / cultural
pink - administrative
purple - lobby / retail
blue - kitchen
turquoise - restrooms
gray - utility / infrastructure
green - exterior



model: Mexican Heritage Plaza

floor plan at approx. 1:50 scale



sources: floor plan from MHP website, aerial photo from Google maps



ground floor

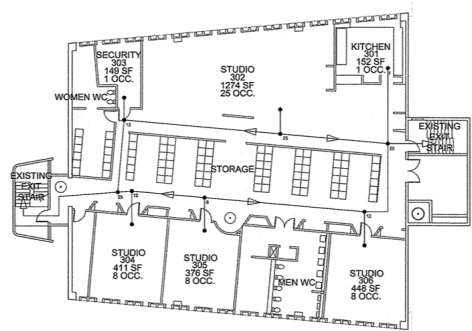


exterior photo: MoCA website

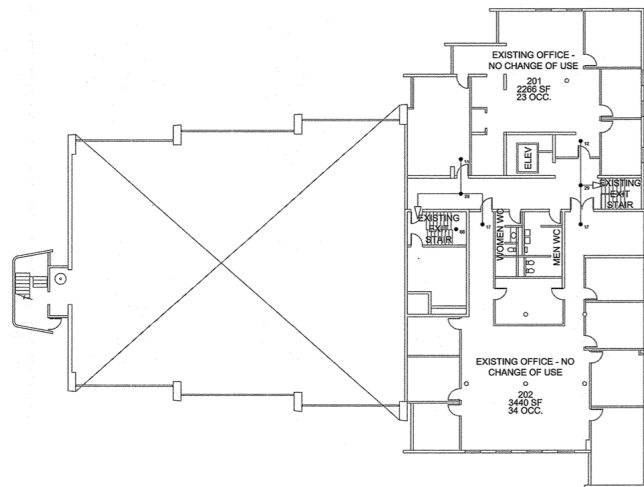


yoga in event space photo: Zocalo magazine on-line

This facility is a three-story structure - an adaptive re-use of a former fire station. It has some on-site parking. The remainder of the parking is accommodated on-street and in off-site City-owned parking garages.



3rd floor



2nd floor

sources: floor plan from City of Tucson Property Research Online website, aerial from Google Maps

A scale floor plan is overlaid on the aerial photograph to show relationship of indoor and outdoor spaces.

model: MoCA Tucson

floor plans at approx. 1:50 scale





exterior event plaza photo: ilovetucson_website



exterior interactive installation photo: architecture think office



installation in main exhibit space photo: yelp tucson



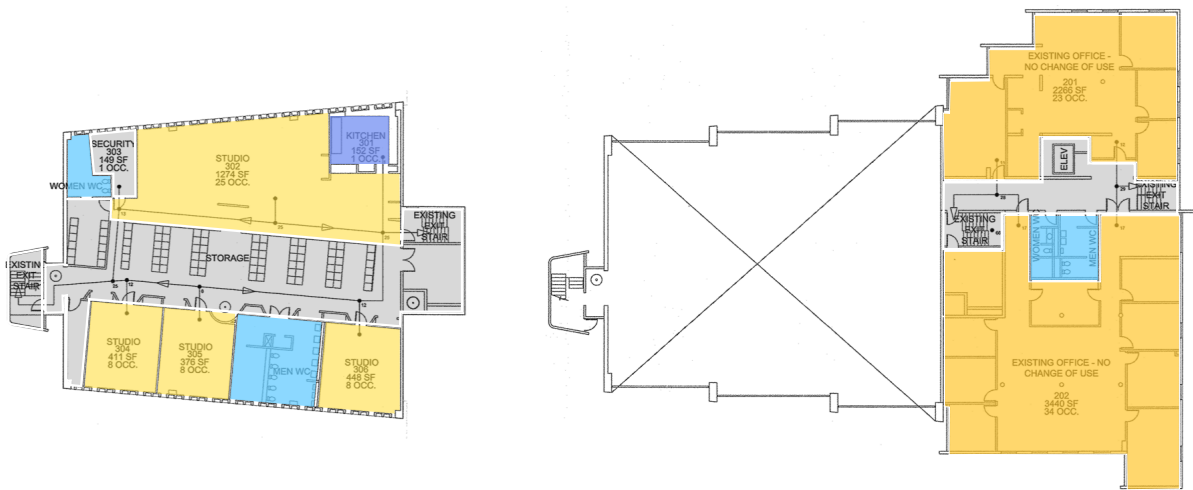
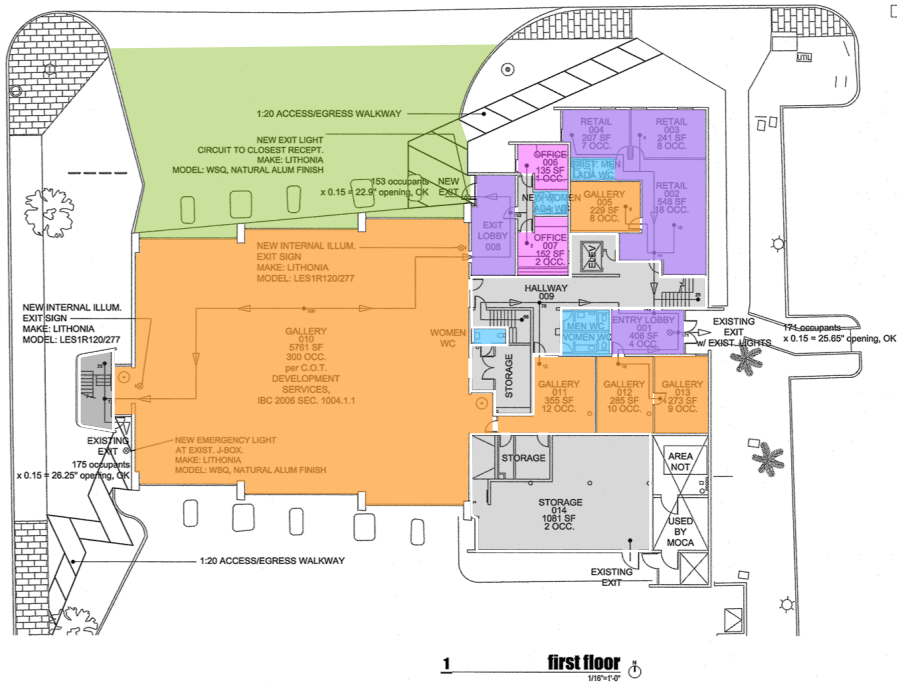
installation in main exhibit space (view toward lobby) photo: moca website

model: MoCA Tucson
imagery

this diagram shows the proposed spaces in relative scale.

