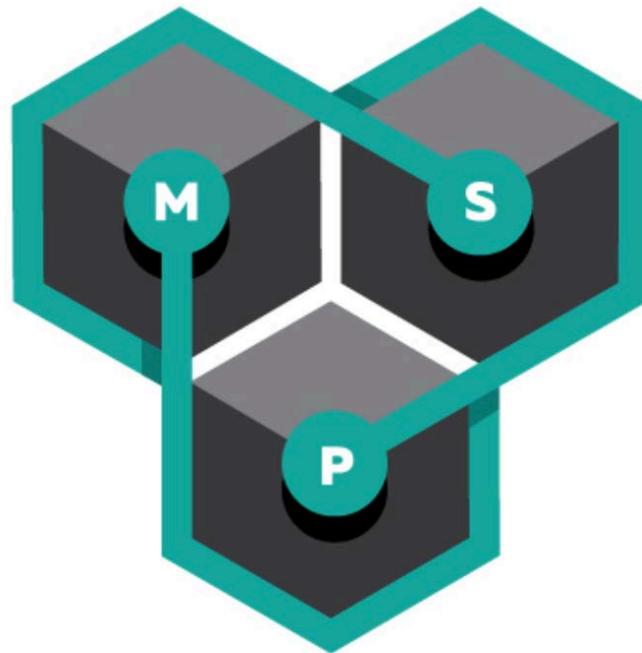




**MESA ARTS CENTER**  
INTERNATIONAL AWARD WINNING VENUE



# MAIN STREET PROTOTYPING FESTIVAL



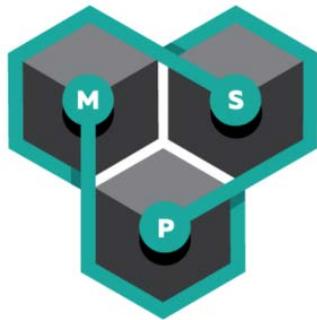
**Evaluation Report**  
**2018**

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# Executive Summary

**THE MAIN STREET PROTOTYPING FESTIVAL**, in November 2017 was brought to the Downtown Mesa community by the Mesa Arts Center (MAC). **TWENTY TWO PROTOTYPES** were designed and executed through collaborative relationships with local prototypers, including: artists, students, architects, engineers, and others. **PROTOTYPING** in public spaces invites the community as a whole to **DREAM** and **DESIGN** possible solutions to meet the needs of the physical environment and make Downtown Mesa more **VIBRANT**.



## PROJECT GOALS

1. Engage Communities
2. Bridge Diverse Relationships
3. Placemaking for Downtown Mesa

## **Purpose of the Report**

In August 2017, MAC contracted with Community Alliance Consulting to evaluate the impact of the Main Street Prototyping Festival. The purpose of the report is to highlight findings from the festival. Information presented will be used to demonstrate impact to the community, identify potential opportunities for community engagement, and provide data for informed decision making for future endeavours.

## **Brief Summary of Findings**

During the Main Street Prototyping Festival the Downtown Mesa Community came alive with an estimated two-day attendance of 10,000. Pedestrian traffic on Main Street tripled and the number of individuals observed talking to one another more than doubled. Participants had new opportunities to interact with others across their community. Prototypers, consisting of festival artists (96%) and community participants (100%) overwhelmingly agreed that it is of high importance for the Mesa Arts Center to do these types of community projects. Seventy percent of participants made a connection with someone new and the majority of participants (84%) said they interacted with people that they might not have otherwise interacted with during the festival. In addition to the new connections made to the arts and the community, participants (84%) indicated a greater appreciation for the role arts can play in the community.

*"...[I was] inspired by the interactivity between people" - Collaborating Artist*

*"My only disappointment was not having time to visit the other prototypes ... seeing what the other artists made and visioned." - Collaborating Artist*



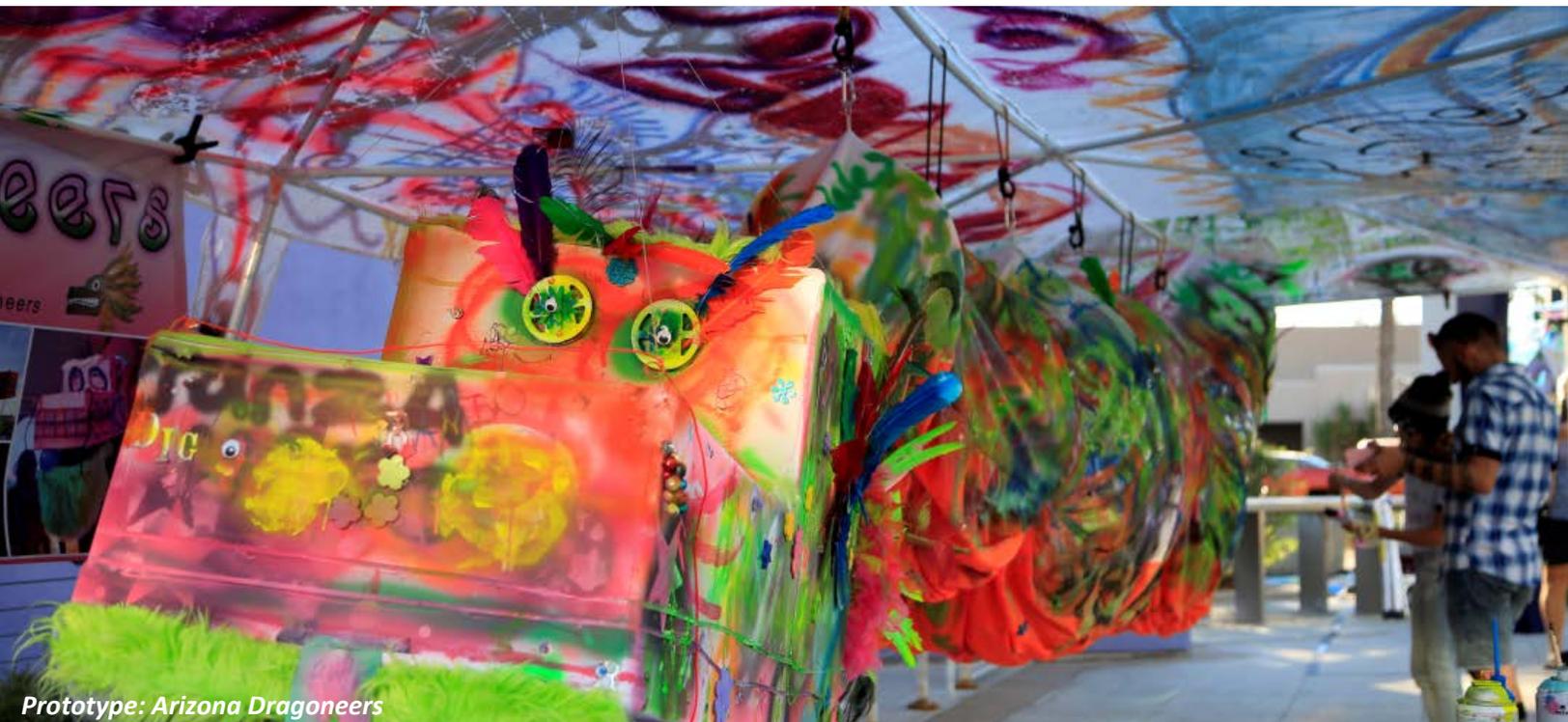
91% of Mesa resident respondents felt that the Festival experience increased their sense of community influence



90% of prototyper survey respondents said prototypes made the arts feel more accessible



94% of prototypers felt like they were part of something positive in their community



Prototype: Arizona Dragoneers

## Background and Program Purpose

In an effort to provide meaningful and creative opportunities for the public to engage in community design, the City of Mesa offered the Main Street Prototyping Festival over a weekend in November of 2017. Through a series of thoughtful and connected activities, residents of Mesa and neighboring communities were invited to experiment and play with a variety of conceptual ways to make downtown Mesa more vibrant.

The festival was two-fold. Artists and designers were asked to submit design proposals for any idea- from seating to interactive art- that engages downtown visitors and enhances community connectivity. Secondly, two community service organizations with artists-in-residence used art and the creative process to express and address community goals. Downtown Mesa served as a community playground during the festival, inviting attendees to vote and provide feedback on their favorite ideas.

This report serves to determine the ways in which the City of Mesa achieved the festival goals, assess participation and attendee satisfaction, and identify lessons learned that can be applied to future community arts engagement. The Main Street Prototyping Festival was designed to achieve three specific goals.

### Engaging Community

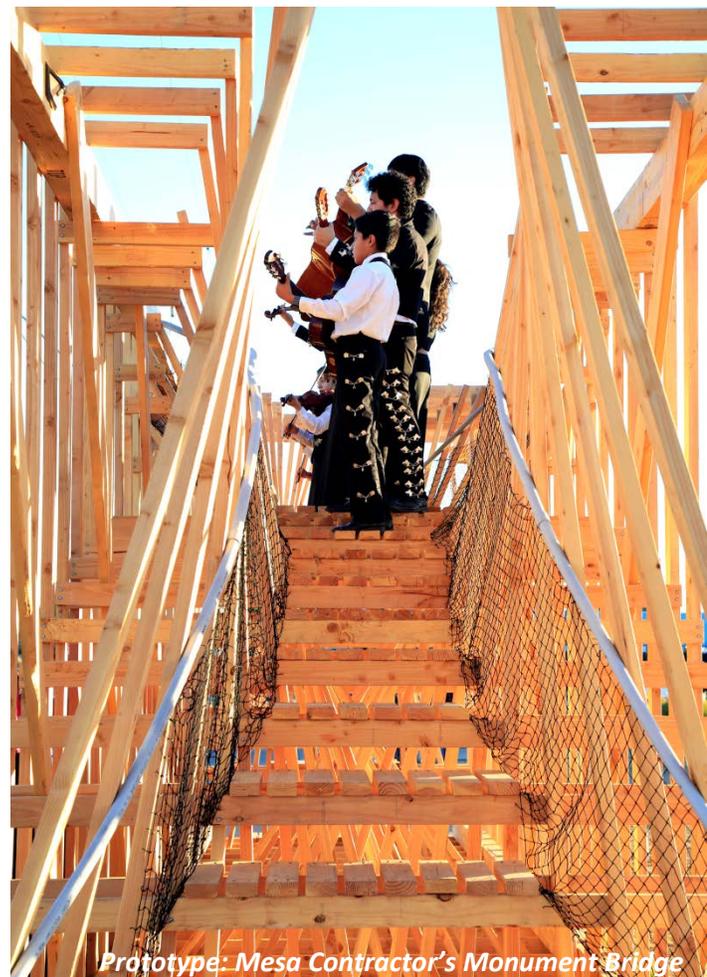
- Actively engage the community in planning and shaping the future of Downtown Mesa.
- Increase the number of people who have a sense of ownership in Downtown Mesa.

### Bridging Diverse Relationships

- Build strong relationships within and between Downtown Mesa and communities situated south of Broadway Road.
- Seek, communicate, and welcome the involvement and participation of people from diverse backgrounds, ages, and cultures.

### Placemaking

- Downtown Mesa is an arts-centered, friendly, and innovative place with an increasingly exciting urban center.
- Create an interactive festival with exciting prototypes and extraordinary experiences that inspire community participation and feedback.



*Prototype: Mesa Contractor's Monument Bridge*



*Prototype: Binary Adder*

## Community Input and Artist Selection

Three community input sessions were held to gather ideas for creating activation and connectivity in downtown Mesa and surrounding neighborhoods and to explore common needs from community members living in and around the area. Artists, architects, engineers, and community members with an interest in submitting a prototype proposal were invited to participate in the community input sessions and/or to review the collected feedback from the sessions, which were consolidated and shared publicly.

