



Internal Audit Office

TCA – Summary of Comparison Cities

	Description	Tempe	Mesa	Chandler	Scottsdale	Gilbert	Herberger	Phoenix Theatre	San Ramon, CA	IKEA Renton WA
1.	What is your mission, purpose, & vision?	<i>To Celebrate Diverse Arts Experiences</i>	<p><b>MISSION</b> To strengthen the creative, social and economic fabric of our community and region through inspiring, relevant, fun and transformational cultural experiences.</p> <p><b>VISION</b> Mesa will be a nationally acclaimed destination, known for its innovations and quality in arts and culture, and for a community deeply engaged and committed to cultural programs and participation.</p>	<p>Mission – the Chandler Center for the Arts serves as a creative driving force, educational resource, and economic engine of entertainment vitality in Chandler by making visual and live performance arts accessible to the entire population.</p> <p>Vision – The Chandler Center for the Arts is Arizona’s leading collaborative arts institution dedicated to reaching out to audiences of all ages with the highest quality of artistic work to continuously inspire audiences and artists to dream, to discover, to create and celebrate.</p>	<p>Scottsdale Center for the Performing Arts provides a state for a wide range of artistic voices and perspectives, creating shared, inspiring experiences for our community that celebrate artistic excellence and cultural awareness.</p> <p>The Center’s Vision is to inspire, provoke and entertain by presenting a wide array of performances, programs and events chosen to engage the community.</p>	<p>The Higley Center for the Performing Arts is a venue in which all members of the community can participate as audience, performer or presenter.</p>	<p>The Herberger Theater is a non-profit 501 (c) (3) organization whose mission is to support and foster the growth of performing arts in Phoenix as the premier performance venue, arts incubator and advocate.</p>	<p>To create exceptional theatrical experiences by using the arts to articulate messages that inspire hope and understanding. We use our strength to create good in the world. Think harder, laugh more, and feel deeply.</p>	<p>Mission is not spelled out. The Arts Advisory Board has a mission.</p>	<p>The Renton IKEA Performing Arts Center is a venue for student theatrical training, a home for local and regional artists and is dedicated to providing outstanding cultural programming for the community.</p>
2.	How is your Center structured?	<p>TCA is a city-owned facility supported mainly by a sales tax (1/10 cent of the 2% city sales tax).</p> <p>A Foundation has been established.</p>	<p>They have an MOU with a 501c3 Foundation. The Foundation receives donations, grants, and runs the original work coop gallery.</p> <p>Through the Foundation, corporate sponsors, grant funds, and funding outreach for Youth Education are sought.</p> <p>They have 74 FTE – all city employees.</p>	<p>The facility is owned by the City and the School District... They work with the Chandler Cultural Foundation – a 501c3. The Foundation is tasked with fundraising, and in addition to the City of Chandler, support the Center.</p> <p>The Foundation has 15 members with 3-year staggered terms. The City funds 4 FTE for the Foundation. The City also funds 12 professional staff and the School District pays for 3 technical /custodial staff. They have used volunteers for 25 years, and currently have 130 active. The City, School District and Foundation collaborate in the cost sharing. Facilities costs, building utilities, water, etc. are paid through an annual settlement. The City also invests some capital.</p>	<p>They are part of the Scottsdale Cultural Council, which has four Boards: one Governing Board of Trustees and then each division has an Advisory Board.</p>	<p>The center is owned by the School District. There is no City involvement. The School District pays for the facility, maintenance and salaries.</p> <p>They are looking to transition to a 501c3 structure, with a Foundation initially tasked with fundraising and reaching out to Corporate America.</p> <p>They also have an Advisory Board of 16 members that meets monthly. They provide input and form subcommittees as needed.</p>	<p>They are a 501c3 corporation. The City does not provide any direct funding for the Herberger, but they do take care of the capital and operating needs of the facility itself as they are the owners of the building.</p> <p>The Herberger has a Board whose responsibility is to make policy decisions, ensure financial stability and sustainability, and hire/fire the manager. They also engage in community fundraising.</p>	<p>The Theater is a 501c3 organization. The City owns and maintains the facility including provision of staff for HVAC and plumbing maintenance. The Theater has a utility allowance cap and is fully responsible for overages. They have a \$1 per year lease for 100 years.