Scottsdale Cultural Council
Annual Report
Scottsdale Center for the Performing Arts
Scottsdale Museum of Contemporary Art
Scottsdale Public Art
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Vision
Excellence and innovation in the arts – for everyone

Mission
To serve Scottsdale residents, visitors, cultural institutions and artists by creating and advancing high-quality arts and cultural experiences and opportunities

Values

SERVICE
Leadership, transparency and responsiveness to the community.

EXCELLENCE
High standards in all that we do.

DIVERSITY
Programming, audiences, leadership and management that respect and reflect our communities.

ACCOUNTABILITY
Reliability and sustainability

INNOVATION
Open to creative change and continuous improvement.

INCLUSIVENESS
Partnership and collaboration.

UNDERSTANDING
Education and participation in the arts.

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Designed by Michael Afsa, EverOnwardStudio.com

Cover: Guests in SMoCA lounge delight in the Spring Opening Celebration performance by Dulce Dance. Photo: Peter Bugg
This Page: Collective Energy by Saskia Jorda for 1000 Journals Exhibition. Photo: Jesse Tallman
Year in Review

Often, accomplishments in a challenging year have more to do with laying the foundation for a prosperous future than achieving immediate successes. This is why the Scottsdale Cultural Council’s 2011–12 fiscal year can be characterized as a time of limited resources but also a year of creativity and thoughtful planning for brighter days ahead.

In accordance with the first goal of its strategic plan, the Cultural Council made significant strides toward broadening audience participation. FY12 signaled the launch of a programmatic strategy for the Center devised by its director, Cory Baker, and designed to broaden and diversify its offerings in order to engage more audiences throughout the Valley. As a direct result of this initiative, which included an innovative branding campaign, ticket sales reached $1,888,530 surpassing the previous year by $152,077. Advance ticket sales for the 2012–13 season were almost double what they were in the previous year at the same time, demonstrating a tacit endorsement by our audiences of the Center’s more inclusive and diverse programming direction. This was consistent with the Center’s strategy to rebuild its audience base from the low point of its 2009 renovation. More progressive programming will gradually increase in the Center’s array of cultural experiences, offering patrons an opportunity to explore new artistic expressions and to expand their appreciation.

The decision at the height of the recession by Scottsdale Museum of Contemporary Art (SMoCA) director, Tim Rodgers, to convert one of the Museum’s galleries into a multipurpose space, SMoCA Lounge, was also a strategic initiative rooted in the need to develop new audiences. By providing a place for innovative programming and social interaction where visitors could learn and share thoughts in a more informal setting, SMoCA Lounge made the Museum more inviting. As such, SMoCA Lounge was, and is, an indisputable success as demonstrated by a steady increase in museum attendance throughout the year.

Earned revenues increased in 2011–12 by 7 percent over 2010–11. This, together with our success in keeping expenses well below budget, helped mitigate the adverse impact of reduced City of Scottsdale funding, lower than expected contributions revenues and a decline in the Cultural Council’s investments. The organization’s total assets fell by $707,466, as compared with fiscal year 2011’s gain of $578,185.

Even though it was a very challenging year for fundraising, there were some underlying successes with positive, long-range implications. The Cultural Council created and filled the director of development position to oversee and direct all fundraising efforts, including those of the Center and SMoCA, as well as new initiatives being planned for the near future in support of Scottsdale Public Art. Robyn Julien was appointed to this position in October 2011. Under her leadership, the Cultural Council’s entire development infrastructure was strengthened in the course of the year and a new development plan that will guide the development team’s efforts in the coming years nearing completion. Julien also filled two existing vacancies and two newly created positions, completing her team.

Adding to these positive developments, the Cultural Council still raised $450,000 in new money last year, a considerable achievement. A new Corporate Partners program set forth in the development plan also led to significant successes.

Thirty-one corporations signed up for this program, an initiative which continues to thrive. Another new initiative with long-term implications was the Honoring Our Donors seat-naming campaign, which was initiated toward the end of the season. This campaign almost immediately secured 29 seat and one corporate box-naming commitments. The long-term goal is to name all the seats and boxes in the Virginia G. Piper Theater, creating a fund in support of arts education.

Scottsdale Public Art engaged in the creation of a public art master plan to help guide its programming and secure the necessary operating funds for the foreseeable future. A steering committee was formed to work with the staff and a consultant on the plan. This was followed by a chairman-appointed task force to oversee the completion of the plan and its presentation to the board of trustees for approval. The plan was nearing completion at the end of the year and is expected to be approved by the board in 2012–13.

The Scottsdale Cultural Council is most grateful to its board of trustees and to its chairman, Mike Miller, for their leadership and perseverance as a stabilizing force in these challenging economic times. As part of its continuing efforts to strengthen its governing role, the board approved increasing its size by five members to a total of 26, including six advisory-board-designated members. Following this action, the board elected four new members bringing the total membership at the end of the year to 21 with five vacancies to be filled. New trustees joining the board in fiscal year 2012 were: Edward Howard, Jean Pierre Millon, Vicki Smith and, representing Scottsdale Public Art’s advisory board, former Senator Carolyn Allen.

The quality, breadth, innovation and diversity of programming for which the Cultural Council is recognized would not be possible without the special partnership that defines its relationship with the City of Scottsdale. This remarkable partnership enables the arts to prosper in Scottsdale and to be a vibrant force in support of the local economy and of the lifestyle and brand to which the City holds an unwavering commitment. The Cultural Council is deeply grateful to Mayor Jim Lane and to the members of the Scottsdale City Council for maintaining the arts as such an important priority for the City.

In a year characterized by unprecedented challenges, a very special expression of gratitude must be conveyed to the senior management and staff of the Cultural Council. The continued growth in our service to the community in such a challenging environment would not have been possible without their dedication to the organization’s mission and their determination to continue presenting and producing arts and cultural experiences distinguished by their excellence and innovation.

Dr. William H. Banchs
President and Chief Executive Officer
Scottsdale Cultural Council
James Carpenter's glass scrim wall at SMoCA.

Scottsdale Cultural Council Annual Report 2011-12
The Community Arts Grants, administered by the Scottsdale Cultural Council, provides funding for Scottsdale-based arts and cultural organizations as well as to Valley arts organizations for projects and events that take place in the Scottsdale community. Funding for the program is provided by the City of Scottsdale through a direct appropriation to the Scottsdale Cultural Council. The Community Arts Grants program received 20 applications for a total of $182,390 in requests. The following 13 organizations were awarded a cumulative total of $59,000 in grants:

<table>
<thead>
<tr>
<th>Organization</th>
<th>Grant Purpose</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arizona Women’s Theatre Company</td>
<td>General operating support</td>
<td>$4,000</td>
</tr>
<tr>
<td>Center Dance Ensemble</td>
<td>Poetry ‘n Motion Touring Show</td>
<td>$1,600</td>
</tr>
<tr>
<td>Childsplay, Inc.</td>
<td>School touring program for underserved students</td>
<td>$6,162</td>
</tr>
<tr>
<td>Detour Company Theatre</td>
<td>General operating support</td>
<td>$6,000</td>
</tr>
<tr>
<td>Four Seasons Orchestra</td>
<td>Music recordings for Arizona Centennial</td>
<td>$1,500</td>
</tr>
<tr>
<td>Free Arts of Arizona</td>
<td>Arts program for youth group homes</td>
<td>$1,617</td>
</tr>
<tr>
<td>Greasepaint Youtheater</td>
<td>General operating support</td>
<td>$4,000</td>
</tr>
<tr>
<td>Jazz in Arizona, Inc.</td>
<td>General operating support</td>
<td>$6,000</td>
</tr>
<tr>
<td>Movement Source Dance Company</td>
<td>Dance workshop for underserved residents</td>
<td>$1,000</td>
</tr>
<tr>
<td>Pinnacle Peak Elementary School</td>
<td>Sculpture Garden creation and installation</td>
<td>$1,600</td>
</tr>
<tr>
<td>Scottsdale Artists’ School, Inc.</td>
<td>General operating support</td>
<td>$13,521</td>
</tr>
<tr>
<td>Scottsdale International Film Festival, Inc.</td>
<td>General operating support</td>
<td>$8,000</td>
</tr>
<tr>
<td>Shemer Art Center &amp; Museum Assn., Inc.</td>
<td>After school programs for Title I students</td>
<td>$4,000</td>
</tr>
</tbody>
</table>

“At Wells Fargo, we believe art is a celebration of life that enriches the human spirit and promotes a well-rounded society for all citizens. We are pleased to support of the Scottsdale Cultural Council who brings the wonderful world of art and culture to the lives of so many.”

- Pamela M. Conboy
Arizona Regional President, Wells Fargo
### Statement of Financial Position

#### ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>$414,382</td>
<td>$438,845</td>
<td>$397,137</td>
</tr>
<tr>
<td>Money Market Funds</td>
<td>487,631</td>
<td>389,640</td>
<td>685,355</td>
</tr>
<tr>
<td>Total Cash and Cash Equivalents</td>
<td>902,013</td>
<td>828,485</td>
<td>1,082,492</td>
</tr>
<tr>
<td>Accounts Receivable</td>
<td>14,702</td>
<td>102,656</td>
<td>89,883</td>
</tr>
<tr>
<td>Promises to Give, Current Portion</td>
<td>628,600</td>
<td>658,647</td>
<td>406,599</td>
</tr>
<tr>
<td>Inventory</td>
<td>101,871</td>
<td>102,297</td>
<td>105,968</td>
</tr>
<tr>
<td>Prepaid Expenses</td>
<td>94,536</td>
<td>78,094</td>
<td>53,821</td>
</tr>
<tr>
<td><strong>TOTAL CURRENT ASSETS</strong></td>
<td>1,741,722</td>
<td>1,770,179</td>
<td>1,738,763</td>
</tr>
<tr>
<td>Promises to Give, Net of Current Portion &amp; Allowance</td>
<td>4,500</td>
<td>5,000</td>
<td>32,696</td>
</tr>
<tr>
<td>Investments</td>
<td>5,283,430</td>
<td>5,559,648</td>
<td>4,901,522</td>
</tr>
<tr>
<td>Assets Held Under Split-Interest Agreement</td>
<td>71,646</td>
<td>83,233</td>
<td>84,376</td>
</tr>
<tr>
<td>Property &amp; Equipment, Net</td>
<td>1,255,730</td>
<td>1,423,851</td>
<td>1,543,738</td>
</tr>
<tr>
<td>Other Assets</td>
<td>7,746</td>
<td>25,922</td>
<td>29,922</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td>8,364,774</td>
<td>8,867,833</td>
<td>8,331,017</td>
</tr>
</tbody>
</table>

#### CURRENT LIABILITIES

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts Payable</td>
<td>137,057</td>
<td>238,617</td>
<td>262,489</td>
</tr>
<tr>
<td>Other Accrued Expenses</td>
<td>49,459</td>
<td>102,334</td>
<td>54,542</td>
</tr>
<tr>
<td>Deferred Revenue</td>
<td>829,770</td>
<td>470,928</td>
<td>536,217</td>
</tr>
<tr>
<td>Liability Under Split-Interest Agreement, Current Portion</td>
<td>8,600</td>
<td>8,600</td>
<td>8,600</td>
</tr>
<tr>
<td><strong>Total Current Liabilities</strong></td>
<td>1,024,886</td>
<td>820,479</td>
<td>861,848</td>
</tr>
<tr>
<td>Liability Under Split-Interest Agreement, Net of Current Portion</td>
<td>3,744</td>
<td>3,744</td>
<td>3,744</td>
</tr>
<tr>
<td><strong>TOTAL LIABILITIES</strong></td>
<td>1,028,630</td>
<td>824,223</td>
<td>865,592</td>
</tr>
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</table>

#### NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted: Unallocated</td>
<td>358,587</td>
<td>1,158,533</td>
<td>734,820</td>
</tr>
<tr>
<td>Designated Unrestricted Net Assets</td>
<td>--</td>
<td>--</td>
<td>123,832</td>
</tr>
<tr>
<td>General Reserves</td>
<td>--</td>
<td>--</td>
<td>506,119</td>
</tr>
<tr>
<td>Board-Designated Endowments</td>
<td>525,872</td>
<td>567,557</td>
<td>506,119</td>
</tr>
<tr>
<td><strong>Total Unrestricted Net Assets</strong></td>
<td>884,459</td>
<td>1,726,090</td>
<td>1,364,771</td>
</tr>
<tr>
<td>Temporarily Restricted</td>
<td>878,170</td>
<td>856,111</td>
<td>627,200</td>
</tr>
<tr>
<td>Permanently Restricted</td>
<td>5,573,515</td>
<td>5,461,409</td>
<td>5,473,454</td>
</tr>
<tr>
<td><strong>TOTAL NET ASSETS</strong></td>
<td>7,336,144</td>
<td>8,043,610</td>
<td>7,465,425</td>
</tr>
</tbody>
</table>

| TOTAL LIABILITIES AND NET ASSETS | $8,364,774 | $8,867,833 | $8,331,017 |

"Tiffany & Bosco is pleased to announce that we have established a relationship in support of the Scottsdale Cultural Council. A key part of our firm culture is to build successful, lasting partnerships with the local arts community. Supporting the arts means supporting the local economy because it helps attract and retain a skilled workforce. Investing in the arts not only improves quality of life, but creates awareness of the all the great cultural events Arizona has to offer."

- Mark S. Bosco, Assistant Managing Attorney at Tiffany & Bosco, P.A.
# Statement of Activities

## REVENUES, SUPPORT & OTHER INCOME

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>2012</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Earned revenues</strong></td>
<td>$2,728,129</td>
<td>$-</td>
<td>$-</td>
<td>$2,728,129</td>
<td>$2,546,039</td>
<td>$2,303,567</td>
</tr>
<tr>
<td><strong>Contract - City of Scottsdale</strong></td>
<td>4,415,867</td>
<td>-</td>
<td>-</td>
<td>4,415,867</td>
<td>5,221,037</td>
<td>5,262,777</td>
</tr>
<tr>
<td><strong>Contributions</strong></td>
<td>854,860</td>
<td>645,626</td>
<td>112,106</td>
<td>1,612,592</td>
<td>1,837,000</td>
<td>1,834,393</td>
</tr>
<tr>
<td><strong>Investment return</strong></td>
<td>(141,576)</td>
<td>-</td>
<td>-</td>
<td>(141,576)</td>
<td>950,064</td>
<td>586,673</td>
</tr>
<tr>
<td><strong>Other income</strong></td>
<td>5,038</td>
<td>-</td>
<td>-</td>
<td>5,038</td>
<td>10,437</td>
<td>9,902</td>
</tr>
<tr>
<td><strong>Net assets released from restrictions</strong></td>
<td>623,567</td>
<td>(623,567)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2,641</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td>8,485,885</td>
<td>22,059</td>
<td>112,106</td>
<td>8,620,050</td>
<td>10,564,577</td>
<td>9,999,953</td>
</tr>
</tbody>
</table>

## EXPENSES

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>2012</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Special events income</strong></td>
<td>266,591</td>
<td>-</td>
<td>-</td>
<td>266,591</td>
<td>288,716</td>
<td>324,592</td>
</tr>
<tr>
<td><strong>Direct benefit to donors</strong></td>
<td>(172,710)</td>
<td>-</td>
<td>-</td>
<td>(172,710)</td>
<td>(186,288)</td>
<td>(238,160)</td>
</tr>
<tr>
<td><strong>Retail sales</strong></td>
<td>93,881</td>
<td>-</td>
<td>-</td>
<td>93,881</td>
<td>102,428</td>
<td>86,432</td>
</tr>
<tr>
<td><strong>Cost of sales</strong></td>
<td>466,082</td>
<td>-</td>
<td>-</td>
<td>466,082</td>
<td>406,571</td>
<td>386,273</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>8,815,798</td>
<td>22,059</td>
<td>112,106</td>
<td>8,949,963</td>
<td>10,872,693</td>
<td>10,276,439</td>
</tr>
</tbody>
</table>