Two proposal solicitations occurred: one for prototype proposals and another for artist residencies to be held at two partner community service agencies. Prototype proposals were reviewed and vetted by a panel of community members and stakeholders, to ensure a fair, unbiased selection process.

The community residencies were developed in partnership with the partner organizations and the organizations selected the artists with whom they would work from the submitted proposals.

Artists placed in residencies at the two community organizations held further input sessions with community participants to determine the direction of their process and project. Some of the selected prototype creators either incorporated community input into their proposals or held further sessions to steer the development of their prototypes. Pause & Play, a project created by the graduate studio in Interior Architecture at Arizona State University elevated their project by inviting local youth to participate in the design. The class worked directly with students in a series of workshops to explore culture through their eyes and

then created their prototype as a direct result of those conversations.



*Prototype: Living Typography*



## Artist-led Community Residencies

In addition to the 20 prototypes, artists Erin V. Sotak and Sophia McGovern worked with community partners, Grant Woods Boys & Girls Club and Mesa's CARE Partnership, to engage residents in using art and art-making to explore and express their neighborhood and community goals. The artists employed art making as a tool for building relationships with and among neighbors. They led group processes to explore participants' challenges, needs, hopes and dreams for themselves and their neighborhood, such as issues or barriers to community well-being, enhancements they'd like to make to their environment or pedestrian environment, or ways to enhance feelings of belonging to community. Both projects were a part of the Main Street Prototyping Festival during the two-day event and contributed to the interactive opportunities while representing the work of these two communities.

### *Our Words Break Down Walls*

by Sophia McGovern with Grant Woods Boys & Girls Club (Image Below)

Sophia worked with the community of the Boys & Girls Club in writing and poetry workshops to create their own microzine, which showcases some of the kids', teens' and staff's magnetic poetry. The community also worked together to construct a portable installation that serves as a landscape for magnetic poetry that welcomes all to build poems in both English and Spanish. Attendees were encouraged to participate by creating their own poems and reading the words of their neighbors and the community of the Boys & Girls Club.



## Be

by Erin Sotak with CARE Partnership (Image Below)

Be is a request of self, other and community. The artist worked with CARE Partnership to create an opportunity for individuals and groups to express what they hope to Be and in turn hope others to Be as well. Three creation stations were provided with the materials needed to create an 11x17 elaborate, crazy or simple sign that expresses Be: Be Nice, Be Silly, Be Daring, Be Healthy. Individuals posed with their finished sign in a photo booth and pictures were gathered to be projected during the evening hours of the Mesa Prototyping Festival as a means of sharing the collective request of Be. Completed signs were mounted together in a finished piece displayed on Main Street during the festival.



## Evaluation Methods and Theory

Mesa Arts Center (MAC) contracted with Community Alliance Consulting to evaluate the Main Street Prototyping Festival. Several different measurements were taken into consideration, in an effort to create a comprehensive process that creates a meaningful picture of the project's strengths, successes, and opportunities for improvement.

### Intercept Survey

This survey was conducted in-person, onsite, during festival by MAC volunteers. Surveys were administered in both English and Spanish. The purpose of this survey was to ask attendees what inspired their attendance at the Main Street Prototyping Festival, ask about their engagement with the community, and their sense of connection to the City of Mesa. This survey also sought to determine from where festival attendees were coming.

### Participant Observation

Mesa Arts Center staff and volunteers observed each planned prototype location in downtown Mesa prior to the festival, October 20-21, 2017, and again during the Prototyping Festival, November 17-18, 2017. Observations were recorded hourly to include Friday, late afternoon and evening times, along with Saturday, afternoon and evening times. Observers recorded the total number of people performing specific behaviors, such as standing versus sitting (pedestrian posture) or playing with the prototype, eating, or people watching (pedestrian activity). Data were simply summed to represent the total number of people observed performing each activity and posture, during the pre-festival time and during the festival itself.

### Voting Survey

A prototype voting survey was administered in English and Spanish, both in-person and online. Participants answered questions regarding whether the prototype should stay on Main Street, whether the prototype makes it easier to talk to others they don't know, and whether or not they would seek out that particular prototype every time they visited Main Street.

### Prototyper Survey

An online survey was administered to community members who participated in creating one of the prototypes, as well as collaborating artists. The purpose of this survey was to measure perceived community engagement and cohesiveness, as well as prototyper satisfaction with their experience, including elements such as one's sense of belonging and freedom of expression.

### Volunteer Survey

A questionnaire identical to the Prototyper Survey was administered only to the volunteers who helped coordinate and deliver the festival event. While the feedback was overwhelmingly positive, due to the low number of respondents volunteer survey results are contained in Appendix A.

# Intercept Survey

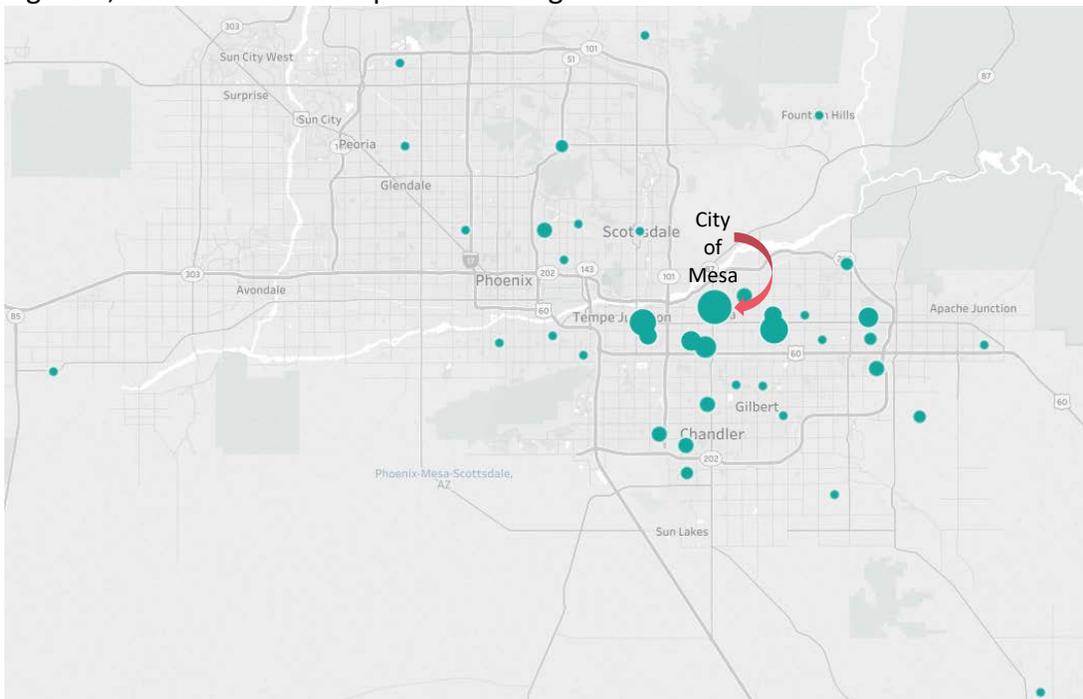
The Intercept survey was designed to discover more about what inspired attendance at the Prototyping Festival. Attendees were asked in-person what brought them to Main Street that day, and additional questions regarding location of residence, and social connection.

## Respondent Demographics

There were 126 respondents to the survey, 99 in English and seven in Spanish. The average respondent age is 39, ranging from nine to 75 years old. Over half of respondents were female (62%), and 11% reported living with a disability. The majority of respondents were white (64%), with the next most frequently self-reported category being Hispanic or Latino (24%), which closely resembles Mesa's Hispanic population (28.1%)<sup>1</sup>. Lesser reported races and ethnicities include self-selection of multiple races (6%), Asian (6%), Native American (6%), Black or African (5%), Native Hawaiian (2%), and two preferred not to answer.

Nearly half of festival intercept survey respondents indicated they were from Mesa (44%). Other common cities mentioned were Tempe, Chandler, and Phoenix. Seven respondents were from out of state. The map in Figure 1 displays the origin of survey respondents, proportionally represented by zip code. The largest bubble on the map is where Mesa is located.

Figure 1, Festival attendee zip codes of origin



<sup>1</sup> Mesa Center for Economic Development. Demographics. <http://www.mesaaz.gov/business/economic-development/business-environment/demographics> (accessed February 22, 2018).

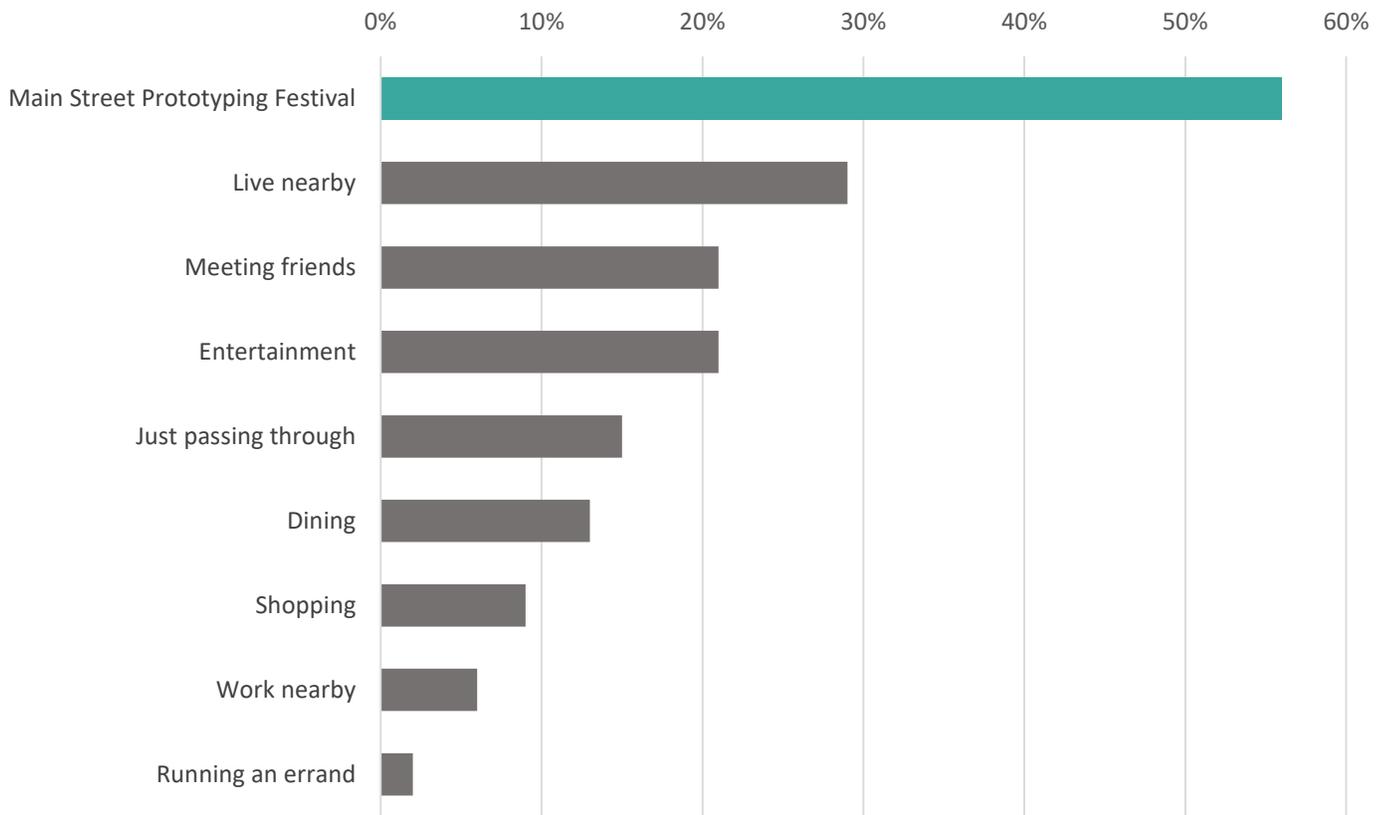


*Prototype: Mesa Heart Hopes and Dreams*

### Intercept Survey Responses

Festival attendees were asked what brought them to Main Street that day. The most common response (56%) was the Main Street Prototyping Festival. Other frequent responses were that they live nearby (29%), that they were there to meet friends (21%) or for entertainment purposes (21%). Other common responses were “just passing through” (15%), dining (13%), shopping (9%), work nearby (6%), and running an errand (2%). Open-ended responses from the “other” category included getting coffee, vacationing, because they come to Downtown Mesa regularly, and to volunteer. Figure 2 displays the most commonly reported responses by percentage.