</p> <p>They have a Board of Directors of 30 persons responsible for fundraising, as well as hiring the managing and artistic directors.</p>	<p>They utilize a Management Group to oversee and manage the Center. This has been in place since 2007.</p> <p>The Center is city-owned and the city plays a big part in the programming. They have an arts program manager position within the city.</p> <p>The city plays a big part in the ongoing management and operations of the center. They also have an Advisory Board.</p>	<p>The School District has main control over Theatre Center. The Schools have first priority; they pay for staffing, but not for the facility space.</p> <p>They used to have an advisory board when they had seasons; it is no longer needed.</p>

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3.	What is the capacity of your Center?	Main Theater – 600 seats, Studio – 200 seats, Lakeside Room – 200 seats, Donor Room – 64 seats, Roof Top Terrace – 64 seats, Gallery – 235 seats, Sculpture Garden 300 seats, Lobby – 600 capacity	MAC is the largest arts center in the State of AZ. They have three buildings. Their theater complex has 4 theaters: 1,600, 550, 200 and 99 seats. They also have art galleries, meeting spaces, as well as 14 visual and performing arts studios and classrooms.	They have three main spaces – 250 seat recital hall, 346 seat Little Theater, and an 840-1500 Main Theater. The Main Theater is a very flexible divisible system from which they can run three separate programs simultaneously. They also have a Foyer available for dinners and fundraisers. There is also a gallery and a satellite venue on the 1st floor of City Hall.	There is the main theatre that holds 853 seats, Stage 2 has 136 seats, and they also have an art gallery, reception area, and a bar and lounge.	The large theater holds 1235, while a smaller theater holds 186.	In addition to 3 theatres, they house an art gallery (and Bob's Spot gallery lounge) and offer arts education and outreach programs. Their 3 theater's capacity follows: Center Stage – 802 Stage West – 325 Kax Stage – 118	Mainstage – 378 seats, Hormel – 237 seats, Harde – 107 seats, and Playhouse on the Park – 200 seats.	Dougherty Valley Center – 600 seats; Front Row Theater – 90 Seats.	Theatre seating of 540.
4.	Do you have a strategic plan?	TCA has a 3-year strategic plan.	They are currently in the process of updating their strategic plan. The Arts & Culture Department Strategic Positioning 2013-14 is posted on their website and identifies goals and strategies to move them towards meeting their vision and mission.	They just went through an 18-month governance review. They have worked on planned change. It is a 3-year plan.	Through the Scottsdale Cultural Council, they had an initial plan in 2008 that was updated 2010 and 2012. Another update will be undertaken soon.	They follow a 3-year strategic plan. Their goals include increasing ticket sales and moving their Performing series self-supporting within 6 years.	They have a 3-year rolling plan.	They have a 5-year strategic plan.	The City is involved with a 5-year strategic plan. .	No. They plan on staying on the path they have set.
5.	Do you have agreements with troupes or theatre companies for sharing your facility time/space?	TCA opened with partnerships with companies instrumental in forming the TCA. Existing partners include: Childsplay, Tempe Symphony Wind Ensemble, AZ Wind Symphony, A Ludwig Dance Theater, AZ Academy of the Performing Arts, ASU Public Events, Condor Dance, Desert Dance Theatre, Lakeshore Music, Tempe Community Chorus, Hayden's Ferry Chamber Music Series. Partners receive reduced rates.	They opened their center with 8 founding resident companies, two of which are no longer active. These founding companies receive discounted rates.  Since opening, they have added 1 resident company, but they do not discounted rates.  This year they have developed Community Education Partners with studio classes and outreach.	They have resident companies that have been with them since they opened. They establish grandfather dates for them – if a company reserves a date for three consecutive years, they get that date for life. They have a complex schedule.  Resident companies do not receive lower rates; only non-profits receive lower rates.	They have no resident companies. They do contract with some companies, but only short term.	They have no resident companies.	They have two resident companies with five-year renewal agreements. They are offered slightly favorable rates, and some labor is subsidized.  Resident companies have first choice of space and performance dates but a deadline to commit dates, after which after the space is tentatively opened to non-resident company events.	They have no resident companies – they do their own programming.	They no resident companies. They have several programs that they offer themselves.	They have no resident companies.

