Meeting Minutes
November 20, 2019

Member Present Absent Member Present Absent
Marsha Semmel, Chair X Tina Worden, Vice Chair X
Terri Baumann X Anika Kwinana X
Carl Bedell (Phone) X Felecia McFail X
David Carlson X Carol Patch X
Anne Curley X Sarah Robinson X
Susannah Haworth Dunn X Carlos Velázquez X
Robert Giron X

1. Welcome and Call to Order

The regular meeting of the Arlington Commission for the Arts was called to order at 7:20 pm.

2. Approval of Meeting Minutes

Motion to approve minutes from the October 23, 2019 regular meeting was made by Commission Member Giron and seconded by Commission Member Worden. The motion passed with 7 votes for, 0 votes against, and 3 abstentions (Carlson, Kwinana, Dunn).

3. Chair’s Report

- Chair Semmel thanked Commission Member Carol Patch for her 6 years of service on the Arts Commission.
- She highlighted the report from the September 14 and October 7 Community Listening Sessions (see Attachment 1) and suggested that the Commission plan for additional listening opportunities, especially one that includes teen voices.
- She also referred to CAD staff member Sharon Raphael’s report of the FY 2021 Arts Grant Workshops that are a requirement of FY 2021 Arts Grants application process. (see Attachment 2).
- Vice Chair Tina Worden discussed her experiences in the Arlington County’s Challenging Racism program and the insights from the program as they could apply to the Commission’s Cultural Equity work. She and Commission Member Kwinana discussed the recent Encore Theatre production of A Day Like No Other which was supported by the Virginia Endowment for the Humanities and the Arlington Arts Commission.

4. Cultural Affairs Division Director’s Report

- Director Isabelle-Stark provided an activity report for CAD (see Attachment 3). She introduced new CAD employee, Kylene King, who will serve as the Cultural Affairs Program Coordinator.
5. **Community Arts Advisory Committee Update**—Committee Chair Kwinana, along with project manager Jill Hunger (AED) and Richard Brewster (Consultant) presented information about the Committee’s work and discussed the final report with the Commission (see Attachments 4 and 5).

6. **Committee/Task Force Reports:**
   
   a) **Engagement Committee:** Committee Chair Baumann reported that the committee is in the process scheduling the next meeting. She welcomed Commission Member Carlson to the Committee.
   
   b) **Grants Committee:** No Report.
   
   c) **Public Art Committee:** Committee Chair Bedell provided information on the Market Commons redesign.

6. **Update on Local Projects**
   
   - **Plan Lee Highway:** Commission Member Patch reported that the existing conditions report is available. With Commission Member Patch’s departure from the ACA, Commission Member Carlson will serve as the ACA representative for the Plan Lee Highway process.
   
   - 4MRV Arts & Industry District: Phase 2 of the study will begin in December.
   
   - **Shirlington Special General Plan Land Use (GLUP) Study:** Vice Chair Worden reported that a Community Forum is being held for the project this evening.

7. **Old Business**
   
   - None

8. **New Business**
   
   - None

9. **Adjournment**
   
   *The meeting was adjourned at 8:55 pm.*
On June 18, 2019, the Arlington County Board unanimously adopted *Enriching Lives: Arlington Arts and Culture Strategy*, developed by the Arlington Commission for the Arts (ACA) as a culmination of a broader, community-based strategic planning process that included staff of the Cultural Affairs Department of the Arlington Economic Development Office, artists, arts leaders, other community, business, and education leaders.

In order to get community feedback about *Enriching Lives*, especially from the County’s artists and arts and culture organizations, the ACA conducted two listening sessions—in September and October 2019—with the goal of learning which of the *Enriching Lives* goals and strategies were the greatest priorities for this community. Forty people participated in these sessions, including Arts Commissioners Semmel, Worden, Carlson, Velasquez, (new commissioner) Giron, Patch, (recent commissioner) Hensley, and McFail, as well as County Board member Erik Gutshall.

The Commission intended these sessions to inform its current and future work. There will be additional listening sessions throughout the FY 2020 fiscal year.

In each of the two-hour sessions, Semmel made brief introductory remarks about *Enriching Lives* and other Commission activities. Participants introduced themselves, their organization and/or their connection to -- and interest in -- the arts. Semmel, other commissioners, and participants reviewed each of the five *Enriching Lives* goals and related strategies and answered questions. Participants then each received ten colored “adhesive dots” and were asked to use the dots to indicate, in any configuration they chose, which *Enriching Lives* goals and strategies should be prioritized by the Commission (and the County).

At the conclusion of that process, the three top-rated strategies were identified, and participants were divided into small groups. They then spent time suggesting specific ways that these priority strategies might be addressed. Although these group conversations were not recorded, group members were encouraged to write suggestions on post-its, which were captured on the easels. At the close of each session (with more available time at the October session), the three groups reported out to the whole, inviting non-group members to comment and add additional suggestions to each easel.
Interestingly, each group prioritized the same three strategies:

[Infrastructure] Build essential and purposeful venues and other infrastructure that support high-quality arts activity and provide the Arlington community with opportunities to participate in a variety of artistic and cultural options.

[Cross-Pollinate] Encourage partnership and collaboration across art forms, sectors, and the community to grow and deliver strategic investments in the arts and culture ecosystem.

[Public passion]. Create sustainable public will, desire, and support for arts and culture.

The following is a detailed documentation of participants’ priorities and suggestions. After each strategy, the numbers in brackets document the number of dots given to each strategy by participants in each session.

Next Steps: The Commission plans to send this report to all participants, staff in the County Manager’s Office, and Katie Cristol, the County Board liaison for the Arts Commission. Additional listening sessions are planned for coming months. Incorporating the recommendations of the Community Arts Advisory Committee (October 2019) as well as the findings of last year’s report, A Framework for Arlington’s Cultural Spaces (August 2018), these community priorities and suggestions will ground its near-term work as well as Commission recommendations for the FY 2021 budget.

Goal One: Integrate arts and culture into all aspects of civic and community life.

Strategy One: [Engage] Use arts and culture to create engagement opportunities that reflect and involve Arlington’s diverse and immigrant populations and the full spectrum of their creative expressions. [7] [9]

Strategy Two: [Bring together] Leverage the ability of the arts to strengthen community bonds and promote equity and inclusion in civic and cultural activities. [5] [6]

Strategy Three: [Embed] Incorporate the varied and essential civic benefits of arts and culture by considering and including these benefits in all relevant County plans and studies. [11] [6]

Goal Two: Invest in a vibrant, equitable, sustainable and evolving arts and culture ecosystem.

Strategy One: [Infrastructure] Build essential and purposeful venues and other infrastructure that support high-quality arts activity and provide the Arlington community with opportunities to participate in a variety of artistic and cultural options. [28] [33]
Strategy Two: [Risky business]. Value and reward risk-taking for innovative and impactful achievements across the artistic and cultural community. [4] [9]

Strategy Three: [Cross-Pollinate] Encourage partnership and collaboration across art forms, sectors, and the community to grow and deliver strategic investments in the arts and culture ecosystem. [14] [16]

Goal Three: Use arts and culture to facilitate accessible and inclusive opportunities for lifelong learning, health, discovery, and creativity.

Strategy One: [Ageless inclusion] Create opportunities for participatory artistic and cultural experiences for all age groups throughout Arlington’s network of neighborhoods. [9] [10]

Strategy Two: [School days]. Encourage partnerships between artists, artistic and cultural organizations and schools to develop new curricular approaches that will enrich academic performance and student growth. [11] [11]

Strategy Three: [Multi-cultural culture] Offer traditional and contemporary artistic and cultural opportunities to foster cross-cultural engagement and understanding. [9] [7]

Strategy Four: [Tomorrow’s talent]. Promote arts and culture as critical components of 21st century workforce skills. [3] [10]

Goal Four: Increase the visibility, awareness and prominence of artists, artistic and cultural organizations and programs in Arlington.

Strategy One: [Public passion] Create sustainable public will, desire, and support for arts and culture. [23] [17]

Strategy Two: [Keep it local] Showcase and cultivate local artistic and cultural talent. [12] [9]


Goal Five: Establish public spaces that offer opportunities for appreciating and interacting with arts and culture to enhance the daily experience.

Strategy One: [Everyone wins] Deliver civic and publicly accessible spaces that generate economic, environmental and social sustainability benefits for the community. [9] [12]
Strategy Two: [Civic fun] Use artistic and cultural programming to activate public spaces.

Strategy Three: [Art everywhere] Incorporate public art in the design, planning, and building of the public realm.

Breakout Groups’ Suggestions for Addressing Three Highest Rated Strategies:

Each group prioritized the same three strategies. The following are the suggestions made on post-its by members of each break-out group.

Goal Two, Strategy 1: Invest in a vibrant, equitable, sustainable and evolving arts and culture ecosystem.

Strategy One: [Infrastructure] Build essential and purposeful venues and other infrastructure that support high-quality arts activity and provide the Arlington community with opportunities to participate in a variety of artistic and cultural options.

[September 14]
Publish maps of where arts facilities are.

- Create downloadable database of arts facilities and put it on website.
- Link arts facilities to transit, neighborhoods, edge cities.
- Assess current infrastructure assets.
- Assess current infrastructure needs.
- Gap analysis.
- Re-visit assets to confirm needs not met (extend asset bundle)
- Imagine outputs to solve for gaps.
- Existing research: schools, rec centers, existing theaters, churches, parks, commercial buildings.
- Develop professional background materials.
- Create reward program for developers if they build art infrastructure a la DC in the 80s.
- Arts infrastructure could be built with the collaboration of the corporate community and perhaps the schools as well, adding an element of education as well.
- Identify county leaders and corporate sponsors to partner with.
  - Joint space with business. Arts—conferences—conventions.
  - Joint use with school/government.
- Identify site for theatre.
- Work with planning commission to develop how and where to place arts facilities.
- Examine facilities availability throughout the county. Concentrate in one area or spread around?
- Identify developer/property owner partner.
• Make sure developers help provide spaces (as happened in the past)
• Direct County funds toward renovating and/or building new spaces for performance or display.
• Identify ambassadors in county to help fundraise.
• Connect with “public passion” group.
• Spread the word: grassroots pressure and knowledge about need for venue.
• Think cross-sector industry integration. Build coalitions and forge artists/industry/developer – connect to cross pollinate.
• Request county provide a specific structure to incentivize the development of a cultural facility (zoning/planning)

[October 7]
• Population growth needs more facilities.
• Small community groups need spaces
• Can we use existing buildings to create new arts spaces?
• Artists unite to ‘hijack’ the urgent care center on Carlin Springs: it’s on the bus line, close to Ballston and Columbia Pike, adjoins Glen Carlyn Park.
• Provide or continue tax incentives to developers to include art venues in their projects.
• More $$: City government can follow other jurisdictions on how to build arts capacity via loans and repayment forgiveness for providing community services.
• Building could be a partnership with nonprofits and the government.
• Can there be an Arts (performing) strategy for the Planning Commission?
• How can corporations be better supporters?
• How can the government help with equity within infrastructure (people and organizations)?
• Commission facilitate negotiation with major developers about including public arts spaces in large building projects.
• Shared spaces that are multidisciplinary.
• Need large 1,500+ performance venue (tours, opera house)
• How can we get better data around Return on Investment on arts benefits to Arlington?
• Can Amazon developers offer more to the arts?
• Leadership around infrastructure must come from Arlington County.
• Conduct economic impact study across groups.
• Commission to advocate to increase investment in general operating support grants budget.

Goal Two: Invest in a vibrant, equitable, sustainable and evolving arts and culture ecosystem.
Strategy Three: [Cross-Pollinate] Encourage partnership and collaboration across art forms, sectors, and the community to grow and deliver strategic investments in the arts and culture ecosystem. [14] [16]

[September 14]
- Arts in office building lobbies to create streetscape and vibrant use after business hours evening activity.
- Use gallery business space for arts groups—performing and visual arts.
- Put performing groups together with (a) visual artists, (b) other performing groups, (3) space.
- Identify key people or positions that can promote partnerships. Chamber of Commerce. Leadership Arlington. Schools. Civic Federation.
- Arts Commission should have an annual award recognizing a successful partnership. (Shine a light.)
- Encourage collaboration in Metro area. Split a production between Arlington and Silver Spring.
- Arts intersection/connection for business people seeking to connect with arts practitioners.
- Cross-share contacts and list serve for groups.
- County point person to facilitate needs and places to share—(a) looking for space; (b) has space available (A connect to B)
- Inactive posting for business and artists.
- Fund matchmaking posting vehicle for small-ish businesses interested in hosting arts opportunities.

[October 7]
- Create an artists’ nonprofit listing and artists operating in Arlington.
- Integrate arts across Arlington commissions and planning bodies.
- Dance Metro DC – model --- in Arlington support new artists and establish
- Third Age—reach out orchestra collaboration = tango dancers and tango singers
- What’s happening in Arlington Today? A calendar of events.
- Host a percussion party. Music is a universal language. Bridge the gap: language is rhythm. At any age, someone can create a sound. Percussion is everywhere.
- Host gatherings of directors of nonprofits.
- Match needs of community (directory) to match(ing) artists.
- Weekend of art event (sign up for approximately three events of various art forms)
- ART buses could host mobile art crawls, advertise on the buses!
- Encourage cross-pollination of PR among arts orgs.
• Create a mechanism to promote STEAM in public schools through arts groups.
• Implement scooter use fees to support the arts.
• ARTs transit buses—ads promoting Arlington arts events

Goal Four: Increase the visibility, awareness and prominence of artists, artistic and cultural organizations and programs in Arlington.

Strategy One: [Public passion]. Create sustainable public will, desire, and support for arts and culture. [23] [17]

[September 14]
• Feature an artists or actor, poet, or musician in ARLNow, a hyper local online newsletter.
• Create articles on the arts (all of them) and include the articles in County documents that go out to the public. Board reports, trash reports, utilities, etc.
• Feature businesses that have given to the arts in Arlington in County newsletters, etc.
• Create a radio show or podcast to promote the arts.
• Miracle STEAM Free attendance start arts/music with the children. Leadership.
• County arts and culture website. Arts center district (creative placemaking).
• Promotion of local arts at CAD level.
• Volunteer art class to senior places. Schools where needed.
• Sponsoring art exhibit in secure public places.
• Get outside of the choir. Grow the Public/Civic Base. Awareness, participation, stronger voice in the community/politics. Awareness, involvement, connection, political voice.
• Banners and signals to make the public more aware. BIDs.
• Communication!!! Articles. Educate. Arlington puts forth the idea it supports the arts. Hold the county accountable to that statement. Build a stronger tie between the business and political government.

[October 7]
• Advocate for County resources to be put towards creating central calendar and communications center.
• Education campaign re diversity of arts in Arlington.
• Education campaign re benefit of the arts to our communities (building on Enriching Lives values).
• Pooling and centralizing resources and bargaining power.
• Arlington-focused central calendar of arts events. (Theatre Washington DC, etc.)
• Articles in Arlington Magazine, ARLNow, etc.
• Arlington Independent Media interface with larger network news agencies.
• Negotiating collectively for better advertising rates to help raise visibility.
• Chamber of Commerce to publish request for ads, donations, sponsorships of arts groups.
• ARLNow – AIM to report on Arlington cultural events on ‘broadcast channels’.
• How do we get resources to hire marketing firm and do advertising based on the Enriching Lives values?
• Arts Commission work with School Board and PTA’s, neighborhood associations, Chamber of Commerce, etc. to educate and promote [the arts].
• Listening sessions to get input from the larger community about what types of events people want.