Figure 2, Purpose of Main Street visit



**“I made a connection with someone new on Main Street today”**



Over two-thirds of respondents (70%) indicated that **YES**, they had connected with someone new. The smallest proportion (13%) said they were **Not Sure**. The remainder of respondents (17%) answered **NO**.



Prototype: Think Stem

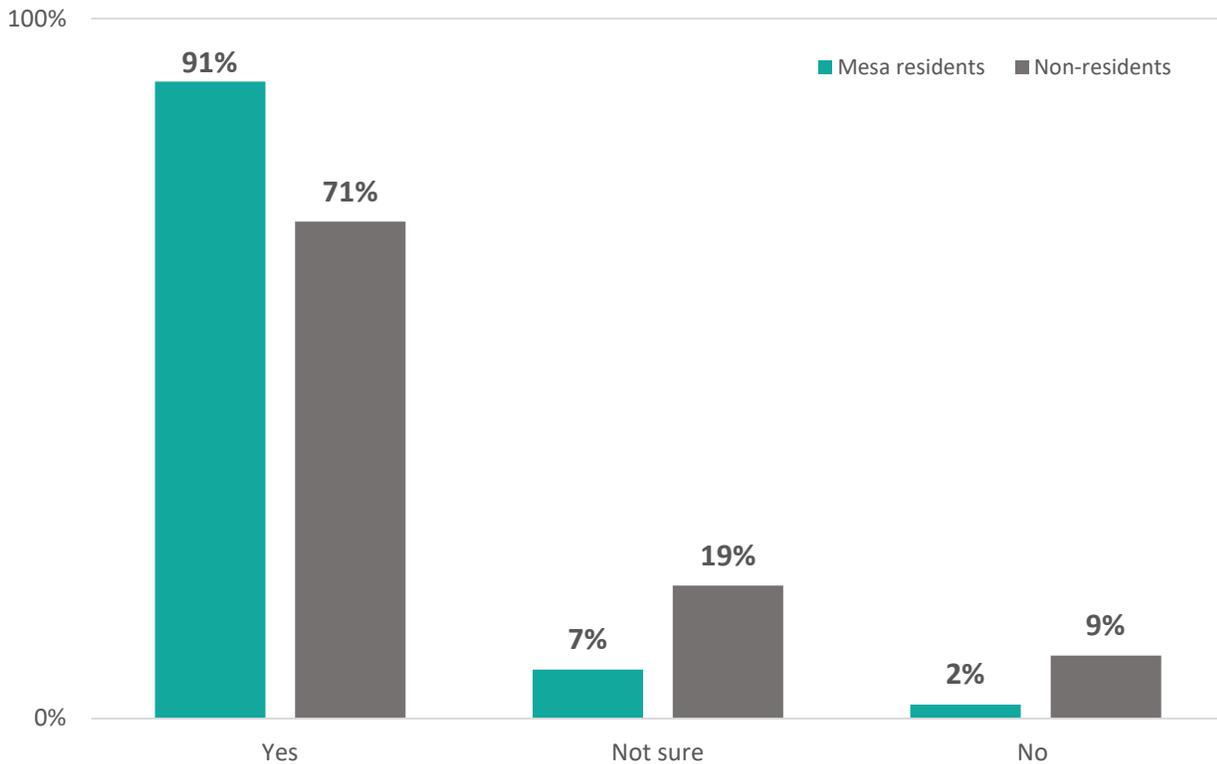
**“My experience made me feel a part of shaping Mesa’s future”**



The majority of respondents (81%) indicated that **YES**, their experience made them feel a part of shaping Mesa’s future. Others (14%) indicated that they were **Not Sure**. The smallest proportion of respondents (6%) answered **NO**.

An interesting observation is that Mesa residents were significantly more likely to feel that the Prototyping Festival helped them feel connected to shaping Mesa’s future, compared to non-residents. When looking at the respondents separately, the vast majority (91%) of Mesa residents felt that their Prototyping Festival experience increased their sense of community influence. Figure 3 displays the differences between Mesa residents and visiting festival attendees.

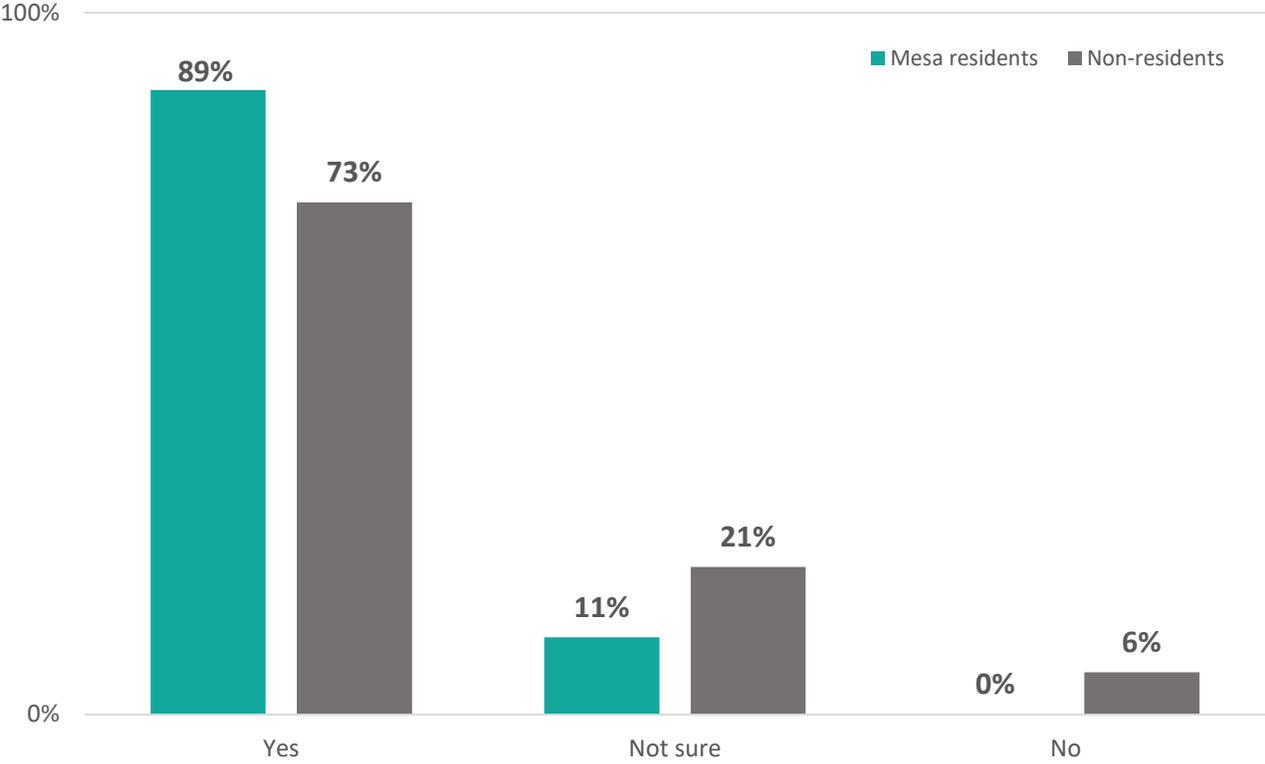
Figure 3, Experiential connection of Mesa residents and non-residents



The next set of questions related to attendees’ perceptions regarding the arts and the City of Mesa community. Responses were overwhelmingly positive. Respondents indicated they felt having the prototypes on Main Street helped make art feel available to everyone (98%), made the City of Mesa feel creative (98%), made the city feel friendly (96%), and helped them feel connected to others in their community (80%).

When asked whether the prototypes on Main Street helped attendees feel connected to the community, there was a marked difference between City of Mesa resident responses and non-resident responses. City residents (89%) were significantly more likely than non-residents (73%) to feel that the Prototyping Festival increased their personal sense of community connection. Figure 4 details the differences between the two groups.

Figure 4, Sense of community connection among Mesa residents and non-residents



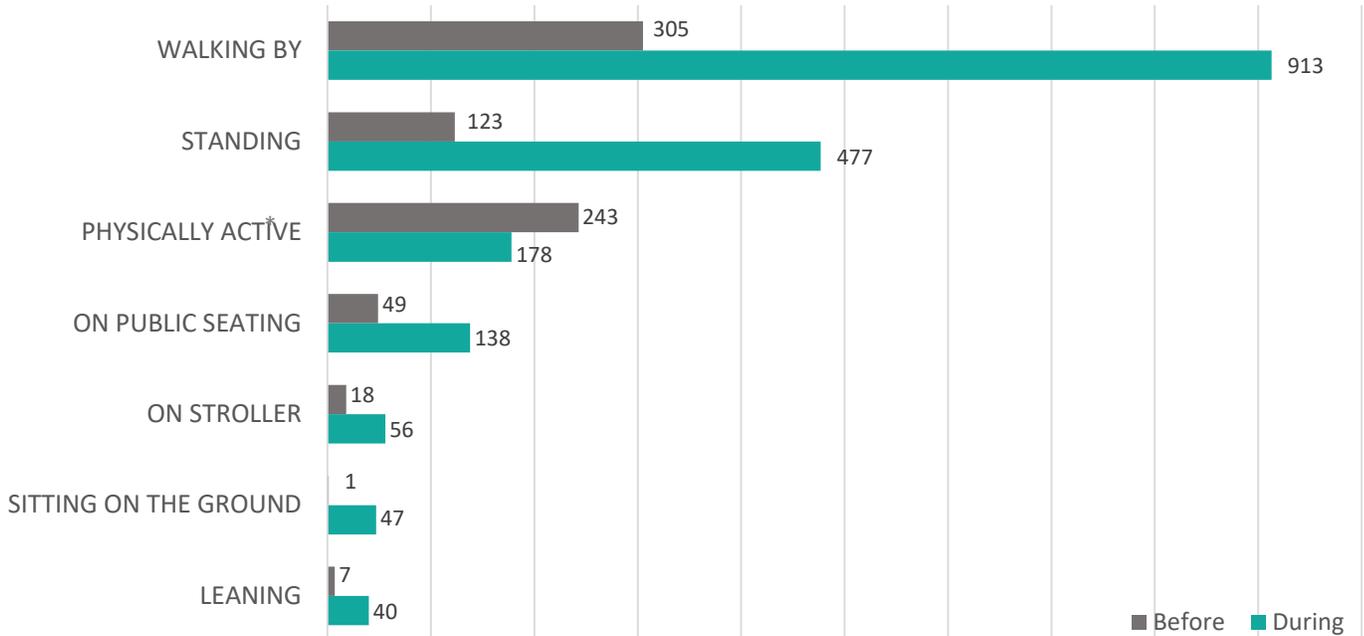
# Participant Observation

In order to measure the engagement of Main Street Prototyping Festival attendees, Main Street pedestrians at each planned prototype location were observed on a Friday/Saturday before the festival (October 20- 21, 2017) and during (November 17- 18, 2017) during similar hours. Observers used a raw count of the number of people they saw partaking in specific activities or postures during specific intervals of time.