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6.	What kind of programming do you do?	<i>TCA does produce some events, many free, and are looking at ways to develop programming. They are working with Consultants for opportunities.</i>	<i>Their own season has first priority (they do 60-70 shows per year). They mainly use the large theater. Founding residents have next priority where they use mainly the smaller theaters and the large one sparingly. Next priority is their partners (co-promoters, etc.)  They research attendance for touring artists. They go to conferences, work with agents, develop partnerships to share the risks/rewards. They charge based on costs. They look at what the market will bear to get the right act in the right theater.</i>	<i>They have been presenting for 25 years using local, regional and national talent. They have numerous events as well as Connecting Kids and gallery programs.  The School District gets the facility Monday to Thursday, and they do their programming Friday, Saturday and Sunday. Existing grandfather agreements are honored by the School.  The Program Director establishes programming, which is overseen by the Foundation.  They attend local regional conferences to build relationships.</i>	<i>They have a presenting program based on the vision and mission and their niche market. They offer high quality, international diverse programming. They book 1 ½ years out.  They routinely survey patrons. They join Alliances and Boards (including those of neighboring states) to expand partnerships and work to book touring artists.  They follow their mission/vision and try to obtain the highest quality diverse artists. They negotiate with artists as well. .  They have 3 price points. Their goal is to break even on performances.</i>	<i>They look at the age group percentages for potential interests as well as Advisory Board input. Over 60% of the paying audiences are over 50 years of age.  People will pay if they want to see a particular artist. Tickets go on sale in April for the upcoming season. Partnerships are important.  Ticket prices are based on a formula. They have four-tier pricing and have also added VIP tickets. They sell quickly. They are looking at the idea of season tickets.</i>	<i>After resident companies have established their season schedules, they sell space and take bookings. They do not do their own programming, with the exception of their lunchtime theater and community youth outreach.  They work with emerging companies to give them exposure. They also sell required technical support services for all non-resident companies.</i>	<i>They do their own programming at the main stage. They produce local and out-of-state shows; local is their first priority to keep the money in the community.  Their niche is musicals. They offer an intimate environment that facilitates a relationship with the audience.  They also put on numerous youth theatrical educational programs: Phoenix Children’s Hospital, St. Vincent De Paul, and persons with autism.  They have rates for non-profits and emerging groups in addition to commercial rates.</i>	<i>They produce a variety of theater, musicals, improve, and comedy programs.</i>	<i>They no longer have seasons. There used to be seasons years ago. They strictly rent out space.</i>
7.	What ticketing systems do you use for your operations?	<i>Ticket Force and Event Pro</i>	<i>They use Audience View. It can be challenging.</i>	<i>They have used Ticketmaster for 5 years.</i>	<i>They use Tessitura – It takes significant, expensive training.</i>	<i>Ticketforce.</i>	<i>They have been using Ticket Force for 1 ½ years. They also sell tickets for venues other than at the Herberger using Ticketmaster and another system.</i>	<i>They use Tessitura system. They use it as a stand- alone, not a consortium. It serves to increase donors as it is a donor/ticketing system combined.</i>	<i>Sabo Seat Advisor – they have been using this system for a long time.</i>	<i>They invoice for rental space. Ticketing, if used, is managed by the renters.</i>
8.	Do you have concession and gift shop services? If so, are they contracted out?	<i>TCA receives a commission of gift shop sales that are administered by the Foundation. Concessions are offered by clients; if TCA staff assists with sales a 20% commission is taken; if not, a 10% commission is received. Commissions waived for Partners.</i>	<i>From the Gallery sales, a percentage goes to the City, artists, and for admin costs. They use an outside vendor and manager for their liquor license. They get a percentage of concessions fees. If artists are selling their products/CSs, etc. they also receive a percentage on these sales.</i>	<i>Concessions are kept in-house, run by a volunteer of the Center. They are profitable.  They also get a percentage of profit from the gift shop retail operations at the gallery, which is also run by a volunteer.</i>	<i>The Director of Retail manages concessions and the gift shop.  If performers manage their own sales of merchandise, they take a commission. If SCA manages the sales, they take a larger percentage.</i>	<i>They sell their own concessions (no liquor yet). They are looking at contracting the liquor out. They do make money on this service.</i>	<i>They do have concessions, but no gift shop. The gift shop never worked in contributing to the financial performance of the center. The percentage of concessions provides a good contribution to the centers financial goals.</i>	<i>They have a bar and concessions that they run themselves. They make money on this venture.</i>	<i>They have no gift shop. If outside entities offer concessions, then they take a commission on the proceeds.</i>	<i>They allow clients to do some concessions with restrictions. They do not manage these services and do not collect any commissions.</i>