Participants September 14

Renata Briggman, KW Metro Center
Skip Chaples, Music for Life
Don Hensley
Dave Kline, Dave Kline Band
Janet Kopenhaver, Embracing Arlington Arts
Wes MacAdam
Miriam Miller, Opera Nova
Jason Najjoum, Synetic Theatre
David Ryan, Opera Nova
Katherine Young, Poet
Tom Prewitt, Avant Bard
Laura Ortiz, Los Quetzales Mexican Dance Ensemble
Tina Worden
David Carlson
Felicia McFail
Jon Hensley
Robert Giron
Stan Kang, Education Theatre Company
Three people came in midway and didn’t sign in.

Participants October 7

Fatima Argun
Catherine Aselford
Julie Boehler, musician
Maggie Boland, Signature Theatre
Carol Duke, HGA Architects
Sarah Duke, Encore
Erik Gutshall, County Board
Melanie Kehoss, visual artist
Cecelia Kennedy, The Arlingtones
Anna Lipari
George McJewsky
Carol Patch
Rita Rutsohn, Defense Dept
Laura Sherwood
Daniel Manzoni, Festival Argentino
Kendra Slatt, Perfect Point Dance Studio
Helen Chamberlain, Lucy Bowen McCauley
Char Beales
Carlos Velasquez
Three grant workshops were held for Organizations at 3700. We had 27 organizations register and attend workshops. All but one of our current grantees attended (Arlington Independent Media) The following attendees are not current grantees:

- Arlington Chorale
- Viet Kids
- Speak Japanese Association
- Prologue Theatre
- Urban Arias
- Festival Argentino
- Opera NOVA
- Mini Musicals on the Move
- Artevent 368
- Prio Bangla
- Arlington Visual Arts Studio Tour

We hosted two workshops for individual artists. We had 15 individuals register and nine attended. Only one was a past grant recipient. (Roberto Bocci)
Questions that came up during the sessions.

- Does the project need to be about Arlington?
- What counts as a public performance?
- What if I was granted an extension by the IRS? Should I send in the previous 990?
- Who/what is considered a partner?
- Why the switch to GOS and no project?
- How will Space & Services work?
- Is there space on the application to be more specific on expenses?
- Do I need a match?
- Will there be a challenge grant?

Feedback from Sharon:

The workshops were well received. I saw some grimaces when people saw that the max grant was $25,000 as opposed to the max of $35,000 last year. People seemed very open to the GOS and happy that they were heard. Many were happy that we lowered the budget threshold from $25,000 to $10,000.

Miriam Miller from OperaNOVA shared concerns that the County (CAD) is not supportive of diversity in the community and that we aren’t addressing cultural equity. (Please note that I handed out worksheets on cultural equity from Americans for the Arts) I encouraged her to read Enriching Lives and assured her that this is a priority for our team and the Commission however, she disagreed.
A Division of Arlington Economic Development

Cultural Affairs Director’s Report for the Arlington Commission for the Arts
November 20, 2019

I. Informational:

- Director
  - Arlington Public Art Rosslyn walking tour with Graham Coreill-Allen chosen as 1 of 12 excursions for the Americans for the Arts Convention in June 2020. *EL: Spotlight-Shine*
  - Participated in the VCA Regional Town Hall on the Arts at Synetic Theater to inform the 21-24 Strategic Plan. *EL: InvestandBuild-Cross-Pollinate*

- Community Arts and Events
  - Grant workshop activity provided in separate report.

- Arts Enterprise
  - **Arts Enterprise Institute** Updates: January 2020 – June 2020 *EL: Learn and Explore-Ageless Inclusion*
    - *EL: Learn and Explore-School Days*
      - The Writer’s Center has requested space for **27 classes**
      - The Writers Passage has requested space for **9 classes**
      - JM Lynch is booking Arts Enterprise Institute workshops for the winter & spring session to include but not limited to:
        - Grantwriting for Arts Organization: Confirmed 1/18/2020
        - Grantwriting for individual Artists: Confirmed 1/16/2020
          - **Note:** Both grantwriting workshops will touch upon advancing cultural equity in their proposals.
        - Fundraising for arts organizations: TBD
        - Recordkeeping: TBD
        - Marketing through social media: TBD
        - Artists statements: TBD
        - Creating a portfolio: TBD
        - Program evaluation: webinars
        - Cultural equity and diversity: webinars

• Information will be pulled from American for the Arts, Grantmakers in the Arts, and other research materials on the subjects. *EL: Learn and Explore-Ageless Inclusion*
  *EL: Learn and Explore-School Days*
  
  o **Gallery 3700**
    - Guild of American Papercutters exhibit will be extended through December 18, 2019.
  
  o **Lee Arts Center Sale** – November 9 &10 very successful. Approx. 400-425 attendees and $17,615 in sales. *EL: Integrate-Bring Together*

• **Cultural Development**
  o Arlington Art Truck – Final activation of the season, Ties That Bind, to be installed for display at Bozeman Government Center 12/11. *Terroir-Civic Fun*
  o Groovin’ On The Pike – Featuring The Grandsons at Columbia Pike Library on 12/6 at 7:00 p.m. *Integrate-Bring Together*
  o GRUMP Holiday Market at former Tech Shop Crystal City, 12/14. *Integrate-Bring Together, Spotlight-Keep It Local*
  o Final stages of hiring temp staff to administrate Literary Programs. Estimated onboarding to begin 12/2.

• **Marketing**
  o Jim Byers attended the National Arts Marketing Project Conference in early November, noting the emphasis on IDEA (Inclusion, Diversity, Equity, Access)

• **Public Art**
  o Oakland Park Dedication – Saturday, December 7, time TBD, includes a pavilion designed by sculptor Foon Sham. *EL: Terroir-Art Everywhere*
  o Ballston Pedestrian Bridge – Opened this week. Community open house will be scheduled later this year. Lighting program still in development. *EL: Terroir-Everyone Wins*
  o Public Art for Jennie Dean Park – Final community open houses this week. Hope to have final concept to Art Review Panel and PAC for review on January 8th. *EL: Terroir-Art Everywhere*

• **Facilities and Technical Services (support services)**
  o Assistance to Yorktown Zombie production
  o Gearing up for winter concerts at TJ and Gunston
  o Prio Bangla cancelled Dec 21 date. Can’t facilitate other date.

II. **Discussion:**
Enriching Lives Goals and Strategies

EL: Integrate-Engage
EL: Integrate-Bring Together
EL: Integrate-Embed

EL: InvestandBuild-Infrastructure
EL: InvestandBuild-Risky Business
EL: InvestandBuild-Cross-Pollinate

EL: LearnandExplore-Ageless Inclusion
EL: LearnandExplore-School Days
EL: LearnandExplore-Multi-Culture Culture
EL: LearnandExplore-Tomorrow’s Talent

EL: Spotlight-Public Passion
EL: Spotlight-Keep It Local
EL: Spotlight-Shine

EL: Terroir-Everyone Wins
EL: Terroir-Civic Fun
EL: Terroir-Art Everywhere
Community Arts Advisory Committee

Presentation to the County Manager

November 12, 2019
Overarching Question

How best does Arlington County efficiently, effectively and equitably deliver services to its arts and culture community, which in return provides value to the larger Arlington community?
Charge

• Catalogue public and private arts services in Arlington and the region;
• Develop and analyze alternative management and service delivery proposals, funding sources and a proposed transition for future operations;
• Evaluate and propose public-private partnerships;
• Develop a new scheduling process for joint-use theater space.
Members

Chair: Anika Kwinana, Arlington Commission for the Arts

Direct Stakeholders:
- Sara Duke, Encore Stage & Studio [Scenic Studio, CostumeLab]
- Tom Prewitt, WSC/Avant Bard [Scenic Studio, CostumeLab]
- Matthew Randall, Dominion Stage [Scenic Studio, Costume Lab]
- Steven Yates, The Arlington Players [Scenic Studio, CostumeLab]
- Jane Franklin, Jane Franklin Dance [Scenic Studio]
- Pryalal Karmakar, Prio Bangla [Mobile Stage]
- Kat Williams, Animal Welfare League [Mobile Stage]
- Maggie Boland, Signature Theatre [CostumeLab]
- Amy McWilliams, CPRO [Mobile Stage]

Others:
- Pam Farrell, Supervisor of Arts Education, Arlington Public Schools
- Leslie Peterson, Assistant Superintendent of Finance and Management Services, Arlington Public Schools
- Carol Cadby, Yorktown HS drama teacher, Arlington Public Schools
- Janet Kopenhaver, Embracing Arlington Arts Board
- Yasmina Mansour and Ava Boston, Teen Network Board
arlington arts is...
Agreements create a safe space for dialogue, critical conversation and decision-making, while aiming to create equity of voice for this work.

**ground rules & working agreements**

- Listen to each other
- Participate fully
- Respect and share air time
- Be brief – share air time
- Assume positive intent
- One person talks at a time – signal intent to speak (using name tents)
- Think creatively
- Remain positive and forward looking
- Speak for yourself, not on behalf of others
- Differences of opinion are natural and useful

**expectations & responsibilities**

- The process is explicit, rational, and fair.
- I was treated well and my inputs were heard.
- I can live with and commit to the outcome.

*from consensus prime – decision making*
Work Processes

Tightly structured sequence of steps:
• Review background information
• For each service:
  • Define the service
  • Describe the overarching goal
  • Develop criteria and how to measure these indicators
  • Generate ideas/scenarios
  • Evaluate the ideas/scenarios
• Discuss & agree on the scenarios that answered the overarching question
• Produce a draft
• Review & amend the draft
• Transmit final form to the County Manager
Subcommittees

Scenic Studio & CostumeLab

Mobile Stage

Joint Use Scheduling
Iterative Process

Three iterative cycles were required prior to finalizing the options and draft report.
Several strategies under the five goals within *Enriching Lives* were relevant to the Advisory Committee’s work.

- Equity and inclusion
- Venues and infrastructure
- Partnership and collaboration


The confluence of arts and creative activities and business could potentially grow into an arts and industry district. The Advisory Committee saw this as an opportunity.
COMMUNITY ARTS ADVISORY COMMITTEE

RESULTS
Survey & Interviews

In reviewing the results of this market research and relating them to the experiences and situations of performing arts groups in Arlington, the Advisory Committee identified these conclusions to take into account in its thinking about future scenarios:

Set Construction Spaces
- A significant majority of the groups outside Arlington have their sets constructed in-house.
- There is not a well-defined market in scene shop services for nonprofit groups, with clearly identified vendors and a price structure. The main reason for this seems to be that most of the groups cannot afford the full cost of scene shop services. The only commercial services available are remote and expensive.
- Unlike these groups outside the County, most Arlington performing arts organizations do not own or have access to spaces in which they can build.
- In the absence of a scene shop market, this explains why, for theater groups in the County, the Scenic Studio is of such importance.

Costume Acquisition
- For securing costumes, the situation is different: Arlington groups, like groups across the region, obtain and build costumes through improvising and using a variety of sources.

Mobile Stages
- There is a genuine open market for mobile stages, which exists alongside some subsidized local government provision. The range of prices is fairly wide.

Joint Use Agreements
- There is no equivalent arrangement with the schools in other jurisdictions to the joint use agreement, which is seen as an ingenious approach.
Options Generated

18 options: generated, discussed, evaluated and whittled down to:

4 specific recommendations
Recommendation: Scenic Studio

- The County commits to the long-term goal of moving the Scenic Studio to the South Four Mile Run Drive area as part of an Arts and Industry District.
- Pilot the first steps to establishing the service as “a community resource...” These first steps would be taken at the Gunston location.
- In the interim, retain the Scenic Studio at Gunston and ensure the provision of a moderately enhanced service.
Rationale: Scenic Studio

- Achieves, especially in the medium- and long-term, a significant increase in the use of the Scenic Studio service.
- Supports the second goal of *Enriching Lives*, which is “to invest in a vibrant, equitable, sustainable and evolving arts and culture ecosystem,” and the first strategy to achieve that goal - to “build essential and purposeful venues and other infrastructure that support high-quality arts activity and provide the Arlington community with opportunities to participate in a variety of artistic and cultural options.”
- Provides a significant return on this investment in the form of the community impact and benefits.
- Furthers important County plans and policies.
Transition: Scenic Studio

- Appointment of a manager with the experience and skills to lead and manage the service – including marketing & new aspects with new audiences.
  - Preparation of a job description, recruitment and selection
  - Orientation/settling-in process
  - Develop a plan for the development of the recommended service, including enhanced marketing and the pilots
Recommendation: CostumeLab

- Trial, in FY 2021, a ‘Maker Space,’ centered on the sewing machines, dye vat and other equipment currently sitting idle in the CostumeLab.

- Contract with Signature Theatre (subject to a proper RFP or sole source agreement, in accordance with the County’s purchasing policies) to develop and manage a combined costume inventory.

- The contract would:
  - guarantee access for eligible Arlington arts organizations;
  - specify the protocols and rules that will apply to this access; and
  - specify pricing policies - charges would be increased to a ‘reasonable’ level – within a range suggested by both current users and the experience and economics of other organizations in the region.
Rationale: CostumeLab

• Split approach takes advantage of Signature’s strengths and preferences and the opportunity presented at 3700 S. Four Mile Run Drive
• Provides continuity to existing users of the Costume Lab
• Attract other groups that have improvised their costume arrangements
• Leverages the best quality items within the CostumeLab’s stock
• Makes fullest possible use of County-funded equipment through a Maker Space
Transition: CostumeLab

- Establish a group of arts groups to manage the CostumeLab for the remainder of FY 2020
- Maintain the current level and means of access for the remainder of FY 2020
- Initiate a professional evaluation of the CostumeLab inventory to establish its value and relevance to likely users and curate the inventory appropriately
- Initiate an appropriate contracting process, in discussion with Signature.
- Once agreed, in consultation with the performing arts groups, the County and the third party discuss and agree the general terms of the contract.
- Finalize the contract
Recommendation: Mobile Stage

- Sell or otherwise dispose of the current Mobile Stage and contract with a vendor.
  - Prior to developing an RFP, establish a fair and transparent fee structure for the user groups.
  - Terms of the contract, for a state-of-the-art mobile stage; technical services; and delivery, set up and removal, should provide for:
    - Discounted rates (based on standard market rates) due to the proposed number of uses (12 - 13 per year).
    - Access for County departments and any group in the County.
  - The County will ensure subsidy, in a grant or other format, to the existing users to bridge any gap between the contracted cost and the updated fee structure.
Rationale: Mobile Stage

- Removes the responsibility of ownership, including ongoing maintenance, storage, logistics, etc. of a mobile stage
- Reduces the need for certified technical staff
- Establishes a more equitable and transparent approach to a pricing structure for the current and potential future users of the stage.
- Creates the opportunity for more organizations to access a mobile stage and, therefore, opens possibilities for greater community bridge-building with high-quality events - effectively advancing two strategies found within Enriching Lives.
Transition: Mobile Stage

- Retain the Mobile Stage and continue the current arrangement with the existing users.
- Update the pricing structure.
- Continue market research to develop an appropriate RFP to solicit to potential vendors.
- Upon successful negotiation and finalization of a contract for mobile stage services, surplus or otherwise dispose of the stage.
Recommendation: Joint-Use Scheduling

- A collaborative approach of an arts organization-only performance and rehearsal planning calendar to identify and work out potential scheduling conflicts before proposing space and time allocations to APS.
- An APS/ACG/Performing Arts operations and coordination group to oversee coordination and liaison of scheduling and make decisions on any changes of operational policy.
  - EMS fully accessible for viewing by participating
  - Practical way of enabling performing groups to be allocated their times and spaces earlier than April.
  - Explore a novel solution to the one recurring scheduling conflict.
  - A conflict resolution/liaison/advocacy role for group interests and creating and monitoring the schedule
  - Ensure that protocols provide for HVAC, lights etc. to be checked and working for performances.
  - Planning two years ahead.
Rationale: Joint-Use Scheduling

- Making creative use of what are already “essential and purposeful venues” aligns well with *Enriching Lives*.
- Ensuring that this scheduling process works well can also contribute toward “encouraging partnership and collaboration across...sectors, and the community to grow...the arts and culture ecosystem.”
- Potential for higher quality productions and larger audiences.
- Increased transparency and is likely to reduce the frustration of groups.
- Although there remains a need for at least a part-time staff person, overall, the County will save on staff costs.
Transition: Joint-Use Scheduling

- Outstanding matters:
  - Engage the interest and support of Gunston Middle School Facilities Manager.
  - Coordinate performance with rehearsal scheduling.
  - Work with CAD staff to explore how best to integrate the APS calendar with the arts organizations-only performance and rehearsal space at 3700.