## Pedestrian Posture

Main Street pedestrians were observed and categorized based on their physical posture. The most dramatic change in pedestrian posture was the number of observable people walking by. Over 900 pedestrians were observed during these short 10-minute periods of observation during the festival, compared to only about 300 during the pre-festival observations. There were also many more observed standing (123 before compared to 477 during) and using public seating (49 before and 138 during). Figure 5 displays the specific pedestrian observations that total 40 or more occurrences during the festival.

Figure 5, Pedestrian posture



\* Physically Active includes running, skating/rollerblading, biking on sidewalk

Pedestrian postures not summarized in Figure 5 can be found in Table 1 (next page).

Table 1, Pedestrian Posture

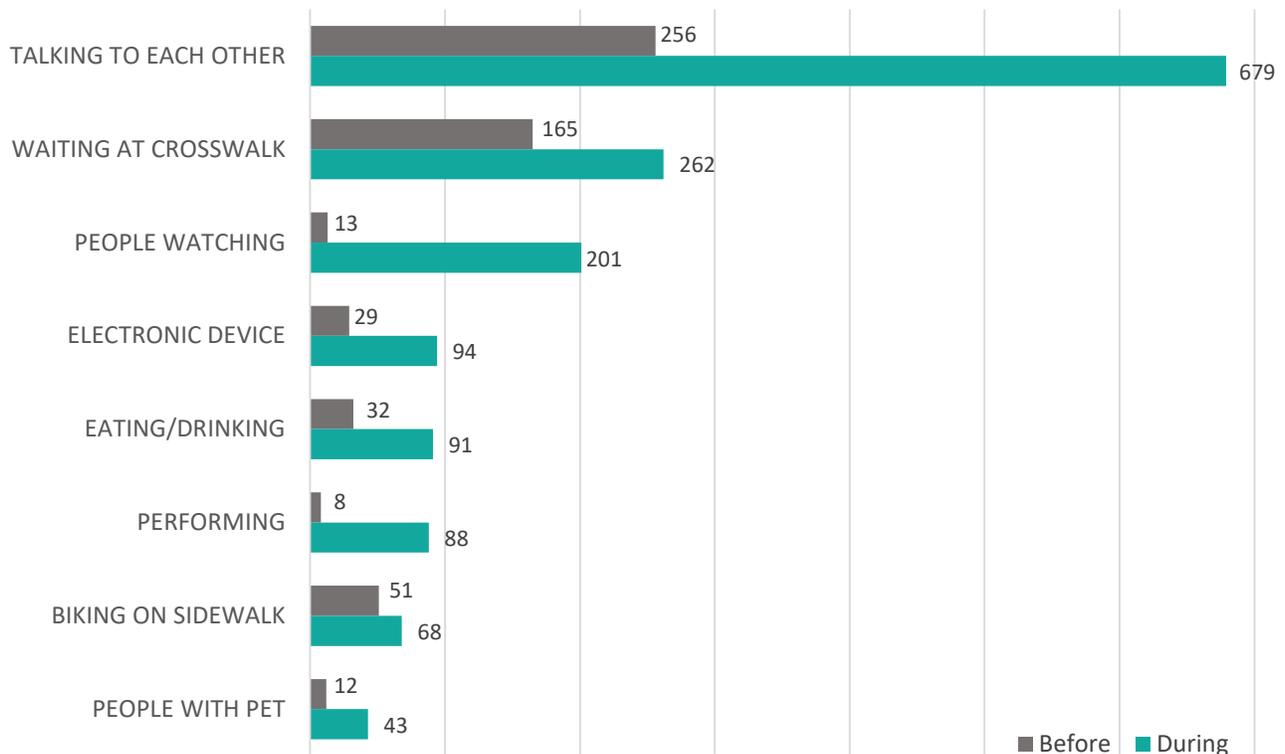
<u>Posture</u>	<u>Before</u>	<u>During</u>
Using improvised seating	1	26
Using private seating	25	25
Traveling via wheelchair	13	22
Traveling using a walker	3	4
Laying down	1	3



## Pedestrian Activity

Main Street pedestrians were also categorized according to their activity, both before and during the Prototyping Festival. There were 634 people during the recorded time intervals observed playing with the prototypes. (There is no basis of comparison for this activity because the prototypes were not available prior to the festival observation period.) The most significant change in observable activity was the number of pedestrians talking to one another before (256) and during (679) the festival. Other dramatic differences include those observed people watching (only 13 before compared to 201 during), pedestrians observed using electronic devices (29 before and 94 during), those eating and drinking (32 before and 91 during), as well as performing (8 before and 88 during). Figure 6 displays the pedestrian observations totaling 40 or more during the festival.

Figure 6, Pedestrian Activity



Pedestrian activities observed not summarized in Figure 6 can be found in Table 2. Do note that two activities actually decreased during the festival, which is the number of those waiting for public transit and the number of pedestrians walking (for transportation).

Table 2, Pedestrian Activity

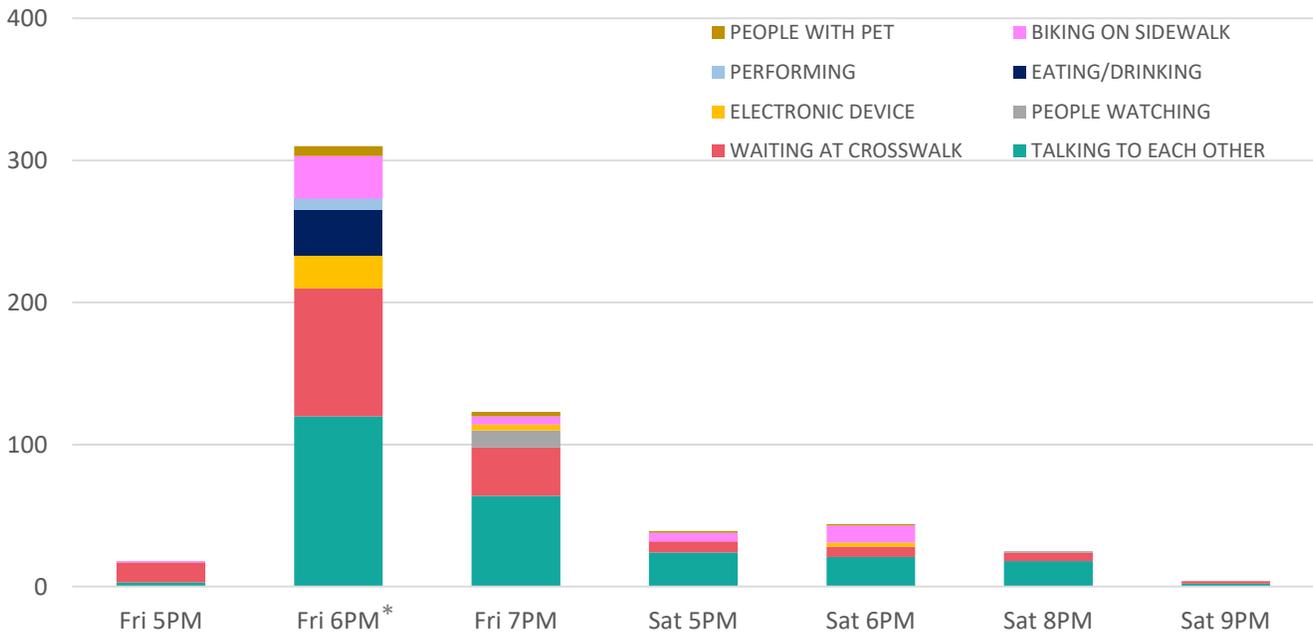
<u>Activity</u>	<u>Before</u>	<u>During</u>
Playing, not with prototype	30	36
Smoking	8	25
Running	2	24
Waiting for public transportation	58	23
Walking for transportation	62	22
People with luggage	2	16
Skating or rollerblading	3	11
Present with pushcart	2	6
Formal commerce	4	5
Intoxicated	1	3
Sleeping	1	1
Panhandling	0	1



Prototype(s): Los Abuelos(foreground) & Mesa Contractor's Monument Bridge(background)

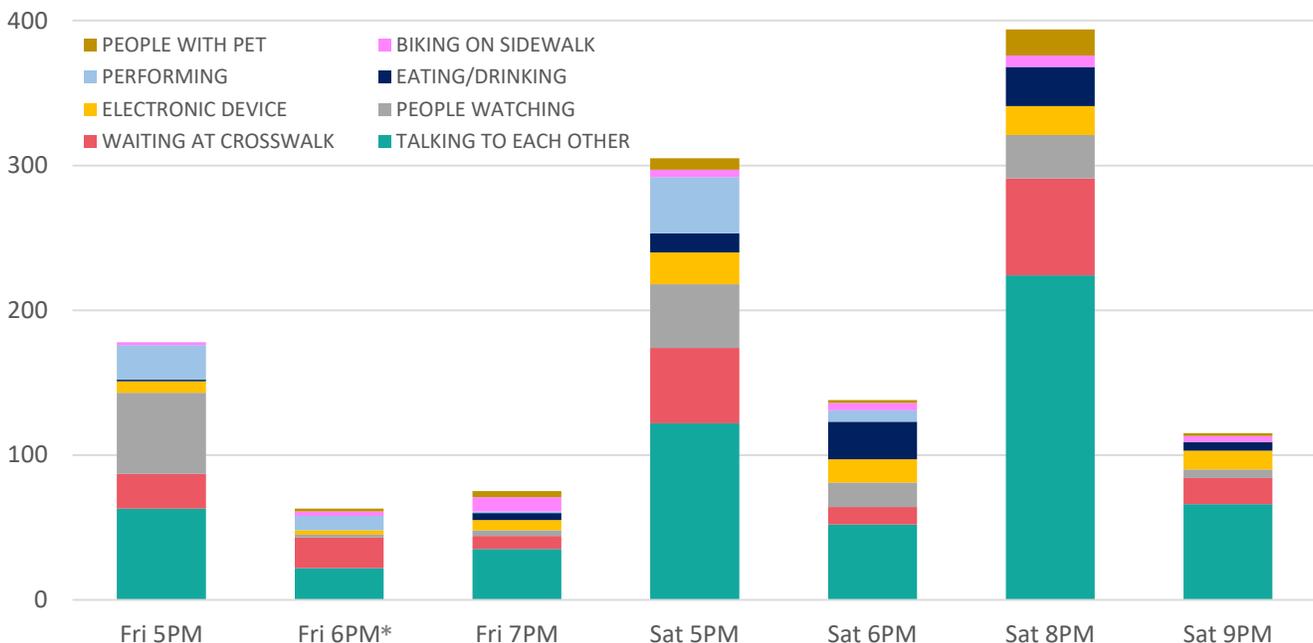
A snapshot in time of activity by the hour provides a deeper look at the level of community engagement that took place during the Prototyping Festival. The following visualizations show the sheer magnitude of Main Street Activity occurring during the festival, as compared to before. The stacked bars also draw attention to which activities are contributing to the greatest number of observations during any given time point. Only activities which were observed 40 times or more are included in Figures 7 and 8.

Figure 7, Hourly pedestrian activity **before** the Main Street Prototyping Festival



\*There was a large concert at a local venue on the evening of observation which may be the reason for the change in activity between the before and during festival observation results.