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9.	Do you have catering or restaurant services? If so, are they contracted out?	<i>The TCA offers a list of preferred caterers that are required to be used for catered events. TCA takes a commission on those sales.</i>	<i>They do not have a preferred list of caterers. Recently, they have started collecting commissions on catering services brought into the Center.</i>	<i>They don't provide their own in-house catering. They have no contracted or preferred caterers, but they do take a commission on catering services.</i>	<i>Bar beverage is managed in-house. Catering is contracted out to one of the 4 preferred vendors. Clients don't have to use these caterers though. They do make money on this activity.</i>	<i>No</i>	<i>They contract out catering and bar services. They make money on this as well. They only use an exclusive caterer for their beverage sales.</i>	<i>They have no catering onsite. They have a list of caterers. They get a percentage of sales from caterers even if the event does not pick from their list of caterers.</i>	<i>They have no catering or restaurant services. If outside entities bring in food to be consumed at the center, they take a commission on these sales.</i>	<i>They allow clients to cater some of their events, but they have nothing to do with managing these services and they do not collect any commissions.</i>
10.	What are your total annual revenues by source?	<i>The most recent FY 2013/14 revenues to cover costs are as follows:  Earned Revenue – 34% (Fees, admissions, rentals, commissions, interest) Tax Subsidy – 66%</i>	<i>Recent FY revenues to cover costs are as follows:  Earned Revenue – 39% (rental sales, tickets, classes) Contributions - 1% City subsidy - 60%</i>	<i>Unrestricted revenue sources for the past few years are as follows:  Earned Revenue – 87% (ticket sales, concessions, grants and sponsorships) Investment Earnings - 1% Income from the City and the Foundation - 12% (5% City and 7% Foundation).</i>	<i>The breakdown of funding is approximately as follows:  Earned Revenue – 75% Corporate, contributions, donations, and sponsors - 15% City subsidies - 10%  Their goal is to break even. Currently, about 82% of their programs break even. During 2002-2008, only 60% broke even. The City contributes funding to the Council and they get their funding through them. The City bills them for utilities.</i>	<i>Annual revenues are comprised as follows:  Rentals -45% School District – 40% Programming - 15%  (They have also received some specific grant funding).  The budget got cut this past year. Positions were lost. Projections of income did not match reality. In 2008, their first season, the economy tanked. They are building a rental business and striving to break even on Programming.</i>	<i>Earned Revenue – 70% (Box Office and Labor) Contributed - 30% (fundraising, sponsorship of their own outreach education programs including children lunch time series).  They have some cash flow availability from their Foundation. In addition, they have access to a line of credit. They have not needed to use the line of credit for over 13 years.</i>	<i>Sources of revenues are:  Earned Revenue - 76% (Productions, rentals, bar, educational programs) Contributions - 24% (Corporate sponsorship, gifts, grants, city, fundraising).  In addition, they receive approximately \$750,000 of in-kind revenues.</i>	<i>Information was not available in comparable format due to the Center's inclusion in the City's Parks and Recreation Department.</i>	<i>Rental Revenue - 65% School District subsidy – 35%.  They do not pay operating costs directly; they are charged Internal Service Fees.</i>

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11.	<b>What marketing or promotion is done for your center?</b>	<i>Marketing has mainly been done through TCA's website, social media, and email to list-serve subscribers. Marketing the facility has not been done.</i>	<i>For FY 12/13, budgeted marketing was 12.5% of their total expenses. They have 2 full-time positions for PR and Marketing.</i>	<i>Marketing is a Foundation expense. It is their second largest line item. Every show has a marketing and promotion budget. They also market the institution. They have one coordinator and one part-time assistant. They have a consultant for PR – facility awareness.</i>	<i>They have the best results marketing through their mailings. They have an extensive patron database through the Cultural Council.</i>  <i>They have a 5-person team just for the Arts Center. They advertise in the AZ Republic, direct mail, online. They budget per performance. They also analyze their return on marketing dollars.