## Change in Net Assets

- **Change in Net Assets**: (561,904)  12,240  13,027
- **Net Assets, Beginning of Year**: $884,459  $878,170  $5,573,515
- **Net Assets, End of Year**: $872,555  $878,170  $5,686,542

### City of Scottsdale Dollar = $2.32 in programs delivered by SCC
Scottsdale Cultural Council Annual Report 2011-12

Financial Data

EXPENSES BY CATEGORY

<table>
<thead>
<tr>
<th></th>
<th>FY2012</th>
<th>FY2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programs</td>
<td>$6,975,507</td>
<td>72%</td>
</tr>
<tr>
<td>Administration</td>
<td>$1,917,304</td>
<td>20%</td>
</tr>
<tr>
<td>Development/Events</td>
<td>$764,618</td>
<td>8%</td>
</tr>
<tr>
<td>Total</td>
<td>$9,657,429</td>
<td>100%</td>
</tr>
</tbody>
</table>

REVENUE BY CATEGORY

<table>
<thead>
<tr>
<th></th>
<th>FY2012</th>
<th>FY2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>City of Scottsdale*</td>
<td>$3,343,275</td>
<td>42%</td>
</tr>
<tr>
<td>Earned + Endowment/Investments</td>
<td>$3,343,275</td>
<td>42%</td>
</tr>
<tr>
<td>Contributed</td>
<td>$950,064</td>
<td>10%</td>
</tr>
<tr>
<td>Total</td>
<td>$7,932,937</td>
<td>100%</td>
</tr>
</tbody>
</table>

Audience revenues - tickets and admissions to performances, exhibitions & festivals
- FY2012: $2,964,161
- FY2011: $2,751,727
- %: 38% vs. 29%

Education Revenues
- FY2012: $83,085
- FY2011: $99,794

Retail net earnings
- FY2012: $236,032
- FY2011: $205,688

Rental revenues
- FY2012: $299,326
- FY2011: $302,763

Food & beverage net earnings
- FY2012: $112,474
- FY2011: $91,674

Other
- FY2012: $229,630
- FY2011: $213,088

Total
- FY2012: $2,964,161
- FY2011: $2,751,727

Earned Revenue Data

Tickets and admissions to performances, exhibitions & festivals
- FY2012: $2,003,614
- FY2011: $1,838,720

Education revenues
- FY2012: $83,085
- FY2011: $99,794

Retail net earnings
- FY2012: $236,032
- FY2011: $205,688

Rental revenues
- FY2012: $299,326
- FY2011: $302,763

Food & beverage net earnings
- FY2012: $112,474
- FY2011: $91,674

Other
- FY2012: $229,630
- FY2011: $213,088

Total
- FY2012: $2,964,161
- FY2011: $2,751,727

SMoCA SPA

Number of art items maintained, conserved & secured for the City of Scottsdale
- FY2012: 107
- FY2011: 102

Approx. total value of art items
- FY2012: $6,508,615
- FY2011: $14,662,846
Community Impact, Investment & Involvement

TOTAL ORGANIZATION ANNUAL ECONOMIC IMPACT1

<table>
<thead>
<tr>
<th>SCC produced and presented performances, exhibitions, festivals and events:</th>
<th>Other:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of events</td>
<td>180</td>
</tr>
<tr>
<td>Total attendance</td>
<td>152,516</td>
</tr>
<tr>
<td>Education programs &amp; outreach:</td>
<td>Totals:</td>
</tr>
<tr>
<td>Number of events</td>
<td>1,470</td>
</tr>
<tr>
<td>Total attendance</td>
<td>36,176</td>
</tr>
<tr>
<td>Co-sponsored events:</td>
<td></td>
</tr>
<tr>
<td>Number of events</td>
<td>41</td>
</tr>
<tr>
<td>Total attendance</td>
<td>10,934</td>
</tr>
</tbody>
</table>

Total organization economic impact $18,261,341
SCC participant direct spending impact $9,657,429
Full Time Employees Supported 319.7
Household Income Impact* $8,099,396

1Impact Statistics - Arts & Economic Prosperity IV Calculator, Americans for the Arts, figures as of June 30, 2012
2Household Income: The total dollars paid to community residents as a result of the expenditures made by your arts and culture organizations or our audiences. Household income includes salaries, wages, and proprietary income. – AZ Commission for the Arts

CITY OF SCOTTSDALE APPROPRIATION IMPACT

| Total City of Scottsdale Appropriation | $4,415,867 |
| Excluding Public Art | $3,343,275 |

Total SCC revenue ratio to City of Scottsdale Appropriation2 1 City of Scottsdale Dollar = $2.32 in programs delivered by SCC

2Excludes Public Art, which is funded 100% by the City of Scottsdale.

TOTAL COMMUNITY PARTICIPATION FOR ACTIVITIES, ON-SITE & OFF-SITE

Number of international artists presented and exhibited 22
Number of artists who also appeared or were exhibited in the highest-tier venues 14
Number of artists who received major national attention prior to or after being presented by SCC 19
Number of public art installations 16
Number of public art commissions 2
Number of public art projects in development at the close of FY2012 13

2011-2012 Season: Total Number of Free or Low Cost Ticket Events Available to Public:
141 events (65%) of all SCPA produced events open to the public were free or priced under $30.
66 individual performances were under $30 (counting each Talk Cinema, ASU, etc individually)
3 days of Art Festival were under $30
37 days of free programming (Sunday at the, Native Trails, OregNation, Polyglot, La Gran Fiesta)
31 Arts-Connect (free or under $30 fee)
4 Student Matinees (under $30, open to public)
The SCPA had 141 free or under $30 events and performances in 2011/12 – 65% of all SCPA produced events.
All Public Art events are free to the public.
All SMoCA-produced events except for one were free or priced under $20.

PROGRAMMIC LEADERSHIP, QUALITY & VALUE

Number of public art projects in development at the close of FY2012 13

COMMUNITY INVESTMENT

| Number of members/donors/sponsors by financial level: |
|---|---|
| Individuals | up to $499 | 1,302 |
| | $500 - $999 | 62 |
| | $1,000 - $2,499 | 103 |
| | $2,500 - $4,999 | 30 |
| | $5,000 - $9,999 | 20 |
| | $10,000 and above | 11 |
| Corporations | 53 |
| Government | 3 |
| Foundations | 13 |
| Total | 1,597 |

Total number of board and advisory board members 54

Total Fundraising Revenue (includes special events income) $1,879,183

VOLUNTEER DATA

Total number of SCC volunteers 1,062
Total number of volunteer hours served in FY2012 21,812
Value of volunteer hours served $429,910

1Based on $19.71/hr - State of Arizona Volunteer value as of 2011

$18,261,341 Total organization economic impact
$429,910 Value of volunteer hours served
## Attendance

July 1, 2011, through June 30, 2012

### Performances, Festivals, Events & Exhibitions

<table>
<thead>
<tr>
<th></th>
<th>2011-12 No. of Events</th>
<th>2011-12 Attendance</th>
<th>2010-11 No. of Events</th>
<th>2010-11 Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SCPA</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Virginia G. Piper Theater</td>
<td>95</td>
<td>37,559</td>
<td>66</td>
<td>31,195</td>
</tr>
<tr>
<td>Amphitheater</td>
<td>1</td>
<td>749</td>
<td>4</td>
<td>2,923</td>
</tr>
<tr>
<td>Stage 2</td>
<td>23</td>
<td>2,150</td>
<td>27</td>
<td>3,182</td>
</tr>
<tr>
<td>Sunday A’Fair</td>
<td>10</td>
<td>44,469</td>
<td>9</td>
<td>35,469</td>
</tr>
<tr>
<td>Off-site</td>
<td>5</td>
<td>4,257</td>
<td>6</td>
<td>7,627</td>
</tr>
<tr>
<td><strong>SMOCA</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Admissions</td>
<td>7</td>
<td>22,159</td>
<td>9</td>
<td>23,470</td>
</tr>
<tr>
<td><strong>SPA</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Community Events &amp; Receptions</td>
<td>16</td>
<td>40,398</td>
<td>17</td>
<td>3,270</td>
</tr>
<tr>
<td>Lectures and Tours</td>
<td>7</td>
<td>342</td>
<td>9</td>
<td>294</td>
</tr>
<tr>
<td>Workshops</td>
<td>16</td>
<td>433</td>
<td>8</td>
<td>150</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>180</td>
<td>152,516</td>
<td>161</td>
<td>166,926</td>
</tr>
</tbody>
</table>

### Education & Outreach Programs

**SCPA**

<table>
<thead>
<tr>
<th>Event</th>
<th>2011-12 No.</th>
<th>2011-12 Attendance</th>
<th>2010-11 No.</th>
<th>2010-11 Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>School Performances</td>
<td>4</td>
<td>1,284</td>
<td>5</td>
<td>1,814</td>
</tr>
<tr>
<td>Artist Lectures</td>
<td>20</td>
<td>762</td>
<td>4</td>
<td>199</td>
</tr>
<tr>
<td>Artist Residencies</td>
<td>1</td>
<td>29</td>
<td>90</td>
<td>580</td>
</tr>
<tr>
<td>Celebration of the Arts</td>
<td>1</td>
<td>708</td>
<td>1</td>
<td>690</td>
</tr>
<tr>
<td>Cool Kids Camp</td>
<td>16</td>
<td>259</td>
<td>4</td>
<td>157</td>
</tr>
<tr>
<td>Cultural Connections</td>
<td>82</td>
<td>5,147</td>
<td>53</td>
<td>1,524</td>
</tr>
<tr>
<td>Master Classes</td>
<td>4</td>
<td>75</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>Arizona Wolf Trap</td>
<td>552</td>
<td>9,610</td>
<td>743</td>
<td>12,325</td>
</tr>
<tr>
<td>Workshops</td>
<td>38</td>
<td>1,305</td>
<td>29</td>
<td>1,417</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,470</td>
<td>36,176</td>
<td>1,271</td>
<td>25,833</td>
</tr>
</tbody>
</table>

**SMoCA**

<table>
<thead>
<tr>
<th>Event</th>
<th>2011-12 No.</th>
<th>2011-12 Attendance</th>
<th>2010-11 No.</th>
<th>2010-11 Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Docent Tours (*included in admissions)</td>
<td>156</td>
<td>2,622</td>
<td>98</td>
<td>1,138</td>
</tr>
<tr>
<td>Docent Tours - Sculpture/Other</td>
<td>22</td>
<td>247</td>
<td>20</td>
<td>235</td>
</tr>
<tr>
<td>Staff Tours</td>
<td>31</td>
<td>200</td>
<td>26</td>
<td>249</td>
</tr>
<tr>
<td>Docent Classes</td>
<td>66</td>
<td>1,310</td>
<td>57</td>
<td>1,644</td>
</tr>
<tr>
<td>Artist Lectures</td>
<td>31</td>
<td>1,298</td>
<td>26</td>
<td>1,278</td>
</tr>
<tr>
<td>Student Tours</td>
<td>42</td>
<td>1,549</td>
<td>39</td>
<td>1,734</td>
</tr>
<tr>
<td>Outreach</td>
<td>7</td>
<td>338</td>
<td>3</td>
<td>223</td>
</tr>
<tr>
<td>Studio Art Tours</td>
<td>3</td>
<td>101</td>
<td>5</td>
<td>164</td>
</tr>
<tr>
<td>Workshops</td>
<td>44</td>
<td>1,046</td>
<td>46</td>
<td>952</td>
</tr>
<tr>
<td>Young@Art Gallery</td>
<td>327</td>
<td>10,176</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Visions</td>
<td>23</td>
<td>732</td>
<td>21</td>
<td>664</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,470</td>
<td>36,176</td>
<td>1,271</td>
<td>25,833</td>
</tr>
</tbody>
</table>

### Co-sponsored Events (Artistic)

**SCPA**

<table>
<thead>
<tr>
<th>Event</th>
<th>2011-12 No.</th>
<th>2011-12 Attendance</th>
<th>2010-11 No.</th>
<th>2010-11 Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Native Trails</td>
<td>19</td>
<td>6,862</td>
<td>14</td>
<td>5,111</td>
</tr>
<tr>
<td>Virginia G. Piper Theater &amp; Atrium</td>
<td>18</td>
<td>3,560</td>
<td>5</td>
<td>2,570</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>37</td>
<td>10,442</td>
<td>19</td>
<td>7,681</td>
</tr>
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</table>

### Co-sponsored Events (Business)

**SCPA**

<table>
<thead>
<tr>
<th>Event</th>
<th>2011-12 No.</th>
<th>2011-12 Attendance</th>
<th>2010-11 No.</th>
<th>2010-11 Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virginia G. Piper Theater &amp; Atrium</td>
<td>1</td>
<td>350</td>
<td>2</td>
<td>350</td>
</tr>
<tr>
<td>Dayton Fowler Graffman Atrium</td>
<td>3</td>
<td>162</td>
<td>1</td>
<td>48</td>
</tr>
<tr>
<td>Misc.</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>4</td>
<td>512</td>
<td>3</td>
<td>395</td>
</tr>
</tbody>
</table>
### Development Events

<table>
<thead>
<tr>
<th></th>
<th>2011-12 No. of Events</th>
<th>2011-12 Attendance</th>
<th>2010-11 No. of Events</th>
<th>2010-11 Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCPA Development Events</td>
<td>18</td>
<td>1,966</td>
<td>35</td>
<td>3,043</td>
</tr>
<tr>
<td>SMoCA Development Events</td>
<td>6</td>
<td>2,355</td>
<td>24</td>
<td>3,999</td>
</tr>
<tr>
<td>Sub-Total</td>
<td>24</td>
<td>4,321</td>
<td>59</td>
<td>7,042</td>
</tr>
</tbody>
</table>

### Other Events

<table>
<thead>
<tr>
<th></th>
<th>2011-12 Attendance</th>
<th>2010-11 Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Miscellaneous Events</td>
<td>288</td>
<td>24</td>
</tr>
<tr>
<td>Other Miscellaneous Events</td>
<td>953</td>
<td></td>
</tr>
<tr>
<td>Sub-Total</td>
<td>32</td>
<td>3,763</td>
</tr>
</tbody>
</table>

### City of Scottsdale

<table>
<thead>
<tr>
<th></th>
<th>2011-12 Attendance</th>
<th>2010-11 Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meetings</td>
<td>2,768</td>
<td>3,075</td>
</tr>
<tr>
<td>Civic Center Park</td>
<td>11,945</td>
<td>4,565</td>
</tr>
<tr>
<td>Sub-Total</td>
<td>14,713</td>
<td>7,640</td>
</tr>
</tbody>
</table>

### Rental Events

<table>
<thead>
<tr>
<th></th>
<th>2011-12 Attendance</th>
<th>2010-11 Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virginia G. Piper Theater</td>
<td>17,774</td>
<td>18,808</td>
</tr>
<tr>
<td>Stage 2</td>
<td>942</td>
<td>643</td>
</tr>
<tr>
<td>Amphitheater</td>
<td>6,347</td>
<td>2,934</td>
</tr>
<tr>
<td>Civic Center Park</td>
<td>20,521</td>
<td>31,021</td>
</tr>
<tr>
<td>Civic Center Park (Weddings)</td>
<td>1,307</td>
<td>1,039</td>
</tr>
<tr>
<td>Dayton Fowler Grafman Atrium</td>
<td>2,755</td>
<td>1,920</td>
</tr>
<tr>
<td>Misc.</td>
<td>506</td>
<td>68</td>
</tr>
<tr>
<td>Scottsdale Culinary Festival</td>
<td>25,816</td>
<td>17,808</td>
</tr>
<tr>
<td>Sub-Total</td>
<td>76,181</td>
<td>74,798</td>
</tr>
</tbody>
</table>

### Other Special Events

<table>
<thead>
<tr>
<th></th>
<th>2011-12 Attendance</th>
<th>2010-11 Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rental Events</td>
<td>213</td>
<td>557</td>
</tr>
<tr>
<td>Sub-Total</td>
<td>105</td>
<td>74,798</td>
</tr>
</tbody>
</table>

### SCC Special Events

<table>
<thead>
<tr>
<th></th>
<th>2011-12 Attendance</th>
<th>2010-11 Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scottsdale Arts Festival</td>
<td>28,592</td>
<td>23,952</td>
</tr>
<tr>
<td>La Gran Fiesta/Latin Jazz Festival</td>
<td>8,350</td>
<td>8,356</td>
</tr>
<tr>
<td>Sub-Total</td>
<td>36,942</td>
<td>32,308</td>
</tr>
</tbody>
</table>

### Grand Total

<table>
<thead>
<tr>
<th></th>
<th>2011-12 Attendance</th>
<th>2010-11 Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Number of Events</td>
<td>1,875</td>
<td>1,637</td>
</tr>
<tr>
<td>Total Attendance</td>
<td>325,370</td>
<td>324,412</td>
</tr>
</tbody>
</table>

**The Civic Center Library undertook major renovations during fiscal year 2011-2012. The installation, "Somewhere in Between" by Sarah Hurwitz was extended from December 1, 2011 to March 1, 2012 due to this renovation period. The installation was a ceiling piece since the Library used the gallery space for its public computer area during this timeframe. The attendance numbers reflect this three-month period of renovation with more limited access for the public.**
Scottsdale Center for the Performing Arts

The Stephen Petronio Company performed Underland on Nov. 18, 2011, at Scottsdale Center for the Performing Arts. Photo: Sarah Silver.