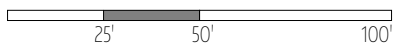
color key:

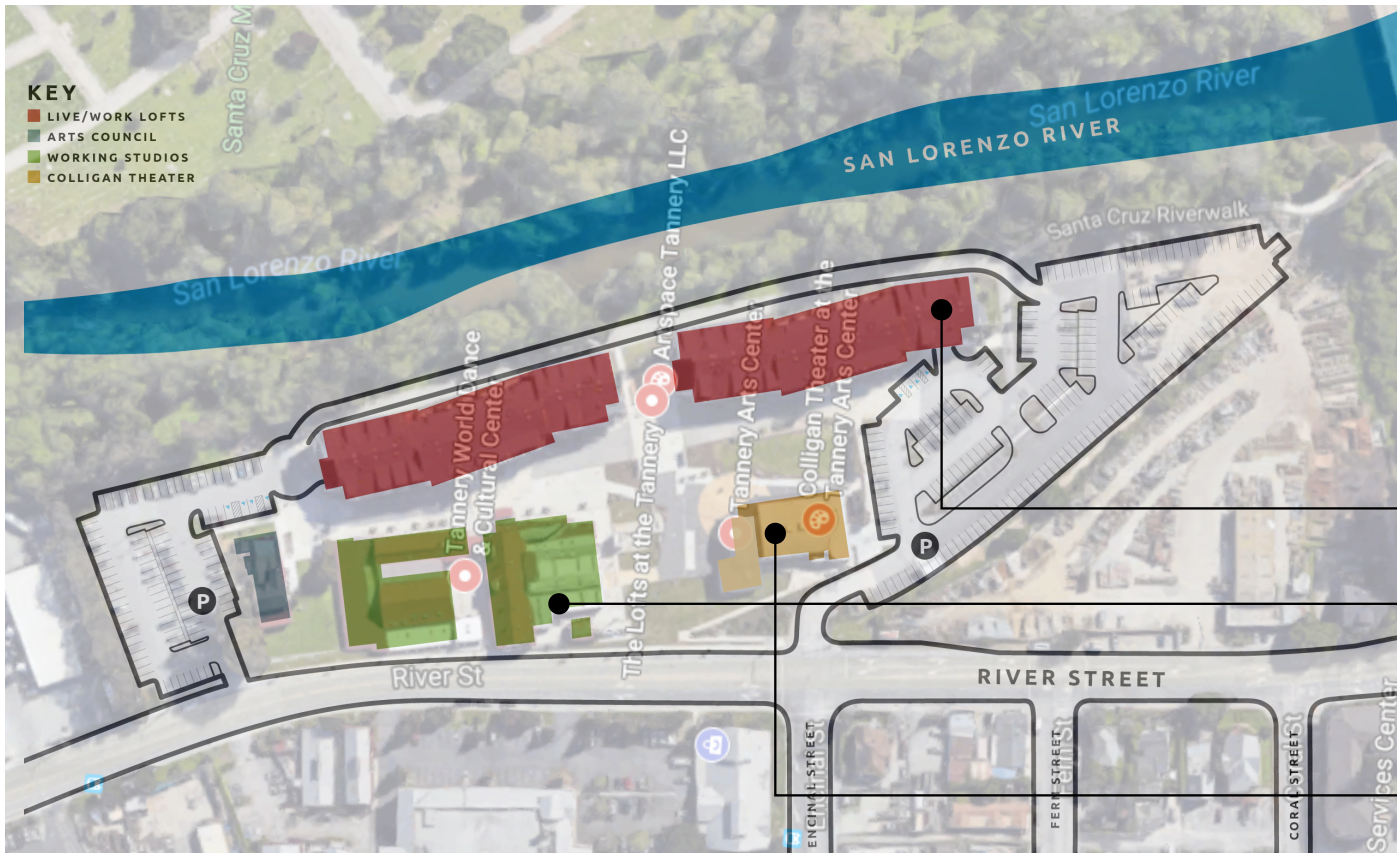
- orange/yellow- public / cultural
- pink - administrative
- purple - lobby / retail
- blue - kitchen
- turquoise - restrooms
- gray - utility / infrastructure
- green - exterior



sources: floor plan from City of Tucson Property Research Online website, aerial from Google Maps

model: MoCA Tucson
floor plans at approx. 1:50 scale





exterior photo: Tannery Arts Center website



exterior photo of theater: lookinto.com

This facility is an 8.3-acre campus on the San Lorenzo River about a mile from downtown Santa Cruz.

Phase 1, the Artspace Tannery Lofts consists of 100 units of affordable live/work space in two new buildings.

Phase 2 is the Digital Media and Creative Arts Center- a nearly 24,000 sf facility consisting of two historic tannery buildings that have been renovated into 28 studio spaces, ranging from 200 to 3,200 square feet for artists and creative businesses.

Phase 3 is 10,000 SF renovation of an existing historical building into a performing arts theater with 177 fixed theater seats

A scale site plan is overlaid on the aerial photograph to show relationship of indoor and outdoor spaces.

model: Tannery Arts Center

site plan at approx. 1:200 scale



sources: floor plan from tannery arts center website, aerial photo from Google maps