- Form the operations and coordination group:
  - Secure APS’ blessing.
  - Formally ‘recruit’ members.
  - Agree on the group’s charter.
  - Decide on its leadership and its roles and responsibilities.
  - Develop rules, protocols and standard operating procedures.

- Ask the operations and coordination group to refine the approach during this coming season and plan to test this fully.
Holistic Consideration

- Connected each aspect of the charge with an understanding that the County has competing priorities
- Focused on how the arts contribute to the larger community
- Grounded recommendations in the efficient, effective and equitable delivery of services

The recommendations advance the *Enriching Lives* goals and provide greater opportunities to make use of the rich cultural environment that Arlington County residents deserve.
THANK YOU
Community Arts Advisory Committee

Report to the County Manager

Recommendations and Transition Planning for Arts-Related Services

October 31, 2019
October 31, 2019

Dear County Manager Schwartz,

On behalf of the Community Arts Advisory Committee, I am pleased to present this report, representing the diligent expertise and efforts of a representative group of arts, community and education stakeholders. The work provided an opportunity to convene, discuss challenges and cultivate relationships in a structured and collaborative process. Within a compressed timeline, Advisory Committee members made an extraordinary commitment to engage in strategic and solution-driven thinking.

Under your charge, and with the support of County staff and a consultant, we have:

- Catalogued public and private arts services in Arlington and the region to include audio-visual services, costumes and scenery construction;
- Developed and analyzed alternative management and service delivery proposals and funding sources for Scenic Studio, CostumeLab and Mobile Stage operations including a proposed transition for future operations;
- Evaluated and proposed public-private partnerships for audio-visual services, costumes and scenery construction; and,
- Developed a new scheduling process for joint-use theater space in partnership with Arlington Public Schools.

As you will see, the Advisory Committee has considered this charge holistically -- connecting each aspect of this charge with an understanding that the County has competing priorities, as well as focusing on how the arts contribute to the larger community. We have grounded our recommendations in the efficient, effective and equitable delivery of services, and have arranged equipment and resources to align with the adopted document, *Enriching Lives: Arlington Arts and Culture Strategy (2017)*. In fact, we believe the recommendations enable the advancement of the *Enriching Lives* goals and provide greater opportunities for the community at large to make use of the rich cultural environment that Arlington County residents deserve.

We thank you for this opportunity to provide you with critical information to support the FY 2021 budget process. We all look forward to participating in the next steps and to meeting with you to discuss these recommendations further.

Sincerely,

Anika Kwinana
Chair, Community Arts Advisory Committee
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Community Arts Advisory Committee
Report to the County Manager
ACKNOWLEDGEMENTS
The Community Arts Advisory Committee would like to thank the following people and organizations who provided greater context, information and guidance as the committee did its work.

Katie Cristol, Arlington County Board Member

Shannon Flanagan-Watson, Deputy County Manager
Cynthia Richmond, Deputy Director, Arlington Economic Development
Michelle Isabelle-Stark, Director, Cultural Affairs Division (CAD)
Hal Crawford, CAD
Jared Davis, CAD
Antoinette Essex, CAD
Joan Lynch, CAD
Andres Luque, CAD
Sharon Raphael, CAD

Arnold Appanah, Facilities Director, Thomas Jefferson Middle School
Pidor Chea, Assistant Facilities Director, Thomas Jefferson Middle School

The Leaders and Directors of the divisions, commissions or councils that oversee cultural affairs in Fairfax County, Montgomery County, Alexandria and the District, and Theater Washington.

The 30+ participants of the Greater Washington Arts Services Survey.

And with special thanks to:
Jill Hunger, Arlington Economic Development, and project manager for the work of this Committee
Richard Brewster, Nonprofit Leadership, and consultant for the work of this Committee

If there are others that we have missed, we apologize for the omission, but truly thank you for your assistance.
EXECUTIVE SUMMARY

BACKGROUND
In response to well-articulated advocacy by arts organizations, students and other individuals committed to the arts against proposed cuts in the budget for FY 2020, the County Board provided guidance to the County Manager to develop a transition plan for Arlington Community Arts Programs. As a result, in June 2019, the County Manager established the Community Arts Advisory Committee (“Advisory Committee”) and charged it with: cataloguing public and private arts services in Arlington and the region; developing and analyzing alternative business models for the Scenic Studio, CostumeLab and Mobile Stage; and developing a new scheduling process for joint-use theater space in partnership with Arlington Public Schools.

The fifteen members of the Advisory Committee were chosen to represent the perspectives of those with experience and familiarity as current or past users of the facilities or of those who represent community organizations that have significant interest in their provision. The charge was to be completed by October 31, 2019.

Given this time constraint, the Advisory Committee adopted a holistic approach to its charge and adopted a highly structured and methodical approach to its work, using subcommittees, staff and consultant support, and a carefully designed sequence of work tasks.

The Advisory Committee undertook this work on the basis of shared values towards the arts and adopted ground rules to ensure that they worked in a positive, creative and efficient manner. They also used, as constant points of reference, the Commission for the Arts document Enriching Lives: Arlington Art and Cultural Strategy, and the following overarching question: How best does Arlington County efficiently, effectively and equitably deliver services to its arts and culture community, which in return provides value to the larger Arlington community?

This report provides the Advisory Committee’s response to the County Manager’s charge.

RECOMMENDATIONS
The Advisory Committee found that the main challenges, issues, possible future scenarios and transitions were significantly different for each of the Scenic Studio, CostumeLab, Mobile Stage and Joint Use scheduling process. Its main conclusions and recommendations are these:

The Scenic Studio
The Scenic Studio is the only stand-alone, fully equipped facility of its kind in the immediate Washington, DC area. Currently, there are four Arlington arts organizations that regularly use the service. Unlike many similar small-to-medium size arts organizations in the region outside the County, the Arlington organizations do not have access to performing spaces in which they can also build their sets before performances, since the schools’ theaters do not have the availability to allow this. The loss of this facility, therefore, would have significant impact on the current users and preclude set construction by any new theater group that wished to set up in the County. All four regular users have described the potential loss of the facility as “existential.” The Scenic Studio, however, has spare capacity; the County
is devoting resources to a facility not fully utilized. The key question the Advisory Committee identified was how can the Scenic Studio be better utilized so that the County’s resources benefit more people while ensuring that current users can maintain or enhance their current artistic output and quality?

The Advisory Committee evaluated six scenarios for this facility, all could be considered in planning a way forward. Ultimately, the Advisory Committee recommends a combination of three of these scenarios: a commitment by the County to a long-term goal of moving the Scenic Studio to South Four Mile Run Drive as part of the Arts and Industry District, if and when the District is established; and, while maintaining the current facility at Gunston as a transitional phase in achieving the long-term goal, piloting the first steps to establishing the service as “a community resource for any group or individual who needs and wants to create large scale aids for performance and/or to teach others to learn how to do this.” For example, part of the unused capacity of the shop - the daytime hours – could be used to trial a Maker Space style session and construction classes.

This combined approach opens the Scenic Studio to more and different types of users, and does so in the near term; it preserves the service so that current users can maintain the impact of their work; it ensures that the Scenic Studio can be transferred to the Arts and Industry District, if developed, as a functioning service; and, if the District does not come to pass, the service will already have taken the first steps to establishing itself as a community resource.

**The CostumeLab**

This facility combines a substantial costume inventory with costume building equipment, including a dye vat, sewing machines and other equipment. Its viability is dependent on potential users of the service preferring a ‘one-stop-shop’ approach to building a costume collection for a production or event. Except for the larger professional companies, this approach is now uncommon: most groups improvise through borrowing, bartering, making at home, and buying from thrift stores and discount retailers, though many rely to some degree on ‘anchor’ organizations or partnerships – theater groups that have larger costume inventories to borrow from. This trend is reflected in the low usage of the CostumeLab over the last decade. There is still interest from groups with an educational mission in the CostumeLab’s equipment.

The key issues identified by the Advisory Committee were how the costume service can facilitate better shows to attract large audiences and provide opportunities to build skills and community; and make best use of the inventory of costumes and of the equipment, while ensuring that consistent users of the CostumeLab can still access a service.

The Advisory Committee considered four scenarios for consideration and recommends a split approach in which an arrangement with Signature Theatre would be made to develop and manage a costume inventory service by merging their own and the CostumeLab’s costume collections; and the equipment (sewing machines, dye vat and other items) is moved into 3700 S. Four Mile Run Drive and offered as part of a Maker Space pilot.

This solution builds on Signature’s expertise in managing their own costumes and offers arts organizations in the County access to a wider range of costumes as well as this expertise. Using the equipment in a Maker Space at 3700 builds on the recent success of the County in implementing such a service and potentially opens access to previously underutilized County assets to many different groups in the Community.
**The Mobile Stage**
The stage is used by various County departments and community groups for a wide range of different events. Several of these events attract large numbers of participants throughout the county and the relative quality of the stage seems to increase the impact of those events. However, the stage has five years remaining of its life.

There is an active market for mobile stages in the area, with several commercial suppliers, whose prices are 200% to 300% higher than the County’s charges. Washington DC and Alexandria also offer mobile stages for rent to their own departments and community groups as well as to external users: these stages are of lower quality than the County’s.

The critical issue identified by the Advisory Committee is how a service can be offered to all community groups that is affordable and sustainable and which enhances their work in place making and community bridge building.

The Advisory Committee identified a total of seven options and recommends that the County disposes of the Mobile Stage and contracts with a vendor, if suitable terms are available. This solution eliminates the burdens of ownership for the County and taps the efficiencies of the market to help make access to high-quality stage services available to a wider range of groups with different needs.

**The Joint Use Scheduling Process**
Approximately thirteen community arts organizations perform in the theater at Thomas Jefferson Middle School or one of the two theaters at Gunston Middle School. Some of these organizations also use other rooms in the schools for rehearsal and related purposes. The allocation of performance and other spaces to particular organizations for particular times during the season has in the past being undertaken by a member of Cultural Affairs staff.

Because of the timetable by which the school spaces are booked, first by the individual schools themselves and then by various parts of the school system, the allocation of spaces to community groups happens very late for the effective initiation and promotion of productions. The way in which the allocation is decided has sometimes left the organizations unclear about the reasons for these decisions. There are a small number of instances when different groups want the same allocation.

In this case, the Advisory Committee believes that there are management issues to fix rather than policy issues to resolve or strategic options from which to choose. With this in mind, the Advisory Committee recommends that two new mechanisms are established and that these are then used as the means of addressing the specific challenges of timing of allocations and scheduling conflicts. These new mechanisms are: an arts organization-only performance and rehearsal planning calendar, which is completed by groups before discussions are held with the schools; and an APS/ACG performing arts operations and coordination group to oversee coordination and liaison of scheduling and make decisions on any changes of operational policy.

The Advisory Committee believes that these mechanisms, especially the operations and coordination group, will give the groups a much greater understanding of the scheduling process, a stake in making the process work and the opportunity to work collaboratively with colleagues in the two schools. This aligns well with the Enriching Lives strategy of encouraging partnership and collaboration across sectors.
INTRODUCTION AND BACKGROUND

Community arts organizations in Arlington have long had access to facilities and services that allow for and enhance and enrich their performances. The Scenic Studio and the CostumeLab, co-located at Gunston Middle School (Gunston), provide space, tools and resources to construct scenery and sets and outfit casts. The Mobile Stage provides for a more visible and professional-look to various events produced by Arlington’s arts and cultural groups (and Arlington County) and has helped to increase the impact to the community.

However, in late 2018, the County Manager faced a difficult financial environment when developing the FY 2020 budget, which led to proposed cuts which would have eliminated staff positions responsible for managing and/or administering these facilities. During the public process, the County Manager and the County Board received pushback from the community through a considerable amount of advocacy on behalf of the affected arts organizations and for the contribution the arts can make to the community.

In response, the County Board adopted a FY 2020 budget that included one-year funding for the proposed cuts and provided guidance to the County Manager to develop a transition plan for Arlington Community Arts Programs including:

- Development of alternative business models for the CostumeLab, Scenic Studio and Mobile Stage; and
- A new scheduling process for joint-use theater space (Gunston and Thomas Jefferson Middle School (TJ)) in partnership with Arlington Public Schools (APS).

The County Manager produced a focused and strategic scope of work that was consistent with the County Board’s guidance and that drew upon two Arlington Commission for the Arts documents: Enriching Lives: Arlington Art and Cultural Strategy (2017) and the Framework for Arlington’s Cultural Spaces (2018). On June 18, 2019, the County Manager appointed the Community Arts Advisory Committee (“Advisory Committee”) to accomplish this work.

Although the scope, as defined in the County Board’s guidance was limited, the Advisory Committee felt strongly that its work should be responsive to the following overarching question:

**How best does Arlington County efficiently, effectively and equitably deliver services to its arts and culture community, which in return provides value to the larger Arlington community?**
SCOPE

CHARGE
The specific charge to the Advisory Committee is as follows: Drawing on the recently-completed strategic plan of the Arlington Commission for the Arts, *Enriching Lives: Arlington Art and Cultural Strategy* (2017), as well as the *Framework for Arlington’s Cultural Spaces* (2018) adopted by the Commission, the responsibilities of the Advisory Committee shall include the following elements:

- Catalogue public and private arts services in Arlington and the region to include audio-visual services, costumes and scenery construction;
- Develop and analyze alternative management and service delivery proposals and funding sources for Scenic Studio, CostumeLab and Mobile Stage operations including a proposed transition for future operations;
- Evaluate and propose public-private partnerships for audio-visual services, costumes and scenery construction;
- Develop a new scheduling process for joint-use theater space in partnership with Arlington Public Schools.

MEMBERSHIP
The 15 members of the Advisory Committee were chosen to provide a diverse set of perspectives, experience, and familiarity as a current or past user of Cultural Affairs’ CostumeLab, Scenic Studio, Mobile Stage services or who are representatives of community organizations that have significant interest in the provision of these services. Please see Appendix 1 for a full listing of members.

The Advisory Committee was staffed by a Project Manager from within Arlington Economic Development, Jill Hunger, and supported by a consultant, Richard Brewster of Nonprofit Leadership.

TIMELINE
The County Manager requested that the work of the Advisory Committee commence in early July with its final recommendations to him prior to his FY 2021 budget development. The members were appointed to a limited term set to expire on October 31, 2019 to accommodate this compressed timeline.
RESEARCH APPROACH
To achieve its charge, the Advisory Committee defined its main tasks, defined its main work processes, organized and commissioned its resources, planned the work of these resources and agreed the principles and values by which it would undertake its work.

DEFINING THE TASKS
The Advisory Committee divided the four elements of its charge into two main tasks: the cataloguing of arts services; and, developing alternative models and a new scheduling process.