Scottsdale Cultural Council Annual Report 2011-12
FROM THE DIRECTOR

At its core, Scottsdale Center for the Performing Arts celebrates the human experience. By providing a stage for a wide range of artistic voices and perspectives, the Center connects people to each other and to the world through creative expression. By doing so, we hope to create opportunities for thought-provoking moments, foster cultural awareness and tolerance, and unite our community through shared experiences.

Our vision for the 2011–12 season was to inspire, provoke and entertain by presenting a wide array of dynamic performances, programs and events chosen to engage even more of the community. We expanded our collaborations with local organizations like Ignite Phoenix and Arizona State University’s School of Music in order to promote more of the amazing artists in our own backyard. And we responded to the public’s growing desire to learn about and engage with other cultures by increasing the number of international artists who we bring to Scottsdale. Key to this global focus was the launch of the Discovery Series, which presents an in-depth exploration of a different region of the world each year. We also made changes to our ticket structure, adding lower-priced options and expanding our free and low-cost offerings so that everyone has access to the highest-quality performing arts experiences. In fact, 65 percent of all Center-produced events open to the public were free or priced under $30, and a total of 37 free events and performances were offered to the public.

These initiatives are just a few examples of the innovative steps that we have taken to ensure that the Center serves more of our community and remains a vital hub of civic life. Thankfully, the responses from patrons were overwhelmingly positive. The Center’s total attendance rose by 10 percent to 249,174. Ticket sales also increased to $1.8 million – the highest level in recent history. In addition, our annual Scottsdale Arts Festival, the Center’s largest event, increased attendance by 19 percent to 82,367. Sales also increased to $1.8 million – the highest level in recent history. The Festival’s biggest event, increased attendance by 19 percent to 28,592. The 25th-anniversary season of Sunday A’Fair enjoyed a 27 percent increase in attendance to nearly 45,000.

As a purveyor of live arts, it is our responsibility to curate a diverse season filled with the relevant and significant artists of our time. But there is so much more to a performing-arts institution than what happens on stage. The audience itself is a vital part of the experience. In the often digitized and virtual world in which we live, the performing arts provide a unique opportunity for our community to celebrate our humanity and be part of a shared, real-time experience. All of the programming at the Center is meant to connect us to the greater world, connect us to our inner artist and, most of all, connect us to each other.

Our growing audiences, supporters and community provide the impetus for what we do, and they become the reason that we succeed. Thank you!

Cory Baker, Director
Scottsdale Center for the Performing Arts
The Center's total attendance in 2011–12 was 249,174 and increased 10 percent from 2010–11.

Ticket sales in 2011–12 increased 9 percent from 2010–11.

The Center presented 48 percent more free events in 2011–12 than in 2010–11.

Attendance at the Center's free events in 2011–12 was 66,499, and attendance increased 35 percent from 2010–11.

19,179 students and patrons participated in the Center’s education programs in 2011–12.

27 percent of all performances presented by the Center were collaborations/co-productions with local, national and international partners.

Each of the Center’s more than 130 volunteer ushers donated an average of 51 hours per year.

Nearly 28 percent of all artists who were presented by the Center are international artists.

The Center created six new series in 2011–12 that had a total attendance of 15,591.

The Center enhanced the Dayton Fowler Grafman Atrium by building Encore Bar, a permanent concession area, and adding new furniture provided by Haworth and Facilitec. This gave patrons an elevated experience and opportunities to come early and stay late after performances to connect with the artists and each other.

The Center launched a new award-winning integrated marketing and re-branding campaign.

2012 Spectrum Award from the American Marketing Association, Phoenix chapter for the 2011–12 season’s integrated marketing campaign.

Scottsdale Arts Festival ranked 2nd in the nation by AmericanStyle Magazine’s 8th annual Top 10 Fairs and Festivals Readers Poll.

Garnering worldwide attention, the Center’s restrooms named among the top three in America in the 10th annual America’s Best Restroom Contest presented by Cintas Corporation.

Fran Cohen, Arizona Wolf Trap program manager, named a 2012 Arizona CultureKeeper for preserving the culture and heritage of the state.

New Times Award – Best of Phoenix, Fall 2011: Best Free Place for Kids' Outdoor Birthday Party (SCPA/Scottsdale Civic Center Park)
Inspired by the vibrant culture of its native country, the vivacious Ballet Folklórico de Antioquia, Colombia performed traditional Colombian folk music and dance on Feb. 3, 2012, at Scottsdale Center for the Performing Arts. Photo: Columbia Artists Management Inc.
Scottsdale Center for the Performing Arts’ 2011–12 season offered a variety of new programming that increased attendance and tickets sales while advancing the Center’s reputation for diverse and high-quality arts experiences. As of June 30, 2012, the Center’s total attendance was 249,174, representing an increase of more than 10 percent above the 2010–11 season’s attendance of 224,931. More than 42,000 tickets were sold to the Center’s 2011–12 presented events, representing $1.8 million in sales. The chart below shows the Center’s attendance by categories, further illustrating the Center’s diverse offerings:

**2011 - 12 Attendance by Category***

```
<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz</td>
<td>11%</td>
</tr>
<tr>
<td>Classical</td>
<td>15%</td>
</tr>
<tr>
<td>Contemporary/Popular Music</td>
<td>7%</td>
</tr>
<tr>
<td>Film</td>
<td>9%</td>
</tr>
<tr>
<td>Collaborations</td>
<td>4%</td>
</tr>
<tr>
<td>World Music</td>
<td>14%</td>
</tr>
<tr>
<td>Speakers</td>
<td>26%</td>
</tr>
</tbody>
</table>
```

*Not including Festivals or Education

Attendance at the 42nd Scottsdale Arts Festival, the Center’s largest event, increased 19 percent over 2011 to 28,592, while the Festival’s earned and contributed revenue increased by 10 percent. Attendance at Sunday A’Fair, the free outdoor concert series in Scottsdale Civic Center Park also increased 27 percent to nearly 45,000.

The Center’s strong increase in participation and earned revenues reflected both demand for its programming and the impact of new branding and marketing strategies designed to expand audiences.
2011-12 PROGRAMMING FACTS

Total number of presented (ticketed) performances: 142

Number of free event days presented or produced by the Center: 37

Total number of events that were collaborations or co-productions with the Center: 39

Total number of individual artists who performed in the Center’s 2011–12 presented season: 1,026

Increase in attendance of free events: 36%

NEW SERIES

**ASU Concerts at the Center**
A 16-recital concert series featuring performances by the faculty and students of Arizona State University’s School of Music with modestly priced tickets for the public and free student admission.

**Broadway Series**
The Center launched this new series showcasing major stars in intimate cabaret-style shows.

**Discovery Series featuring Australia and New Zealand**
2011–12 was the inaugural season of the Center’s Discovery Series, featuring a different region of the world each season. The first series focused on artists from Australia and New Zealand, presenting dance, theater and music throughout the year from both countries.

**Discovery Film Series with Scottsdale International Film Festival**
Presented in partnership with the Scottsdale International Film Festival, featuring Australian and New Zealand films, including a post-screening talk-back with a filmmaker.
**Origination: A Festival of Native Cultures**
A free two-day community festival that attracted more than 6,000 visitors, OrigiNation celebrated the native cultures of both Arizona and Australia/New Zealand. The event featured live performances, demonstrations and a Learning Village for participants to engage in hands-on educational activities and participatory workshops.

**San Francisco Grand Opera Cinema Series**
An opera series featuring four of San Francisco Opera’s most revered performances filmed live in high-definition audio and video. An up-close and personal opportunity for audiences to experience opera in a relaxed setting.
EDUCATION AND OUTREACH

Scottsdale Center for the Performing Arts’ education and outreach programs strive to create interactive exchanges between participants of all ages and backgrounds and visiting or resident artists. These connections inspire creativity, foster tolerance, encourage cultural exchange, and provide a lasting impression that creates a framework for continued learning and development.

Research shows that arts participation helps to close achievement gaps and to improve academic performance. In a study conducted by UCLA’s Imagination Project to determine the relationships of engagement in the arts to student performances and attitudes, it was found that students with high levels of arts participation outperform “arts-poor” students by virtually every measure. Upon closer examination, there was clear evidence that sustained involvement in particular art forms, such as music and theater, are highly correlated with success in mathematics and reading. At a time when schools continually face reductions in arts funding, the Center works annually with more than 50 local schools and community centers, including more than 20 schools classified as Title 1 with a significant student population living in poverty, to help fill the void left by cuts to arts education.

In 2011–12, the Center’s education initiatives connected 19,179 people with art and artists through matinee performances for students, teacher training, master classes, lectures, workshops, residencies and more. For instance, the Arizona Wolf Trap program, a program of the Center and an affiliate of the Wolf Trap Institute for Early Learning through the Arts, the nation’s premier provider of early-childhood arts education, served more than 9,000 participants in Head Start and preschool classroom sites in Scottsdale and other Valley school districts, including five Title 1 schools. Additionally, the Arizona Wolf Trap’s program manager, Fran Cohen, was named a 2012 Arizona CultureKeeper for preserving the culture and heritage of the state. It is through premier educational opportunities like Arizona Wolf Trap and exceptional leadership that the Center is able to connect with and enrich the lives of participants of all ages and backgrounds in Scottsdale and beyond. By maintaining ongoing critical dialogue with the community, school arts coordinators and local and national partners, the Center responds to new curriculum mandates, the changing economy and fluctuating trends for a result that equates to comprehensive support for our citizens.

Scottsdale Center for the Performing Arts’ Valley-wide school partners in 2011–12:

OUTREACH AND RESIDENCIES
Gilbert Public Schools
Highland High School
Paradise Valley Unified School District
Explorer Middle School
Greenway Middle School (Title 1)
Salt River Pima-Maricopa Community Schools
Salt River High School (Title 1)
Scottsdale Unified School District
Arcadia Neighborhood Learning Center
Kiva Elementary School
Pima Elementary School (Title 1)
Supai Middle School (Title 1)
Arcadia High School
Chaparral High School
Coronado High School (Title 1)
Desert Mountain High School
Saguaro High School
Metropolitan Arts Institute
Arizona State University
Scottsdale Community College
Paiute Neighborhood Center

ARIZONA WOLF TRAP
Southwest Human Development Head Start
Gateway Head Start
Madison Park Head Start
Mesa Public Schools
Roosevelt Head Start (Title 1)
Higley Unified School District
Higley Elementary School
Higley Middle School
Tempe Elementary School District
Rover Elementary School
Scales Elementary School (Title 1)
Scottsdale Unified School District
Early Childhood Choctah Campus
Early Childhood Oak Campus
Hohokam Traditional Head Start (Title 1)
Tavan Elementary School (Title 1)
Yavapai Elementary Head Start (Title 1)

A CELEBRATION FOR THE ARTS FOR CHILDREN WITH DISABILITIES
Cave Creek Unified School District
Lone Mountain Elementary (Title 1)
Chandler Unified School District
Basha Elementary
Kno Elementary
Rudy G. Bolognina (Title 1)
Creighton School District
Monte Vista (Title 1)
Isaac School District
P.T. Cos School (Title 1)
Mesa Public Schools
Nathan Hale Elementary
New Way Learning Academy
Osborn School District
Solano Elementary (Title 1)
Paradise Valley Unified School District
Desert Cove Elementary
Desert Shadows Elementary
Sandpiper Elementary
Sunrise Middle School
Whispering Wind Elementary
Phoenix Elementary School District
Edison Elementary
Phoenix Unified School District
Whittier Elementary (Title 1)
Queen Creek Unified School District
Jack Barnes Elementary (Title 1)
Queen Creek Elementary (Title 1)
Roosevelt School District
Amy Houston Academy (Title 1)
Clovis Campbell Elementary (Title 1)
Valley View School (Title 1)

Scottsdale Center for the Performing Arts creates and implements the following education and outreach programs:

**Arizona Wolf Trap** – Affiliated with the National Wolf Trap Institute for Early Learning, the nation’s premier provider of early-childhood education, Arizona Wolf Trap brings art into the lives of children in Head Start and other pre-school programs. The premise behind the Wolf Trap Program is that music, movement and creative drama are powerful teaching strategies to help children master a variety of skills, including language development, concentration, self-discipline, memory, verbalization and positive self-image. The centerpiece of the program is the classroom residency, comprised of 14 sessions in which professional Wolf Trap-approved performing artists and early-childhood educators collaborate to translate instructional goals into drama, music and movement experiences designed to meet classroom objectives. On average, 70 pre-school classrooms are serviced annually during which teaching artists not only model classroom skills, but also coach teachers in the development of their own lesson plans integrating the arts into their daily curriculum. In addition, more than 1,500 children attend six Wolf Trap field trips at Herberger Theater and Scottsdale Center for the Performing Arts.

**Cultural Connections through the Arts** – The fundamental mission of this longstanding flagship program of Scottsdale Center for the Performing Arts is to spread tolerance, multicultural understanding and friendship among Valley youth.
The Cultural Connections Through the Arts Residency Program invites local and touring artists during the academic year to bring real-world knowledge to classrooms through unique diversity-based arts experiences. Residencies are inspired by selected performances and events at Scottsdale Center for the Performing Arts. Additionally, students demonstrate their accomplishments at public events through live performance and art exhibitions.

Since the program’s restructuring in 2009, the Cultural Connections Through the Arts Residency continues to expand. The positive impact of this program continues to gain momentum. Recognizing the program’s longstanding success with SUSD, Paradise Valley Unified School District has requested Cultural Connections residencies additionally be offered to schools throughout their district.

Cultural Connections Dance Program leads 40 dance students from Phoenix and Scottsdale Unified School Districts through master classes conducted by nationally and internationally renowned dance companies. While onsite at the theater, students also attend a diversity class taught by an experienced diversity instructor and view a performance by the professional dance company.