</i>  <i>Empty seats are rare for many performances. They really don't offer sales or 1/2 off pricing. Discounts may be given to members and sponsors, free for students, vets, and teachers. They have done Groupon once and they do use it for the arts festival. They access various trade listings as well. Overall, they market for the facility very modestly; most marketing is done for the programming.</i>	<i>They now sell advertising with programs and group ticket sales.</i>  <i>They market with their programming, budgeting for each show. They advertise in magazines, newspapers – Republic and Tribune – Raising AZ Kids magazine and Light Rail Connect. They also have 14,000 emails on their mailing lists. They market constantly through email.</i>  <i>They have used Groupon sparingly – he gives seats away by doing so, but it exposes people to the theater.</i> <i>If patrons buy tickets to 3 shows they get season ticket pricing.</i>	<i>They market the facility for rentals; and on a smaller scale for shows and their lunchtime series. They have their brochures online in PDF format as well as some mailings. Events are not heavily marketed; typically the companies and promoters do their own marketing.</i>	<i>They have a database of patrons – the building of data gives a very broad audience for their promotions.</i>  <i>Most marketing is focused on Program marketing. They share databases. They do not have much money for branding, but they did have a campaign.</i>	<i>All marketing is done through the City. Most is involved with their presenting series in the form of brochures, newsletters, City's activity guide and online ads. Each show has its own marketing budget.</i>	<i>Very little formal marketing or promotions are performed. Most is word of mouth, the Chamber Brochure, and Maps.</i>

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12.	How do you ensure sustainability of your center?	<i>The TCA depends heavily on the sales tax to fund continuing operations.</i>	<p><i>City Council supports their mission to embrace arts and culture. They are working to grow their earned revenue and educational outreach. City funding has not been volatile to date.</i></p> <p><i>All tickets get either a \$1 or \$2 restoration fee that is kept in reserve for maintenance and capital items such as lighting, sound. They want to keep a minimum of \$1 million in this fund.</i></p>	<p><i>For 22 out of 25 years they have operated in the black. They also have a \$2million endowment for operating reserves.</i></p> <p><i>There was a lot of foresight in planning for the Center. They manage relationships with the City and the School District and scheduling to keep everyone happy.</i></p> <p><i>All revenues flow through the Foundation. They do an excellent job of stewardship over funds. The past two years they have been successful with programming risks.</i></p>	<p><i>They have had to make changes to become sustainable. They have to be flexible but maintain their reputation. They pursue maintaining profits as well as quality programming. Their patrons have the expectation of the highest quality.</i></p> <p><i>They consider depreciation in their costs. This is their funding for equipment.</i></p>	<p><i>There are two different models in the industry.</i></p> <p><i>1. The old model where performing arts centers cannot make money – this is being re-evaluated in the current industry</i></p> <p><i>2. The new model is more viable where you make your own opportunities and form partnerships. A move to making arts programing successful.</i></p> <p><i>They use a lot of volunteers and contract out a lot of services. There are only 4 employees.</i></p>	<p><i>There must be cooperation and communication within the arts community. The old mold, which holds the belief that arts centers are losing propositions has to be broken.</i></p> <p><i>Effective financial management and looking for continuous sources to earn money are essential. Their business model has created a sustainable venture through keeping the space in use their capacity at all times of the day and only booking events that contribute to their annual financial goals.</i></p> <p><i>They have top-notch people that have been with the center for a long time. They have made a lot of cutbacks and have become leaner. They have an excellent training program for volunteers and they use them a lot. They are strongly integrated in the downtown community.</i></p> <p><i>Overall they breakeven or make money on all their ventures. Rates and fees need to be set so that they do not lose money on any event. They use mainly part-time staff and very few full-time people. They use flexible staffing,</i></p>	<p><i>They just ran a capital campaign and received \$7 million. Nationally, statistics show that for first-time patrons, 86% will never come again. If you can get them into the center again for a second visit, this statistic drops to 20%.</i></p> <p><i>They are recently faced with a new paradigm in the industry. Loyalty is now with unknown artists and work. People are looking for the creative aspect.</i></p> <p><i>They align what they are offering to what the community wants to receive. They survey a lot of audiences. They push it a bit to stay in front of the curve.</i></p>	<p><i>Partnership and collaboration between the City and the School District helps leverage limited resources and provide amenities.</i></p> <p><i>They have a Cultural Growth Fund surcharge of \$1 for every ticket sold used to for equipment upgrades.</i></p>	<p><i>They rely on the School District.</i></p> <p><i>They survey each customer that receives an invoice billing.</i></p>