- The task of cataloguing services was taken on by staff and, because of the tight timeline, proceeded in parallel with the rest of the Advisory Committee’s work. However, in the process of gathering this data, information identified as helpful in informing the Advisory Committee’s thinking was supplied to its members as it became available.
- Although the remaining three elements of the charge are itemized separately, the Advisory Committee, in its initial deliberations, saw them all as involving the generation and evaluation of different ways of organizing and delivering services, and so decided to apply the same work processes to all three.

DEFINING WORK PROCESSES
For the generation and evaluation of different ways of organizing and delivering services, the Advisory Committee discussed and agreed upon a tightly structured sequence of steps:

1. Review background information already available describing the four services (Scenic Studio, CostumeLab, Mobile Stage and Joint Use Scheduling).
2. For each of the four services:
   a. Define the service.
   b. Describe the overarching goal for the future state of the service.
   c. Define the factors that will determine the achievement of this overarching goal (criteria), how these will be measured and what would be the ‘optimal state’ indicators for these measures.
   d. Generate ideas/scenarios for the service and then describe these in some detail so that they can be properly evaluated against the criteria.
   e. Evaluate the ideas/scenarios against the optimal indicators and the current state and summarize the results.
3. Discuss and agree on the scenarios most likely to answer its central question: How best does Arlington County efficiently, effectively and equitably deliver services to its arts community which in return provides value to the larger Arlington community?
4. Produce a draft text that described the Advisory Committee’s recommendations and rationale. Advisory Committee deliberations were captured and interpreted by staff and the consultant.
5. Review the draft text and direct any necessary changes required to produce this report in draft.
6. Review and amend drafts of this report to ensure that, in its final form for the County Manager, it represents the Advisory Committee’s agreed-upon recommendations.
ORGANIZING AND COMMISSIONING RESOURCES

Subcommittees. To tackle the work in the most efficient matter and so meet the timeline, the Advisory Committee separated into three subcommittees: Scenic Studio/CostumeLab, Mobile Stage and Joint Use Scheduling. The make-up of the subcommittees and their respective chairs are listed below:

<table>
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<tr>
<th>Scenic Studio &amp; CostumeLab</th>
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<th>Joint Use Theater Scheduling</th>
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<tr>
<td>Maggie Boland</td>
<td>Pryalal Karmakar</td>
<td>Ava Boston</td>
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<tr>
<td>Sara Duke</td>
<td>Amy McWilliams, Chair</td>
<td>Carol Cadby</td>
</tr>
<tr>
<td>Jane Franklin</td>
<td>Kat Williams</td>
<td>Sara Duke, Chair</td>
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<tr>
<td>Tom Prewitt</td>
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<td>Pam Farrell</td>
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<td>Steven Yates, Chair</td>
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<td>Janet Kopenhaver</td>
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<td></td>
<td></td>
<td>Yasmina Mansour</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Leslie Peterson</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Matthew Randall</td>
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</tbody>
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These subcommittees were charged with tackling steps 1 and 2, as defined above. The Advisory Committee, acting as a committee of the whole, assisted the subcommittees and performed steps 3 through 5.

Staff and consultant. The main tasks of Ms. Hunger, as Project Manager and Mr. Brewster, as consultant, were to coordinate closely with Anika Kwinana, the Advisory Committee chair, help develop the working processes, and schedule and support the meetings of both the full committee and the subcommittees in whatever way members needed to work effectively.

PLANNING THE WORK

- The Advisory Committee first planned its work in three iterative cycles related to steps 2 (a) to (c), 2 (d) and 2 (e), respectively, in a set pattern: the full committee defined and agreed on the step; the consultant, project manager and chair provided guidance and a template (Appendix 4) to aid the completion of the step; subcommittee members would complete the template and undertake research as individual homework; the subcommittees were to meet and compile their results and conclusions; the subcommittees were then to feedback this collated information to the next meeting of the full committee, which would interrogate these data and conclusions, and then commission work on the next step, and so on.
- The full committee planned to discuss and agree the scenarios most likely to answer the Advisory Committee’s central question and the draft text in its later meetings, though the specifics of each meeting were only planned as the committee’s work progressed.
- The complex planned (and actual) cycle of work is illustrated in the graphic below.
PRINCIPLES AND VALUES
The work of the Advisory Committee was born of difficult circumstances with discussions and debate that were sometimes contentious. It was important to everyone who participated as members on the Advisory Committee, that the committee work was conducted in a positive and transparent manner. To this end, the Advisory Committee, at its first meeting, undertook some ‘level setting’ to allow for any lingering concerns to be aired, and agreed shared values in relation to the arts that would underpin the Advisory Committee’s work, guiding principles for working together in groups, and for decision-making. The details of the Advisory Committee’s approach are in Appendix 1.

THE ADVISORY COMMITTEE’S ENGAGEMENT IN THE PROCESS
The Advisory Committee met approximately every three weeks and all meetings were well-attended. The time between meetings allowed for additional “homework” by the members - including subcommittee meetings and individual work as captured above in “Planning the Work.” The intense engagement of the Advisory Committee is evidenced by the following level of participation:

- Six full committee meetings
- 11+ subcommittee meetings, all in person
- Individual “homework” which entailed the completion of three templates:
  - One: Designed to assist the rethinking of each service through from scratch;
  - Two: Designed to aid in describing each scenario generated in some operational detail; and
  - Three: Designed to complete the evaluation of each scenario.
- Commenting on drafts of the recommendations and final report
- Other meetings or phone conversations to obtain additional information (e.g. calls to mobile stage vendors and jurisdictions with stages; meetings with facility managers; etc.).

Despite the obvious concern that the originally proposed budget cuts could have led to frustration and negativity, the committee agreed and abided by these principles resulting in a constructive and collaborative dialogue. Advisory Committee members remained positive throughout the duration of the process even with the challenging conversations that were sometimes required.
THE RESULTS OF THE ADVISORY COMMITTEE’S WORK

CATALOGUING ARTS SERVICES IN THE REGION
The Advisory Committee already had available to it the results of work undertaken by CAD staff in connection with the proposed budget reductions; in particular, a review of scene shops in the greater Washington, DC region. In compiling a list of available resources, the staff sought more data from three sources: the stakeholders in this process, most of whom have extensive knowledge of the theater universe in the area; an online survey of theater and other arts organizations conducted for the Advisory Committee; and interviews with the heads of cultural affairs or equivalent in Fairfax, Alexandria, Montgomery County and Washington, DC. The resulting listings form Appendix 3 – a listing of the groups, how and where they build sets and obtain costumes. It was evident in this cataloguing that the lack of private vendors forces organizations to do their own thing.

Although the data gathered proved broadly useful to the Advisory Committee, (please see below under “Surveys and Interviews”) the listings are incomplete: surprisingly, there appear to be no databases that capture this kind of data; and theater groups use a variety of means to build sets, secure costumes and access performing spaces. So, in order to obtain comprehensive information, every theater group would need to respond to online surveys or calls. In the end, we believe that the listings provided are strongly indicative, if not comprehensive. The Advisory Committee identified the implications of the listings as part of its thinking about the options and recommendations for the four services (please see below, page 13).

ANALYSIS, OPTIONS AND RECOMMENDATIONS FOR THE FOUR SERVICES
The deliberations of the Advisory Committee that led to the analysis and recommendations provided in this section of the report were informed by: background information that had been generated in connection with the proposed reductions in budget or as part of previous review exercises; the policy context in the County; the results of the online survey and the interviews with cultural affairs heads discussed in the previous two paragraphs; and the evaluation criteria, whose development was step 2 (c) in the work processes determined by the Advisory Committee (please see page 8, above.)

BACKGROUND INFORMATION
This comprised basic descriptions of and factual information on, each of the facilities and their use in previous years, especially the 2018 season; the results of the survey of performance space and scene shop facilities in the region by CAD staff; and a strategic plan for the CostumeLab, developed by a team of graduate students in 2014. This material was used primarily by the Advisory Committee to bring all its members to the same level of knowledge at the beginning of the whole process.

The two high school student members of the Advisory Committee, who represented the Teen Network and the interests of students in this process, also received testimony from a number of their peers on the importance to their lives of the opportunity to engage in the performing arts.
Policy Context

In analyzing alternative service delivery models for the Scenic Shop, CostumeLab, and the Mobile Stage, as well as the scheduling and use of shared theater spaces, it was important to ensure that the Advisory Committee took into account the broader policy context within the County. Numerous County policies, practices and on-going deliberations will have influences over the arts within Arlington. This section of the report summarizes the salient points that the Advisory Committee especially took into account in its thinking.

Enriching Lives. Concurrent with the appointment of the Advisory Committee, the County Board adopted Enriching Lives: Arlington Arts and Culture Strategy. This aspirational strategy, comprises five goals with specific strategies articulated for each goal. Appendix 3 contains a table that lists the goals and specific strategies. The Advisory Committee identified with the values of Enriching Lives. Its members also found that there are several strategies under the Goals which were relevant to its work but that three specific strategies were particularly pertinent:

- Under Goal 1, “Leverage the ability of the arts to strengthen community bonds and promote equity and inclusion in civic and cultural activities.” This strategy aligns with the Equity Resolution, adopted by the County Board on September 21, 2019, which defines equity “as all populations having access to community conditions and opportunities needed to reach their full potential and to experience optimal well-being.” The Advisory Committee’s own definition of equity, as one of the criteria against which the scenarios under consideration would be assessed, aligns with the Goal 1 strategy and with the Board’s definition of equity.
- Under Goal 2, “Build essential and purposeful venues and other infrastructure that support high-quality arts activity and provide the Arlington community with opportunities to participate in a variety of artistic and cultural options.”
- Under Goal 2, “Encourage partnership and collaboration across art forms, sectors and the community to grow and deliver strategic investments in the arts and culture ecosystem.”

As the Advisory Committee worked through its recommendations, they indicated, where appropriate, how the recommendations aligned with these goals and strategies and these thoughts are reflected in the descriptions of the recommended scenarios in this report.

Joint Use Memoranda. Guiding activities within schools is the APS policy and practice in Financial Management - Use of School Facilities. This policy references two key documents, the Gunston Memorandum of Agreement (1996) and the Jefferson Memorandum of Agreement (1988), whose provisions have governed the final charge of the Advisory Committee - Joint Use Scheduling.

The critical provision of the policy is that the needs of students and the school system have priority, a principle which was central to the Advisory Committee’s and subcommittee’s discussions and thinking on joint use facility scheduling. The memoranda also contain protocols and mechanisms for managing joint spaces that the Advisory Committee found useful in formulating its own ideas.

The age and vagueness of the memoranda did spark some discussion about rethinking how these joint use agreements work with respect to collaboration between APS and the arts; however, as this was out of the scope of the Advisory Committee, such conversations are best reserved for a later time.
**Four Mile Run Valley Area Plan.** In November 2018, the County Board adopted the Four Mile Run Valley Area Plan ("Plan"). The Plan recognized that the rehearsal, artist, and recording studios, black box theater, and office spaces located within the County-owned building at 3700 South Four Mile Run Drive provide users with a unique clustering of arts and creative activities producing a fertile environment for collaboration and innovation. The businesses in the area also significantly contribute to this environment – offering a mix of industrial, service and production uses.

A vision in the Plan suggests this confluence of arts and creative activities and businesses could continue to evolve, and potentially grow into an arts and industry district. To implement this vision, the Plan suggested the County undertake a public process to define a vision for the arts and industrial uses within the study area, including consideration of designating an Arts and Industry District. As part of this community discussion, the types of uses, boundaries, governance and tools will be outlined.

The Advisory Committee sees this potential District as presenting an opportunity to increase equity of access to the arts, as well as a means of enhancing the quality of cultural experiences in the County. The Advisory Committee’s recommendations could, if an arts and industry district is determined to be feasible, enhance and solidify the Four Mile Run Valley area as an arts hub in an area of Arlington that has not had access to a variety of artistic and cultural opportunities in the past.

**Survey and Interviews**

Richard Brewster interviewed the leaders/directors of the divisions, commissions or councils that oversee cultural affairs in Fairfax County, Montgomery County, Alexandria and the District, and Theater Washington, an important umbrella group for theater groups in the region, about all four types of service. In July of this year, CAD staff conducted an online survey of mainly theater groups across the region, whose purpose was to gather information on how and where the groups had their sets constructed and secured their costumes. In the course of the work of the Mobile Stage subcommittee, its members talked with a number of suppliers of mobile stages to ascertain market conditions and the terms on which stages might be available in the open market.

In reviewing the results of this market research and relating them to the experiences and situations of performing arts groups in Arlington, the Advisory Committee identified these conclusions to take into account in its thinking about future scenarios:

**Set Construction Spaces**

- A significant majority of the groups outside Arlington, large and small, have their sets constructed in-house. In the case of the large companies, this took place in their own custom-built shop. Other theaters either had access to and/or owned their own space and built the sets on stage, or rented or borrowed space or, in a small number of cases, used a private garage. Only five groups, all of whom were medium-to-large companies (but not one of the 'big seven,' used outside vendors.
- There is not a well-defined market in scene shop services or costumes for nonprofit groups, with clearly identified vendors and a price structure. The main reason for this seems to be that most of the groups cannot afford the full cost of scene shop services. The only commercial services available are remote and expensive. Of particular interest was information about a nonprofit in Philadelphia created recently to provide scene and other facilities to small-to-medium theater groups, but which is only managing to sustain itself through private philanthropy.
- Theater groups do not regard this situation as optimal.
Unlike these groups outside the County, most Arlington performing arts organizations do not own or have access to spaces in which they can build: their performances are in the schools’ theaters, the high demand for two of which (TJ and Gunston 1,) for student and schools’ purposes, precludes additional time for set building; the third, space, Gunston 2, is not suitable for set construction. In the absence of a scene shop market, this explains why, for theater groups in the County, the Scenic Studio is of such importance.

Costume Acquisition

• For securing costumes, the situation is different: Arlington groups, like groups across the region, obtain and build costumes through improvising and using a variety of sources, though one type of source, a theater group with an extensive inventory that is relied on by its peers as a lender of first resort (Shakespeare Theatre Company and Reston Community Players,) provides some efficiencies. There does not seem to be, therefore, any overriding reason for a stand-alone costumes service specifically for performing arts groups.

Mobile Stages

• There is a genuine open market for mobile stages, which exists alongside some subsidized local government provision. The range of prices is fairly wide.

• Active in this market are DC and Alexandria, which have mobile stages that they rent to other organizations, including some outside their jurisdictions. Anecdotally, the quality of these stages is not as high as that of the County’s.

Joint Use Agreements

• There is no equivalent arrangement with the schools in other jurisdictions to the joint use agreement, which is seen as an ingenious approach. Alexandria does have an informal collaborative arrangement with its school system, which enable some community groups to make use of school spaces.
EVALUATION CRITERIA

At the heart of the committee’s and subcommittee’s work were the criteria developed within the context of *Enriching Lives* and the application of such to the scenarios. These criteria evolved through discussion and debate during the first two cycles of committee and subcommittee work. They are:

- **Efficiency**: the extent to which the full capacity of the service is used; and ease of use.
- **Equity of Access**: the extent to which groups or individuals who are not current users and groups from all parts of the community can access the service.
- **Quality of facility/service**: how much the service/facility enables: high quality products and/or functioning; and learning of skills, technical and “soft.”
- **Overall effectiveness**: the sum of Efficiency, Equity and Quality plus other factors of effectiveness specific to a given service.
- **Reasonable cost sharing**: user groups paying a share of the costs of a service that is a ‘reasonable’ proportion of its market value; relative to the group’s ability to pay; the County paying an amount commensurate with the amount of public good it deems the service to provide.
- **Community impact**: the numbers of people who enjoy the results of an option and how much satisfaction they get out of it.
- **Risk**: the potential for a scenario to fail to materialize or to be compromised.
- **Program sustainability**: the likelihood that a particular service can sustain the service delivery model proposed in a particular scenario over time.
- **Financial sustainability**: the probability that a proposed scenario can be paid for over time.
- **Affordability**: the ability of performing arts groups and potential users to pay for the service.
- **County staffing**: the number of FTEs employed by the County in a scenario.
- **County net tax support**: how much the County would pay from its tax revenues for a proposed model, after accounting for savings and additional, non-tax revenue.