Kennedy Center Partners in Education – In this nationally recognized arts-education partnership, Scottsdale Center for the Performing Arts works with partner school districts and Indian communities to support professional developments for teachers, who are offered workshops led by Kennedy Center professionally trained artists. The workshops focus on various techniques for integrating arts into the classroom curriculum and fulfilling Arizona Arts Standards. Through Professional Learning Communities, mentoring teachers expand the reach and impact of this program within the educational community, making it a highly sustainable model. Participants evaluate each workshop and demonstrate their cognition by making annual presentations to partners and peers.

A Celebration of the Arts for Children with Disabilities – Scottsdale Center for the Performing Arts provides 500 students from area special-education classes with the opportunity to exercise their imaginations and creativity. The annual event includes performances, workshops and art projects designed for various ranges of abilities and cognition. The popularity of this program is partially due to the care and effort by approximately 190 staff and volunteers that ensure safety and efficiency as students unload and load buses, traverse the park, attend art workshops and eat lunch at this exciting half-day event.

Painting sugar skulls at La Gran Fiesta: A Celebration of Latin and Hispanic Culture, a free community festival at Scottsdale Center for the Performing Arts on Nov. 5-6, 2011.
Outreach and Community Service incorporates broad educational programming with a wide scope. This includes the following programs:

The Paiute Neighborhood Center provides services to a primarily Hispanic population located in the southern part of the city. The Center works with Paiute staff to support programmatic themes and enrich the lives of young people through arts-residency programs for children ages 7–12 and at the Teen Center. Through varying short-term workshops, including mask-making, theater skills, photography, music, dance and creative writing, professional artists help youth develop confidence, creativity and respect for fellow participants and instructors. Participants are less likely to engage in delinquent behavior, enter the juvenile court system, and drop out of school. Such opportunities give the young participants a chance to experience the arts, take pride in their artistic accomplishments and share their talents with others. Additionally, senior writing workshops are also offered through the Paiute Active Senior Adults program.

With the Empty Bowls partnership with Scottsdale Schools, the City of Scottsdale and Scottsdale Community College, the Center contracts resident artists to work with youth at Paiute during the summer and fall to design and craft bowls; at the same time teaching students the philosophy and history of the international project to fight hunger. Partners coordinate the bowl sale at Scottsdale Community College prior to the holiday season with proceeds going to a local food bank.

Festivals and outdoor concerts offer an ideal setting for families to spend an afternoon together listening to music and enjoying creative art activities. Youngsters and adults have the opportunity to create fun arts projects, listen to storytellers or enjoy educational displays at the Family Area during events such as: Sunday A’Fair, a free mini-festival offered in the spring; La Gran Fiesta, a free community event celebrating Hispanic heritage; and the Scottsdale Arts Festival, showcasing unique works from national artists. Projects are designed for varying ages and are supported by friendly volunteers.

Student Performances – Some of the touring companies that perform at Scottsdale Center for the Performing Arts include a student performance in their repertoire. Student performances have the same production values as a public performance, but are usually 45 to 60 minutes in length and often followed by a Q-and-A session. Depending on the target audience for the show, elementary, middle and high schools groups attend, and tickets are available to the general public as well. Online study guides provide extra resources and learning opportunities for students and teachers.
Arts-Connect is a series of free and fee-based educational activities designed to engage lifelong learners beyond the performance by means of an interactive experience with a member of the visiting artist or a local specialist. Dance and theater master classes, Q-and-A sessions, acting and writing workshops, and lectures are examples of activities that provide added value to patrons and enhance the unique programming each season. Arts-Connect is a major component of the Center’s Discovery Series. In 2011–12 various educational components highlighted the native cultures of Australia, New Zealand and Arizona.

Accessibility Programming is about making art accessible to all audiences. The Center is committed to aligning with new ADA regulations and continuing to provide performance accommodations to enhance audience members’ experience, including ASL interpretation, open captioning, live-audio description, wheelchair seating, low-vision seating and assistive-listening devices.

COLLABORATIONS

In 2011–12, the Center reached out to expand its collaborative programming, working with the Scottsdale International Film Festival, ASU School of Music, Celebrity Theatre and sister divisions Scottsdale Museum of Contemporary Art (SMoCA) and Scottsdale Public Art. These new initiatives will join an expansive list of community partners that continue to work with the Center, such as the Scottsdale Convention and Visitors Bureau, Kennedy Center Partners in Education, Wolf Trap Institute for Early Learning through the Arts, City of Scottsdale Human Relations Commission and Community Celebrating Diversity.

While the Center’s collaborative programming extends from local to national and international partners, the chart below shows that 61 percent of these collaborations were with local partners – a testament to our commitment to strengthening Scottsdale and our surrounding communities.

Collaborations and Co-Promotions*

*Not including Festivals or Education
In its role as a community gathering place, the Center welcomed nearly 76,000 additional visitors through its rental program and hosted important public events ranging from the display of the 9/11 Memorial Wall and National Unity Flag to the State of the City address by the mayor and the Senior Expo.

The Center’s robust rentals program encompasses a variety of events, including performance-based, corporate and private family events such as weddings and celebrations. As the chart below illustrates, only 28 percent of all rental events are performances – meaning that 72 percent are either city-sponsored, corporate or private family events.

The Center’s rental program also provides support to nonprofit organizations through reduced fees and waivers. In 2011–12, the Center approved waivers for 14 organizations – an increase of 56 percent over the 2010–11 season’s waivers.

In 2011–12, the Center donated more than 5,000 free tickets to students, veterans and other community groups to presented performances. This represents an approximate value of $215,000 in free tickets!
The Center’s volunteer corps is a dedicated group of individuals who donate thousands of hours of their time to the organization each year.

### VOLUNTEER DATA

<table>
<thead>
<tr>
<th>In 2011-12:</th>
<th>Volunteers</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Special Events and Festivals</td>
<td>528</td>
<td>3,314</td>
</tr>
<tr>
<td>Education</td>
<td>104</td>
<td>476</td>
</tr>
<tr>
<td>Ushers</td>
<td>136</td>
<td>6,880</td>
</tr>
<tr>
<td>Front of House</td>
<td>149</td>
<td>1,988</td>
</tr>
<tr>
<td>Administrative Support</td>
<td>26</td>
<td>1,330</td>
</tr>
<tr>
<td>Total</td>
<td>943</td>
<td>13,987</td>
</tr>
</tbody>
</table>

The value to the Center of these volunteer hours is more than $275,000!

### MARKETING

**Connecting with New Audiences**

In tandem with its new programming initiatives, Scottsdale Center for the Performing Arts invested in a variety of new marketing and branding efforts in 2011–12, including an award-winning integrated marketing campaign, website and mobile upgrades, expanded social-media presence and extensive media outreach. As a result, ticket revenues increased 9 percent and total attendance increased 10 percent over the 2010–11 season.

**Branding the Experience**

Scottsdale Center for the Performing Arts received a 2012 Spectrum Award from the Phoenix chapter of the American Marketing Association. The Center took first place in the category of “self-promotion” for its 2011–12 season’s integrated marketing campaign, its first such initiative since completing a major renovation in 2009. The campaign incorporated a consistent message throughout all advertising and communication channels, including a modified logo and new designs for the season guide and calendar, ads, emails and letterhead. Messaging featured the use of compound adjectives, such as “eye-opening,” “awe-inspiring” and “trail-blazing,” to describe the many experiences offered at the Center.

The Center’s 2011–12 season campaign was conceived by Godat Design, which also earned recognition from the Tucson chapter of the American Advertising Federation, including a Silver ADDY® Award for The Center’s 2011–12 season guide and a Bronze ADDY® Award for The Center’s 2011–12 season calendar.

### STAFF ENGAGEMENT

The Center staff volunteered their time and provided leadership to organizations throughout Scottsdale, the state of Arizona and the United States, including the following:

- Americans for the Arts
- Arizona ADA Coordinators Coalition
- Arizona Alliance for Arts Education
- Arizona Arts Education Association
- Arizona Citizens for the Arts
- Arizona Presenters Alliance
- Arizona State Poetry Society
- Arts and Business Council of Greater Phoenix
- Association of Performing Arts Presenters
- California Presenters
- Community Celebrating Diversity, LLC
- John F. Kennedy Center for the Performing Arts
- National Art Educators Association
- New England Foundation for the Arts
- Volunteer Coordinator Coalition
- VSA Arizona/ARTability
- Western Arts Alliance
- Western Jazz Presenters Network
- Western States Arts Federation
Growing Online

Scottsdale Center for the Performing Arts saw a dramatic increase of 29 percent in online ticket sales in 2011–12, which reflected the ongoing consumer shift to the 24/7 convenience of online purchasing. To encourage more online visitation and to satisfy the demand for e-commerce, the Center greatly expanded its online content, adding a dozen new pages to its website as well as a digital flipbook of its complete season guide. Among the Center’s other new season offerings, patrons were able to select their own seats when purchasing tickets online, receive recommendations for other events based on their interests and virtually preview the Virginia G. Piper Theater’s stage from the vantage point of their seats. Finally, the Center launched a Mobile Club program to allow patrons to receive text-message promotions on their cellphones.

<table>
<thead>
<tr>
<th>% Increase</th>
<th>Increase 2011-12</th>
<th>Increase 2010-11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Online Page Views</td>
<td>15%</td>
<td>72,485</td>
</tr>
<tr>
<td>Unique Online Visitors</td>
<td>18%</td>
<td>27,472</td>
</tr>
<tr>
<td>Online Tickets Sold</td>
<td>34%</td>
<td>4,509</td>
</tr>
<tr>
<td>Online Ticket Revenue</td>
<td>55%</td>
<td>$278,228</td>
</tr>
</tbody>
</table>

Being Social

Scottsdale Center for the Performing Arts’ posted daily content on Facebook and Twitter and saw an increase of 46 percent in ‘likes’ among Facebook users. Posts included information about performers, photographs of events, YouTube videos, upcoming promotions and links to online media coverage. The Center created a customized YouTube channel to match its season marketing materials and uploaded 34 new videos, including previews of events and behind-the-scenes interviews. Links to these videos were embedded in emails, web pages and advertisements. In total, the Center’s YouTube videos were viewed 18,738 times.

<table>
<thead>
<tr>
<th>% Increase</th>
<th>Increase 2011-12</th>
<th>Increase 2010-11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facebook Likes</td>
<td>46%</td>
<td>520</td>
</tr>
<tr>
<td>Facebook Check-ins</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>YouTube Videos</td>
<td>1,700%</td>
<td>34</td>
</tr>
<tr>
<td>Total YouTube Views</td>
<td>5,510%</td>
<td>18,404</td>
</tr>
</tbody>
</table>

Reaching Out

As part of its ongoing efforts to engage the public, Scottsdale Center for the Performing Arts sent 64 press releases in 2011–12 generating 577 media placements with an estimated value of $582,101. This was the first time that the Center tracked the value of its substantial editorial coverage in key online and major print outlets, most of which was concentrated locally. The Center also received the most television coverage in years, including 15 local live remotes and in-studio segments featuring performers and key staff. Radio coverage included seven interviews and reviews of events. The Cintas Best Restrooms in America contest generated the most national and international media coverage the Center has ever received. Local coverage was extensive, particularly during the voting process, and included print, online and broadcast media.

<table>
<thead>
<tr>
<th>Press Releases</th>
<th>Print/Online Placements</th>
<th>Print/Online Publicity Value</th>
<th>TV Features</th>
<th>Radio Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Totals 64</td>
<td>577</td>
<td>$582,101</td>
<td>15</td>
<td>7</td>
</tr>
</tbody>
</table>

1Includes selected North American online and print coverage monitored by CisionPoint and generated by Scottsdale Center for the Performing Arts.  
2Values calculated by CisionPoint based on the print that professional media buyers would pay for exposure in a particular outlet.  
3Includes local live or as-late TV remotes and in-studio interviews or features about the Center’s artistic output.  
4Includes local live or recorded radio interviews with the Center’s artistic staff or reviews of events.

Selected Media Coverage

- 12 News
- 944 Magazine
- ABC-15
- About.com
- Ahwatukee Foothills News
- AmericanStyle Magazine
- Arizona Foothills Magazine
- Arizona Informant
- The Arizona Republic
- AZCentral.com
- AZLifestyle
- AZWeekly
- BroadwayWorld.com
- CBS 5
- CBS Radio
- College Times
- Daily News-Sun
- DesertLivingToday.com
- EastValleyTribune
- EaterAZ.com
- Echo Magazine
- Examiner.com
- Fox 10
- Independent Newspapers
- Jewish News of Greater Phoenix
- KBAQ 99.5 FM
- KEZ 98.9 FM
- KJZZ 91.5 FM
- Latino Perspectives
- LaVoz
- Phoenix Magazine
- Phoenix Home & Garden
- Phoenix New Times
- Raising Arizona Kids
- ScoopFactory.com
- Scottsdale Republic
- Sonoran News
- Southwest Flair Magazine
- Univision
- USA Today
Opposite: The groundbreaking dance company Pilobolus performed at Scottsdale Center for the Performing Arts on Oct. 21-22, 2011. Photo: John Kane.
A sculpture titled Pretty Teeth by Phoenix artist Melinda Bergman.
How do you measure the success of a museum?

In this annual report the Scottsdale Cultural Council attempts to measure in greater detail, and with more diverse indicators, the impact of the organization. Measuring the success of a non-profit is tricky business because, as the name implies, the mission of a non-profit institution is to advance the public good, not to generate a profit. In a world obsessed with the bottom-line, the short-term and net worth, the notion of public good seems out-of-place and out-of-date.

I would argue that in many ways a museum is always out-of-place and out-of-date because the work it undertakes explores the past, present and future simultaneously and the institution’s success is for today, tomorrow and hundreds, if not thousands, of years into the future. The museum’s bottom line is not money but insight and enlightenment, its outlook is long term not short term, and its net worth is measured in community value and engagement. A museum might seem like an anomaly in the world of today, but is it really? People empower the societies we live in—not capitalism—and our struggles to understand ourselves, our morals, and our personal value should dominate our short period of time on Earth. And to resolve these personal challenges, a museum is of much greater worth, for the present and the future, than a retail store. So, maybe, a museum has more importance than you realize.

Perhaps an example will help. The exhibition created by the Scottsdale Museum of Contemporary Art (SMoCA), This is a Present from a Small Distant World, June 9 - October 7, 2012, examined the Golden Record made in 1977 for the NASA Voyager spacecraft. The record, composed by a group of leading scientists, was meant to provide aliens who encountered the Voyager information about life on Earth. The visual artist collaborative New Catalogue and composer Judd Greenstein wanted to re-visit the ideas associated with the Golden Record and create a 21st century version. In the exhibition, questions were asked about the salient qualities of humans—Are we good or bad? Do we love more than hate? Are we in control of nature or part of it? What would we want to convey to aliens about who we are? Museum viewers were asked to answer these questions, and many more, on the walls of the exhibition so that a conversation would begin among the viewers. Answers ranged from serious to humorous (someone suggested that aliens would look like Justin Bieber!), but how many times does a capitalist institution ask you to think about the nature of who we are, about the possibilities and limitations of hospitality, about the wonder and horror of imagination? And the record that the museum will ultimately produce, a new Golden Record, will serve as a document for future generations about how those in
The magic of storytelling resides in the teller as much as the tale. The exhibition artists tell stories (mostly about themselves) includes five artists who toy with the conceits of narrative form. The artists straddle autobiography, second and third person, truth and pretense, solemnity and levity. They slip easily between the acutely earnest, impassive and duplicitous. Taking on a range of different personas, each artist strikes a note in us—revealing the same emotions and fears we recognize in ourselves.