photo: camp tannery arts_Devi Pride Photography



Colligan Theater exterior: Devcon construction website



Colligan Theater photo: santa cruz sentinel



Tannery Lofts exterior: Devcon construction website

model: Tannery Arts Center
imagery

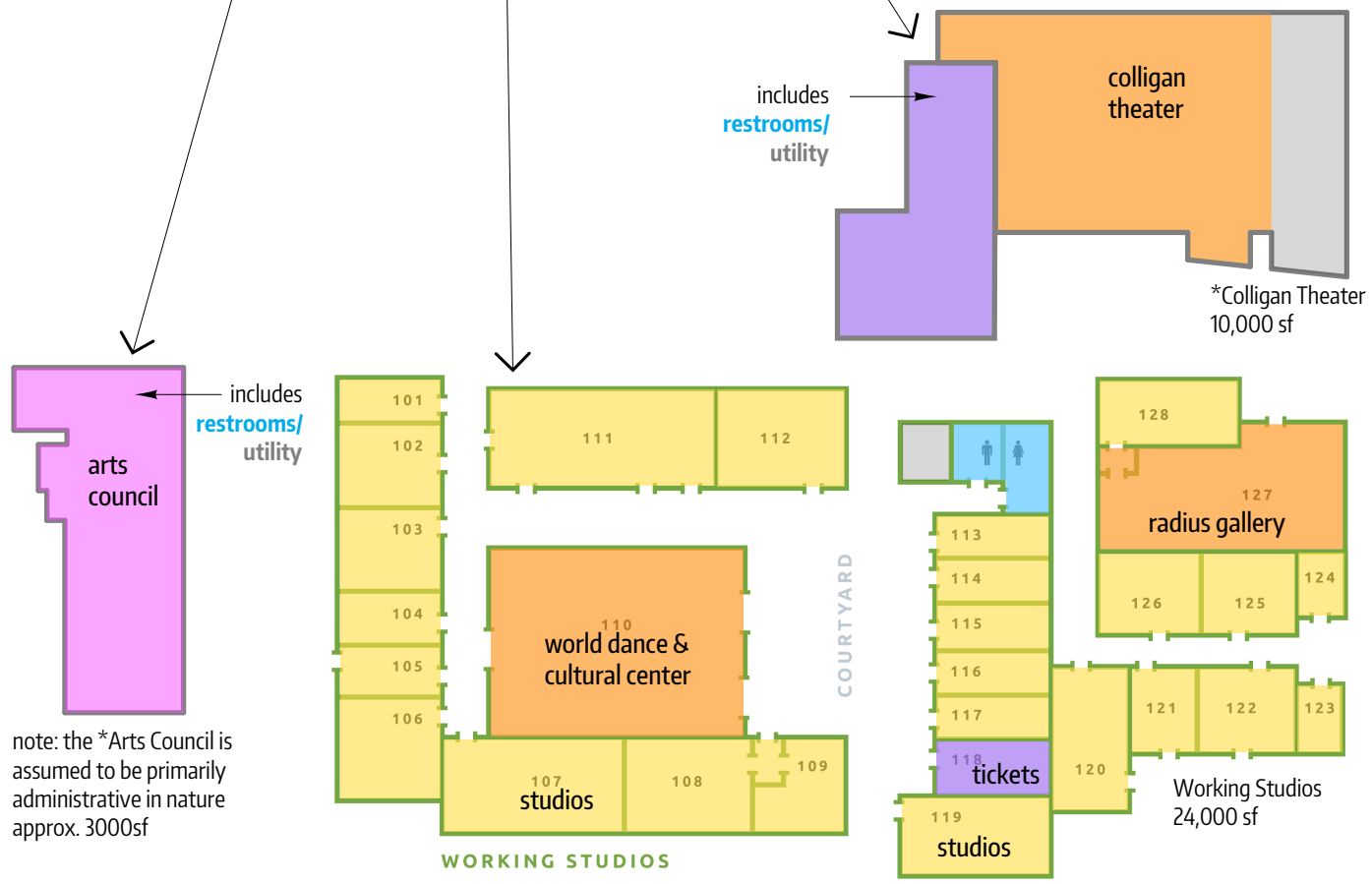


this diagram shows the proposed spaces in relative scale.

color key:

- orange/yellow- public / cultural
- pink - administrative
- purple - lobby / retail
- blue - kitchen
- turquoise - restrooms
- gray - utility / infrastructure
- green - exterior

note:
 general areas for the *Arts Council building and *Colligan Theater building are assumed based on the overall site plan information available.
 a more detailed floor plan was available for the **Working Studios**.



sources: site & studios floor plan from tannery arts center website, aerial photo from Google maps

model: Tannery Arts Center
 floor plans at approx. 1:50 scale

25' 50' 100'

The following sheets are used to establish the preliminary building spatial requirements (or "square footages") of the desired spaces for the Latino Cultural Center. Here the sizes of the spaces in the Mexican Heritage Plaza, MoCA, and the Tannery Arts Center are compared to each other, to establish a suggested square footage for the project.

The spreadsheets include two versions - a "full program", and a "reduced program". Combined they account for the range of spaces described in the "Facility Concept, Component, & Size" portion of the report. The "full program" lists the upper range of the spaces listed; the "reduced program" lists the lower range of the spaces listed.

The corresponding parking and restroom calculations are shown on the subsequent page of each program variation.

preliminary building spatial requirements - full program

desired spaces for Latino Cultural Center	space allocations			preliminary square footage	notes			
	model: Mexican Heritage Plaza	model: MoCA Tucson	model: Tannery Arts Center					
	sf	notes (occupancy @ sf/15)	sf	notes (occupancy noted on plan)	sf	areas are approximate/guesses	sf	
exhibition / performance / presenting space #1	3986	theatre (500)	5781	exhibition/performance (300)	4550	theatre (177 seats)	4000	primary multi-use space
exhibition / performance / presenting space #2	1695	gallery (113)	1142	4 small galleries (39)	5190	dance 3300sf + gallery 1890sf	1500	secondary multi-use space
classroom / workshop / meeting space #1	810	classroom (54)	2266	multi-office/mtg. grouping (23)	0	(inc. in studios)	800	based on MHP classroom
classroom / workshop / meeting space #2	789	classroom (53)	3440	multi-office/mtg. grouping (34)	0	(inc. in studios)	800	based on MHP classroom
classroom / workshop / meeting space #3	3600	pavilion (240)	0	inc. above	0	(inc. in studios)	800	based on MHP classroom
studio / workspace #1	1294	studio (86)	1274	open studio (25)	14200	25 individual studios (sf varies)	1275	based on MHP/moca
studio / workspace #1	495	greenroom / meeting (33)	1235	(3) small studios	0	(inc. above)	1275	based on MHP/moca
retail store	0	n/a	996	(3) rooms	0	unknown (inc. in lobby sf)	1000	based on moca
community kitchen	1200	estimate from plan	188	small office kitchen	0	unknown	600	avg. of MHP & moca
office / administrative	655	estimate from plan	297	1st floor (addl' upstairs)	3000	entire arts council building	650	based on MHP
restrooms	2800	estimate from plan	1179	multiple smaller restrooms	466	calculated for studios only	1400	roughly based on plumbing calc.
lobby / entry / gathering space	2919	theatre lobby (194)	495	entry & exit lobbies	2730	tickets + theater lobby	1750	avg. of MHP & moca
storage / inventory / equipment	7700	all other interior space	2900	dedicated storage	7000	circulation/mechanical/storage	3000	based on MHP & moca
walls, mechanical, and circulation	0	included above	3500	circulation, mechanical	0	guess above based on sf delta	3,770	20% of area subtotal
total conditioned area	27943	approx	24693	approx	37136	approx	22620	
food truck area	2773	gardens	0	food trucks use street	0		3200	approx. 4 trucks plus circulation
outdoor area	15234	plaza	4174	entry plaza	110,000	open area between buildings	15000	placeholder for landscape/hardscape (will vary based on the nature of the site)
approximate site area required for parking per Phoenix parking code							72573	
total buildable site area required including exterior space & parking (assuming one-story)							113393	