In order to facilitate the application of the criteria to the ideas/scenarios generated in the remaining cycles of work, the Advisory Committee used a two-part evaluation template (Appendix 4).

It is important to note that the criteria, although comprehensive, were designed to be strong guides to the Advisory Committee but not definitive: the Advisory Committee would be able to make overall judgements that might supersede the results of detailed evaluations. What was important was that the set of criteria enabled careful analysis of each alternative scenario.
OPTIONS AND RECOMMENDATIONS
In this section of the report, the Advisory Committee has attempted to integrate all these considerations and the results of its creative and evaluative work.

The result is the following description and assessment of future scenarios for each of the services within our scope, and the Advisory Committee’s recommended options. Per the charge, the scenarios include alternative service delivery models and a continuum of governance structures including, but not limited to, public-private partnerships.

In deciding what options to recommend, the Advisory Committee has been guided by two assumptions and one conviction. The assumptions are that:

- The Scenic Studio, CostumeLab, Mobile Stage and the agreement with APS for the use of the spaces at TJ and Gunston represent assets paid for by the taxpayers of the County, whose value depends on the strategies in which they play a part and the investment of time, energy and commitment of staff members that execute those strategies.
- The strategies for these facilities and services have been passive: notwithstanding modest attempts to advertise them, the main tasks of the staff allocated to them have been to manage the facilities to keep them functioning and safe, not to increase or enhance their use. This has been the case for many years and has minimized the likelihood that the County would see substantial returns from them in the form of impact and benefits in the community.

The conviction is that the County can increase and spread these impacts and benefits, while maintaining access for the current users of the services who need them, by making changes in the way the facilities are deployed and organized and managed, and/or by investing a modest level of operating funds, and by adopting proactive strategies that are aligned with *Enriching Lives*.

We have organized this section within the same framework for each facility:

- A basic description of the service.
- The challenge presented by the service in finding a suitable way forward.
- The key issues that Advisory Committee members felt needed to be addressed in any solution.
- The options generated and considered.
- The committee’s recommended options, each with a rationale, and descriptions of the main transition steps and potential risks entailed by the recommended option.
Scenic Studio

Basic Description
The Scenic Studio (also referred to as the Scene Shop,) is an 8,600 square foot (2,000 square feet of which is two-stories high), custom-built scenery and set building facility, equipped with a range of tools, in which users can construct large- and small-scale sets and build props. The Scenic Studio is organized in three ‘bays,’ the largest of which has a high ceiling and the dimensions of one of the main theater spaces used by local performing arts groups, Thomas Jefferson Middle School. The Scenic Studio is located at Gunston Middle School and is close to the other main theater spaces used by local arts groups, Gunston I and II, which are on the same campus. The Scenic Studio is supported by a full-time County staff member, who oversees the scheduling and use of the Scenic Studio and provides technical guidance on set building and health and safety matters, as well as maintaining the working areas and its equipment. The Scenic Studio also has a truck with which to move the sets to the performance space.

Historically, users have gained the right to access this service through the County’s Arts Grants Program, specifically by being awarded a “Space & Services” grant. Working with the County staff, grantees were able to schedule use of the space through their season. For at least the last ten years, user groups have been charged $35 per week of use. For FY 2019 and 2020, Arts Grants are not awarded for Space & Services. Eligible Arlington arts organizations merely request their desired schedule with CAD staff.

There are now four regular users of the Scenic Studio (The Arlington Players, Dominion Stage, Encore Stage and Studio and WSC Avant Bard.) One or two other groups, like Jane Franklin Dance and Prio Bangla have made occasional use of the facility.

The combined annual audience numbers for these groups in the 2018 season was in excess of 11,000.

The Challenge
In our discussions we identified the factors that make the Scenic Studio an especially complex problem to address:

- Although it has some limitations - the lower ceiling height in two of its bays and the lack of ‘cutting-edge’ tools like laser cutters, the Scenic Studio is the only fully equipped facility of its kind in the immediate DC area that is not owned by and/or dedicated to the sole use of one theater company (all the large theater companies in the region have such facilities but are known for not sharing them.) The survey of arts groups in the region suggests that small-to-medium groups facing similar problems tend to build their sets on the stage on which their productions will be presented; this option is not open to Arlington arts organizations, whose performance spaces are in APS facilities and are not available at will. Specifically, Arlington arts organizations have, on average, one week to assemble their set on the stage and one week for the cast to rehearse on stage with the set – only two weeks of technical preparation.
- The County is devoting resources to a facility that is not fully utilized.
- There is a small number of commercial shops on the outskirts of the area. As part of their preparation for this process, arts organizations have sought quotes for construction of a ‘typical’ set. These have been four-to-five times more expensive than the total production budget for the organization’s average production.
- For the four arts organizations that regularly use the Scenic Studio, therefore, the loss of the facility would have a significant impact: they would find it more difficult to mount the same
quality of production, the same number of productions per season as now, or both. All four regular users have described the potential loss of the facility as “existential,” in that the reduced number and quality of productions will mean lower audience numbers and consequent loss of revenue, and/or costs at a level that make their organizations unsustainable. Encore would have a particular further loss: learning to build a set is a specific aspect of their programming, which no other facility would offer.

- By its nature, the facility is time-consuming, difficult and costly to move.

Key Issues to Address
Based on this framing of the challenge presented by the Scenic Studio, the Advisory Committee identified two main questions:

- How can the Scenic Studio can be better utilized, so that the County’s resources benefit more people by attracting more interest from the public and by providing opportunities to build skills and build community?
- How can we ensure that the current users maintain the quality of their current production output at a manageable cost and so continue to offer shows with high production values that attract audiences?

Options
In interviews, in full committee meetings and in subcommittee discussions, a wide range of ideas were generated. These were distilled and shaped into six scenarios, which met the criteria and addressed the questions defined here to varying degrees: some ideas met a small number of criteria fully or somewhat, but others not at all; others met a majority. These six scenarios, each followed by our general assessment of their advantages and disadvantages, are:

Relocation. The County relocates the scenic studio to 3700 S. Four Mile Run Drive or 2700 Nelson St. or other warehouse space as available. It would become an integral and vital component of the potential Arts and Industry District (A&I) ecosystem. The service would offer both oversight of and support for designing and building sets and props, and set storage. The service would be open to arts organizations regionally, who join a “membership” scheme. Separate fees would be charged for the use of the facility and for specific other services. Advantageous terms would be available for eligible Arlington groups. The facility would be run as a “creative business,” either by County staff members or by a contractor.

This option was the one rated most highly by the members of the Advisory Committee: assuming the Arts and Industry District becomes well-established, it presents the opportunity to locate a scene shop in a location that is more easily accessible to more individuals and organizations and that is frequented by artists but also by craftspeople and theater technicians: “Significantly greater use and access likely to a wider range of organizations in a vibrant, independent and collaborative community” was one judgment. The access to a community of theater technicians and the privileged access to the studio for eligible Arlington organizations would ensure that the quality of productions is sustained, even though it was recognized that this option would require (like all of the scenarios,) somewhat higher costs in the form of fees that are higher than those charged at present. However, everyone also recognized that this scenario is by far the most ambitious of the six and comes with the highest risks and costs to the County: the A&I District may only develop over a long period of time (or not at all,) and the costs of creating a new space and moving equipment to it would be substantial. This scenario also assumes that the County will proactively engage with performing arts organizations to achieve community goals and that new
arts organizations continue to emerge who are persuaded that the shop can add value to their work. This scenario frees up the Gunston space for use by APS.

**Promotion as a Community Resource.** Arlington County develops and promotes the Scene shop and construction service at Gunston as a community resource for any organization or individual who needs and wants to create large scale aids to performance and/or to teach others to learn how to do this. County employed staff and/or contract workers would provide the on-site support and teaching. There would be specific educational opportunities, including classes and workshops in scenic arts and related skills and crafts. Current users and other performing arts organizations would be given preferential consideration within the overall scheduling: there could be special sign-up times for types of user (a library card model.) Fees would be charged to all users at ‘reasonable’ rates. A designated manager in the County would be responsible for the success of the venture, and for promotion and outreach. The approach/philosophy of this scenario is similar to that of a Maker Space.

This option was also highly rated by Advisory Committee members: although current users, if the service as described becomes successful, might find themselves competing for the use of the shop facilities (though the preferential treatment should mitigate that effect), they also felt that the enhanced staffing could mean significant increases in users, and therefore in equity and efficiency, and that embedding the service in the community in the ways envisaged, including education and outreach, could broaden the base of support among taxpayers for the arts. It was recognized that the ongoing costs for the County would be higher than now, since the service would require extensive marketing and scheduling management would be more complicated than at present. There is also an assumption in this scenario that there will be sufficient interest in the community to make the option viable.

**Moderately enhanced.** The County retains the scene shop at Gunston and ensures the provision of a moderately enhanced service, which would include one staff, which would oversee the maintenance and safety of the facility and provide basic expertise on set construction on an as needed basis. Users would be selected by an application process, which could enable the County to increase access to the facility beyond the current users to other Arlington eligible arts organizations. Users would collaborate together and with the staff to decide on scheduling and needs. Fees would be increased to a ‘reasonable’ level for the use of the shop and for additional services.

This scenario was given a moderate rating by the Advisory Committee: if it was sustainable over time, the option would certainly ensure that the current users maintain the quality of their current production output at a manageable cost; and the active involvement of users in scheduling and a modest amount of promotion to find new users could increase efficiency and equity of access so that County resources would reach more people. However, this is clearly more like a holding operation and came to be seen by the Advisory Committee mainly as a means of transition to other scenarios. In addition, in order to control costs, this option eliminates theater tech support that is provided under current arrangements, which is seen as a loss.

**Third-party contractor.** The County awards a professional contract to a third party to oversee set building services at Gunston and the provision of theater and other technical support to the schools.

This scenario was also given a moderate rating: it is seen as a version of the previous option but with some risk transferred from the County to the contractor; the contract would require that current users are able to make use of the facility in ways that mean they can sustain their quality of production, even if paying somewhat higher fees. However, for this to be a viable option, the value of the contract would
have to be enough to cover all the likely costs: there are no other benefits to any known potential contractor, with one possible exception. The enhanced marketing and management that is envisaged would increase the chances of more organizations making use of the facility, which would mean better utilization of the County’s resources, but the County’s ongoing outlay on the contract might increase somewhat from its current level. The exception was Signature Theatre, which could be willing, (subject to a proper RFP process,) to run the service in addition to its own shop, at cost, as part of its commitment to Arlington as a community. One major practical concern, relating to the criterion of program sustainability, is how the contractor would relate, legally and operationally, to APS.

**Independent organization.** The County provides significant one-time funding and/or another building for a scene shop and general maker space in Arlington and hands it off to an independent organization to run, as a creative business on behalf of Arlington groups and users and the community at large. This independent organization could be an arts-related organization, or a collective of groups, possibly in the form of a 501 c 3 nonprofit like that established for this purpose in Philadelphia. As an independent organization, it would obviously assume full responsibility for every aspect of operations and governance. The organization would likely charge fees and receive some subsidy from the County. A condition of the capital investment by the County, and of the subsidy, is that the services provided would be open to all arts organizations and ‘makers’ groups in the region, but that there would be preferential terms available for Arlington based performing arts organizations and a provision that ensures set construction facilities are readily available for them. An alternative to the subsidy to the organization is a program of grants to eligible Arlington groups.

This option had some attractions for the Advisory Committee: in particular, the incentive any independent group would have to increase usage and therefore fees would increase access and the number of users. However, the additional investment by the County would be significant - it would be critical that the amount is sufficient to create an attractive shop. And there are risks: that demand cannot sustain the operation - the only model of an organization serving small nonprofits that provides a similar service (in Philadelphia,) depends on private foundation grants; and that, in order to survive, the organization may have to charge fees that are not sustainable by current or potential future users.

**Closure.** The County closes the scenic studio at Gunston. Surplus all building equipment and supplies for sets. Users would make their own arrangements for set construction. The County would offer cash grants to assist Arlington eligible arts organizations with costs to design and build sets. This change would happen over 2 to 3 years (a “tiered demise,” of the Scene Shop at Gunston,) and users will obtain assurances from the County that grants specifically for set construction will be available for a minimum number of years. The money for the grants would be additional to the current grants budget.

Although like other options that entail moving out of Gunston, this scenario frees up space for APS, it received almost entirely negative ratings - it was seen as meeting very few or no criteria. The main concerns are that: costs of building sets would increase significantly; unless the grants cover most of the higher costs of building and moving sets, artistic quality will fall, and prices may have to rise, excluding new groups and reducing audience numbers and diversity; Encore would lose its educational opportunities; there would be a risk of less stringent and consistent health and safety management; although grants are far easier to administer and so, in that respect, the County’s efficiency would improve, the amount of the grants budget that would be required (we estimate the amount sufficient to cover a major proportion of the user groups’ costs would be in the range $150,000 to $200,000,) would mean that, overall, the County saves little.
**Recommendation**

Although we believe that all the scenarios described here can be considered, there is one combination that we would recommend. In order to address the two key questions - how the Studio can be better utilized, so that the County’s resources benefit more people, and how we can ensure that the current users maintain the quality of their current production output at a manageable cost, we propose that three of these scenarios are blended:

- The County commits to the long-term goal of moving the Scenic Studio to a similarly capable space in the South Four Mile Run Drive area as part of the Arts and Industry District, as and when it is established and/or it evolves and develops (the first scenario described above.)
- Recognizing that the District will take time to establish and that there is a risk that it doesn’t come into existence at all, the County should pilot the first steps to establishing the service as “a community resource for any group or individual who needs and wants to create large scale aids to performance and/or to teach others to learn how to do this” (the second scenario described above.) For example, part of the unused capacity of the shop - the daytime hours, could be used to trial a Maker Space style session and construction classes. Since there is nowhere else for the Scene Shop to go, these first steps would be taken at the Gunston location. The critical point is that these types of service enhancements that could be piloted and then established would be consistent with the service’s future existence in the A&I District so that, if that comes off, the shop service will have a head start in its new location.
- Since planning these first steps will take some time and requires management resources that are not currently in place and since the community resource scenario assumes the ongoing functioning of the Scenic Studio, the third scenario, which involves the County retaining the Scenic Studio at Gunston and ensuring the provision of a moderately enhanced service, becomes the logical immediate choice. However, in the way we envisage the long-term of the service, this would be clearly positioned as phase one of a gradual transition to the A&I District or, if the District does not come into being, a legitimate way of increasing access and usage.

**Rationale**

This approach is designed to achieve, especially in the medium- and long-term, a significant increase in the use of the Scenic Studio service, so that more audience members can experience its products. This increase in use may come from new performing arts group users responding to enhanced marketing, but the approach does not rely on that: the community resource/Maker space concept opens the service to a bigger universe than that of the arts groups. At the same time, by staying at Gunston while the A&I District is developed, the current user groups can maintain the quality of their set construction and Encore can tap the educational opportunities that the shop provides.