Kirsten Everberg: Looking for Edendale
October 29, 2011—January 8, 2012

In her paintings, Kirsten Everberg ponders the difference between spaces and places. In this body of work for SMoCA she carefully selects subjects in her native Los Angeles—iconic architectural landmarks that have been used as locations in numerous films—in an effort to reveal the elusive line between fiction and reality. Everberg sees these sites as characteras themselves, taking on the roles of stand-ins for spatially and temporally distant places. Her exquisitely rendered enamel paintings are composed of elements Everberg has culled from film, photography and memory. These imaginary environments exist only in the limbo of cinematic time, where, as she describes, “one version is never totally erased and in the next version it is never totally complete, they overlap and shift and confuse spatial landmarks with historical reference.” This potential for transformation is embodied in the seductive shimmering surfaces of the paintings themselves that seem at once alluringly real and tactile, yet also on the brink of slipping off the canvas into nothing but glossy pools of color.

This exhibition at SMoCA was Everberg’s first major solo exhibition in a U.S. museum. Featuring new and recent painting, the show marked the first presentation of the full scope of this significant and profound body of work. Organized by the Scottsdale Museum of Contemporary Art. Curated by Curator Cassandra Coblentz. Sponsored by Paul Giancola.

Artist: Kirsten Everberg
Exhibition Attendance: 6,636 (Total includes daily admissions for the entire museum during the exhibition.)

Exhibition Related Programming:
SMoCA’s Fall Opening Celebration, October 28, 2011
Artist Gallery Talk: Kirsten Everberg, November 10, 2011

artists tell stories (mostly about themselves)
October 29, 2011—January 22, 2012

In this document you will find broad and specific answers to this question. Museum volunteers provided SMoCA with approximately 7,000 hours of volunteer time during this fiscal year. Considering the pace of our lives, and the brevity of a human life, how do you value such time? SMoCA’s educators served almost 20,000 people through educational programs such as 42 school tours, 156 public tours, 31 public lectures, and 66 docent training classes. How do you value education that is free to all ages, offered without expectations or tests, and serves the public good by expanding what it means to be alive? The museum generates incredible free publicity related to its good work. Well over 5 million people have impressions of the museum and the city of Scottsdale due to this free media coverage. The retail value of this coverage is well over 1 million dollars, but what is the value to Scottsdale by having a world-class museum that tells people that the city believes in and supports art, imagination, creativity and human growth? How much is such a reputation for a city worth?

I hope you enjoy our attempt to quantify the success of SMoCA. But please do not be too impressed by the numbers, the awards, and the attention. Instead come to the museum, experience and express your imagination, explore new worlds and become part of the legacy we will leave for the future. Place yourself in a world bigger than your immediate needs and desires and remember what it means to be human and to be alive.

- Tim Rodgers, Director, SMoCA
People’s Biennial

People’s Biennial examines a cross-section of artwork that comes from outside the sanctioned mainstream art world. It recognizes the talent and unique expression that is present in many places across the United States that are not considered major art hubs. Artists were chosen by People’s Biennial curators, Harrell Fletcher and Jens Hoffmann, from five American cities: Scottsdale, Arizona; Portland, Oregon; Winston-Salem, North Carolina; Rapid City, South Dakota; and Haverford, Pennsylvania. The exhibition invites us to question traditional conceptions of art, artists, professionalism and creative production in contemporary culture. Curated by Harrell Fletcher & Jens Hoffmann. Organized and circulated by Independent Curators International (ICI), New York.

The exhibition, tour and catalogue are made possible in part by a grant from The Elizabeth Firestone Graham Foundation, The Andy Warhol Foundation for the Visual Arts, The Horace W. Goldsmith Foundation and The Cowles Charitable Trust; the ICI Board of Trustees; and ICI Benefactors Barbara and John Robinson.


Exhibition Attendance: 7,610 (Total includes daily admissions for the entire museum during the exhibition.)

Exhibition Related Programming:
- Curator Visit: Harrell Fletcher, October 15, 2011
- SMoCA’S Fall Opening Celebration, October 28, 2011
- People’s Biennial Artists’ Studio Tour, November 19, 2011

Economy of means: toward humility in contemporary sculpture
January 21 — April 29, 2012

In these lean times, we are often asked to do a lot with a little. The artists featured in Economy of Means move through the world as scavengers, distilling the material stuff of our lives and re-presenting it in form, function or idea using concise gestures. This economic communication allows for poetry and subtlety to have maximal impact. The sculptural works are understated, even ephemeral, but a simplistic characterization is deceptive. The artists’ tendency to look to their materials as a means of dictating form and function demonstrates an honesty in relationship to the media and focuses attention on the individual artistic gesture. Extracting the essential becomes a way of indentifying one’s unique take on the world.

Moving beyond the Conceptual and Minimalist foundations in which they are rooted, these artists actively engage with the world as scavengers, distilling the material stuff of our lives and re-presenting it in form, function or idea using concise gestures. This economic communication allows for poetry and subtlety to have maximal impact. The sculptural works are understated, even ephemeral, but a simplistic characterization is deceptive. The artists’ tendency to look to their materials as a means of dictating form and function demonstrates an honesty in relationship to the media and focuses attention on the individual artistic gesture. Extracting the essential becomes a way of indentifying one’s unique take on the world.

EXHIBITIONS SUMMARY

Idios Kosmos: Koinos Kosmos*
Masters of Collective Reality
May 21 – October 2, 2011

Idios Kosmos: Koinos Kosmos*
Us vs. Them
May 21 – October 2, 2011

Architecture + Art: Extended Collapse*
June 25 – October 16, 2011

Kirsten Everberg: Looking for Edendale*
October 29, 2011 – January 8, 2012

artists tell stories (mostly about themselves)*
October 29, 2011 – January 22, 2012

People’s Biennial
Myself Have Seen It: Photography and Kiki Smith	February 11 – May 20, 2012

Kiki Smith (American, born 1954 in Nuremberg, West Germany) has experimented with photography for more than three decades. She uses photography as an important component of her working process—as a flexible medium with which she can explore composition, color and texture, in dialogue with her work in sculpture and printmaking.

Throughout her work, Smith has explored themes of fragility (of mind, of body, of the natural world); mortality; narrative and storytelling, including her deconstruction of fairy tales and myths; and the relationship of the art object to the artist and viewer. I Myself Have Seen It includes over one thousand photographs, which illustrate how the artist thinks visually.

Smith’s working process involves photographs in many forms: her prints often incorporate photocopies, photogravures and imagery transferred from conventional photographs; she composes some of her drawings from her photographic images; and she regularly includes her photographs in exhibitions and installations. The artist often depicts her own sculptures, focusing on minute details, recording her works in their evolution or as they await installation.

Each of the processes, themes and areas of interest presented in this exhibition flows into the next, just as Smith’s work itself meanders from one focus to the next. This intuitive, fluid practice differs strikingly from a linear, goal-oriented working process. In this way, Kiki Smith’s work gives voice to an important, alternative way of being in the world.

I Myself Have Seen It: Photography and Kiki Smith is curated for the Henry Art Gallery by Chief Curator Elizabeth Brown with support from Steven Johnson and Walter Sudol, the National Endowment for the Arts, the Paul G. Allen Family Foundation, and Arts Fund. The exhibition is accompanied by a monograph co-published by the Henry Art Gallery with Prestel.

The exhibition is sponsored locally by Paul Giancola and Sandra Deitch.

Peter Sarkisian: Video Works 1996-2008
May 19 – September 9, 2012

Peter Sarkisian (American, born 1965) explores the spatial and perceptive possibilities of video, film and sculpture. By combining video projections with sculptural elements, Sarkisian transforms what he feels is often simply an informational medium into an experiential one for the viewer. This small retrospective focuses on the various approaches Sarkisian has taken to involve his audience in perceptual engagement.

Ubiquitous in today’s world, film and video have become passive mediums that negate actual experience. Sarkisian turns video back on itself, physically pushing it into the viewer’s space and bringing it to the forefront. The resultant intersection between the actual and the perceived creates contradiction and causes the viewer to actively attempt to reconcile the two.

Organized by the University of Wyoming Art Museum and curated by Susan Moldenhauer. Funded in part by an anonymous sponsor, Roy and Caryl Cline, FMC Corporation, Murdock Law Firm, PC, Wyoming Public Radio and the National Advisory Board of the University of Wyoming Art Museum.


Significant Forms: Sculpture from the Permanent Collection*
June 2 – September 9, 2012

This is a Present from a Small Distant World*
June 9 – October 7, 2012

*Organized by SMoCA

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Significant Forms: Sculpture from the Permanent Collection*
June 2 – September 9, 2012

This is a Present from a Small Distant World*
June 9 – October 7, 2012

*Organized by SMoCA
Significant Forms: Sculpture from the Permanent Collection
June 2 — September 9, 2012

Art writers throughout the twentieth century have struggled to explain why one work of art is better than another. Writing in 1914, the philosopher Clive Bell declared that line, color, form and their relationships in a work of art stirred our aesthetic emotions. He believed that when this occurred, a piece became a great work of art because it displayed “Significant Form.”

Theories such as this are best tested by example. In this exhibition, sculptures with similar lines, colors and forms but obvious differences in scale have been selected from the Scottsdale Museum of Contemporary Art’s permanent collection. By isolating the element of size, we can explore how it affects appreciation of the work. When works of different sizes are placed next to one another, does one become diminished and the other enhanced? When art is placed in a large space, does it appear less important or more? The generosity of artists and collectors allows SMoCA to enlarge its permanent collection. Four donors deserve special mention for their recent gifts of important sculptures: Walter and Karla Goldschmidt, Patricia Akse-Straub, Carolyn and Don Eason, and Lucile J. Roca.

Organized by the Scottsdale Museum of Contemporary Art. Sponsored by The SmoCA Salon.


R. Lee Williams

Exhibition Attendance: TBD (Total includes daily admissions for the entire museum during the exhibition.)

Exhibition Related Programming:
SMoCA’s Summer Opening Celebration, June 8, 2012
Annual Summer Family Night: Hello UFO!, June 21, 2012

This is a Present from a Small Distant World
June 9 — October 7, 2012

The visual artist collaborative New Catalogue and composer Judd Greenstein bring their unorthodox experiments in visual art, traditional chamber instrumentation, composition, technology and design to the Scottsdale Museum of Contemporary Art. Upon entering the immersive installation, visitors are absorbed into an interactive feedback loop of synchronous auditory and visual experience. This is a Present from a Small Distant World takes its title from a recording launched into outer space in 1977 on the NASA Voyager spacecraft. The grand intention of this “Golden Record” was to communicate the entirety of Earth and human experience to an unknown, and in fact, unimaginable audience.

Judd Greenstein’s commissioned musical score, In Teaching Others We Teach Ourselves, featuring violist Nadia Sirota, premiered on Saturday, June 9 in the Virginia G. Piper Theater in the Scottsdale Center for the Performing Arts. The exhibition, This is a Present from a Small Distant World, was organized by the SmoCA and the Scottsdale Center for the Performing Arts.


Exhibition Attendance: TBD (Total includes daily admissions for the entire museum during the exhibition.)

Exhibition Related Programming:
SMoCA’s Summer Opening Celebration, June 8, 2012
World Premiere Performance: In Teaching Others We Teach Ourselves, June 9, 2012
Annual Summer Family Night: Hello UFO!, June 21, 2012

PUBLICATIONS

Artist Book

Published by the Scottsdale Museum of Contemporary Art in conjunction with the exhibition Kirsten Everberg: Looking for Edendale.


CURATORIAL DATA

Curatorial Volunteer time
725 hours

Number of Interns/Volunteers
5

Intern dollar value per year
$7,252.50

Co-Sponsored Events (Artistic)
3

Co-Sponsored Events (Artistic)

Exhibitions originated by outside institutions. (3)

People’s Biennial

I Myself Have Seen It: Photography and Kiki Smith

Peter Sarkissian: Video Works 1996-2008

Number of international artists presented and exhibited
22

Number of artists who also appeared or were exhibited in high tier venues
14

Number of artists who received national attention prior to/after being presented by SCC
19
EDUCATION AND OUTREACH

For Adults
• Workshops with contemporary artists; films; lectures and panel discussions featuring international to local artists and experts; casual gallery talks; Arts Engagement program for Alzheimer’s patients and their familial caregivers; writing workshops designed for mothers: Mothers Who Write; poetry writing workshops in response to exhibitions; Artist Studio Tours; docent-led tours of the exhibitions; and the annual Modern Phoenix Expo and Home Tour.
• iPad kiosks with information about current exhibitions are set up in the new SMoCA Lounge space, allowing visitors to extend their visit and increase their knowledge about the exhibitions.

For Artists
• Artists on Artists curated by artists from SMoCA’s Artist Advisory Committee
• Architecture Slide Slam in conjunction with AIA Arizona
• Artist Advisory Committee

For Students
• Visions, a program for high school art students that brings together teens from throughout the Valley with diverse economic and cultural backgrounds
• Art Start for Head Start classes, a year-long arts program that serves over 500 children and families from under-served urban communities
• On-site Museum tours, school outreach programs and teacher guides for exhibitions
• young@art gallery, dedicated to showcasing student work
• Arts Days, a multidisciplinary field trip experience that incorporates watching a performance, creating an art object and touring the Museum, for elementary school students.

For Teachers
• Teacher guides and lesson plans in conjunction with SMoCA exhibitions

EDUCATION

Education and Outreach
The Scottsdale Museum of Contemporary Art [SMoCA] defines itself first and foremost as an educational institution, whose purpose is to build greater awareness and understanding of the art of our era for the general public. Educational activities are central to our mission: education is the inseparable twin of our exhibition program. We seek to engage visitors by defining thematic and contextual points of entry, as a way of building on existing knowledge and placing contemporary art in an accessible framework. The guiding philosophy of our educational programs is discovery and contextualization.

Current research reveals the impact of arts education on children. A recent study released by the Solomon R. Guggenheim Museum found that students in its collaborative museum-school program performed better in six categories of literacy and critical thinking skills. SMoCA offers arts learning opportunities for all ages, ranging from family programs that engage toddlers to special programs for teens to new efforts to reach our senior adults, including individuals with early to mid-stage Alzheimer’s and their familial care-givers.

SMoCA’s education programs served 19,619 people in 2011-2012. Our focus is on art education and appreciation; the relationships between art and society; cross-disciplinary content; audience participation; and social relevancy.

We have a volunteer docent corps of 80 amazingly talented individuals from all walks of life, who undertake a rigorous year-long training program. Docents presented school and adult tours on site and outreach programs at venues throughout the community.

The Museum hosted more than 42 school tours and school outreach presentations, 23 Visions events, 11 reserved adult tours, 156 public tours and casual docent “Let’s Chat” tours, 31 public lectures and film screenings, 44 classes and workshops and 66 docent training classes and continuing education programs.
**Art Lectures/Performances**

Comic critic Dan Nadel, author of *Art Out of Time: Unknown Comic Visionaries 1900-1999*, discussed his work in a museum setting with artist Jane Haddock.

Architects Anne Han and Dan Mihalyo (Lead Pencil Studio) and ASU Professor Jason Griffiths discussed landscape architecture.

Post and Vietnam veteran Bruce Weigl read his poetry in conjunction with the youngArt gallery exhibition Speak Peace, in collaboration with the Piper Center for Creative Writing and the Young Writers’ Program at ASU. Weigl’s poem, Song of Napalm (1968) was nominated for the Pulitzer Prize.

Participants in the fall and spring Mothers Who Write classes conducted public readings of new prose.


Art21 Access ‘12 is a celebration of contemporary art and Art in the Twenty-First Century, Season Six, sponsored by Art21.

Glass artist Henry Malan lectured on the history of U.S. studio glass in conjunction with the celebration of the 50th anniversary of the movement. Co-sponsored with the Arizona Glass Alliance.

**World Premiere Performance of This is a Present from a Small Distant World**

A selection of compositions by Judd Greenstein during a live performance featuring violist Nadia Sirola and members from the Grammy-winning Phoenix Chorale, in collaboration with the Scottsdale Center for the Performing Arts in the Virginia G. Piper Theatre.