preliminary building spatial requirements - full program

preliminary spatial requirements

(from previous sheet)

	sf
exhibition / performance / presenting space #1	4000
<i>exhibition / performance / presenting space #2</i>	1500
classroom / workshop / meeting space #1	800
classroom / workshop / meeting space #2	800
<i>classroom / workshop / meeting space #3</i>	800
studio / workspace #1	1275
<i>studio / workspace #1</i>	1275
retail store	1000
community kitchen	600
office / administrative	650
restrooms	1400
lobby / entry / gathering space	1750
storage / inventory / equipment	3000
walls, mechanical, and circulation	3770
	0
total conditioned area	22620

restroom calculation

based on preliminary spaces

per International Plumbing Code (IPC), section A-3-d

		occupancy		
	7 net	571		
	7 net	214		
	20 net	40		
	20 net	40		
	20 net	40		
	20 net	64		
	20 net	64		
	5 net	200		
	200 gross	3		
	200 net	3		
		0		
	5 net	350		
		0		
		0		
total		1589		
		795	per gender	(rounded)
wc M	1 per	125	6.4	7
wc W	1 per	65	12.2	13
lav	1 per	200	4.0	4
total WC				20

parking calculation

based on preliminary spaces

per Phoenix Parking Code:

<http://www.codepublishing.com/AZ/Phoenix/?PhoenixZ07/PhoenixZ0702.html>

	sf/stall	req'd
public assembly - general	60	67
<i>public assembly - general</i>	60	25
public assembly - general	60	13
public assembly - general	60	13
<i>public assembly - general</i>	60	13
art studio	500	3
<i>art studio</i>	500	3
retail <50,000 gross building area	300	3
public assembly - general	60	10
office <50,000 gross building area	300	2
none (redundant)		0
public assembly - general	60	29
none (redundant)		0
none (redundant)		0

parking required 181

ADA parking (inc. in total)	6
bike parking	add'l
loading zones	add'l

approximate site area required 400 72573

(Phoenix parking code stall is 9.5' x 18', use approx. 400 sf per stall for stall, driveways, etc.)

preliminary building spatial requirements - reduced program (w/o additional exhibition, classroom, studio spaces)

desired spaces for Latino Cultural Center	space allocations			preliminary square footage	notes				
	model: Mexican Heritage Plaza	model: MoCA Tucson	model: Tannery Arts Center						
	sf	notes (occupancy @ sf/15)	sf	notes (occupancy noted on plan)	sf	areas are approximate/guesses	sf		
exhibition / performance / presenting space #1	3986	theatre (500)	5781	exhibition/performance (300)	4550	theatre (177 seats)	4000	primary multi-use space	
exhibition / performance / presenting space #2	1695	gallery (113)	1142	4 small galleries (39)	5190	dance 3300sf + gallery 1890sf	0	secondary multi-use space	
classroom / workshop / meeting space #1	810	classroom (54)	2266	multi-office/mtg. grouping (23)	0	(inc. in studios)	800	based on MHP classroom	
classroom / workshop / meeting space #2	789	classroom (53)	3440	multi-office/mtg. grouping (34)	0	(inc. in studios)	800	based on MHP classroom	
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studio / workspace #1	1294	studio (86)	1274	open studio (25)	14200	25 individual studios (sf varies)	1275	based on MHP/moca	
studio / workspace #1	495	greenroom / meeting (33)	1235	(3) small studios	0	(inc. above)	0	based on MHP/moca	
retail store	0	n/a	996	(3) rooms	0	unknown (inc. in lobby sf)	1000	based on moca	
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restrooms	2800	estimate from plan	1179	multiple smaller restrooms	466	calculated for studios only	1400	roughly based on plumbing calc.	
lobby / entry / gathering space	2919	theatre lobby (194)	495	entry & exit lobbies	2730	tickets + theater lobby	1750	avg. of MHP & moca	
storage / inventory / equipment	7700	all other interior space	2900	dedicated storage	7000	circulation/mechanical/storage	3000	based on MHP & moca	
walls, mechanical, and circulation	0	included above	3500	circulation, mechanical	0	guess above based on sf delta	3,055	20% of area subtotal	
total conditioned area	27943	approx	24693	approx	37136	approx	18330		
food truck area	2773	gardens	0	food trucks use street	0		3200	approx. 4 trucks plus circulation	
outdoor area	15234	plaza	4174	entry plaza	110,000	open area between buildings	15000	placeholder for landscape/hardscape (will vary based on the nature of the site)	
approximate site area required for parking per Phoenix parking code								56220	
total buildable site area required including exterior space & parking (assuming one-story)								92750	

preliminary building spatial requirements - reduced program (w/o additional exhibition, classroom, studio spaces)

preliminary spatial requirements

(from previous sheet)

	sf
exhibition / performance / presenting space #1	4000
exhibition / performance / presenting space #2	0
classroom / workshop / meeting space #1	800
classroom / workshop / meeting space #2	800
classroom / workshop / meeting space #3	0
studio / workspace #1	1275
studio / workspace #1	0
retail store	1000
community kitchen	600
office / administrative	650
restrooms	1400
lobby / entry / gathering space	1750
storage / inventory / equipment	3000
walls, mechanical, and circulation	3055
	0
total conditioned area	18330

restroom calculation

based on preliminary spaces

per International Plumbing Code (IPC), section A-3-d

		occupancy		
	7 net	571		
	7 net	0		
	20 net	40		
	20 net	40		
	20 net	0		
	20 net	64		
	20 net	0		
	5 net	200		
	200 gross	3		
	200 net	3		
		0		
	5 net	350		
		0		
		0		
total		1271		
		636	per gender (rounded)	
wc M	1 per	125	5.1	6
wc W	1 per	65	9.8	10
lav	1 per	200	3.2	4
total WC				16

parking calculation

based on preliminary spaces

per Phoenix Parking Code:

<http://www.codepublishing.com/AZ/Phoenix/?PhoenixZ07/PhoenixZ0702.html>

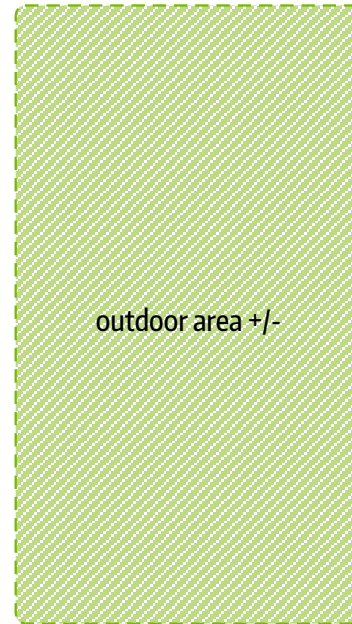
	sf/stall	req'd
public assembly - general	60	67
<i>public assembly - general</i>	60	0
public assembly - general	60	13
public assembly - general	60	13
<i>public assembly - general</i>	60	0
art studio	500	3
<i>art studio</i>	500	0
retail <50,000 gross building area	300	3
public assembly - general	60	10
office <50,000 gross building area	300	2
none (redundant)		0
public assembly - general	60	29
none (redundant)		0
none (redundant)		0

parking required 141

ADA parking (inc. in total)	6
bike parking	add'l
loading zones	add'l

approximate site area required 400 56220

(Phoenix parking code stall is 9.5' x 18', use approx. 400 sf per stall for stall, driveways, etc.)



interior exterior

this diagram shows the proposed spaces in relative scale.

color key:
 orange/yellow- public / cultural
 pink - administrative
 purple - lobby / retail
 blue - kitchen
 turquoise - restrooms
 gray - utility / infrastructure
 green - exterior

italics indicates optional additional space per "Facilities Qualities" Report

preliminary areas diagram

program areas at 1:50 scale



The following site options are being considered:

New Construction on City Owned Land
Rehab of an Existing City Owned Building
Mixed Use Development on City Owned Land in Partnership with City or Private Developer

New Construction:

We have created a hypothetical site layout, based on new construction on an empty lot, that can be used to study potential sites for new construction. **This diagram is not intended to propose a particular layout;** rather it is intended to graphically show the minimum area that will likely be needed for the facility on a selected site in the City of Phoenix.

This diagram makes the following assumptions for the purpose of this exercise:

- the facility is a one-story structure
- the facility is comprised of one building (rather than separate buildings in a campus type layout)
- on-site parking will be required to meet the Phoenix parking code
- a courtyard forms the usable exterior space
- the site is relatively urban and can be completely developed (no natural set-aside areas are required)
- stormwater retention will not require additional site area. (this will require hydrological study based on a specific location)
- that exterior spaces (plaza, courtyards, etc.) will not require additional parking. this should be verified with the City of Phoenix zoning department.

Rehab:

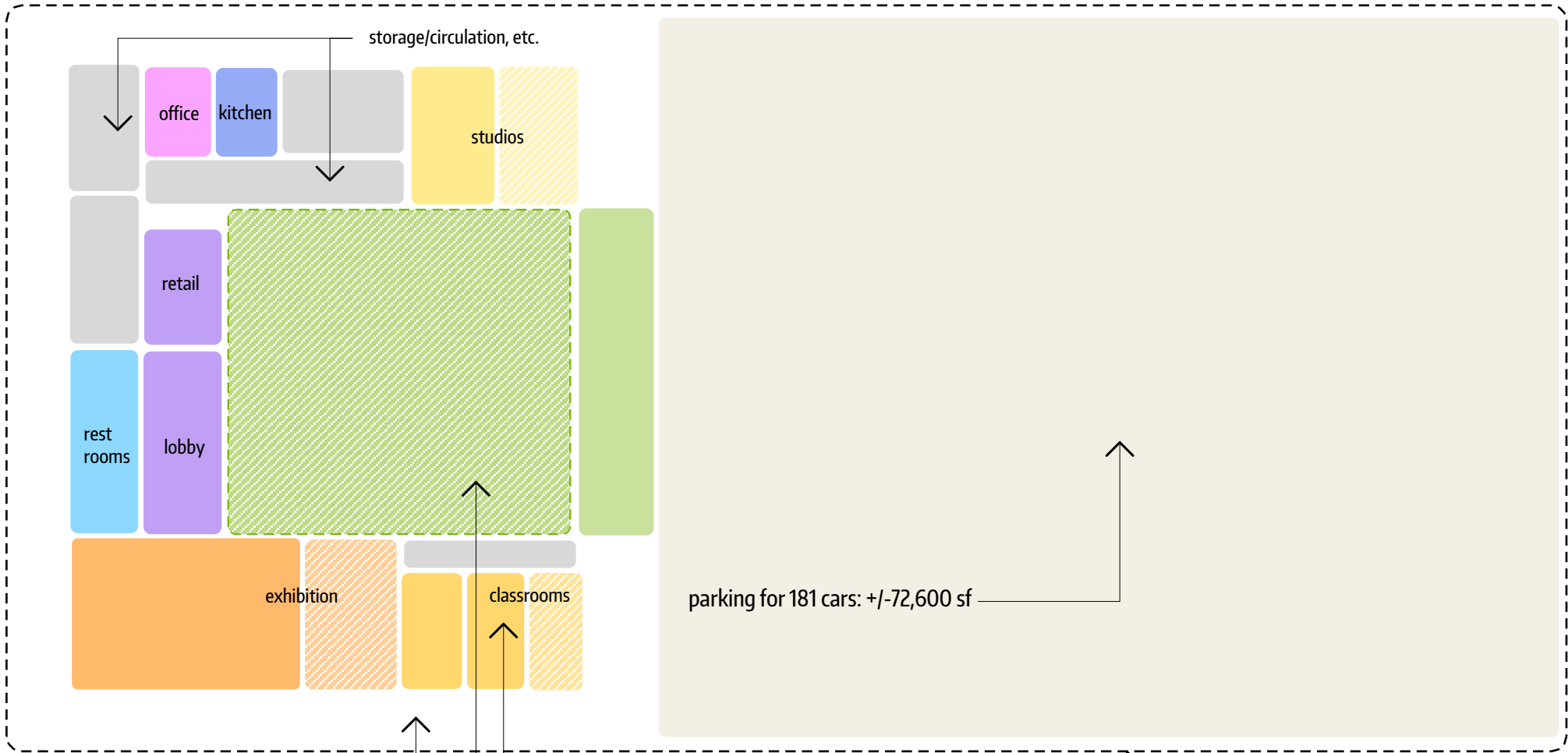
In a Rehab scenario, the spatial requirements may serve as a guideline for the evaluation of one or more buildings. However, because every building is different - it is likely that not all the spaces and their suggested sizes will be able to be accommodated, and/or that there will be additional spaces available for supplemental programming.

Mixed Use Development:

Depending on the nature of the mixed-use development, some of the spaces may serve other uses or functions. Additionally, a parking reduction may be allowed if there is redundancy or overlap, if a shared use parking structure is part of the development, or if proximity to the light rail allows a reduction - this will require consideration specific to the actual proposal.