As already noted, the Advisory Committee’s aim has been to recommend approaches to the deployment of the services that represent specific, proactive ways in which the strategies of *Enriching Lives* can be achieved. This recommendation for the Scenic Studio supports the second goal of *Enriching Lives*, which is “to invest in a vibrant, equitable, sustainable and evolving arts and culture ecosystem,” and the first strategy to achieve that goal - to “build essential and purposeful venues and other infrastructure that support high-quality arts activity and provide the Arlington community with opportunities to participate in a variety of artistic and cultural options.” It supports this strategy by: embedding the Scenic Studio, in the long-term, in the Arts and Industry District, which the Advisory Committee believes will maintain and possibly enhance the quality of the studio facilities and therefore of the sets and props that are produced there; and by opening up and actively promoting the use of the studio to a much wider range of users than currently enjoy the service, and to do so as a Maker Space, not just a theatrical set facility.
This recommendation requires additional annual outlay by the County relative to the current position, in the form of additional management and marketing resources but we believe this would be modest. However, we also believe that the return on this investment in the form of the community impact and benefits described here will be significant and that the recommendation also furthers important County plans.

Transition
The critical change in the short run is the appointment of a manager with the experience and skills to lead and manage the service, including the enhanced marketing and the pilots of new aspects of the service with new audiences. The preparation of a job description, recruitment and selection and an orientation/settling in process would occupy the first four months of the fiscal year. The position-holder’s priority thereafter would be to produce a plan for the development of the service, including enhanced marketing and the pilots we have envisaged here.

Potential Risks
The major risks of this blended approach are that the A&I District does not materialize, and that, despite aggressive outreach and marketing, there is little interest in the community in making use of the service. Mitigating these risks would be difficult.
Costume Lab

Basic description
The CostumeLab is located at Gunston Middle School, in a space that is entirely separate from the Scenic Studio and adjoins part of the Middle School. The Lab houses an inventory of around 20,000 items of clothing, a dye vat, sewing machines and other equipment that can be used for the manufacture of costumes. The inventory has been bar-coded and is reasonably accessible, once a potential user is in the building. Until July 2019, the CostumeLab was open to any group that needed costumes, including commercial organizations. With the loss of the position responsible for managing the facility (please see below), only eligible Arlington arts organizations can now use the facility. Those organizations are given an advantageous rent, which varies by type of item.

Until July this year, the CostumeLab was overseen by a full-time manager, whose role was to manage the inventory, make appointments with and support and advise customers of the CostumeLab and, occasionally, to offer workshops on costume-building-related crafts. During this time, it was not policy to actively market the service. The manager also worked with a colleague in CAD to manage the regular convening of leaders of arts organizations in the County.

The Challenge
Of the cuts to the CAD budget, the elimination of the manager’s position was the only one to be retained following the community’s responses to the County Manager’s proposed cuts. The main reason for this is the first of the factors we have taken into account in recommending a way forward:

- Over the last ten years, approximately, there has been a marked change in the way all but the largest, most professionalized theater groups secure costumes for their productions. In the interviews with the main stakeholders in this process and the leaders of cultural affairs leaders in other local governments, and in the responses to the survey of groups across the region, it became clear that theater groups usually improvise a combination of borrowing or bartering with other groups, visiting the CostumeLab for a few items, buying online, from thrift stores or at discount retailers, and making at home. Organizations will rarely construct a whole costume collection for a production from a single source like the CostumeLab (one of Arlington’s organizations does that for its productions at the CostumeLab.) Within this improvisatory system, there are a small number of ‘anchor’ organizations or partnerships that have larger costume inventories that other borrow from. Shakespeare Theatre Company and Reston Community Players play such a role.
- There seems to be an interest in the costume-making equipment that is separate from the need for the costumes in the inventory.
- During the last decade, there has been very low demand for the service. We have detailed records of every user of the Lab for ten years to the end of fiscal year 2018 and during that time there were between 13 and 17 unique users, who rented costumes worth an average total annually of $5,449. The average for the five years beginning 2009 was around $7,000.
- 30% of the inventory has been rented at least once.
- As already noted, the space occupied by the CostumeLab adjoins the school, making it likely that pressure from Gunston to release this space may become intense.
- The CostumeLab, especially its inventory, is easier to relocate than the Scenic Studio.
Key Issues to Address
Given a similar overarching goal for a costume service of facilitating better shows, with higher production values to attract more interest by the public; and of providing opportunities to build skills and build community, the Advisory Committee posits the following questions:

- How can we make best use of the inventory of costumes, given the low demand and the change in the way costumes are sourced?
- How can we ensure the option of continuity of access to those users who have been consistent users of the CostumeLab?
- How can best use be made of the dye vat, sewing machines and other equipment in which the County has invested funds, but which have been grossly underutilized?

Options
As in the case of the Scenic Studio, during this process the Advisory Committee generated a wide range of ideas. These were distilled and shaped into four possible scenarios, which met the criteria and addressed the questions defined here to varying degrees. These four scenarios, each followed by our general assessment of their advantages and disadvantages, are:

Relocated maker space. The County closes the current CostumeLab and establishes at 3700 S. Four Mile Run Drive a fee-based costume building service, which would include commissions, equipment hire, costume rental and workshops. The service could be part of a Maker Space at 3700 and/or part of the potential Arts and Industry District. As part of the move the County would curate important pieces from the existing Lab collection and surplus the remainder and move equipment and the selected costumes to 3700. A designated manager in the County would be responsible for the success of the venture, and for promotion and outreach. Freelance workers would provide the on-site support and teaching.

This scenario was seen by the subcommittee covering this area to meet a majority of the criteria and so was highly rated.

Although this option would likely be most successful in the environment of the proposed Arts and Industry District (A&I), because only a modest amount of space would be required - the inventory would be substantially rationalized and the equipment does not take up a large amount of room, the move to 3700 South Four Mile Run Drive could be implemented regardless of the A&I, probably within the next 12 months.

Although we believe that the proactive model described here will attract some new interest from performing arts organizations, that will not be enough to make it sustainable. To achieve a significant increase in usage and full equity of access, the scenario must include a Maker Space. This would mean that equipment and inventory that has been underused could now be employed more efficiently by being used more often and by a larger and more diverse number of people and groups, who would include the current users of the service. The designated manager envisaged need not be full-time but would need enough time and other resources to promote and manage the service, so this would represent an increase in staffing and associated costs, compared with the current situation.

Signature Theatre operations. Signature Theatre is given a cost-neutral contract by the County to manage and develop the service. As well as rationalizing the inventory, such a development could include linking/merging the inventory with Signature’s own and using Signature’s brand and reach to provide regional theater groups with costume services. Current user groups would have access to Signature’s
additional expertise and advice. Charges would be set at a ‘reasonable’ level – within a range suggested by both current users and the experience and economics of other groups in the region. This option could involve keeping the operation at Gunston or a move to a new site. This effort would be in addition to Signature’s own costume shop.

Although this option had a mid-range rating, we believe it has the potential to address the key issues effectively: Signature is the only organization in the County that could attract companies who improvise their costume sourcing to use a combined inventory and service as a one-stop shop. Depending on the results of the professional evaluation of Lab’s inventory, the combined inventory could offer significantly better choice to users and ensures continuity for regular current users of the Lab. So, this option would make good use of the Lab’s inventory. The contract would specify the terms on which performing arts organizations can access the service, which would ensure continuity of access for consistent users of the Lab. And, if a way can be found under this agreement to pilot a design and build service or at least to provide open access to the dye vat and other costume building equipment, this would enable a wide range of users to make use of these County assets.

Enhanced collaboration. The County retains the CostumeLab at Gunston and ensures the provision of a service. The County would provide a staff, which would oversee the maintenance and safety of the facility and provide basic expertise on costume design and construction on an as needed basis. Users would be selected by the grant process, which could enable the County to increase access to the facility to other Arlington eligible arts organizations; the facility would be open to APS users. Users would collaborate together and with the staff to decide on scheduling of appointments for costume search and rental and use of the equipment. Fees would be set at a ‘reasonable’ level for the use of the inventory and equipment and for additional services, within a range suggested by both current users and the experience and economics of other groups in the region.

This option is the nearest to the situation that existed before the budget-related elimination of the Lab Manager position, with the difference that the service would be open to APS and the involvement of groups in advising on how the facility is run. Although some Advisory Committee members believe that this is a viable option, especially if it allows for some promotion of the service, it was not rated highly overall because, although the scenario assures consistent users of continued access, there are concerns that there is not enough change in operation to increase significantly either usage or the range of types of user, of the inventory or equipment. It is also uncertain whether the schools would make use of the service and, if they did, whether wear and tear would become an issue.

Closure. The County closes the CostumeLab at Gunston and surpluses all costumes and equipment. Arts Organizations make their own arrangements and the County offers cash grants to assist Arlington eligible arts organizations with costs to design and build costumes. This change would happen immediately.

This scenario, which is an efficient option for the County, was rated negatively: it clearly would mean that groups that use the CostumeLab’s inventory would incur opportunity and possibly dollar costs in having to make their own arrangements. Advisory Committee members noted that cash grants specifically for costumes might encourage those groups for whom the current Lab inventory does not offer suitable product to benefit, so the reach of the County’s resources might be extended to new audiences but this effect would be modest and the organizations most likely to succeed in winning a grant are those with good grant writers, not necessarily those offering the greatest community impact. A separate grants budget also introduces more complexity to the County’s grantmaking process.
However, given the relatively limited impact that the loss of the facility would have on almost all current users, this scenario remains a real, if passive, option.

**Recommendation**  
Although we believe that all the scenarios described here can be considered, there is one split approach that we would recommend. The critical assumption that we have made is that a ‘passive’ solution is not appropriate and that the County should seek the greatest community impact possible in deploying its assets.

The proposed solution is to separate the two main Lab functions: development and management of inventory, on the one hand, and the building of costumes, using the sewing machines, dye vat and other equipment, on the other:

- As part of the planned changes at 3700, in particular the move of the whole Cultural Affairs staff to offices there and the departure of Parks and Rec. staff members, plans are made to trial in FY 2021 a ‘Maker Space,’ centered on the sewing machines, dye vat and other equipment currently sitting idle in the CostumeLab.
- Subject to a proper RFP or sole source agreement, in accordance with the County’s purchasing policies, Signature Theatre would be contracted to develop and manage a combined costume inventory. The contract would: guarantee access for eligible Arlington arts organizations (though access would not be restricted to these groups, if both parties agree,) to the whole of the combined inventory and to Signature’s expertise and advice; specify the protocols and rules that will apply to this access; specify pricing policies - charges would be increased to a ‘reasonable’ level – within a range suggested by both current users and the experience and economics of other organizations in the region.

**Rationale**  
This split approach takes advantage of what we understand are Signature’s strengths and preferences and the opportunity presented by the planned changes at 3700 S. Four Mile Run Drive:

- Signature has a costume inventory and the resources and systems to manage this inventory efficiently; it does not currently have a similar capacity to manage and promote a costume build service that offers use of the dye vat, sewing machines and other equipment.
- The County has a recent history of success in offering Maker Spaces (for example at the Central Library,) that suggests that equity of access and efficiency of usage can be more effectively optimized using this approach than through promoting use of the equipment in its current location.

We believe that these solutions offer the best chances of addressing the critical issues:

- The arrangement with Signature offers continuity to existing users of the Costume Lab and, possibly, increased choice of inventory for them; it may also attract groups that have improvised their costume arrangements to think about adopting a one-stop-shop approach instead.
- The merging of the two collections seems the best way of leveraging the best quality items within the Lab’s stock.
- A Maker Space seems by far the most likely means of making the fullest possible use of County-funded equipment.

- This approach also frees up space within Gunston Middle School.
• This option requires the County to take steps to establish the suggested arrangement with Signature and to fund it, and to take a proactive stance towards the Maker Space pilot, which will involve allocating management resources and therefore modest expenditure that is not being incurred currently. However, we believe that the potential value, in the form of a moderate increase in the quality of costumes and therefore audience satisfaction, and the community’s use of previously unused County assets, are worth the small investment required.
• Finally, this recommended course contributes modestly to the achievement of Enriching Lives: it would help “build essential and purposeful venues and other infrastructure that support high-quality arts activity and provide the Arlington community with opportunities to participate in a variety of artistic and cultural options.” In particular, it would support this strategy by embedding the Lab equipment in a Maker Space setting, which the Advisory Committee believes will open up and actively promoting the use of the equipment to a much wider range of users than currently enjoy the service, and to do so as a Maker Space, not just a theatrical costume facility. In the process, however, it may also attract theater costume designers and builders who prefer to create costumes from scratch.

**Transition**
In the time during which such an option would be planned and executed, the facilities at Gunston would remain open for eligible Arlington arts group use. The main steps of transition would be:

• Establish a group of arts groups with an interest in helping with the transition to manage the Lab for the rest of FY 2020 and offer help with the rationalization of the inventory.
• Maintain the current level and means of access by arts groups to the inventory for the rest of FY 2020.
• Initiate a professional evaluation of the CostumeLab inventory to establish its value and relevance to likely users.
• The County initiates an appropriate contracting process, in discussion with Signature.
• Once agreed, in consultation with the performing arts groups, the County and the third party discuss and agree the terms of the contract.

**Potential Risks**
The ‘optics’ of the arrangement with Signature has been raised as a risk. However, the contract will be at cost, Signature’s motive to undertake this service is therefore likely to be as part of its community outreach work in the County, the amount of money involved is likely to be extremely small, and risks of inappropriate control or pricing, will be precluded in the arrangement.
MOBILE STAGE

Basic Description
The Mobile Stage, 20’x24’ in size, was purchased in 2003 for approximately $100,000. It is operated by Cultural Affairs and available for rent by organizations for events in the County via the Special Events process. The Mobile Stage is available for rent at the following rates:
- $1500 is the full rate (no organization paid this rate in calendar year 2018)
- $1000 for Arlington-based nonprofits
- $500 for Arlington Commission for the Arts Grantee organizations
- $0 for County or County-sponsored/BID events

Staff time is not charged: at least two (2) staff must be assigned for each mobile stage event, one (1) of whom must be certified to operate the stage. Cultural Affairs currently has three staff that have completed this safety and operation certification. The pricing structure has not been updated in 15 years and, as a result, some organizations feel they are charged at a level inconsistent with the level of service provided.

The Mobile Stage is currently used for 13 events per year (5 county events, 8 non-county events, of which 3 are supported arts organizations). Below is the list of mobile stage rentals in the 2018 calendar year:

<table>
<thead>
<tr>
<th>Organization</th>
<th>Event</th>
<th>Rental Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>DPR</td>
<td>Arlingtonpalooza</td>
<td>Free</td>
</tr>
<tr>
<td>Ballston BID</td>
<td>Taste of Arlington</td>
<td>Free</td>
</tr>
<tr>
<td>Columbia Pike Revitalization Organization</td>
<td>Columbia Pike Blues Festival</td>
<td>Free</td>
</tr>
<tr>
<td>Brother2Brother</td>
<td>Go Go George Community Day</td>
<td>$1000</td>
</tr>
<tr>
<td>Sentimiento Peruano</td>
<td>Peru National Day Celebration</td>
<td>$500</td>
</tr>
<tr>
<td>Signature Theater</td>
<td>Open House</td>
<td>$500</td>
</tr>
<tr>
<td>Centro Cultural Ecuadoriano</td>
<td>Ecuador Festival</td>
<td>$1000</td>
</tr>
<tr>
<td>Arlington County Fair Board</td>
<td>Arlington County Fair (multi-day event)</td>
<td>$2000</td>
</tr>
<tr>
<td>BU-GATA/DPR</td>
<td>Buckingham Festival</td>
<td>Free</td>
</tr>
<tr>
<td>Nauck Civic Association</td>
<td>Nauck Pride</td>
<td>$1000</td>
</tr>
<tr>
<td>Prio Bangla</td>
<td>Street Festival</td>
<td>$500</td>
</tr>
<tr>
<td>Animal Rescue League of Arlington</td>
<td>Pints for Paws</td>
<td>$1000</td>
</tr>
<tr>
<td>Arlington Convention and Visitors</td>
<td>Marine Corps Marathon</td>
<td>Free</td>
</tr>
</tbody>
</table>

❖ In FY20 Cultural Affairs staff worked with the Arlington County Fair Board on the venue and did not require the use of the mobile stage.
Prior to FY 2019, a truck owned by the Department of Parks and Recreation (DPR) was used to tow the mobile stage to events. It was decommissioned in FY 2019. Since that time, Cultural Affairs uses a private company to tow the mobile stage to events throughout the county. Towing one-way is $300, not inclusive of additional charges for wait time; the $600+ fee is currently not charged back to the organizations.