Figure 8, Hourly pedestrian activity **during** the Main Street Prototyping Festival

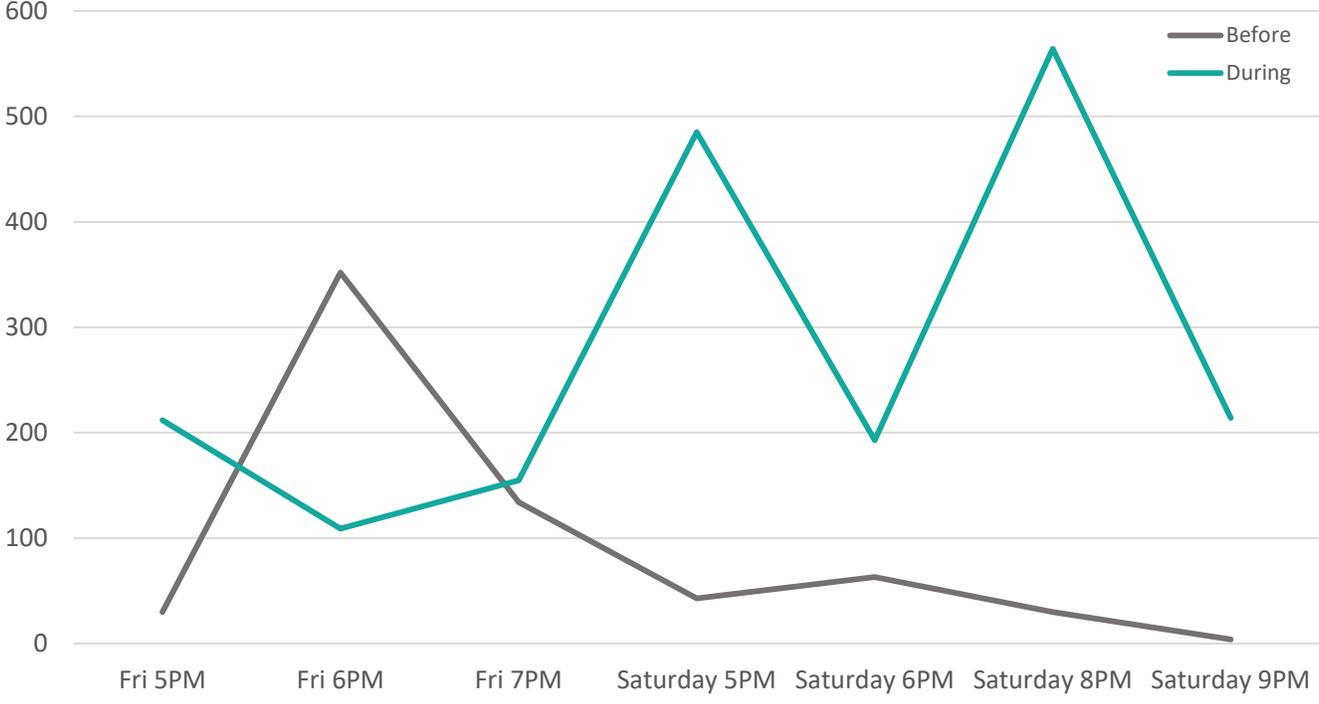




### Pedestrian Count

Figure 7 displays a comparison of the total pedestrian counts (for any posture/activity combination) for the observation period prior to and during the Main Street Festival. Data demonstrate the increase in pedestrian presence during the festival, with the exception of the Friday 6pm observation period (as noted above).

Figure 7, Hourly pedestrian count





*Prototype: Neighborhood Free Library*

## Voting Survey

Main Street Prototyping Festival attendees were asked to vote on specific aspects of the prototypes with which they were interacting. The majority of surveys (96%) were conducted in person (2,710 surveys) compared to 113 surveys self-administered online. Most respondents (97%) took the survey in English (2,735 responses) compared to 88 respondents who took the survey in Spanish.

There were a varied number of participant respondents associated with each of the 20 festival prototypes, possibly attributable to a number of factors including the geographic placement of prototypes and extent of the associated artists' outreach and promotion prior to the festival. Therefore, the number of "votes" associated with each prototype is not of utmost importance, but rather the overall rating given each project. To ameliorate any drastic differences due to the volume of votes associated with each prototype, the voting summaries are presented in order of descending number of votes, by category. Votes cast will be utilized along with other program information for making decisions regarding the next stage of work currently under discussion.

Three questions were posed regarding each prototype. Participants were asked whether or not they think the prototype should stay on Main Street, whether or not the prototype made it easier to talk to others they are not acquainted with, and whether or not they would look for at that particular prototype every time they are on Main Street. Participants responded on a five-point Likert scale, with a score of five indicating the highest level of agreement, and a one indicating the lowest.



*Prototype: Weaving Community*

## Over 200 Votes

Five prototypes received over 200 votes. The Wayward Beasties Art Car prototype received the most votes, with 310 responses. Table 3 details the number of votes in-person and online recorded for each prototype in the 200 or more votes category.

Table 3, Prototype responses with over 200 votes

Prototype Name	In-person	Online	Total Number of Responses
Wayward Beasties Art Car	307	3	310
Noodle	269	4	273
Pause and Play	256	2	258
Car Tune Playground	224	3	227
Living Topography	214	2	216

All prototypes were given very high ratings regarding whether or not they should remain on Main Street permanently. In the category of over 200 votes, Living Topography received the highest rating regarding whether or not the prototype should remain on Main Street (4.77). The Wayward Beasties Art Car and Pause & Play were not far behind, earning a 4.69 and 4.66. Wayward Beasties earned the highest rating for encouraging conversation among strangers (4.58), followed by Living Topography (4.52), and Pause & Play (4.49). Respondents also indicated that they would seek out both of these prototypes each time they are on Main Street (4.71 for Wayward Beasties Art Car and 4.68 for Living Topography). Figure 8 shows a comparison for the five prototypes in this category.

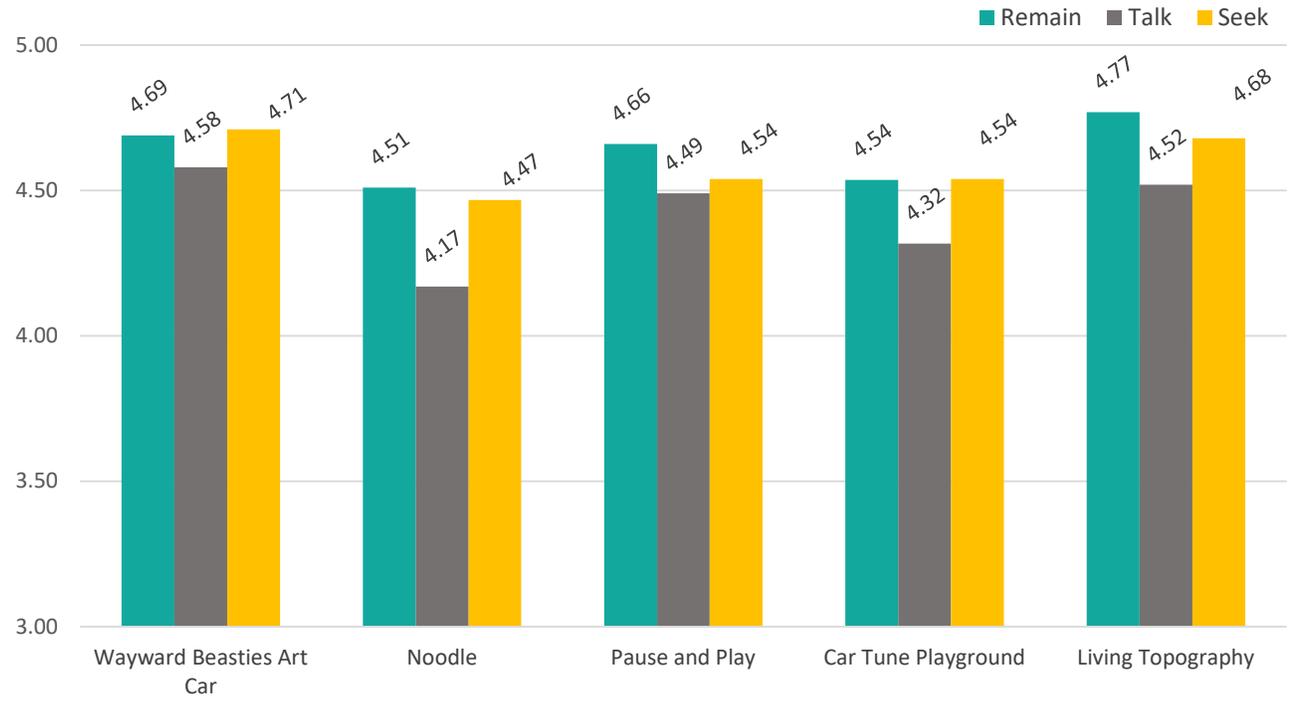


Prototype: Mesa Speaks Stage



Prototype: Pause and Play

Figure 8, Prototype ratings, over 200 category



## 100 - 199 Votes

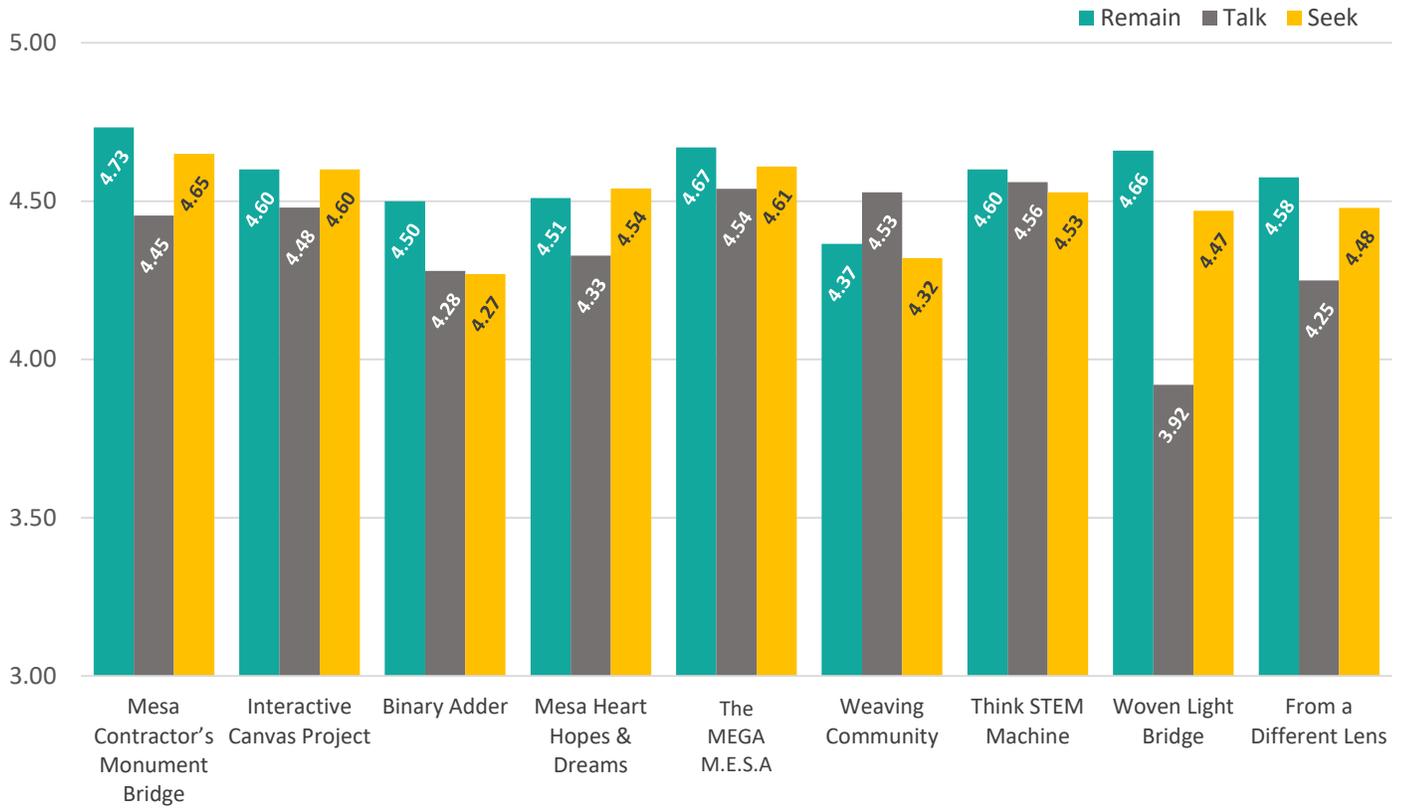
Nine prototypes received between 100 and 199 votes. The Mesa Contractor's Monument Bridge prototype received the most votes in this category, with 177 responses. The actual range of votes in this category is 100 to 177 votes. Table 4 details the number of votes in-person and online recorded for each prototype in this category.