Scottsdale Cultural Council Annual Report 2011-12

**Modern Phoenix Expo + Home Tour 2012 in the Marion Estates neighborhood.** Speakers included John Jacquemart and Donna Reiner, “Research Your Midcentury Modern Home”;


**FREE LUNCHTIME LECTURE SERIES in the SMoCA Lounge by SMoCA Docents**

“Art Gossip” lectures by Victoria Miachika

- “The Perfect Nude: Creation to Castration (Ancient World to Dark Ages)”
- “Competitive Geniuses: The Renaissance”
- “The Spectacle of Art: Baroque and Rococo and the Northern”
- “Did It My Way: Impressionism to the Modern World”
- “So you call that art?” (Learn elements of the Conceptual Art Movement) by Tia Stokes
- “Bankay, Graffiti Artist” by Deborah Robin

**No Festival Required Film Screenings**

*A Man Named Pearl*, directed by Scott Galloway, traces Pearl’s journey to win the Bishopville, SC, “Yard of the Month” Award—a goal instigated by a bigoted remark—to the many accolades that followed, including museum exhibitions.

*Of Dolls and Murder*, directed by Susan Marks and narrated by artist and filmmaker John Waters, documents the activities of a crime-fighting grandmother, Frances Glassner Lee, in the 30s and 40s before forensics, DNA and CSI. The dollhouses of miniaturized real-life crime scenes that she created are still used today to train detectives.

*100 Journals* chronicles a global, collaborative project started in 2000 by San Francisco graphic designer “Someguy” who released 1000 traveling journals into the world. In conjunction with Scottsdale Public Art’s 100 Journals project and SMoCA’s exhibition artists tell stories (mostly about themselves). Director Andrea Kreuzhage conducted a Q&A following the screening.

**Art Lectures/Performances**

Today’s most outstanding artists speak about their work and inspiration, and critics address issues of creativity and provide a cultural and art-world context for the art of our time.

**No Festival Required Film Screenings**

A series of films curated by Steve Weiss of No Festival Required Independent Films in collaboration with SMoCA.

**Gallery Talks/Performances**

Gallery talks and performances invite the community into the museum galleries to learn about art and its context in an informal setting on exhibition related topics.

directed by Murry Grigor, traced Lautner’s lifelong quest to create “architecture that has no beginning and no end.” The film includes commentary by architect/author Frank Escher on eight spatial portraits of Lautner masterpieces: Marbrisa, Elrod, Pearlman, Walstrom, Turner, Silvertop, Schaffer and the Chemosphere.

Over Your Cities Grass Will Grow, directed by Sophia Fiennes, journeys through sculptor, painter and installation artist Anselm Kiefer’s alchemical creative process to explore his personal universe at his studio estate in the south of France. The Silence Before Bach, a metaphor-rich film by Spanish director Pere Portabella, uses surreal, humorous and historic vignettes to illustrate and illuminate Bach’s totality and influence.

Trimpin: the sound of invention depicts the sonic world of creative experiment with artist/inventor/engineer/composer “Trimpin” as he works with the Kronos quartet on toy and electric instruments; builds a 60-ft tower of automatic electric guitars; designs a perpetual motion sculpture in a glass foundry; and creates giant marimbas that convert earthquake data into music.

GALLERY TALKS/PERFORMANCES

Associate Curator Cassandra Coblentz explored the exhibition Architecture + Art: Extended Collapse, an installation by Seattle-based Lead Pencil Studio.

Artist Kirsten Everberg discussed her luscious, exquisitely rendered enamel paintings inspired by iconic architectural landmarks used as locations in films in her native Los Angeles, followed by conversation with curator Cassandra Coblentz.

Assistant Curator Claire Carter explained how the exhibition artists tell stories (mostly about themselves) toys with the conceits of narrative form through the personal, mischievous and quirky work of five emerging artists.

New Mexico-based video artist Peter Sarkisian in dialogue with SMoCA Director Tim Rodgers. The audience learned how the artist’s unusual combination of sculpture, projection and sound elusively bend viewers’ perception of reality.

A crowd anticipates the violist performance by Nadia Sirota in conjunction with the Opening Celebration for This is a Present from a Small Distant World. Photo: Peter Bugg.
As part of the La Gran Fiesta, a weekend long Piñata-making Workshop was held. This was in conjunction with the exhibition, characters and performed with them on a specially made stage. This was in conjunction with the exhibition, People's Biennial. They then had a chance to view piñatas in the Museum, in which 400 small piñatas were created.

Calling all kids! Many, many kids of all ages (and their parents) joined us at the Scottsdale Arts Festival and Parents Who Write Workshops. 

Artists on Artists

Artists on Artists is a series curated by Valley artists who serve on SMoCA’s Artist Advisory Committee. It featured a variety of brief, select presentations by local artists who have various aesthetics and points of view.

Classes and Workshops

SMoCA offers adult classes and workshops on a variety of subjects related to contemporary art each season.

2012 Studio Art Tours and Modern Phoenix Home Tour

Artist Studio Tours

2012 Artist Studio Tours offered three trips to Cave Creek, Tempe and Payson, AZ studios, visiting at least three studios on each trip. The tours featured artists, architects and a landscape designer/sculptor including Katalin Ehlig, Carole Perry, Eddie Jones, Matt + Maria Salenger, Bill Tonnesen, John Randall Nelson, Dan Basinski and Linda Nannizi. Coordinated and conducted by Ace Bailey, Ultimate Art & Cultural Tours.

Docent Program

SMoCA’s highly trained group of volunteer docents help bring the energy of new art and new ideas to the public. Docents have opportunities to meet artists, discuss art and learn about new ideas. Docent classes include art-history lectures as well as gallery discussions. Docents interact with Museum visitors of all ages, from preschoolers to seniors by providing guided tours of the Museum and slide outreach presentations in the classroom.

SMoCA has 80 docents. The docents contributed 4,947 hours of volunteer service to the Museum during 2011-12.


2012 Modern Phoenix Home Tour featured the Marion Estates Neighborhood in Phoenix. Homes were designed by Al Beadle, Ralph Haver, Blaine Drake and other Phoenix architects, and one by Frank Lloyd Wright. The Home Tour sold out three weeks in advance to 800 participants.

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SMoCA Librarians
Helen Depenbrock, head librarian; Sally Eskew, Faye Longnaker, Joe (J.P.) McClusky, Elaine McGhee. Library volunteers contributed 76 hours of volunteer service to SMoCA in 2011-12.

Collaborations
SMoCA regularly collaborates with organizations throughout the region in order to present innovative, challenging and culturally diverse programs.

Head Start children in SMoCA’s “Art Start” education program enjoy a gallery tour presentation.

COLLABORATIONS:
This year’s partnerships included:
AIA Arizona presented Architecture Slide Slam as well as Modern Phoenix Expo lecture credits in conjunction with National Architecture Week.
Scottsdale Center for the Performing Arts presented La Gran Fiesta and the World Premiere Performance of This is a Present from a Small Distant World featuring compositions by Judd Greenstein during a live performance featuring violist Nadia Sirota and members from the Grammy-winning Phoenix Chorale.
Modern Phoenix.net co-hosted and produced the Modern Phoenix Expo + Home Tour in the Marion Estates Neighborhood in Phoenix.
The Arizona Glass Alliance presented a lecture by glass artist Henry Halem.
Madison Camelview, Tavan, Wilson and Paiute schools programed sequential, year-long curriculum-based programming and Museum visits for 4-year-old students.
Art21 screened a film by Art21 Access “If” titled “Change” featured Ai Weiwei, El Anatsui and Catherine Opie.
Arizona State University for collaboration on a NAEF funded research study about the learning dynamics of SMoCA’s teen program Visions.
The School of Arts, Media and Engineering, ASU for collaborating on Next Action: art, technology + apprenticeship, an exhibition of artwork produced by teens in the young@art gallery.
ASU Young Writers Program, for collaborating on the exhibition Speak Peace, which was shown in the young@art gallery.
Arizona SciTech Festival, who organized a state-wide technology festival of which SMoCA’s exhibition Next Action: art, technology + apprenticeship was a part.
Area high schools: South Mountain, Central, Coronado, Desert Mountain and New School for the Arts and Academics collaborated and supported the Visions program.
Scottsdale Center for the Performing Arts and South Mountain High School, who collaborated with SMoCA for its first Teen Night event.

AWARDS:
New Times Best of Phoenix, Fall 2011 (3):
“Best place to be at sunset,” James Turrell
“Knight Rise” skyspace
“Best Free Place for a Kids’ Outdoor Birthday Party” (SMoCA/Civic Center park)
“Best Home Tour,” Modern Phoenix Home Tour of Sunnyslope
VISIONS PARTICIPANTS:
Central High School (Photography)
Judy Mariahay (teacher), Ivan Martinez, Quinn Aiston, Cesar Lopez, Ashley Yazzie, Sainyra Walker, Destiny Robertson and Charitin Troncoso
Coronado High School (Photography)
Dyan Cavalli (teacher), Whitney Giles, Bryce Paul, Jade Sturdy, Ellen Walmer, Leonel Higuera, Case Binkley, Ashley Sears and Amanda Arbiso
Coronado High School (Painting/Drawing)
Chad Knapp (teacher), Spencer Simmons, Juan Perez, Michelle Contreras, Ansareo Beltran, Alissa Cook, Jessica Sola and Jessa Carucci
New School for Arts and Academics (Painting/Drawing)
Kyllen Maney (teacher), Dominic Camuglia, Katie Bosch, Michael Jane Sears, Danyel Walker, Elizabeth Attridge, Karly Stapleton and Farah Louie
South Mountain High School (Photography)
Erik Erapamer (teacher), Angelica Carrasco, Laura Favela, Estrella Arias, Brian Garcia, Tommy Lopez, Miriam Salazar and Vanessa Martinez

VISIONS ARTISTS:
Kate Breakey, Joel Coplin, Bandhu Scott Dunham, Jon Haddock, Julia Jones, Mary Lucking, Emily Matyas, Christina Mesiti, Carol Panaro-Smith, Benjamin Phillips, Sarah Rowland, Chris Rush, Bill Tomnassen, Tai Lee Tull, Rachel Woodburn and Demina Yaghmourian.

“I have been my great pleasure to be involved with the Scottsdale Museum of Contemporary art as an Advisory Board member along with a talented and diverse group of committed individuals working to promote the mission of the museum. I am also a candidate in the museum’s Docent Training program and have been fortunate to participate in the extensive art history and training program involved in preparing museum docents to serve museum visitors. My family and I have enjoyed many lectures, events and exhibits at SMoCA and we are very thankful to have this incredible gem of a museum in our community.

The Dye Family Foundation has chosen to lend financial support to the Scottsdale Museum of Contemporary Art for their commitment to promote the vitality of the visual arts in our community as well as provide a forum for contemporary artists locally, nationally and internationally.”

- Sydney Dye, Chef, First Fig Culinary Adventures

STUDENT, TEACHER AND FAMILY PROGRAMS

Family Day
The 2012 Family Day, Hello, UFO was held in conjunction with the exhibition This is a Present from a Small Distant World. This event featured a presentation in a portable planetarium, an exhibition tour, outdoor fountain water play and bubbles for the kids and hands-on art projects for everyone.

Art Start
The Art Start program is specially designed to meet the needs of preschool Head Start students from Scottsdale schools, and students from Wilson, Tavan, Madison Camelview and Paute Elementary School. The program requires multiple visits by the students to the museum. The visits consist of a progression of visual art objectives based on aesthetic perception, creative expression, art forms, application of art skills and the Arizona Visual Arts Standards. In addition, the program helps to build literacy through language-rich, literature-based activities that are reinforced in the classroom.

Arts Days
SMoCA’s Arts Days programs are designed to provide students with a multi-sensory, multi-disciplinary experience. Students see a 45-minute performance, participate in an interactive docent-guided exhibition tour and create an art object. Teachers receive a guide for the exhibition that includes pre- and post-visit activities, information on the artists and related Arizona Visual Art Standards. For example, in conjunction with the fall exhibition The People’s Biennial, students enjoyed a performance by one of the exhibiting artists, Joseph “Sentrock” Perez, who break-dances and paints simultaneously. Students then created artworks using artist trading cards. For the spring exhibition I Myself Have Seen It: Photography and Kiki Smith, students enjoyed a shadow puppet performance by Puppets Among Us, and then created their own shadow puppets.

Visions
Visions is a unique program for high-school art students studying painting and drawing, photography, sculpture and mixed media. Students increase their understandings of modern and contemporary art, architecture and design and learn about diversity, teamwork, interpersonal communication and empathy. Visions students create works of art that are highlighted in a year-end exhibition in SMoCA’s young@art gallery.

young@art gallery Exhibitions
SMoCA's young@art gallery is dedicated to the professional display of K-12 student artwork. Much of the artwork is produced in SMoCA’s educational programs, such as Visions and Art Start. However, the education department also collaborates with community organizations to obtain artwork for the gallery, such as Free Arts of Arizona. The young@art gallery presents three to four exhibitions each year.
Guests enjoy the view of the LOVE sculpture by Robert Indiana in the Civic Center park.

young@art gallery EXHIBITIONS

Visions: Photo ID
May 12 – September 18, 2011
High school art students in SMoCA’s teen program, Visions, explore the theme of Identity as it relates to their own artwork. Painting, photography and sculpture students from Central, Chaparral, McClintock, Saguaro and South Mountain high schools met monthly at the Museum throughout the school year. They explored the exhibitions and experienced workshops conducted by local artists. The work on view reflects their inspiration and ideas generated from these meetings and conversations.

Speak Peace
October 1 – November 9, 2011
For the last decade, the War Remnants Museum in Ho Chi Minh City, Viet Nam has collected artwork on the theme of peace and war made by Vietnamese children. From this collection, a selection of this work has been exhibited across the United States. Alongside the paintings and drawings, original poems written by American children, veterans, professional poets and Phoenix high school students will be featured. This exhibition is in collaboration with Arizona State University’s Young Writers’ Program at the Herberger College of Fine Art.

Artists and Their Children (part 2)
It has been six years since SMoCA’s young@art gallery showcased artworks produced by local artists and their children. This exhibition follows the work of some of the same creative families and proudly introduces other exceptional local talent. Included are collaborative artworks created by entire families as well as individual pieces, offering insight about different ways artistic families enjoy their creative time together.

Next Action: art, technology and apprenticeship
February 11 – April 23, 2012
High school students team up with Ph.D. students at ASU’s School of Arts, Media + Engineering to create digital and interactive art experiences. These include interactive installations, computational photography, robotics, digital sculptures, interactive music and soundscapes, and more. These two groups join forces to collaborate at the intersection of art and technology.