The Challenge
The Mobile Stage has, based on standards and maintenance schedules, a 20-year life span; up to five years remain before the Stage will require significant refurbishment or replacement. No depreciation was charged for replacement budgeting purposes.

The Mobile Stage, of all the services under consideration by the Advisory Committee, reaches a greater number via its deployment for special events. Several of such events generate 1,000s of participants throughout the county. Event organizers that used the Mobile Stage stated that their events grew in size and impactfulness because of the stage.

Based on research, the estimated cost for replacement would range from $120,000 - $125,000; certified staff are required to operate it; and the County would still need to address towing (an adequately equipped towing vehicle would cost $50,000).

Therefore, with efficient, effective and equitable service delivery in mind, and with the useful life of the Mobile Stage drawing ever nearer, the County is at a critical decision point.

Key Issues to Address
Based on the framing of the challenge, the Advisory Group asked what the overarching goal should be with the provision of a high-quality functioning mobile stage:

• How can we offer sustainable, affordable and equitable access for community groups to a high-quality mobile stage, which enhances their work in placemaking and community bridge-building?

Options
In interviews, in full committee meetings and in subcommittee discussions, a wide range of ideas were generated. These were distilled and shaped into seven scenarios, which met the criteria and addressed the questions defined here to varying degrees: some ideas met a small number of criteria fully or somewhat, but others not at all; others met a majority. These seven scenarios, each followed by our general assessment of their advantages and disadvantages, are:

Temporary technical staff. Train County temps (external contractors) to operate and provide basic technical support for the existing mobile stage. Charge users for rental of the Mobile Stage, towing and basic technical support. All charges will be part of a transparent and fair price structure. This structure would provide for advantageous terms for County nonprofit users.

This option would align closely with current practice with an update to the pricing structure and a change to how the Mobile Stage is staffed. While the process for which the user accesses the Mobile Stage would remain virtually unaltered, these subtle changes may change operations dramatically. Although a new pricing structure would create a more equitable level of charges among user groups.
and, most likely, a more equitable division of costs between County and users, it will likely increase the users’ costs and could make this scenario unsustainable. Further, a shift to temps (external contractors) would require competent, trained and certified contractors with oversight, or at a minimum contract management, by County staff. Retaining such contractors has proven to be challenging in the past. Finally, the sustainability of this scenario is dependent on the expected life of the stage.

**Cash grants.** County disposes of existing Mobile Stage: offer cash grants to subsidize market rates for private rental.

This option will reduce overall efficiencies in use as each user group will need to pursue their own rental. The amount of the cash grants, relative to cost of stage rental, will have a direct impact on the sustainability for the user groups and their events, cost sharing between the County and user groups and the overall community impact. The underlying risk is the potential for budget cuts each year.

**Continued ownership, updated fees.** The County continues to own and rent out the Mobile Stage for its remaining useful life, offering towing and technical support, with a rational fee structure for rental, towing and the technical support. Priority would be given to Arlington County departments and community groups, broadly defined, which add significant social value to the Arlington community. Arlington for-profits could also rent the Mobile Stage, as could entities of any kind from outside the County. Enhanced marketing, including branding, would be an important contributor to this option’s success. Corporate sponsorship, in return for brand exposure and/or other benefits, could further enhance affordability and social return on investment. A variant of this scenario is that the County buys a new, improved Mobile Stage when it is most economically advantageous to do so and, as described in this option, aggressively seeks financial and social returns on its investment over the life of the new stage.

Like the first scenario, this option is similar to current practice with an update to the pricing structure that is fair to all types of users. The Advisory Committee acknowledged that some users may face an increase in costs and may have to rethink the operations of their events. There is a continued cost to the County in terms of staffing the Mobile Stage and proactively marketing and branding the Mobile Stage. The Advisory Committee suggests that by marketing the stage and potentially increasing the number of users, there is an opportunity to increase the overall audience reached with a greater community impact. Additionally, there is a chance, through this extra marketing envisaged and rentals to outside groups, to improve the finances of the stage. There is a risk for this option if the County opts not to reinvest in a new Mobile Stage.

**Vendor contract.** The County sells or otherwise disposes of the current Mobile Stage and contracts with a vendor and obtains a discount on market rates that groups would otherwise have to pay, which allows County departments and any group in the County to access state-of-the-art services for an affordable price. The affordability could be enhanced by a County subsidy, corporate sponsorship, or both.

This option, a contracted services scenario, should increase efficiency in the delivery of mobile stage use. If pricing can be favorably negotiated, the County retains a modest subsidy program, and groups can leverage any sponsorships, this scenario would allow current costs to users to be maintained resulting in a sustainable option. Further, if this particular contract is marketed to more groups as an opportunity, the potential increase in events held in the County should result in an increase of audiences overall. Management of the contract is critical and will require staff oversight but there would no longer be any storage or maintenance obligations for the County. There are risks associated with this scenario,
including, but not limited to: the failure to secure a vendor; changes in the circumstances of the vendor, if a contract was successfully negotiated; and reduction of any subsidy. However, the Advisory Committee agreed that the advantages far outweigh the potential risks.

**Contracted transfer.** The County hands off the current Mobile Stage to another entity, which could be for- or non-profit, and which would manage, maintain and promote the Mobile Stage as described in the third scenario (above). Conditions would be attached to the hand-off, which is effectively the free transfer of a revenue producing asset. The County would stipulate, in a contract with the new owner, a minimum number of uses by organizations likely to be in need of a Mobile Stage service and that offer the County social and cultural value. In return for these conditions, the County would provide an annual subsidy that enables the service to be provided at an affordable cost to any Arlington group or organization meeting the above criteria. (Alternatively, the subsidy could be provided directly to the end user.) Specific provisions would be made in the contract concerning the County’s use of the Mobile Stage.

This option would require another entity to take over operations of the Mobile Stage, of which its life expectancy is five years, and provide services and promotions subject to negotiated terms with the County. It is unknown if such an interested entity exists and how an annual subsidy would be calculated. Although the county would rid itself of the costs of storage and maintenance, there is a significant risk with this option and unknowns of its effectiveness for service delivery or a catalyst for community impact.

**Transfer - limited contract.** The County hands off the current Mobile Stage to another entity, likely for-profit but which could be non-profit. This organization would undertake to manage, maintain and promote the Mobile Stage. No specific conditions would be attached to the hand-off, which is effectively the free transfer of a revenue producing asset. The County and the other party may agree that the new owner will attempt to ensure that organizations in the County would be important customers.

No guarantee of access to a mobile stage may result in true loss of access for organizations, a significant reduction in effectiveness of operations, the potential for the quality of events to decline, and a decreased community impact and audience reach. With no clarity about costs or who can use the stage, organizations will be challenged to plan for events.

**Cash grants +.** The County sells or otherwise disposes of the current Mobile Stage. Groups or the County departments that currently use the Mobile Stage and technical services contract directly with the commercial market and negotiate their own rates. An adaptation of this model is that several groups band together to obtain volume discounts and/or corporate sponsorship, without County involvement. This scenario could be combined with Scenario Two, in which the County makes grants to cover the costs of hiring a Mobile Stage service.

Similar to the above scenario, this scenario is entirely dependent on what user groups can afford. Therefore, access, use and community impact are all likely to see reductions. This could result in a negative impact on the community if events are stopped due to unaffordability.

**Recommendation**
The Advisory Committee recommends the proposed solution of selling or otherwise disposing of the current Mobile Stage and contracting with a vendor.

- Prior to developing an RFP, the County should establish a fair and transparent fee structure for the user groups.
• Terms of the contract, for a state-of-the-art mobile stage; technical services; and delivery, set up and removal, should provide for discounted rates (based on standard market rates) due to the proposed number of uses (12 - 13 per year).
• County departments and any group in the County should have access to the contract.
• Depending on the terms negotiated, affordability, and thus access, could be enhanced by a County subsidy, corporate sponsorship, or both. The County will ensure subsidy, in a grant or other format, to the existing users to bridge any gap between the contracted cost and the updated fee structure.

However, the Advisory Committee recognized that this solution may not be feasible due to a variety of reasons (including, but not limited to, purchasing constraints) and suggests an alternative approach, in case this turns out to be the case.

• Continue with the current arrangement, with an updated pricing structure to include towing and staffing arrangements for technical support, for the remaining life of the Mobile Stage.
• Work toward transitioning toward a grant-based arrangement for organizations to rent a stage.

Rationale
This approach accomplishes several objectives. First, from a County operations perspective, it removes the responsibility of ownership, including ongoing maintenance, storage, logistics, etc. of a mobile stage; and, it reduces the need for certified technical staff. It would require contract oversight. Second, it establishes a more equitable and transparent approach to a pricing structure for the current and potential future users of the stage.

Finally, the Advisory Committee concludes that this approach could create the opportunity for more organizations to access a mobile stage and, therefore, opens possibilities for greater community bridge-building with high-quality events - effectively advancing two strategies found within Enriching Lives. Specifically:

• Goal 1, Strategy 2: “Leverage the ability of the arts to strengthen community bonds and promote equity and inclusion in civic and cultural activities.” Community bridge-building is a key component in many of the events supported using the mobile stage. Greater access will allow a further reach into Arlington’s communities.

• Goal 2, “Build essential and purposeful venues and other infrastructure that support high-quality arts activity and provide the Arlington community with opportunities to participate in a variety of artistic and cultural options.” While the County would not be constructing a venue or infrastructure per se, a contract with a vendor would provide convenient access to infrastructure that allows a wide variety of organizations to present high-quality events.

Transition
In working toward a contract with a private vendor, the Advisory Committee recommends the following transition process:

1. Retain the Mobile Stage and continue the current arrangement with the existing users.
2. Update the pricing structure to include the associated charges for towing and staffing arrangements for technical support. This equitable approach toward pricing can be applied toward any future contracting negotiations.
3. Continue market research to develop an appropriate RFP to solicit to potential vendors.
4. Upon successful negotiation and finalization of a contract for mobile stage services, surplus or otherwise dispose of the stage.

Potential Risks
The potential risks of this scenario are inherently cost-based. A survey of private rentals indicates a range of costs from $900 (constructed platforms) to over $5,000. If these costs cannot be negotiated or otherwise subsidized, the number of users may decrease which, in turn, may directly impact the negotiated contract. Additionally, if the number of users and/or the quality of events decrease, the impact to the larger Arlington community is diminished.
JOINT USE SCHEDULING

Basic Description
A formal joint-use policy has been in place for Thomas Jefferson Middle School since 1988, and the Gunston Middle School since 1994. This policy applies to the use by community groups of different kinds of rooms, grounds and other spaces in the schools. Under this policy, local performing arts and heritage groups gain access to and supported use of, spaces at these two schools for performances, rehearsals and festivals which match the specific needs of each group. Under the policy, community groups can use the facilities, as long as they are not required by the school for instructional use or by student organizations and groups affiliated with APS whose primary mission is to support the schools. In other words, APS students and the school system have priority for theater use.

There is a routine to the scheduling of the use of the theater and related spaces in schools across the system that reflects this order of priorities.

- Each year, student productions are scheduled and approved by the school board, usually by March 1.
- Then APS County Wide dates such as K Information Night and Back to School Night are set and scheduled into school spaces.
- In the second half of March, APS (non-theater production) programs fill in their dates, (for example, art shows, concerts, theater performances, poetry slams, science fairs, Student awards nights.)
- Around the end of March, county wide honors events, music auditions and concerts and other events are booked.
- Finally, County supported community arts organizations have access to the remaining available dates for their productions.

To schedule community arts organizations, CAD staff, specifically Hal Crawford and Toni Essex, work with each organization to determine their preferred schedule for theater use and then enters those dates into the schools’ scheduling system (EMS.)

The main contacts in APS, who facilitate the scheduling and the practical arrangements for each rehearsal and individual performance are the individual school Facility Managers (not the principals, arts faculty or Cultural Affairs staff.)

The groups that use each facility customarily are these: Thomas Jefferson: The Arlington Players, Encore Stage & Studio, Potomac Harmony Chorus, Prio Bangla, Opera Nova, and Festival Argentino. Gunston: Dance Asia, Dominion Stage, Encore Stage and Studio, Halau O’Aulani, National Chamber Ensemble, WSC/Avant Bard, and Sentimiento Peruano US.

The Challenge
In the context of an overarching goal for the scheduling process of providing theatrical & festival opportunities to the audiences of as many groups as possible in a simple, concise and affordable manner, the main challenges are:

- Only learning where and when each group can perform in the following season in mid- to late-April, mainly because of the constraints imposed by the routine of scheduling described above. In order to achieve the optimum effect for performances, as early as possible in the year is preferred; January was mentioned as an ideal date.
• A lack of awareness about the availability of performing spaces: historically, the groups have not been aware of the EMS and often have not understood why they have not always been able to have the spaces they wanted when they wanted them.

• Two regular conflicts of scheduling, between The Arlington Players and Encore for Thomas Jefferson in the early fall each year, and between Dominion and WSC Avant Bard for the Gunston 2 space on certain occasions.

• Occasional problems caused by changes in school needs or on-site problems like failing HVAC systems.

• The job position, whose holder has the responsibility for liaising between the groups and the schools and scheduling performances and rehearsals, is due to be eliminated when that person retires at the end of the calendar year 2020.

Key Issues to Address
• Is it possible to decide which group can perform and where earlier than April? The Advisory Committee discussed a mid-February date. If this were possible, the Advisory Committee believes that there is the potential for higher quality productions and larger audiences.

• How can the process be made fully visible to all involved?

• In the absence of the position whose holder has acted as liaison, conflict-resolver and troubleshooter, how can we manage these functions and communications more generally?

• Very specifically, how can we make sure we look holistically at scheduling, so that the performance space and rehearsal rooms at 3700 S. Four Mile Run are taken into consideration at the same time as the TJ and Gunston spaces?

Options
In the case of this service, we concluded that there are a number of management issues to fix rather than policy issues to resolve or strategic options to choose from. To this end, the subcommittee arranged for a presentation on the APS scheduling system, the EMS, from Hal Crawford, and held a meeting with the Facility Manager and his staff of TJ, to better understand their perspective and explore possible practical solutions. In the same spirit, the subcommittee devised, and the Advisory Committee recommends, that a package of proposed solutions to each of the issues described here is explored through two new mechanisms for coordinating the scheduling process

Recommendation
The two new mechanisms are:
• An arts organization-only performance and rehearsal planning calendar and adopt a collaborative approach through which all the performing arts organizations who require spaces for performances identify and work out, with the help of a member of County staff, potential scheduling conflicts, before having their performance dates entered into the EMS of APS.