Also, specific development standards or agreements may dictate the amount of public open/green space required.

this diagram shows the proposed spaces in relative scale, including parking on a hypothetical site.



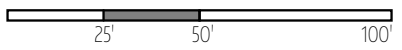
parking for 181 cars: +/-72,600 sf

building areas +/-22,620 sf
 usable exterior areas +/-18,200 sf
 consider additional area required for setbacks (verify based on actual site selected), utilities, building access, loading, etc.

site area shown +/- 130,000 sf (approx. 3 acres minimum required)

site area requirements

program areas at 1:50 scale



Construction costs are dependent on many variables, including the specific nature of the design, site requirements, finishes, construction systems, etc. The construction industry can be volatile and highly variable in terms of costs depending on the economic climate. Costs should be periodically analyzed by an experienced cost estimator or General Contractor throughout the conceptual planning and design process.

A **Preliminary Opinion of Probable Cost** has been provided by a General Contractor, who anticipates a minimum budget for new construction on a flat urban lot may be +/- \$200/sf. This is based on the general information shown in the "site option: new construction".

New Construction:

Using \$200/sf the probable cost range would be \$3.7 - \$4.5 million for new construction.

This is established by using the range of square footage established in the spatial requirements:

“reduced program”: 18,330 sf x \$200/sf = +/- \$3.7 million

“full program”: 22,620 sf x \$200/sf = +/- \$4.5 million

Mixed Use:

In a mixed-use scenario the "New Construction" budget noted above may be approximately the same for the Cultural Center portion of the project. Other spaces combined with it (restaurants, retail, apartments, offices, etc.) are too variable to calculate. The developer may use the Cultural Center budget as a starting point within their overall estimate, establishing costs for the remainder of the project based on their specific criteria and program.

There may be cost savings in a Mixed Use scenario if the development shares exterior spaces, parking, or if proximity to light rail allows for a reduction in required parking.

Rehab:

In the case of the Rehab scenario, the costs are highly variable depending on the condition of the existing structure.

A Contractor or Cost Estimator should be consulted in determining whether the Rehab of an existing structure is feasible.

As a starting point, a Rehab scenario may range between \$100-200/sf. However if an historic building requires specialized restoration or adaptation, costs could be higher than a New Construction scenario.

Additional costs (all scenarios):

Other costs that should be considered and accounted for include, but are not limited to:

land costs

survey

geotechnical report

architecture and engineering fees

financing costs

permit fees

furnishing, fixtures, and equipment costs (FFE costs)

any additional site related costs such as utility routing, floodplain requirements, soil preparation requirements, etc.

preliminary opinion of probable cost

APPENDIX VI

School of Arts and Culture at MHP
Statement of Activities
For the Year Ended June 30, 2016
(With Comparative Totals for 2015)

	Unrestricted	Temporarily Restricted	2016 Total	2015 Total
Support and revenue				
Support				
Grants and contributions	\$ 684,862	\$ 595,862	\$ 1,280,724	\$ 956,132
Contributions in-kind (excluding donated rent)	492	-	492	300
Donated rent present value discount amortization (Note 5)	-	339,309	339,309	-
Total support	<u>685,354</u>	<u>935,171</u>	<u>1,620,525</u>	<u>956,432</u>
Revenue				
Rental income	585,695	-	585,695	436,846
Tuition and fees	177,583	-	177,583	260,857
Other revenue	9,863	-	9,863	8,938
Interest income	828	-	828	465
Total revenue	<u>773,969</u>	<u>-</u>	<u>773,969</u>	<u>707,106</u>
Total support and revenue	1,459,323	935,171	2,394,494	1,663,538
Net assets released from restriction	<u>1,027,484</u>	<u>(1,027,484)</u>	<u>-</u>	<u>-</u>
Total support and revenue and net assets released from restriction	<u>2,486,807</u>	<u>(92,313)</u>	<u>2,394,494</u>	<u>1,663,538</u>
Expenses				
Program services				
Arts education program	728,325	-	728,325	747,647
Events - community access and engagement and market rental program	675,038	-	675,038	575,251
Multicultural arts leadership institute	109,457	-	109,457	91,213
Facility	<u>526,122</u>	<u>-</u>	<u>526,122</u>	<u>513,170</u>
Total program services	<u>2,038,942</u>	<u>-</u>	<u>2,038,942</u>	<u>1,927,281</u>
Support services				
Management and general	320,008	-	320,008	274,451
Fundraising	<u>116,160</u>	<u>-</u>	<u>116,160</u>	<u>79,224</u>
Total support services	<u>436,168</u>	<u>-</u>	<u>436,168</u>	<u>353,675</u>
Total functional expenses	<u>2,475,110</u>	<u>-</u>	<u>2,475,110</u>	<u>2,280,956</u>
Change in net assets (Note 3)	11,697	(92,313)	(80,616)	(617,418)
Net assets, beginning of year	<u>40,991</u>	<u>8,356,026</u>	<u>8,397,017</u>	<u>9,014,435</u>
Net assets, end of year	<u>\$ 52,688</u>	<u>\$ 8,263,713</u>	<u>\$ 8,316,401</u>	<u>\$ 8,397,017</u>

The accompanying notes are an integral part of these financial statements.

Self Help Graphics & Arts Inc

23-7311837

	2014	2013	Diff
REVENUE			
Contributions and grants.....	173,042	233,851	-60,809
Program service revenue.....	110,976	14,768	96,208
Other revenue.....	46,814	9,356	37,458
Total revenue.....	330,832	257,975	72,857
EXPENSES			
Salaries, other compen., emp. benefits...	94,847	195,406	-100,559
Other expenses.....	195,022	156,705	38,317
Total expenses.....	289,869	352,111	-62,242
NET ASSETS OR FUND BALANCES			
Revenue less expenses.....	40,963	-94,136	135,099
Total assets at end of year.....	385,617	339,590	46,027
Total liabilities at end of year.....	19,036	13,972	5,064
Net assets/fund balances at end of year.	366,581	325,618	40,963

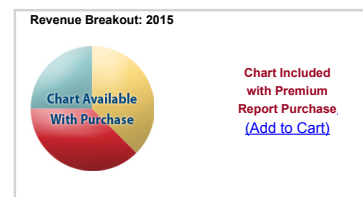
Financial Data

TANNERY ARTS CENTER INC

Revenue from 990 (Fiscal Year Beginning January 1 and Ending December 31)

[Prior Year Data included in the Premium Report for 2014, 2013, 2012, 2011](#)