Visions: Worth a Thousand Words
May 10 – October 7, 2012
Visions is SMoCA’s teen group that involves 40+ high school art students and their teachers. Students meet with local, national and internationally known artists for workshops, gallery talks and studio visits. The resulting artwork reflects the enthusiasm and inspiration gleaned from these monthly conversations. In this exhibition, students explore the theme of narrative, spinning their own visual stories with canvas, photography and sculpture.
MARKETING

Media Awards
New Times Best of Phoenix, Fall 2011 (3):
1. “Best place to be at sunset” James Turrell’s “Knight Rise” skylight
2. “Best Free Place for a Kids’ Outdoor Birthday Party” (SMoCA/Civic Center)
3. “Best Home Tour” Modern Phoenix Home Tour of Sunnyslope

Articles: 179
Readership: approx. 5,000,000+
TV: 1
Radio: 1
Publicity value*: approx. $6,000,000
*Includes local, national & international media

TV / Radio
KBAQ / KJZZ – AZ NPR affiliates – for Judd Greenstein/Nadia Sirota 
Sirta (May 2012)
FOX 10 News – Peter Sarkisian (June 2012)

Magazines / Print (National / International)
Air Canada (Einkouts magazine)
Art Papers
Art ltd.
Calgary Herald
Conde Nast Traveler (in relation to a cover story about the Saguaro Hotel / spring 2012)
National Geographic Traveler (Mexico)
Style
Sunset
Toronto Star
US Airways

Magazines (Local)
ASU news
Arizona Foothills
Green Living
Echo
Latino Perspectives
Native Peoples
North Valley Magazine
Raising Arizona Kids
Phoenix
Phoenix Home & Garden
So Scottsdale
Trends
Valley Guide

Where magazine (Scottsdale/Phoenix)
Print/ Newspapers
Arizona Republic [2,639,657]
Scottsdale Republic [25,535]
Scottsdale Republic-Carrefours
Northeast Phoenix Republic
Gilbert Republican
Surprise Republic
Phoenix magazine [77,244] + Phoenix Home & Garden magazine
New Times [91,209]
Ahwatutes Foothills News [27,500]
Arcadia News [20,000]
AZ Weekly
Bear Essential News (for kids)
Biltmore Lifestyles
City Sun Times Northeast Valley [32,000]
College Times [215,858]
Fountain Hills Times
Frontdoors
In The Zona
Let’s Go! (Fountain Hills / north valley)
North Scottsdale Times [111,000]
Peoria Times [5,206]
Scottsdale Independent [15,000]
The Business Journal
The Peak
The Times [5,467]
The Town of Paradise Valley Independent [8,000]
Sierra Vista Herald
State Press
Sonoran News
Tribune [103,746]

Online Sources
Artforum.com
Art Knowledge.com
About.com/Phoenix
azcentral.com
AZFoothills.com
CalgaryHerald.com
CrackingGood.com
Desertlivingtoday.com
EastValleyTribune.com
EastValleyLiving.com (eviving)
Examiner.com
Frontdoors.com
Glam.com
Grist.org
JackalopeRanch.com (New Times)
ModernPhoenix.net
SeattleGayNews.com
Thestar.com (Toronto Star affiliate)
TripStyler.com (Canada)
VanishingPhoenix.com
VisualArtsSource.com (VAS)

EDUCATION & DEVELOPMENT OVERVIEW

Number of events: 388
Attendance: 13,939

Attendance Totals

Visions: 730
Art Lectures: 1,511
Adult Reserved Tours: 232
Student Tours: 475
Arts Days: 337
Art Start: 732
Docent Family/Adult Tour: 2,645
Seasonal Sculpture Tours: 59
Staff Conducted Tours: 275
Outreach: 338
Studio Art Tours: 101

Mod PHX Home Tour: 900
Docent Meetings/Education: 1,404
Classes and Workshops: 788
Special Events: 1,913
SMoCA Development Events: 1,499

School Districts Served in Arizona
Peoria
Phoenix
Prescott
Scottsdale
Tempe
Tucson
Vail
ACQUISITIONS

Fred Bendheim (United States, born 1956)
Katchui with Spirit, 1994
Watercolor on paper, 20 in. x 33 in.
Gift of Kay Martinis and Phil Cream 2012.006

Erika Blumenfeld (United States, born 1971)
Light Recording: South, 2002; printed 2010
Lithograph on aluminum, 59 1/4 in. x 29 1/2 in.
Purchased; gift of the artist; original gift of Carolyn Eason in memory of Don Eason 2011.001

Louis le Brocquy (Ireland, 1916 - 2012)
Female Presence (Woman), n.d.
Oil, 17 in. x 14 in.
Bequest of Patricia Aloe-Stauber 2011.011.01

Dorothy Pratt (United States, born 1923)
Dune V., n.d.
Lithograph, 22 in. x 22 in.
Gift of the estate of Lucile J. Roca 2012.005.01

R. C. Gorman (United States, 1931 - 2005)
Untitled [New Mexico], n.d.
Acrylic on canvas, 14 1/2 in. x 14 in.
Bequest of Patricia Aloe-Stauber 2011.011.02

Todd Gray (United States, born 1954)
Jacob’s Ladder, 1986
Acrylic on canvas, 48 in. x 69 in.
Bequest of Patricia Aloe-Stauber 2011.011.03

Etienne Hajdu (Hungary, Romania, France, 1907 - 1996)
Untitled, 1959
Marble, 17 in. x 14 in.
Gift of Patricia Aloe-Stauber 2011.011.04

Keith Haring (United States, 1958 - 1990)
Untitled, 1987
Lithograph, 9 1/4 in. x 14 in.
Gift of the estate of Lucile J. Roca 2012.005.02

Paul Jenkins (United States, 1932 - 2012)
Ahab’s Throwing Arm, n.d.
Oil, 20 in. x 17 in.
Bequest of Patricia Aloe-Stauber 2011.011.05

Peter Kinley (British, 1926 - 1988)
Untitled (standing figure with net), n.d.
Oil, 20 in. x 17 in.
Bequest of Patricia Aloe-Stauber 2011.011.06

Okiro Kito (France, 1925 - 1994)
Chile, 1960
Oil on canvas, 13 1/2 in. x 9 1/2 in.
Bequest of Patricia Aloe-Stauber 2011.011.07

Vladimir Kopecky (Czech Republic, born 1931)
Untitled, n.d.
Oil on panel, 46 in. x 46 in.
Gift of the estate of Lucile J. Roca 2012.005.04

Lead Pencil Studio (Annie Han, Korea, born 1967 and Daniel Mihalyo, United States, born 1970)
Extended Collage: Pugment 24, 2011
Plaster, wood, metal and two-channel video projection, 31 in. x 78 1/2 in. x 25 in.
Gift of the artists 2011.006

Merrill Mahaffey (United States, born 1937)
Untitled, 1968
Acrylic on metal, 35 in. x 30 in. x 3 in.
Bequest of Patricia Aloe-Stauber 2011.011.07

Michael Namingha (United States, born 1977)
Heaven!, 2005
Lithograph, 9 1/2 in. x 12 1/2 in.
Gift of the estate of Lucile J. Roca 2012.005.05

Edward Piekarski (United States, born 1939)
Fools 1/2, ca. 1960s
Cast paper, 36 in. x 66 in. x 7 in.
Bequest of Patricia Aloe-Stauber 2011.011.08

Edward Piekarski (United States, born 1939)
Voting Point Series, 1987
Cast paper, 62 in. x 35 in. x 4 in.
Bequest of Patricia Aloe-Stauber 2011.011.09

Paul Reed (United States, born 1919)
Untitled, n.d.
Acrylic on canvas, 34 in. x 35 in.
Bequest of Patricia Aloe-Stauber 2011.005.10

Otto Rögn (United States, born 1950)
Untitled, 1997
Marble and mirror, 57 in. x 2 in. x 2 1/2 in.
Bequest of Patricia Aloe-Stauber 2011.011.11

Susan Sales (United States, born 1951)
Global Green, 2001
Oil on canvas, 16 in. x 16 in.
Gift of the estate of Lucile J. Roca 2012.005.06

Guiditta Scalini (Italy, 1912 - 1967)
Untitled (female figure), ca. 1950s
Bronze, 16 in. x 5 in. x 3 in.
Bequest of Patricia Aloe-Stauber 2011.011.12

David Sherman (United States, born 1966)
The Graces, 2003
DVD
Gift of the artist 2011.007

Gary Slater (United States, born 1947)
Blade, 1987
Stainless steel, 35 in. x 17 in. x 8 in.
Bequest of Patricia Aloe-Stauber 2011.011.13

Deb Sokolow (United States, born 1974)
You tell people that you’re working really hard on things these days, 2010
Graphite, ink, acrylic, correction fluid on panel, 84 in. x 300 in.
Gift of the artist and Western Exhibitions 2011.008.a-e

Nicholas Sperakis (United States, born 1943)
Crossing the Reach, n.d.
Woodcut on paper, 60 in. x 36 in.
Gift of Elliott and Betty Scharffman 2012.007

Parmeggiani Tamceddi (Italy, 1927 - 1964)
Untitled, ca. 1950-1960
Oil on canvas, 39 in. x 50 in.
Bequest of Patricia Aloe-Stauber 2011.011.14

Joyce Van Loben Sels (United States, born 1967)
Farin, 2006
Chromogenic print
Gift of the artist 2011.009.01

Christian Widmer (United States, born 1969)
Zepp, Arizona, 2007
Chromogenic print
Gift of the artist 2011.009.02

Mike Williams (United States, born 1970)
NREL (National Renewable Energy Lab), 2007, from
the series Inherent Vice, 2000-2009
Archival pigment print, 11 in. x 15 3/4 in.
Gift of the artist 2011.010.01

Mike Williams (United States, born 1970)
Vex, 2007, from the series Inherent Vice, 2000-2009
Archival pigment print, 11 in. x 15 3/4 in.
Gift of the artist 2011.010.04

Mike Williams (United States, born 1970)
Vex, 2007, from the series Inherent Vice, 2000-2009
Archival pigment print, 11 in. x 15 3/4 in.
Gift of the artist 2011.010.05

R. Lee Willmore (United States, born 1942)
Color Stack, 1995
Aluminum, masoura, acrylic lacquer and oil, 15 1/2 in. x 13 1/2 in.
Gift of the estate of Lucile J. Roca 2012.005.07

LOANS OF ARTWORK


Total Works in Collection 1,729

Total Artists in Collection 616
Scottsdale
Public Art

Collective Energy by Saskia Jorda for 1000 Journals
Exhibition. Photo: Jesse Tallman.

Scottsdale Cultural Council Annual Report 2011-12
SUMMARY OF EVENTS AND ATTENDANCE

All Scottsdale Public Art offerings are free to the public.

<table>
<thead>
<tr>
<th>COMMUNITY EVENTS</th>
<th>No. of Events</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>ZAPI POW! BAME Exhibition (July – September)</td>
<td>1</td>
<td>17,868</td>
</tr>
<tr>
<td>ZAPI POW! BAME Movie Night</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>ZAPI POW! BAME Sketching in the Atrium</td>
<td>1</td>
<td>21</td>
</tr>
<tr>
<td>Scottsdale Public Art Promo Videos</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>IN FLUX Coffee Talk</td>
<td>2</td>
<td>40</td>
</tr>
<tr>
<td>Cycle the Arts</td>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td>Belle Art Reception</td>
<td>3</td>
<td>113</td>
</tr>
<tr>
<td>Picnic with a Fish – Waterfront Event</td>
<td>1</td>
<td>400</td>
</tr>
<tr>
<td>1000 Journals/100+ Journal Exhibition</td>
<td>1</td>
<td>21,723</td>
</tr>
<tr>
<td>100+ Journals Closing Reception</td>
<td>1</td>
<td>50</td>
</tr>
<tr>
<td>Old Town Whiskey Reception Event</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>Scottsdale Road Improvements Public Meeting</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>Master Plan Town Hall Meeting</td>
<td>1</td>
<td>85</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LECTURES AND TOURS</th>
<th>No. of Events</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presentation at Scottsdale CVB</td>
<td>1</td>
<td>40</td>
</tr>
<tr>
<td>Presentation at Pechos Kirus</td>
<td>1</td>
<td>80</td>
</tr>
<tr>
<td>Social Media 101 – Downton Merchants</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>IN FLUX Bus Tour</td>
<td>1</td>
<td>40</td>
</tr>
<tr>
<td>Scottsdale Public Art at ASU</td>
<td>2</td>
<td>62</td>
</tr>
<tr>
<td>Lecture at Phoenix Art Museum</td>
<td>1</td>
<td>100</td>
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</table>

<table>
<thead>
<tr>
<th>WORKSHOPS</th>
<th>No. of Events</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arizona Commission on the Arts</td>
<td>2</td>
<td>65</td>
</tr>
<tr>
<td>ZAPI POW! BAME Comic Workshop</td>
<td>1</td>
<td>13</td>
</tr>
<tr>
<td>IN FLUX Tour After Party</td>
<td>1</td>
<td>110</td>
</tr>
<tr>
<td>100+ Journals Workshops</td>
<td>12</td>
<td>245</td>
</tr>
</tbody>
</table>

CIVIC ENGAGEMENT

Attendance: 41,173
Number of Events Utilizing Volunteers: 40
Number of Volunteers: 34
Volunteer Hours: 828

PROGRAM QUALITY

Awards/Recognition

- Scottsdale Bridge and Plaza Valley Forward Association, Environmental Excellence
- Crescendio Award: Art in Public Places, 2011
- Valley Forward Association, Environmental Excellence
- Crescendio Award: Site Development and Landscape, 2011
- Engineering News-Record Southwest, First Place in Landscapes/Hardscape/Urban Development Project Category, 2011
- Structural/Engineers Association of Arizona, Merit Award in Structural Engineering for Bridges/Transportation Structure, 2011
- American Shot Crets Association – American Institute Concrete Institute (ACI)

IN FLUX

New Times Best of Phoenix for Best “Pop-Up Art”

Project Manager Kerstien Van Clief and Collections Assistant Daniel Funkhouser named two of the Valley's top “100 Creatives” in the New Times art and culture blog Jackalope Ranch

Benchmarks

Audio Tour

Scottsdale Public Art inaugurated a new audio cellphone public art walking tour during the spring training season from February to March 2012. The audio tour enabled visitors to dial from their individual cellphones or use a QR code through their smart phone application. The Scottsdale Public Art walking tour includes 10 stops taking the visitor from Donald Lipski’s The Doors at the southeast corner of Scottsdale Road and Camelback Road to downtown with a stop at Ed Mail's Jack Knife on Main Street and Marshall Way, continuing to Scottsdale Civic Center Park and the library exhibition space, and finally ending at the Giants Stadium with Craig Smith’s Homeplace. Nearly 900 users called in at the various stops or used their smart phone apps to access the audio tour during the month of Cactus League games.

Education and Outreach

- Populations Served
  - General Public • Tourists and Visitors • Artists, Architects, Designers, Educators, Collectors and Donors • Students • Seniors • Alzheimer's and other Patients and Caregivers • Community Members as Panelists, Participants, Volunteers and Collaborators • Corporations • Developers and Businesses

- Evaluation and Action
  - Exhibition and Event Visitor and Participant Surveys • Email Blast Communications to Promote Community Participation and Awareness • Interactive Educational Materials and Lesson Plans • Ongoing Collection Assessment, Routine Maintenance and Conservation Projects • Maps and Tours Accessible on Website and Google • Ongoing community Participation and Input into Planning, Projects and Events • Social Media Community Input via Facebook, Website, etc.

Quotable Quotes

Scottsdale Public Art in general:

“Love love love the fact that Scottsdale is one of the few cities that values art. There are so many public sculptures and displays that make this city beautiful.” – Chrystal LoVesto, Facebook

1000/100+ Journal workshop with local artist Josie Cirincione participants:

“Clover, imaginative … good for all ages”

“It was fun and I learned new things!”

1000/100+ Journal workshop with local artist Saskia Jorda participants:

“I really enjoyed this workshop – it was really cool to be exposed to new art forms.”

“If I met a real artist!”

1000/100+ Journal exhibition volunteer docents:

“Volunteering here was a great experience, thanks for the opportunity!” – Monica Villarreal

“I enjoyed volunteering for this inspiring exhibition.”