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13.	What are the biggest challenges or risks that you face?	<p>The impending sunset of the dedicated sales fax funding to support the operation of the Center.</p> <p>Lack of established vision for the use of the TCA. The original performance-home-for-Tempe-arts-organizations concept seems to have been overshadowed in recent years.</p> <p>Lack of a fund to support the high cost of periodic equipment replacement and repairs, which are not accommodated within annual budgets.</p> <p>Adequate staffing for the number of events accomplished is often challenging.</p>	<p>Contributed income is a challenge. They have one development officer and one member coordinator. They have grown to 950 members. People feel that they already are paying with their taxes.</p> <p>Staffing cuts are also a challenge with the cuts from the recession. They are doing 25% more activity than before – staff burnout is a concern.</p> <p>Adequately telling their story is a challenge. They do so much, it is difficult to portray this concisely.</p>	<p>Programmatic Risks – Programming takes research, planning, strategy and luck. They have to manage target projections compared to revenue capacity.</p> <p>Life-Cycle Changes – They are within a Municipal system where they cannot fire/hire as they would in industry. It is difficult to change and be nimble. People that are there do mission based work – 16 years is the average staff tenure.</p> <p>Competition – they are in the 5th most competitive area in the country with casinos, and other venues. The only way to get shows is to establish and foster relationships. They partner with others to leverage strategies. Art centers need to work together. Although all venues are different – they all have to find their own niche market – it is a hard game.</p>	<p>One of the biggest challenges they face is the competitive marketplace. Centers can hurt each other through bidding wars. They have to identify their niche market. Local communication.</p>	<p>Financial- budget cuts from the school</p> <p>Getting the Foundation going</p> <p>Competition – Casinos compete with programming</p>	<p>They contract with the city to run the facility with an understanding that the 501 ( c ) (3) must breakeven or do better each annual cycle. People think that the city of Phoenix pays for things – but they are a non-profit that manages the facility for the City.</p> <p>Adaptation to rapidly changing audiences from season ticket holders to last minute guests has to be balanced with respecting traditional audiences that prefer evening and weekend performances.</p>	<p>Leverage strategic vs. tactical – the time to manage getting out there. Keeping up to stay out in front. TIME!</p>	<p>Financial challenges are always there even though they are well-funded by the city.</p> <p>Scheduling is always challenging as they many events per year and the city and schools have first priority.</p>	<p>Funding – The School District could decide to no longer fund the facility.</p> <p>The size of the facility is restrictive.</p>
14.	What do you do best?	<p>TCA is an outstanding venue for performances, special events, viewing artworks and simply meeting with someone in a spectacular and unique environment.</p> <p>TCA provides excellent customer service in all aspects of the operation. From the client first inquiry to the final wrap up of an event, the TCA staff is highly attentive and responsive to the needs of our clientele.</p>	<p>Award Winning programming. They squeeze dollars for maximum public benefit.</p>	<p>They are a model for collaborative programming. They are fiscally sound because of 3 structured funding sources – that are interdependent. They are a community space. They have amazing arts programs. They are the model of education.</p>	<p>They are focused on comprehensive quality arts programming. They also tie into education. International artists. They have a great national reputation/network. . The Scottsdale Brand. Their crew is amazing – they have had feedback that they are the best venue in town.</p>	<p>They keep their customers happy. Thousands of patrons are known by their first name. Management is at every rental, every show. Management is dedicated to the arts; this can be missing from other art center managers.</p>	<p>They have created a space unequalled for people to perform their magic. They make art better and support what is happening on the stage. They take care of all their customers. They have downsized most middle management so that any staff member is able to help customers or only a short distance away from an answer.</p>	<p>Musicals, get things done, and their message.</p>	<p>They serve their clients well. They have a great technical crew and they take very good care of their clients.</p>	<p>They are able to effectively connect with the community. They are able to maintain a great, steady, technical crew. They also maintain communications with other Performing Arts Centers.</p>