Table 4, Prototype responses with over 100- 199 votes

Prototype Name	In-person	Online	Total Number of Responses
Mesa Contractor's Monument Bridge	175	2	177
Interactive Canvas Project	93	61	154
Binary Adder	144	3	147
Mesa Heart Hopes & Dreams	134	6	140
The MEGA M.E.S.A	124	5	129
Weaving Community	121	5	126
Think STEM Machine	125	1	126
Woven Light Bridge	107	2	109
From a Different Lens	99	1	100

All prototypes were once again given very high ratings regarding whether they should remain on Main Street permanently. In the category of over 100 to 199 votes, the Mesa Contractor's Monument Bridge received the highest rating regarding whether or not the prototype should remain on Main Street (4.73). The MEGA M.E.S.A (4.67) and Woven Light Bridge (4.66) were not far behind. The Think STEM Machine earned the highest rating for encouraging conversation among strangers (4.56), followed by the MEGA M.E.S.A (4.54) and Weaving Community (4.53). Respondents also indicated that they would seek out the Mesa Contractor's Monument Bridge (4.65), MEGA M.E.S.A (4.61), and Interactive Canvas Project (4.60) prototypes each time they are on Main Street. Figure 9 shows a comparison for the nine prototypes in this category.

Figure 9, Prototype ratings, over 100- 199 category



## Under 100 Votes

Six prototypes received under 100 votes. The AZ Dragoneers prototype received the most votes in this category, with 95 responses. The actual range of votes in this category is 18 to 95 votes. Table 5 details the number of votes in-person and online recorded for each prototype in this category.

Table 5, Prototype responses with under 100 votes

Prototype Name	In-person	Online	Total Number of Responses
AZ Dragoneers	93	2	95
ideaPortals	73	6	79
Mesa Speaks Stage	61	1	62
Neighborhood Free Library	43	3	46
Los Abuelos	29	0	29
Tapas Breath and Beat	18	0	18



*Prototype: Tapas Breath and Beat*

In the category of under 100 votes, Tapas Breath and Beat received the highest rating regarding whether or not the prototype should remain on Main Street (4.78). The Neighborhood Free Library was not far behind (4.71). Tapas Breath and Beat earned the highest rating for encouraging conversation among strangers (4.61), followed by the Neighborhood Free Library (4.54). Respondents indicated they would seek out the Tapas Breath and Beat (4.72) and Neighborhood Free Library (4.71) prototypes each time they are on Main Street. Figure 10 shows a comparison for the six prototypes in this category.

Figure 10, Prototype ratings, under 100 category



Prototype: The MEGA M.E.S.A

# Prototyper Survey

## Demographics

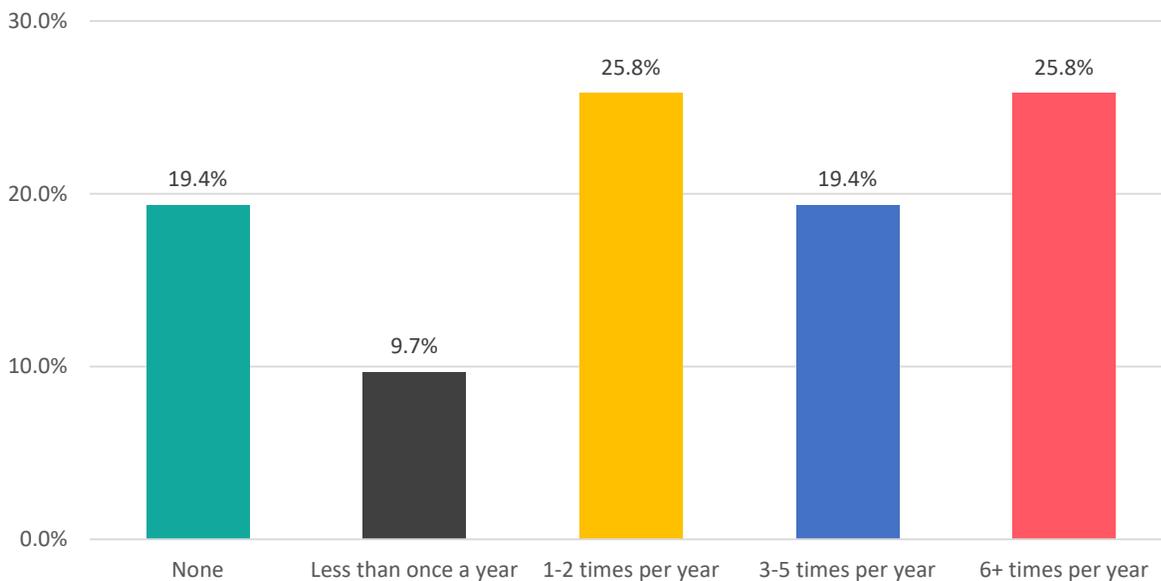
There were 37 responses to the online, self-administered Main Street Prototyping Festival Prototyper Survey. Prototypers included collaborating artists and community members. Over three quarters (76%) of respondents self-identified as collaborating artists; nearly a third (32%) also identified as community members. Three respondents (roughly 8%) indicated they were both collaborating artists and community members.

The average respondent age was 38.9 years old. The ages ranged from 21 to 68. Ten percent of respondents said they were living with a disability. The most commonly reported racial group was white (61%), followed by Hispanic/Latino (23%), Asian (10%), Native American/American Indian (10%), and one respondent Black or African American. One respondent specified “Mexican,” and one respondent selected “prefer not to answer.” Sixty five percent of respondents were female, 32% male, and one preferred not to answer.

Many prototypers (39%) were from Mesa. Nearly a fifth (18%) were from Tempe. Other cities cited include Phoenix, Gilbert, Chandler, Cave Creek, Queen Creek, Scottsdale, Paradise Valley, Fountain Hills, and Prescott.

Prototyper respondents were asked how many times in a typical year they visit the Mesa Arts Center. The majority (71%) visit at least once a year. Figure 11 demonstrates this data.

Figure 11, Annual visits to Mesa Arts Center



## Open-ended response

Respondents were asked to provide a description of their Prototyping Festival Experience, in their own words. Prototypers had praiseworthy, inspirational feedback from the open-ended question.

*““The Festival was a **great opportunity** for artists and the community to share their **artistic spirit** and engage in an interactive streetscape environment.” - Collaborating Artist*

*“**Invigorating** to have so many people being involved in the design process.” – Community Member*

*“My only disappointment was not having time to visit the other prototypes and enjoying the experience of seeing what the other artists **made and visioned**.” – Collaborating Artist*

*“My work with the community partner was the highlight of the residency... I had **meaningful conversations** with [people from] all walks of life. – Collaborating Artist*

Survey respondents were also not shy to share lessons learned, or constructive feedback for the program.

*“I have to learn how to actually make something within the budget. There was not enough money to pay much and it was physically exhausting to be there the whole time. Many people said they would help but did not show up. **I need to be a better leader** to engage others and ask for help better. Still, it was **one of the best** artistic experiences of my life in many ways.” – Collaborating Artist*

*“The multiple switches for the lead on the project was **confusing**. And it was a **little difficult** for us to get an okay for the space that we needed to be able to **properly display** our prototype. Should not have taken a week of negotiations for our location.” – Collaborating Artist*

*“The art was far to spread out ... it probably needs to be **more dense** ... more prototypes in a closer space.” – Community Member*

*“The event could be **shorter**, maybe 5 to 10pm on Saturday.” – Community Member*

## Prototyper Satisfaction

Prototypers responded to a number of satisfaction-oriented questions. The Likert-scale mean is presented with each question prompt; with a score of 1 indicating strong disagreement and a score of 5 indicating strong agreement. The first two prompts pertained to prototyper perceptions prior to the Main Street Prototyping Festival.

### Prior to the festival...

#### **Downtown Mesa felt like a place for me: 3.13**

Less than half (44%) indicated a sense of belonging in Downtown Mesa. Nearly a third (31%) said they were unsure.

#### **Mesa Arts Center seemed open to people from all walks of life: 3.56**

More than half (59%) indicated that Mesa Arts Center offered an inclusive environment. One quarter of respondents were unsure.

### During the Main Street festival...

#### **I developed my creative skills: 4.03**

The majority (71%) indicated they sharpened their creative skills during this festival.

#### **I could express myself freely: 4.23**

Most program prototypers (81%) experienced freedom of expression.

#### **I engaged with others in the community: 4.48**

An overwhelming majority of prototypers (94%) felt that participating in this event increased their sense of community engagement.

#### **I developed my confidence: 3.87**

Most prototypers (70%) felt that participating in this event increased their sense confidence.

#### **I felt a sense of ownership of the project: 4.30**

An overwhelming majority of prototypers (87%) felt that participating in this event increased their sense of project ownership.

#### **I felt connected to others in the community: 4.19**

An overwhelming majority of prototypers (87%) felt that participating in this event increased their sense of community connection.



**I feel like I was a part of something positive in my community: 4.52**

An overwhelming majority of prototypers (94%) made them feel like they were part of something positive.

**The process created a unique, creative community for everyone involved: 4.42**

Most respondents (84%) felt that participating in this event created a unique, creative community.

**As a result of the Main Street festival...**

**I interacted with people I might not have otherwise: 4.29**

The majority of prototypers (84%) said they interacted with different kinds of people than usual.

**I have a greater appreciation of the role arts can play in the community: 4.19**

Most respondents (84%) indicated participating in this event cultivated their appreciation for arts in community settings.

**I plan to visit the Mesa Arts Center more: 3.68**

Just under two thirds (61%) said they would return to Mesa Arts Center more frequently. Under a quarter (23%) indicated they would not. This may be due to geographic location of the respondent's residence or that they already participate at a significant level and therefore expect no change.

**I feel an increased sense of belonging to the Mesa community: 3.68**

Most respondents (84%) felt that participating in this event created a unique, creative community.

## Having prototypes available to the public...

### **Made the city feel friendlier: 4.35**

The majority of prototypers (84%) said the festival made the city feel more friendly.

### **Made the city feel more creative: 4.35**

Most respondents (87%) indicated that the prototypes on display made the city feel more creative.

### **Made the arts feel more accessible to the community: 4.35**

The vast majority (90%) said prototypes made the arts feel more accessible.

## After the festival...

### **Downtown Mesa felt like a place for me: 3.61**

After the festival, there was a large increase in prototypers' sense of belonging. Prior to the festival, 44% of prototypers felt a sense of belonging, compared to 58% after the project concluded.

### **Mesa Arts Center seemed open to people from all walks of life: 3.94**

There was also an increase in the perception that Mesa Arts Center is open and inclusive; 68% reported so compared to 59% before to the festival.