- Nicola Snyde

“Awesome exhibit!” – Emily Breidenbach, Facebook

IN FLUX blog feed regarding Erin V. Sotak's creative residency project The Grove at The Livery on Second Street and Brown Avenue

“Oh, it’s fun! I walked a tree and I can’t wait to do it again and again!” – Connie

“Beautiful imagery. I am enjoying the ongoing myth of Cleo and cannot wait to visit! The Livery to walk the trees!!! This is a fabulous and intriguing story – I hope it continues for many more chapters. Looking forward to new posts as the days unfold – Congratulations” – Q

The Bell, the Flower and the Wash:

“Scottsdale’s image is greatly enhanced by Scottsdale Public Art’s programs and installations, which beautify our city and engage people from all over the world. The cultural appeal of Scottsdale is an economic boost to the city and enhances our quality of life. While many cities compete for the tourist dollar, Scottsdale Public Art sets us apart from other cities. We are so fortunate to have them!”

- Fred Unger, President of Spring Creek Development
“I just drove past this the other day! Very cool!” – Christopher Hartzog

IN FLUX multi-city bus tour and Creative Connect after-party at SMoCA Lounge:

“Wonderful Event! Had a great night.” – Chris Pruitt, Facebook

IN FLUX Initiative in general:

“What an AMAZING program!” – Lindsay Palmer, Facebook

Picnic with a Fish at the Soleri Bridge and Plaza:

“What a great event and I even scored a parasol signed by Paolo Soleri. A perfect day for a picnic with a fish... and dancers... and story tellers!” – John Romeo Alpha, Facebook

Highlights

- Fire Station 1: Opening and tour of the new fire station and artwork "The Bell, the Flower and the Wash" with Artist Ilan Averbuch. The Public Art Network named Scottsdale’s latest public sculpture one of its “Projects of the Year” at the Americans for The Arts Convention in San Antonio.

- Thomas Road: Design and 100 percent construction documents completed.

- Scottsdale Road Masterplan Implementation: Guideline designs completed to 100 percent construction documents for Earl to Cave Creek. Designs included art panels for transit bus shelters, seat backs, free-standing screens, full- and half-size tree grates, and intersection crosswalks. Historical Happenstance artworks on six plinths between Roosevelt/Continental and Earl launches with selection of artist Tad Savinar.

- Northsight Extension: Artist selection and design commenced for this Airpark-area project that includes Scottsdale’s first arterial roundabout.

- WestWorld: Design Review Board approved location of plaza at the expanded Tony Nelson Equestrian Center for a sculpture and a call for artists commenced.

- Community Center for People with Disabilities: Initial concepts for direction of project undertaken and approved.

Master Plan

The Scottsdale Cultural Council appointed a task force that reviewed consultant Jerry Allen’s preliminary recommendations. Revised recommendations were presented at a town-hall meeting for community input, after which the consultant completed his final report.

Place Odyssey

Director Valerie Vadala Homer was invited to lead a panel on the future of public art at the 2012 Americans for the Arts (AFTA) Conference in San Antonio. The session, titled “Place-Making through Public Art,” attracted nearly 200 participants. The discussion centered on crucial issues in the field and public art’s role in creative place-making and economic vitality.

Permanent Art

ALLUVIUM – Brad Goldberg

Completed in September 2011, Alluvium is an integral part of the Pima Road Improvements project undertaken by the City of Scottsdale. Alluvium is a model for the integrated design of normally overlooked elements, such as drainage culverts. In the area, numerous culverts cross roadways at the washes along the length of Pinnacle Peak Road and are a unique feature of our city’s infrastructure.

The project integrates the multi-use path along the east side of Pima Road and includes the design elements that the artist presented in the “Pinnacle Peak Design Guidelines,” developed in 2007.

Temporary Art

Scottsdale Public Art launched the IN FLUX initiative in October 2010. After a successful first year, IN FLUX returned in spring 2012 for a second cycle featuring expanded programming and an innovative regional partnership with Tempe Public Art to reach new audiences and artists throughout the Valley. The third IN FLUX cycle is slated to begin fall 2012 with a comprehensive call to artists featuring an expanded partnership with four additional Valley cities.

IN FLUX demonstrates a holistic approach to temporary public art projects through a showcase of local emerging artists creating original site-specific artworks presented within the context of viewing the Valley as one community—not a collection of disparate cities and scenes—in an effort to offer a new perspective on the connections between community organizations, local businesses, artists and audiences.

IN FLUX artworks are thought-provoking, visually stunning installations created by Arizona’s best and brightest emerging local artists working in a broad spectrum of disciplines, including social practice, sculpture, photography, drawing,
Many IN FLUX installations appearing in vacant storefronts offer positive messages – with varying degrees of subtlety – regarding the economic decline that resulted in so many vacancies, while others make eye-catching allusions to the usual use of the space for retail purposes. One asks the public to offer suggestions for a particular vacant retail space using an interactive website.

For some artists, the spaces offered through IN FLUX provide a new and expanded platform for their existing mode of work and desire to experiment in realms far beyond their studios. The resulting installations offer the public an exciting chance to see some of the first large-scale works created by new artists with great promise.

Two IN FLUX projects feature artists creating social-practice work through residencies in a vacant storefront and a vacant city-owned property. The impact of these projects expands beyond the immediate residency locations to the surrounding downtown locales through direct interaction with artists in addition to an online interactive presence via artist blogs: www.INFLUXAZ.com/influx-news-events/

Belle Art

Belle Art is a public private partnership with Clarence and Lona Furuya, owners of the Scottsdale Mall, and includes collaborative events with restaurant tenants the Orange Table and Cool Galato. With Belle Art, Scottsdale Public Art supports emerging artists with technical assistance and proposal development to create outdoor work in a public place with safety and durability requirements that provide experience for permanent public art projects.

Installations within this year:

Sky Dive by Amy Chan. Microcosms of desert ecosystems and flora and fauna floated in a boundless atmosphere.

Why Should I Be So Sad? by Melissa Martinez. A sculptural storm cloud gracefully hovered overhead with glassy suspended raindrops that caught the light and promised hope after the storm.

A Tree Grows in Scottsdale by Pete Goldlust and Mary Lucking. A giant fabric sculptural tree made entirely of recycled materials – bathing suits, men’s business ties and endless denim jeans. The ropey trunk of intertwined denim and brightly patterned flowers, plants and creatures joined to make a canopy inviting passersby to slow down, look, delight in their surroundings and snap a photo.

Swing by Hilary Harg, Barry Moon, Marianne Kim, and Grisha Coleman. On the wall, pendulums swung in seeming perpetual motion to soothing musical rhythms drawing the eye to undulating groovy patterns. The viewer pushes a pendulum and sound, color, kinetic energy, and a continuous momentum manifests.

To enliven the Civic Center as a dynamic, creative space, Scottsdale Public Art launched poetry events in conjunction with two installations: Why Should I Be So Sad? and A Tree Grows in Scottsdale. Lall of Infuse opened the series featuring local poets writing in response to the artworks.

For Why Should I Be So Sad?, the Mustang Poets, with Scottsdale’s Poet Laureate Bob Frost as emcee, reflected on rainy deluges – on feelings of overwhelming sadness, thunderous resonances, how clouds provoke our imagination and the possibilities of renewal.

For A Tree Grows in Scottsdale, local poets created a Tanza project under the guidance of artist Pete Goldlust, which took words, thoughts, inspirations and fabric and intertwined into the tree sculpture.

Cycle the Arts

This year’s ride highlighted new sculpture, fresh patinas and changing faces of familiar places, including Arizona artists Mary Lucking and Erin Sotak, and internationally renowned artist Ilan Averbuch. Riders were introduced to the new residency program by Sotak at the historic Noriega Livery, saw the restoration work at Bob Park’s Arabian Horse fountain at Marshall Way, and learned how Scottsdale’s innovative greenbelt inspired Fire Station 1’s sculpture The Bell, the Flower and the Wash in Eldorado Park.
Planning Projects

MERGE Conceptual Design has created a concept for the area of the Rawhide Wash along Scottsdale Road, just south of Pinnacle Peak Road. The public art is part of the larger Scottsdale Road improvements project that includes a new bridge crossing, enabling potential flood waters from the Rawhide Wash to move below the roadway surface. The artists designed a series of arches over a pedestrian/equestrian pathway along the east side of Scottsdale Road which connects to the new bridge. The work’s seven steel arches intertwine and twist to produce a tracery of patterns along the pathway emulating the memory of water.

The project reached final design in April 2012. Construction will take place during 2012-13.

Exhibitions

The Gallery at the Library

In its fifth year partnership with Scottsdale Civic Center Library, Scottsdale Public Art presented free exhibitions and continued its artist-in-residence program and diverse free educational offerings.

Sept. 2, 2011

Somewhere In Between: Artist Sarah Hurwitz’s installation was held over and very appropriate for the library’s “in-between” time during its extended renovation. The exhibition included a free public workshop.

March 19 – June 30, 2012
1000 Journals with Scottsdale’s 100+ Journals: (21,723 visitors), 28 free workshops featuring 16 artists from across the Valley both at the library and venues across the Valley.

The Board Room

Scottsdale Cultural Council board room’s exhibitions provided exposure to up-and-coming artists.

July 1– Sept. 15, 2011
Anabel Martinez, digital paintings

Catherine Ruane, charcoal drawings

Feb. 2, 2012 – May 1, 2012
Corinne Geertsen, digital collage

May 7 – Sept. 30, 2012
David Emmet Adams, Daguerreotype photography

Appaloosa Library

Due to the success of The Board Room exhibitions, Scottsdale Public Art launched a new exhibition program at Appaloosa library which will continue next fiscal year. Perks of both exhibition programs include: public exposure for new or underexposed artists; sales of artwork to the public (many participating artists do not have gallery representation, one was for representation by a local gallery after her exhibition); and feedback from viewers that influence the evolution of the work.

Feb. 1 – April 31, 2012
American Institute of Architects, Arizona, 2011 award winners

May 2 – Sept. 1, 2012
Corinne Geertsen, digital collage

Collection Care

Outdoor sculpture is an accessible amenity that scores of citizens and visitors enjoy each day. Part of what distinguishes Scottsdale is the care and attention that keeps our collection in stellar condition. The conservation and restoration program is essential to preserving our city’s cultural heritage for future generations. Each year, Scottsdale Public Art identifies artworks that require conservation and develops a priority list for care and maintenance.

• Installation of Dale Wright’s The Mountain Climber sculpture at the North Scottsdale Fire Station
• Replacement of a section of Carolyn Braaksma’s The Path Most Traveled wall along the Pima Freeway between 90th and Via Linda, via ADOT
• Repairs to Mags Harries’ Pillars of Thought in Scottsdale Civic Center Library
• Graffiti removal for Laurie Lundquist’s Swimming Dream at McDowell Road canal underpass, Robert Indiana’s LOVE, Michael Maglich’s and Joe Tyler’s bus shelters on Indian School Road and on Shea Road, respectively
• Monthly cleaning of Donald Lipski’s The Doors
• Installation of two new panels from the Jeff Gold timeline project at Granite Reef Senior Center
• Pest control and painting of James Turrell’s Knight Rise skyspace
• Bird control of Louise Nevelson’s Windows to the West, Atmospheres and Environments XIII
• Audio tour labeling of 10 downtown works of public art
IN FLUX Cycle 2 Tour Event. Photo: Jesse Tallman.

Soleri Bridge and Plaza. Photo: Bill Timmerman.

- Maintenance of Ilan Averbuch’s The Bell, the Flower and the Wash, at Fire Station 1
- Cleaning of Mayme Kratz’s Shedding Light at Appaloosa Library
- Cleaning of glass Scrim Wall by Jamie Carpenter
- Restoration of Bob Parks’ Horse Fountain on Fifth Avenue in conjunction with City of Scottsdale staff and funds
- Painting of Robert Indiana’s LOVE
- Half-yearly maintenance of bronze collection in the city
- Installation of approximately 88 works of art from the Municipal Collection in City of Scottsdale offices

SCOTTSDALE MUNICIPAL ART COLLECTION: New Acquisitions

- Gift of the Artist, Amy Chan, from the Summer 2011 Belle Art installation
  - Skydive #1, 2011, acrylic on canvas
  - Skydive #2, 2011, acrylic on canvas
  - Skydive #3, 2011, acrylic on canvas
  - Skydive #4, 2011, acrylic on canvas
  - Skydive #5, 2011, acrylic on canvas
  - Skydive #6, 2011, acrylic on canvas
  - Skydive #7, 2011, acrylic on canvas
  - Skydive #8, 2011, acrylic on canvas
  - Skydive #9, 2011, acrylic on canvas
  - Skydive #10, 2011, acrylic on canvas
  - Skydive #11, 2011, acrylic on canvas
  - Skydive #12, 2011, acrylic on canvas
  - Skydive #13, 2011, acrylic on canvas
  - Skydive #14, 2011, acrylic on canvas
  - Skydive #15, 2011, acrylic on canvas

- Purchase from the exhibition When the Water Came: Evacuees of Hurricane Katrina, Rebecca Ross
  - Kid Merv Playing his Trumpet on the Hotel Balcony, Tempe, Arizona, October 2007, archival digital print, 18 x 18 inches
  - Kid Merv’s Trumpet, Tempe, Arizona, October 2007, archival digital print, 18 x 18 inches
  - Gift of the Estate of Lucille J. Roca

- Mark Adams, Water Jug, 1984, color etching and aquatint, 16 x 16 inches
- Eric Boyer, Odysseys, 1993, steel mesh, 39 x 19 x 10 inches
- Phillip Burnham Hicken, The Flat Land, 1970, acrylic on canvas, 18 x 24 inches
- Oskar Kollar, Holy Vase, 1970, hand-colored lithograph on paper, 14 ¼ x 10 ½ inches
- Jeanne Mahaffey, New Spring, 1996, oil on board, 17 ¾ x 13 ½ inches
- Stiles Thissell, Kinetic Sculpture, circa 1990, stainless steel, 69 x 10 ½ x 16 inches
- Victor Vasarely, Leopard White on Black, circa 1965, 31 ¾ x 38 ½ inches

- Gift of the Artist, Corinne Geertsen, from her exhibition in The Board Room
  - Interview, 2010, digital collage on paper, 28 x 34 inches
  - Liz Cohen, commissioned from the 2008 exhibition Mod is in the Details
  - Man of Steel, owner Sebastian Paz, 29 years old, 2008, color photograph, 16 x 20 inches
  - Sexynine, owner Gustavo Careaga, 34 years old, 2008, color photograph, 16 x 20 inches
  - Lots of Love, owner Cierra Careaga, 8 years old, 2008, color photograph, 16 x 20 inches
  - Bubblicious, owner Tim McIntyre, 26 years old, 2008, color photograph, 16 x 20 inches
  - Twisted Love, owner Josh McIntyre, 16 years old, 2008, color photograph, 16 x 20 inches
  - El Sancho, owner Jaime Martinez, 39 years old, 2008, color photograph, 16 x 20 inches
  - Sabor a Mi, owner Caesar Quihuis, 11 years old, 2008, color photograph, 16 x 20 inches
  - Professor X, owner Nate Rojas, 31 years old, 2008, color photograph, 16 x 20 inches

Public Art

- Brad Goldberg, Alluvium, 2011, granite boulders, cor-ten steel, desert masonry, at the intersection of Pima Road and Pinnacle Peak Road
- Ilan Averbuch, The Bell, the Flower and the Wash, 2011, cor-ten steel, granite, 216 x 144 x 180 inches, at Fire Station 1 on Miller Road
The Scottsdale Cultural Council expresses deep gratitude to its many donors, including those we are unable to recognize in this publication due to space limitations. The lists reflect contributions of $500 and greater received between July 1, 2011 and June 30, 2012.

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$100,000 and Above

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Tom Moggridge

My Sister's Closet

Sandra Okinowa

On the Avenue Marketing

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Native American music and dance, which celebrated its 10th anniversary at Scottsdale Center for the Performing Arts.
As part of Scottsdale Center for the Performing Arts’ inaugural Discovery Series, Australian dance company Chunky Move performed 'Connected' on April 6–7, 2012. Photo: Jeff Busby.