	2015 (990)	*2014 (990)	*2013 (990)	*2012 (990)	*2011 (990)
Contributions¹	\$483,871	*	*	*	*
Government Grants	\$0	*	*	*	*
Program Services	\$0	*	*	*	*
Investments²	\$5,947	*	*	*	*
Special Events	\$0	*	*	*	*
Sales	\$0	*	*	*	*
Other³	\$3,304	*	*	*	*
Total Revenue:	\$493,122	*	*	*	*



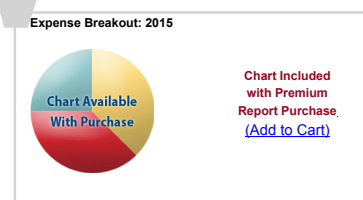
1- Due to various changes in the way this data is reported in the 2008 Form 990, it may not be possible to accurately compare this data from the 2008 Form 990 against the same field on prior forms.
 2- The IRS has changed the Requirements for Reporting Investment Income. This value may contain amounts for Items which were reported in earlier years under Other Revenue (Part I, line 11).
 3- Due to changes to the 2008 form, Membership Dues are not included in Other Revenue anymore, but are reported under Contributions.

* Included with Premium Report Purchase [\(Add to Cart\)](#)

Expenses from 990 (Fiscal Year Beginning January 1 and Ending December 31)

[Prior Year Data included in the Premium Report for 2014, 2013, 2012, 2011](#)

	2015 (990)	*2014 (990)	*2013 (990)	*2012 (990)	*2011 (990)
Program Services	\$29,904	*	*	*	*
Administration	\$70,800	*	*	*	*
Other	\$15,151	*	*	*	*
Total Expenses:	\$115,855	*	*	*	*



Net Gain/Loss: \$377,267

* Included with Premium Report Purchase [\(Add to Cart\)](#)

Financial Data

TANNERY ARTS CENTER INC

Balance Sheet from 990 (Fiscal Year Beginning January 1 and Ending December 31)

Prior Year Data included in the Premium Report for 2014, 2013, 2012, 2011

Assets	2015 (990)		2014 (990)		2013 (990)		2012 (990)		2011 (990)	
	1-Jan-15	31-Dec-15	1-Jan-14	31-Dec-14	1-Jan-13	31-Dec-13	1-Jan-12	31-Dec-12	1-Jan-11	31-Dec-11
Cash & Equivalent	\$4,027,202	\$667,851	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Accounts Receivable	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Pledges & Grants Receivable	\$993,983	\$50,343	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Receivables / Other	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Inventories for Sale or Use	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Investment / Securities	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Investment / Other	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Fixed Assets*	\$307,671	\$5,253,492	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Land & Buildings		n/a								
Other†	\$200	\$3,450	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Total Assets:	\$5,328,662	\$6,975,136	\$646,474	\$0	\$0	\$0	\$0	\$0	\$0	\$0

Liabilities	2015 (990)		2014 (990)		2013 (990)		2012 (990)		2011 (990)	
	1-Jan-15	31-Dec-15	1-Jan-14	31-Dec-14	1-Jan-13	31-Dec-13	1-Jan-12	31-Dec-12	1-Jan-11	31-Dec-11
Accounts Payable	\$225,948	\$495,153	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Grants Payable	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Deferred Revenue	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Loans and Notes*	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Tax-Exempt Bond Liabilities	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Other†	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Total Liabilities:	\$225,948	\$495,153	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Fund Balance:	\$5,102,716	\$6,479,983	\$646,474	\$0	\$0	\$0	\$0	\$0	\$0	\$0

2015 (990)		2014 (990)		2013 (990)		2012 (990)		2011 (990)	
1-Jan-15	31-Dec-15	1-Jan-14	31-Dec-14	1-Jan-13	31-Dec-13	1-Jan-12	31-Dec-12	1-Jan-11	31-Dec-11
Change	\$269,207	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Change	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Change	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Change	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Change	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Change	\$269,207	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Change	\$377,267	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0

* Included with Premium Report Purchase (Add to Cart)

- 1- Due to changes in the 2008 Form 990, this data is no longer reported
- 2- Due to changes in the 2008 Form, this value now includes Publicly Traded Securities as well as Other Securities
- 3- Due to various changes in the way this data is reported in the 2008 Form 990, it may not be possible to accurately compare this data from the 2008 Form 990 against the same field on prior Forms.
- 4- The 2008 Form does not distinguish between Land, Buildings & Equipment (LBE) as investments and LBE as fixed assets. This value is equivalent to the sum of both line items on earlier Forms (Part IV line 55 plus line 57).
- 5- Other Program Related Investments is now a separate field on the new Form, Part X-13(A) and (B).
- 6- The value on this line may now include payables to former employees, deparallied persons and unrelated third parties.
- 7- Due to various changes in the way this data is reported in the 2008 Form 990, it may not be possible to accurately compare this data from the 2008 Form 990 against the same field on prior Forms.

Note: The balance sheet gives a snapshot of the financial health of an organization at a particular point in time. An organization's total assets should generally exceed its total liabilities, or it cannot survive long, but the types of assets and liabilities also must be considered. For instance, an organization's current assets (cash, receivables, securities, etc.) should be sufficient to cover its current liabilities (payables, deferred revenue, current year loan, and note payments). Otherwise, the organization may face solvency problems. On the other hand, an organization whose cash and equivalents greatly exceed its current liabilities might not be putting its money to best use.