### **I feel a sense of belonging at Mesa Arts Center: 3.52**

Over two thirds (68%) indicated they felt a sense of belonging after the project ended.

## As an artist...

This next section of question prompts was only offered to survey respondents who indicated they were a collaborating artist on the prototype projects. Twenty-three responses were captured in this section.

### **Mesa Arts Center representatives treated me with respect: 4.74**

The vast majority of collaborating artists (96%) said they were treated with respect.

### **Mesa Arts Center representatives treated me as an equal: 4.61**

Most respondents (92%) indicated that Mesa Arts Center staff treated them as an equal.

### **Mesa Arts Center representatives gave me the support I needed: 4.35**

Most survey respondents (82%) said they got the support they needed.

### **It is important that Mesa Arts Center does projects for the community: 4.78**

The overwhelming majority (96%) indicated high importance for these kinds of projects in the community.



### As a community member...

This next section of question prompts was only offered to survey respondents who self-identified as community members and was only offered to community participants from the artist residencies at the residency sites and representatives of the residency host organizations. Ten responses were captured in this section.

#### **The collaborating artists treated me with respect: 4.80**

All prototypers (100%) said they were treated with respect.

#### **The artists treated me as an equal: 4.80**

All respondents (100%) indicated that the collaborating artists treated them as an equal.

#### **The artists gave me the support I needed: 4.50**

Most survey respondents (90%) said they got the support they needed.

#### **It is important that Mesa Arts Center does projects for the community: 4.70**

All prototypers (100%) indicated high importance for these kinds of projects in the community.



## Conclusions and Next Steps

The overwhelming number of Festival attendees who felt that they gained a new connection on Main Street speaks to the goals of engaging community and placemaking. The Prototyping Festival featured Mesa as a friendly place that inspires community participation. Participant surveys show that residents of Mesa and neighboring towns felt a heightened sense of ownership and influence in their community.

Residents from communities whose zip codes indicate they live south of Broadway Road were in attendance at the festival, thus supporting the goals of bridging relationships. Participant demographic forms did indicate a diverse crowd in age, sex, race, and ethnicity at the festival.

Evidence presented shows that the largest draw to Main Street during the surveyed time period was the Prototyping Festival, further supporting the goal of placemaking.

Positive community and artist feedback on the prototypes speaks to the goals of community engagement and bridging diverse relationships.

Pedestrian activity counts and postures were markedly increased during the Festival time periods, henceforth meeting the goals of community engagement and placemaking.

Following the festival, MAC applied for continued funding for the next stage of this work. If funding is received, they will convene a community panel that will use this data as well as other factors to inform their decision making.

## General Recommendations

Based on the successful evaluation of the Main Street Prototyping Festival, the following recommendations are offered:

- Interactive festivals offer genuine opportunities for Mesa residents and neighbors to engage, learn, and grow as a community. The community relies on Mesa Arts Center to foster connection to the arts through projects such as the Prototyping Festival.
- Offer volunteer leadership mentor roles, to both support existing community engagement leaders and to cultivate new champions.
- Delineate clear roles for Mesa Arts Center staff, volunteers, and community leaders. Ensure the appropriate level of commitment is present before moving into program implementation. Develop a contingency plan in the event that staff turnover or administrative delays arise.
- Simplify data collection by working with evaluator to prioritize specific indicators for evaluation and revise participant and volunteer survey length.

*Prototype: Wayward Beasties Art Car*



## PROTOTYPE DESCRIPTIONS & PROTOTYPER TEAMS

### AZDragoneers

AZDragoneers is a group of dedicated artists, engineers, designers, performers and musicians, bringing enriching cultures both familiar and foreign to the Quetzalcoatl, a flying serpent legend and mythos of empowerment through transformation. AZDragoneers installed a white, blank dragon puppet surface in the Mesa Art Center courtyard and provided the tools, materials and education for the public to contribute to their own unique example of a transformational representation. Performance of the puppet occurred at regularly scheduled intervals and the public was invited to participate in the performance. The final performance used the completed prototype, including the design and construction developments made throughout the event by the local community, representing the desires and ideals of the shared community with respect to transformation.

- **Prototype Team:** Nathan Greene (Lead), Renee Aguilar, Deven Williams, Tiffinie Greer, Macy McKenny, and Shane Miller.

### Binary Adder

Everyone learns how to add in base 10. But how many people understand how to express a number in base 2? The Binary Adder is a large mechanical adder powered by billiard balls with two inputs. Participants use a hand crank to change the input number, then pull an extremely long execute addition lever (like a slot machine) that load the billiard balls into the binary registers - expressing the sum in base 2. The balls mechanically recognize registers that are already full and are launched into a different direction, hitting a noisemaker and visually displaying the concept of “carrying” to the next column.

- **Prototype Team:** Milton Williams (Lead), Morgan Williams, and Julie Williams.

### Car Tune Playground

This interactive drumming center features repurposed tires converted to drums by wrapping them with layers of heavy duty shipping tape. A variety of car parts such as fenders and steering wheels become rhythm instruments to contrast with the bass percussion of the tire drums. Community members are invited to start a rhythm while others join in or develop counter rhythms. In addition, familiar “car tunes” such as Little Deuce Coop, Mustang Sally and Low Rider are played while our docents instruct the participants in easy to learn beats that can be played to the music.

- **Prototype Team:** Suzanne Woodford (Lead), Trevor Woodford, and Rylan Woodford.

## From a Different Lens

From a Different Lens is the use of virtual reality to display different design scenarios for the north/south alley between Main Street and the service alley directly south of Main Street. The project includes two main components. It shows potential improvements that can be made to the alley to activate this space and use it to create connections to and unexpected experiences within downtown Mesa. It also provides an opportunity to see how this alley (and public spaces in general) would be perceived and experienced differently by people with different physical capabilities. Understanding what elements make public spaces comfortable and inviting for everyone is the first step to attracting more people to the downtown area.

- **Prototype Team:** Matt Klyszeiko (Lead), Evan Fisher, and Scott Waltenburg.



## ideaPortals

Slender and sturdy, these brightly-colored beacons were painted by our 300+ kids at the Boys & Girls Club and drew crowds with bold, thought-provoking questions like “What’s your favorite prototype at this event?” and “What kinds of programs would you like to see at Mesa Arts Center?” Like giant survey questions, ideaPortals featured arcade-style multiple-choice buttons and other interactions—even allowing event-goers to write their own short answers—all based on the types of feedback we wanted to gather.

- **Prototype Team (The Conscious Creative team):** Jeremy Chevallier (Lead), Elizabeth Nelson, Jake Toepel, Chris Jannenga, Ismael Perez, and Kyle Thomas.

Special thanks to: Philippe Chevallier, hardware & data architecture & Dave Hattendorf, Custom Metal Concepts

Prototype: ideaPortals



## Interactive Canvas Project

Those passing by the Mesa Arts Center had the opportunity to interact with a digital kiosk and blank canvas on Main Street. From the kiosk, a visitor takes a portrait with friends and family or paints a digital picture, which is then transmitted to a projector casting the image onto the large canvas canopy hanging overhead. During the day the canvas structure provides shelter from the sun, and at night comes to life with color and imagery. The Interactive Canvas is a place people go to gather, connect and communicate ideas in a public setting.

➤ **Prototype Team:** André van Belkom (Lead), Thuy Karr, Mary Ann Chapman, Dave Dennett, Voncelle Mull Hunter, Larry Hunter, Barbara Huff, John Huff, & every participating artist for their submission to the Interactive Canvas platform.

## Living Topography: Creating Vertical Shade in Downtown Mesa

Shade is an essential element in creating walkable and more livable communities, in making cities comfortable places to walk, bike, live, work and play. The Living Topography: Creating Vertical Shade in Downtown Mesa prototype is an artistic, interactive vertical shade panel installation that not only provides protection from the harsh horizontal rays during the morning and late afternoons, but also serves to showcase the people of Mesa as vital collaborators in “shaping” the identity of the City. The vertical shade panels are reminiscent of the pin impression toys we all loved as children – a constantly changing, life-sized sculpture where people can imprint their entire body in action – an expression of the vibrancy, art and diversity of its people.

➤ **Prototype Team:** Allison Colwell (Lead), Michele Shelor, Carl Sepura, John Anderson, Nathaniel Kirby, Carli Garcia-Rodriguez, Katelyn Klug, Xinyu Li, Mackenzie Colwell, and Sherwood Wang.

## Los Abuelos

Cultural Coalition partnered with the i.d.e.a. Museum, El Rancho del Arte and Guerrero Elementary School to engage the youth of Mesa and produced a Parade or Paseo featuring larger-than-life puppets, musicians, masked performers and participants. “Los Abuelos” was meant to bring Mesa’s diverse community together to create wearable masks that represent our unique ancestries. The storytelling component took place on Grandparents Day, Sept. 9 at i.d.e.a. Museum, to kick off the event. Mask making workshops gave participants a chance to create their own performance masks. Participants were encouraged to research their grandparents’ stories and work on their costumes to honor their elders. Partners hosted a second workshop where the participants finished their masks, presented their costumes and shared their stories. Large-scale puppets depicting “Los Abuelos” were fabricated by Zarco Guerrero and were on exhibition at the i.d.e.a. Museum for the Grandparents Day Celebration. The performance platform included Desert Sounds Mariachi, Ballet Folklóricos Quetzalli, Ballet Alegria, and Ollin Yoliztli Dance Academy.

- **Prototype Team:** Carmen Guerrero (Lead), Zarco Guerrero , Dena Milron, Vanessa Ramirez, and Jennifer Crew.

## The MEGA M.E.S.A.

The MEGA M.E.S.A. (Mesa Enormous Spiral Art) installation consists of two different sized functioning spiral art devices that create linear graphics on the sidewalk and on paper. Based on Spirograph, different sizes of gears can be interchanged to create different types and sizes of design. Drawing a design is interactive, since multiple people standing at various points around the framework are required to hand off control of the gear in order to complete the drawing. The design of the MEGA M.E.S.A. encourages teamwork and promotes interaction between those from diverse backgrounds and generations.

- **Prototype Team:** Jaime Glasser (Lead) and Craig Szymanski.

## Mesa Contractor's Monument Bridge

The Mesa Contractor’s Monument Bridge is a landmarking public sculpture that celebrates the most common building materials: 2x4s and TJI roof beams. Construction is the largest enterprise of Mesa. Our contractors come from all countries and all walks of life, making construction sites the most diverse and multilingual. This bridge celebrates the contribution of contractors from all countries and classes to our city.

- **Prototype Team:** Tim Boyle (Lead), Gile Martinez, John Jarman, Cooper Davis, and Steven Jarman.

## Mesa Heart Hopes and Dreams

A welded, heart-shaped, skeletal steel frame, is covered with steel mesh (safety-coated with plastic). Individual participants are encouraged to envision their personal hopes and dreams as well as the future of the community. They are encouraged to write these visions with a variety of colored sharpies on strips of repurposed fabric remnants that in various patterns, colors and textures. As participants attach and tie the fabric to the heart. As the heart is filled in with the addition of each fabric element it becomes a tangible reminder of our collective hopes and dreams for ourselves as the heart is solidified and brought to life.

- **Prototype Team:** YoungJu Lee (Lead), Jaime Glasser, and Kingi Santiel.

## Mesa Speaks Stage

The Mesa Speaks Stage is a raised platform stage framed in reused, welded metal with recycled mosaic around the edges. The mosaics, made from reclaimed glass and tiles, spell out what makes Mesa such a vibrant community, with words like “imagine,” “innovate,” and “listen.” These words invite citizens to take the stage and express themselves. As a backdrop, the raised platform stage has a chalkboard with space for ideas, art and community contributions. The open platform stage invites anyone to express themselves as they walk through downtown. The intention of the open space is to build a sense of community in Downtown Mesa, and enhance the character of the surrounding communities by demonstrating innovative ways people can interact.

- **Prototype Team:** Anna Mohr-Almeida (Lead), Aden Wendel, Michelle Dao, Annabella Hepler, Jessica Munoz, Angelica Williams-Aros, Kate Roquemore, Ashley Ruiz, Rachel Collay, and Lenika Rivas.

This project could not have come to fruition without the amazing talents of Westwood High School's welding students. A special thanks to Robert Lopez, welding instructor and "design genius," who helped to bring our idea to life. Also, thanks to Mike Collay who finished the woodwork and Tomas Stanton and Project Lit. Who provided us with a wonderful sound system.

## Neighborhood Free Library

Free libraries often act as casual meeting places as people walk their dogs and stop to see what the latest books are in the box. The Library installation is sculpturesque in form and tell it's own story. The artist team will not 'censor' the theme but rather help it become visual.

- **Prototype Team:** Jose Benavides (Lead) and Mark Lymar.

## Noodle

Noodle is an exciting and colorful project aimed to liven up one of the hidden alleyways of downtown Mesa. The concept is comprised of an undulating tunnel created with a series of colorful varying archways. Festival-goers walk through the tunnel to gain passage from Main Street to Pepper Place, encouraging them to explore the entirety of the downtown area. The organic and flowing form of the tunnel is intended to contrast the static grid of Mesa's downtown infrastructure. As one travels through the structure, they must weave through the curving form and at times crouch down, engaging them physically while stimulating them mentally. Using pool noodles serves a dual purpose, as both a fun multi-colored material for the arches and a commentary on suburban Arizona living. The structure intentionally encourages playtime as part of the prototyping fair's desire for a "creative playground."

- **Prototype Team:** Madison Strakele (Lead), Nick Althouse, and Ryan Fickenscher.



## Pause and Play

This project explored the relationship between design and build, academia and community, theory and practice, and learning by making and playing. All these, while looking for deep and complex relations that connected interdisciplinary fields related to the making of atmospheres for children in the context of culture. The graduate studio in Interior Architecture collaborated with youth from the City of Mesa through a series of workshops to explore culture through the eyes of children as the first phase of the design process. Designed with rather than designed for, not only had a greater impact in the sense of belonging of the installation, but it also exposed the youth to a college and community outreach experience. Pause and Play offered the opportunity for social practice and collective action between children from the City of Mesa and MIA students in the ideation process of the installation.

- **Prototype Team:** Milagros Zingoni (Lead), Maryam Ali, Dalal Altassan, Bradley Cantin, Joseph Daite, Courtney Davis, Jennifer Grysho, Eduardo Robles, and Jessica Tsepal.

### Tapas: Breath and the Beat

Awareness of the patterns in your breathing are powerful. The drum and voice are the two oldest instruments and date back to the dawn of human civilization. "Tapas: Breath and the Beat," seeks to bring these universal and ancient concepts to the forefront of our awareness in an effort to foster an open dialogue through the illustration of that which connects us all - the rhythms of life itself. "Tapa," is the primary percussive surface of a cajon. A cajon is a box-shaped percussion instrument with 6 sides. One side has a sound hole cut into the back and the front is the "tapa." Utilizing this percussive instrument as a physical "voice," the installation visitors are invited to play this instrument by first tapping the rhythms of their breath, then their heartbeat, followed by any other emergent performance. A series of digital/physical interactions connect two remote cajones and human participants to create a hybrid rhythmic portal.

- **Prototype Team:** Chris Dastan (Lead) and Frances Silva.

### Think STEM Machine

Encouraging the community to be innovative and explore new ideas, this transparent, plexiglass box featured information panels for participants to learn more about the Think STEM Machine and its various processes. Local students designed the inner workings of the machine with a goal of audience engagement. Participants were challenged to complete mechanical sequences such as a series of pulleys and tubing to place a ball on a spiraling track or the process of placing cubes on one side of a lever to counteract a weight on the other side. Each completed sequence animated the machine motivating the user to learn and get creative to continue the task.

- **Prototype Team:** Tom Saxon (Lead), Rebecca DeLong, Kiele Mahan, Angelica Williams, Connor O'Neil, Carlos Enriquez, Francisco Sanchez, Alvin Corona, Mindy Morena, Summer Gautier, Anna Mohr-Almeida, and Aden Wendel.

### Wayward Beasties Art Car

Wayward Beasties is an experiential vehicle made up of a giant turtle with a mouse riding on its head. Simon's shell provides a warm comfortable intimate space inside, as well as an elevated vantage point from up top to see your surroundings, while Finkle's lantern lights the way to your next adventure! With all of the wandering these two do, Simon the Turtle is ALWAYS hungry... and Simon's a turtle with a very special diet... MOOP! (Matter-Out-Of-Place aka trash, litter, refuse, garbage, etc.) A MOOP-hungry monster, Simon happily gobbles up bottles, cans, feathers, cigarette butts, and any other stray bits you have to feed him! Wayward Beasties and the rest of the Turtle Team spend the duration of the

events cleaning up trash and encouraging participants to do the same. With our giant shiny turtle car and mouse guide, we encourage environmentalism and the principle of leave-no-trace in Mesa, the greater Phoenix area, and beyond!

- **Prototype Team:** Sam Ogden (Lead), Macy McKenny, Andrew Brice, Lacey Adams, Greg Kleiber, and Thomas Kaufman.

## Weaving Community

Artists and community members create cylindrical weaving pieces. A short, finished piece may suggest different animals or objects and can be embellished as such. Other ideas emerge as the community participates. A significant component of the prototype is the action of “giving and receiving.” Each weaver receives the strand from the person to the right, and after looping the strand, passes it to the weaver at left. The weaving produces a circular web or “spool knitting” with the placement of weavers subtly underscoring the connection and wholeness of the community.

- **Prototype Team:** Erin Magorian (Lead), Randy L. Sanders, Brian Caloway, and Lori Mafucci.

## Woven Light Bridge

The Woven Light Bridge is a new style of fabric consisting of diamond patches of spandex stretch fabric. The fabric is translucent and lights up from the LEDs creating a pleasing, slowly fading, interwoven rainbow of light. The LEDs are not covered with fabric and face straight out from the structure lighting up the whole area and providing a pleasant place to congregate at night.

- **Prototype Team:** David Avatara (Lead) and Shane Miller.

# Acknowledgements

## MSPF PROJECT TASK FORCE

Main Street Prototyping Festival was developed and facilitated by a collaborative community task force consisting of representatives from City of Mesa, Downtown Mesa Association, A New Leaf/NEDCO, LISC Phoenix and Mesa Arts Center.

### Community Task Force Members:

Terry Benelli, LISC Phoenix

Alan Beveridge, A New Leaf/NEDCO

Casey Blake, Mesa Arts Center

David Crummey, RAIL Mesa

Niel Curley, City Management, City of Mesa

Brittany Durphey, Main Street Prototyping Festival Coordinator

Augie Gastelum, community member

Jennifer Gastelum, Main Street Prototyping Festival Coordinator

Jeff McVay, Downtown Transformation, City of Mesa

Cindy Ornstein, Department of Arts and Culture, City of Mesa

Samuel Peña, community member

Erica Snyder, Downtown Mesa Association

Mandy Tripoli, Mesa Arts Center

### Special Thanks to:

Michael Rohd for his facilitation of the community input sessions, MAC Operations staff for their great help with festival logistics, and City of Mesa GIS Engineer Tom Jansen for his assistance with the interactive map.

## SPONSORS AND PARTNERS

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- National Endowment for the Arts
- Arizona Commission on the Arts
- City of Mesa
- Mesa Arts Center
- Downtown Mesa Association
- K'é – A Place to Grow Small Business
- Creative Catalysts, an initiative of Mesa Arts Center
- CORE Construction
- CARE Partnership
- LISC Phoenix
- Boys and Girls Club, Grant Woods Branch
- A New Leaf/NEDCO



**BOYS & GIRLS CLUBS**  
OF THE EAST VALLEY  
GRANT WOODS BRANCH  
MESA



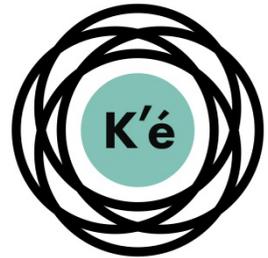
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## Appendix A: Volunteer Survey

### Demographics

There were only eight responses to the online, self-administered Main Street Prototyping Festival Volunteer Survey. For this reason, statistical analysis and frequency tables will not be appropriate. A qualitative summary of data is presented.

Volunteer ages ranged from 19 to 67, with six of the eight under the age of 26. There were five females and one male. All respondents indicated they were white. Those that selected multiple races also selected Hispanic/Latino (2), Native Hawaiian/Pacific Islander (1), and Asian (1).

Half of the respondents (4) were from Mesa, and one each from Glendale, Gilbert, Tempe, and the state of Hawaii.

When asked how frequently volunteers attended the Mesa Arts Center, three indicated never, one responded less than once a year, and three said three to five times per year.

### Open-ended response

Respondents were asked to provide a description of their Prototyping Festival Experience, in their own words. The quote presented offers both praise and constructive feedback for the project.

*“I was a survey collector and observer. I really enjoyed collecting feedback from people; I met some cool individuals who were really enjoying the Prototyping festival. I did not blend in very well for observation; I should have taken my volunteer shirt off.” - Volunteer*

### Participant Satisfaction

Volunteers responded to a number of satisfaction-oriented questions. The Likert-scale mean is presented with each question prompt; with a score of 1 indicating strong disagreement and a score of 5 indicating strong agreement. The first two prompts pertained to participant perceptions prior to the Main Street Prototyping Festival.



*Prototype: Woven Light Bridge*

### **Prior to the festival...**

**Downtown Mesa felt like a place for me: 3.63**

One respondent disagreed.

**Mesa Arts Center seemed open to people from all walks of life: 4.25**

### **During the Main Street festival...**

**I developed my confidence: 3.75**

One respondent disagreed.

**I felt a sense of ownership of the project: 3.75**

Three respondents indicated they were not sure.

**I felt connected to others in the community: 4.25**

One respondent did not agree.

**I feel like I was a part of something positive in my community: 4.13**

One respondent indicated strong disagreement.

**The process created a unique, creative community for everyone involved.: 4.50**

### As a result of the Main Street festival...

**I interacted with people I might not have otherwise: 4.25**

One respondent strongly disagreed.

**I have a greater appreciation of the role arts can play in the community: 4.63**

**I plan to visit the Mesa Arts Center more: 3.50**

Two respondents did not agree.

**I feel an increased sense of belonging to the Mesa community: 3.88**

One respondent indicated strong disagreement.

### Having prototypes available to the public...

**Made the city feel friendlier: 4.63**

**Made the city feel more creative: 4.75**

**Made the arts feel more accessible to the community: 4.75**

### After the festival...

**Downtown Mesa felt like a place for me: 3.75**

One respondent strongly disagreed and two were unsure.

**Mesa Arts Center seemed open to people from all walks of life: 4.50**

This rating was much higher than Mesa Arts Center's perceived inclusivity rating from the beginning of the program.

**I feel a sense of belonging at Mesa Arts Center: 3.50**

One respondent indicated strong disagreement, and three were not sure.

### As a volunteer...

**Mesa Arts Center representatives treated me with respect: 4.75**

**Mesa Arts Center representatives treated me as an equal: 4.63**

**Mesa Arts Center representatives gave me the support I needed: 4.63**

**It is important that Mesa Arts Center does projects for the community: 4.63**