GuideStar Premium Report for TANNERY ARTS CENTER INC

EIN: 75-3134282

Report Generated: July 23, 2017



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APPENDIX VII

Table 1

PHOENIX-MESA-SCOTTSDALE, AZ, METROPOLITAN AREA

Characteristics of the Population, by Race, Ethnicity and Nativity: 2014

Thousands, unless otherwise noted

	ALL ¹	NON-HISPANICS		HISPANICS		
		White	Black	All	U.S. born	Foreign born
Total	4,476	2,555	224	1,347	961	386
Gender						
Male	2,221	1,258	116	679	484	195
Female	2,255	1,297	109	668	477	191
Age						
Median (in years)	36	44	31	25	19	40
Age Groups						
Younger than 5	292	120	19	126	125	1
5-17	826	351	41	352	331	21
18-29	738	351	45	277	202	75
30-39	613	314	38	206	113	94
40-49	586	334	28	173	79	94
50-64	784	555	38	145	73	72
65 and older	636	530	16	67	39	28
Marital Status (ages 18 and older)						
Married	1,669	1,116	51	387	179	208
Never married	1,012	505	72	348	244	104
Divorced/separated/widowed	677	463	41	134	83	52
Fertility (women ages 15 to 44)						
Total number of women	902	448	50	320	210	111
Women who had a birth in the past 12 months	53	25	3	19	12	6
Unmarried women ² who had a birth in the past 12 mo	21	6	***	***	***	***
School Enrollment (ages 5 to 18)						
K-12	806	341	41	345	324	***
Educational Attainment (ages 25 and older)						
Less than high school graduate	386	97	14	250	74	176
High school graduate ³	701	430	35	194	115	79
Two-year degree/Some college	1,004	706	56	179	129	51
Bachelor's degree or more	844	661	34	73	52	21
Median Annual Personal Earnings (in dollars)						
All (ages 16 and older with earnings)	\$30,000	\$36,000	\$27,300	\$23,000	\$24,000	\$22,000
Full-time, year-round workers	\$40,000	\$50,000	\$35,900	\$30,000	\$34,000	\$25,100
Persons in Poverty ⁴						
Younger than 18	271	52	21	177	166	10
18-64	424	164	32	192	92	100
65 and older	53	36	2	11	6	6
Health Insurance ⁵						
Insured, all ages	3,856	2,343	196	1,023	821	203
Uninsured, all ages	620	212	28	323	141	183
Insured, younger than 18	1,021	443	58	423	410	13
Uninsured, younger than 18	97	28	2	56	45	10
Persons in Households by Type of Household ⁶						
In family households	3,662	1,990	172	1,204	865	339
In married-couple households	2,552	1,562	79	709	493	217
In non-family households	734	526	44	118	80	39
Citizenship						
Citizen	4,071	2,498	214	1,068	961	107
Non-citizen	405	57	10	279	---	279
Language (ages 5 and older)						
Speaks only English at home	3,109	2,313	187	429	411	18
Does not speak only English at home	1,075	122	19	792	425	367
Speaks English very well	693	93	12	497	368	129
Speaks English less than very well	381	29	7	295	57	238
Hispanic Origin						
Mexican	---	---	---	1,199	855	343
Puerto Rican	---	---	---	25	24	***
Spaniard	---	---	---	17	15	2
Guatemalan	---	---	---	13	5	8
Salvadoran	---	---	---	12	6	6
Years in the U.S. (foreign-born Hispanics only)						
0 to 5 years	---	---	---	---	---	26
6 to 10 years	---	---	---	---	---	42
11 to 15 years	---	---	---	---	---	87
16 to 20 years	---	---	---	---	---	71
Over 20 years	---	---	---	---	---	159

¹Includes groups not shown separately, such as Asians, Native Americans and people of mixed race. ²Unmarried women includes those who were never married, divorced, separated or widowed. ³High school graduate includes those who have attained a high school diploma or its equivalent, such as a General Education Development (GED) certificate. ⁴For detailed information on how poverty status is determined, see http://usa.ipums.org/usa-action/variables/POVERTY#description_tab. Due to the way in which the IPUMS assigns poverty values, these data will differ from those that might be provided by the U.S. Census Bureau. ⁵These data reflect insurance coverage prior to the implementation of the employer insurance mandate of the Affordable Care Act. ⁶The household population excludes persons living in institutions, college dormitories and other group quarters.

Note: Analysis is based on the following number of observations: all 41,924, non-Hispanic white 26,294, non-Hispanic black 1,739, Hispanic all 10,585, Hispanic U.S. born 7,667, Hispanic foreign born 2,918. The symbol *** indicates insufficient number of observations to provide a reliable estimate.

Source: Pew Research Center tabulations of the 2014 American Community Survey (ACS) (1% IPUMS sample)

Table 2

PHOENIX-MESA-SCOTTSDALE, AZ, METROPOLITAN AREA

Characteristics of Households, by Race, Ethnicity and Nativity: 2014

	ALL ¹	NON-HISPANICS		HISPANICS		
		White	Black	All	U.S. born	Foreign born
Total (in thousands)	1,586	1,065	80	340	191	149
Homeownership (household heads)						
In owner-occupied homes (in thousands)	942	717	23	153	85	67
In renter-occupied homes (in thousands)	643	348	57	187	105	82
Homeownership rate (%)	59.4	67.3	28.4	44.9	44.8	45.1
Household Annual Income (in dollars)						
Median	\$53,000	\$60,000	\$40,000	\$40,000	\$46,200	\$33,000
Household Size						
Average number of persons	2.8	2.5	2.8	3.6	3.4	4.0

¹Includes groups not shown separately, such as Asians, Native Americans and people of mixed race.

Note: The household population excludes persons living in institutions, college dormitories and other group quarters. Households are classified by the race, ethnicity and nativity of the household head. Analysis is based on the following number of observations: all 16,092, non-Hispanic white 11,550, non-Hispanic black 659, Hispanic all 2,870, Hispanic U.S. born 1,700, Hispanic foreign born 1,170. The symbol *** indicates insufficient number of observations to provide a reliable estimate.

Source: Pew Research Center tabulations of the 2014 ACS (1% IPUMS sample)

Table 3

PHOENIX-MESA-SCOTTSDALE, AZ, METROPOLITAN AREA

Employment by Industry, Occupation, Race, Ethnicity and Nativity: 2014

Thousands, unless otherwise noted

	ALL ¹	NON-HISPANICS		HISPANICS		
		White	Black	All	U.S. born	Foreign born
Employment Status (civilians ages 16 and older)						
Employed	1,985	1,198	96	546	321	224
Unemployed	154	79	16	47	33	14
Not in labor force	1,338	858	58	325	194	131
Unemployment rate (%)	7.2	6.2	13.9	7.9	9.4	5.8
Industries²						
Construction, agriculture and mining	155	83	2	65	21	44
Manufacturing	154	91	6	43	24	19
Trade and transportation	380	230	21	102	69	33
Information, finance and other services	1,296	794	68	336	208	128
Occupations²						
Management, professional and related occupations	749	536	33	116	88	29
Services	342	160	18	139	64	76
Sales and office support	524	325	32	130	101	30
Construction, extraction and farming	110	50	1	55	14	41
Maintenance, production, transportation and material moving	260	127	12	104	55	49

¹Includes groups not shown separately, such as Asians, Native Americans and people of mixed race. ²Currently employed civilians ages 16 and older.

Note: Analysis is based on the following number of observations: all 33,275, non-Hispanic white 22,214, non-Hispanic black 1,365, Hispanic all 7,282, Hispanic U.S. born 4,478, Hispanic foreign born 2,804. The symbol *** indicates insufficient number of observations to provide a reliable estimate.

Source: Pew Research Center tabulations of the 2014 ACS (1% IPUMS sample)