• An APS/ACG/Performing Arts operations and coordination group to oversee coordination and liaison of scheduling and make decisions on any changes of operational policy. Membership could include the two facilities managers and representatives of the groups. This team could ensure that there is an agreed approach and system for resolving issues that arise week-to-week.

The package of possible solutions proposed for consideration by this group is as follows:
• Make the EMS fully accessible for viewing by participating groups (this can already be done.)

• Seek a practical way of enabling performing groups to be allocated their times and spaces earlier than April. For example:
Side agreements could be concluded to the Joint Use Agreement to slot spaces into the calendar earlier than now; and/or
Performance & rehearsal spaces could be assumed by the groups for the purpose of preparing for and promoting a production before the spaces are allocated. This assumption would be based on the long-term history of allocation of performing spaces.

One option to this option is that this approach applies just to Gunston 2, which is not used by the schools.

- Explore a novel solution to the one recurring scheduling conflict (between TAP and Encore.) For example, the use of another school theater venue. This is certainly technically possible: any community group, once the scheduling for a school’s space is completed, in late March/early April, can apply to the facility manager at a non-joint use school for use of the theater space. Kenmore, Washington Lee and Wakefield all have good theaters that may be able to meet a group’s needs.
- One ‘neutral’ person whose role would be conflict resolution/liaison/advocacy for group interests and creating and monitoring the schedule. This would be a part-time role and the holder need not be a County employee (though the performances are ACG sponsored activities.)
- Ensure that protocols provide for HVAC, lights etc. to be checked and working for performances.
- Introduce the habit of planning two years ahead, to establish awareness in APS of the pattern of performances by arts organizations and ensure that the groups understand and acknowledge the needs of APS.

Rationale

- Making creative use of what are already “essential and purposeful venues” aligns well with this Enriching Lives strategy. But ensuring that this scheduling process works well can also contribute to the strategy of encouraging partnership and collaboration across...sectors, and the community to grow...the arts and culture ecosystem.”
- Knowing, or being able to assume, that a production can be initiated and promoted earlier creates the potential for higher quality productions and larger audiences.
- The operations and coordination group managing and coordinating scheduling should mean smoother running, including more effective troubleshooting.
- The operations and coordination group should increase transparency and is likely to reduce the frustration of groups, despite needing to attend coordinating meetings. This approach gives groups greater stake in process. (Concerns about transparency have already eased, now that the groups can see the schools’ schedules.)
- There remains a need for at least a part-time staff person to support scheduling but, overall, the County will save on staff costs.

Transition

- Outstanding matters:
  - It will be important to engage the interest and support of Gunston Middle School Facilities Manager in the proposed new mechanisms.
  - The need to coordinate performance with rehearsal scheduling.
  - Work with 3700 S. Four Mile Run Drive staff to explore how best to integrate the APS’ EMS calendar with the arts organizations-only performance and rehearsal planning calendar.
- Form the operations and coordination group:
  - Secure APS’ blessing.
  - Formally ‘recruit’ members.
  - Agree on the group’s charter.
- Decide on its leadership and its roles and responsibilities.
- Develop rules, protocols and standard operating procedures.
- Ask the operations and coordination group to refine the approach during this coming season and plan to test this fully.

**Potential Risks**
- Depends on continuing functioning of APS EMS system.
- Depends on the continued collaboration & agreement between APS and ACG.
- This package doesn’t address the potential capacity constraint that would arise if more groups want to use the spaces.
- Technical maintenance of school theater spaces remains an issue that may complicate this system’s functioning.
OUTSTANDING CONSIDERATIONS BEYOND THE CHARGE

During the alternatives development and analysis process, staff kept track of ideas, questions and issues that were not incorporated into the scope of the Advisory Committee’s work. These include, for example, further examination and potential updates to Joint Use Agreements, consideration of more structured and holistic opportunities to engage arts organizations and align technical services with APS teaching objectives, and expansion of grants support for arts organizations. It is the hope of this Advisory Committee that these topics will be addressed by the appropriate entities in a timely fashion.
APPENDICES

APPENDIX 1: Membership, Principles and Values

MEMBERS

Appointed members of the Community Arts Advisory Committee were as follows:

Chair: Anika Kwinana, Arlington Commission for the Arts

Direct Stakeholders:

- Sara Duke, Encore Stage & Studio [Scenic Studio, CostumeLab]
- Tom Prewitt, WSC/Avant Bard [Scenic Studio, CostumeLab]
- Matthew Randall, Dominion Stage [Scenic Studio, Costume Lab]
- Steven Yates, The Arlington Players [Scenic Studio, CostumeLab]
- Jane Franklin, Jane Franklin Dance [Scenic Studio]
- Pryalal Karmakar, Prio Bangla [Mobile Stage]
- Kat Williams, Animal Welfare League [Mobile Stage]
- Maggie Boland, Signature Theatre [CostumeLab]
- Amy McWilliams, CPRO [Mobile Stage]

Others:

- Pam Farrell, Supervisor of Arts Education, Arlington Public Schools
- Leslie Peterson, Assistant Superintendent of Finance and Management Services, Arlington Public Schools
- Carol Cadby, Yorktown HS drama teacher, Arlington Public Schools
- Janet Kopenhaver, Embracing Arlington Arts Board
- Yasmina Mansour and Ava Boston, Teen Network Board

FOUNDATIONS

Shared values

Affirming shared values in the importance of the arts, as expressed in Enriching Lives and in the graphic. In addition to establishing working agreements and expectations, at the first meeting, the committee members provided a word to describe “What Arlington Arts is...”. The following graphic depicts those words - the larger the text, the more often the word was used. These words resonated with the Advisory Committee and are reflected in the work presented within this report.
**Level Setting**
The Advisory Group’s facilitator, Richard Brewster, had the opportunity to interview the staff affected by the original proposed budget cuts, those stakeholders within Arlington’s arts community whose work would have been most affected by the cuts, most of whom were on the Advisory Committee, and some other important figures in the Arlington arts community. In these interviews: stakeholders shared their knowledge of the facilities and their thoughts about how they have been and could be used, which enabled all to start from the same level of understanding of the facilities and their issues; shared their concerns about what had happened and how they currently felt about the process that the Advisory Committee was about to lead; and suggested initial ideas for the services going forward.

**Guiding Principles**
At its first meeting, the Advisory Committee established working agreements and expectations. The working agreements were designed to create a safe space for dialogue, critical conversation and decision-making, while aiming to create equity of voice for the committee’s work.

- Listen to each other
- Participate fully
- Respect and share air time
- Be brief – share air time
- Assume positive intent
- One person talks at a time – signal intent to speak (using name tents)
- Think creatively
- Remain positive and forward looking
- Speak for yourself, not on behalf of others
- Differences of opinion are natural and useful

Expectations about participation, the committee’s work and final recommendations were guided by The Primes - specifically the Consensus Primes for Decision Making.

- The process is explicit, rational, and fair.
- I was treated well and my inputs were heard.
- I can live with and commit to the outcome.

Despite the obvious concern that the originally proposed budget cuts could have led to frustration and negativity, the Advisory Committee agreed and abided by these principles resulting in a constructive and collaborative dialogue. Advisory Committee members remained positive throughout the duration of the process even with the challenging conversations that were sometimes required.
### APPENDIX 2: From *Enriching Lives: Arlington Arts and Culture Strategy*

<table>
<thead>
<tr>
<th>GOAL</th>
<th>STRATEGY</th>
</tr>
</thead>
</table>
| **ONE: INTEGRATE ARTS AND CULTURE INTO ALL ASPECTS OF CIVIC AND COMMUNITY LIFE.** | 1. Use arts and culture to create engagement opportunities that reflect and involve Arlington’s diverse and immigrant populations and the full spectrum of their creative expressions.  
2. Leverage the ability of the arts to strengthen community bonds and promote equity and inclusion in civic and cultural activities.  
3. Incorporate the varied and essential civic benefits of arts and culture by considering and including these benefits in all relevant County plans and studies. |
| **TWO: INVEST IN A VIBRANT, EQUITABLE, SUSTAINABLE AND EVOLVING ARTS AND CULTURE ECOSYSTEM.** | 1. Build essential and purposeful venues and other infrastructure that support high-quality arts activity and provide the Arlington community with opportunities to participate in a variety of artistic and cultural options.  
2. Value and reward risk-taking for innovative and impactful achievements across the artistic and cultural community.  
3. Encourage partnership and collaboration across art forms, sectors and the community to grow and deliver strategic investments in the arts and culture ecosystem. |
| **THREE: USE ARTS AND CULTURE TO FACILITATE ACCESSIBLE AND INCLUSIVE OPPORTUNITIES FOR LIFELONG LEARNING, HEALTH, DISCOVERY AND CREATIVITY.** | 1. Create opportunities for participatory artistic and cultural experiences for all age groups throughout Arlington’s network of neighborhoods.  
2. Encourage partnerships between artists, artistic and cultural organizations and schools to develop new curricular approaches that will enrich academic performance and student growth.  
3. Offer traditional and contemporary artistic and cultural opportunities to foster cross cultural engagement and understanding.  
4. Promote arts and culture as critical components of 21st century workforce skills. |
| **FOUR: INCREASE THE VISIBILITY, AWARENESS AND PROMINENCE OF ARTISTS, ARTISTIC AND CULTURAL ORGANIZATIONS AND PROGRAMS ARLINGTON.** | 1. Create sustainable public will, desire and support for arts and culture.  
2. Showcase and cultivate local artistic and cultural talent.  
3. Generate brand awareness of Arlington’s artistic and cultural activities and accomplishments. |
| **FIVE: ESTABLISH PUBLIC SPACES THAT OFFER OPPORTUNITIES FOR APPRECIATING AND INTERACTING WITH ARTS AND CULTURE TO ENHANCE THE DAILY EXPERIENCE.** | 1. Deliver civic and publicly accessible spaces that generate economic, environmental and social sustainability benefits for the community.  
2. Use artistic and cultural programming to activate public spaces.  
3. Incorporate public art in the design, planning, and building of the public realm. |
<table>
<thead>
<tr>
<th>Organization Name</th>
<th>City</th>
<th>State</th>
<th>Out Sourced</th>
<th>In-house</th>
<th>Other</th>
<th>Where are the scenery services and products are located? If you outsource these scenery services/products please provide the vendor name(s).</th>
<th>How does your organization currently produce/obtain and access costumes and other props?</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Stage</td>
<td>Tysons</td>
<td>VA</td>
<td>x</td>
<td></td>
<td></td>
<td>Bella Faccia</td>
<td>x</td>
</tr>
<tr>
<td>2nd Star Productions</td>
<td>Bowie</td>
<td>MD</td>
<td></td>
<td></td>
<td></td>
<td>Gov't Owned</td>
<td>x</td>
</tr>
<tr>
<td>Bowie Community Theater</td>
<td>Bowie</td>
<td>MD</td>
<td></td>
<td></td>
<td></td>
<td>Gov't Owned</td>
<td>x</td>
</tr>
<tr>
<td>Adventure Theatre MTC</td>
<td>Glen Echo</td>
<td>MD</td>
<td></td>
<td></td>
<td>x</td>
<td>Rockville, MD</td>
<td>Mostly bought or built by designers</td>
</tr>
<tr>
<td>Aldersgate Church Community Theater</td>
<td>Alexandria</td>
<td>VA</td>
<td></td>
<td></td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Annapolis Summer Garden Theatre</td>
<td>Annapolis</td>
<td>MD</td>
<td></td>
<td></td>
<td>x</td>
<td>On Stage</td>
<td></td>
</tr>
<tr>
<td>Arlington Artists Alliance</td>
<td>Arlington</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td>Alliance members build display pieces for galleries.</td>
<td>We do not use scenery</td>
</tr>
<tr>
<td>Arlington Philharmonic</td>
<td>Arlington</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td>We do not use scenery</td>
<td>We do not use costumes or props</td>
</tr>
<tr>
<td>The Arlington Players</td>
<td>Arlington</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td>Gov't Owned</td>
<td>Arlington Scenic Studio</td>
</tr>
<tr>
<td>Arts on the Horizon</td>
<td>Alexandria</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td>Hire contracted designers who construct the scenery</td>
<td>Hire contracted designers who create the costumes and props</td>
</tr>
<tr>
<td>British Players</td>
<td>Kensington</td>
<td>MD</td>
<td></td>
<td></td>
<td></td>
<td>Rented space/Gov't Owned</td>
<td></td>
</tr>
<tr>
<td>Castaways Repertory Theatre</td>
<td>Prince Williams</td>
<td>MD</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>City of Fairfax Theatre Company</td>
<td>Fairfax</td>
<td>VA</td>
<td>x</td>
<td></td>
<td></td>
<td>Right now we work out of board members' garages until our load in week. We also usually perform in non-traditional theatre spaces.</td>
<td></td>
</tr>
<tr>
<td>Colonial Players of Annapolis</td>
<td>Annapolis</td>
<td>MD</td>
<td>x</td>
<td></td>
<td></td>
<td>On Stage</td>
<td></td>
</tr>
<tr>
<td>Organization Name</td>
<td>City</td>
<td>State</td>
<td>Out Sourced</td>
<td>In-house</td>
<td>Other</td>
<td>How does your organization currently produce/obtain its scenery?</td>
<td>Where are the scenery services and products are located?</td>
</tr>
<tr>
<td>-----------------------------------------</td>
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<td>-------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>Creative Cauldron</td>
<td>Falls Church</td>
<td>VA</td>
<td></td>
<td>x</td>
<td></td>
<td>In-house, with occasional loans from other area theaters.</td>
<td>x</td>
</tr>
<tr>
<td>Damascus Theatre Company</td>
<td>Arlington</td>
<td>MD</td>
<td></td>
<td></td>
<td></td>
<td>Rented space</td>
<td>x</td>
</tr>
<tr>
<td>Dominion Stage</td>
<td>Arlington</td>
<td>VA</td>
<td></td>
<td></td>
<td>Gov't Owned</td>
<td>Arlington Scenic Studio</td>
<td>x</td>
</tr>
<tr>
<td>Fauquier Community Theatre</td>
<td>Warrenton</td>
<td>VA</td>
<td></td>
<td>x</td>
<td></td>
<td>On Stage</td>
<td>x</td>
</tr>
<tr>
<td>Flying V</td>
<td>Silver Spring</td>
<td>MD</td>
<td></td>
<td></td>
<td></td>
<td>Changes based on who our TD is. We do not have a regular shop / build facility.</td>
<td>x</td>
</tr>
<tr>
<td>GALA Hispanic Theatre</td>
<td>Washington</td>
<td>DC</td>
<td></td>
<td>x</td>
<td></td>
<td>we have used Renegade Studios to help us with bigger set pieces.</td>
<td>x</td>
</tr>
<tr>
<td>Great Falls Theatrics</td>
<td>Great Falls</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td>Significant projection design often replaces the need for traditional scenery.</td>
<td>We produce much of the projections in our studio in Great Falls.</td>
</tr>
<tr>
<td>Greenbelt Arts Center</td>
<td>Greenbelt</td>
<td>MD</td>
<td></td>
<td>x</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Hard Bargain Players</td>
<td>Accokeek</td>
<td>MD</td>
<td></td>
<td></td>
<td>x</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Jane Franklin Dance</td>
<td>Arlington</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td>commissioned art</td>
<td>We use different scenic designers or visual artists residing in the DMV</td>
</tr>
<tr>
<td>Kensington Arts Theatre</td>
<td>Kensington</td>
<td>MD</td>
<td></td>
<td></td>
<td>Gov't Owned</td>
<td>On Stage</td>
<td>x</td>
</tr>
<tr>
<td>Imagination Stage</td>
<td>Bethesda</td>
<td>MD</td>
<td></td>
<td>x</td>
<td></td>
<td>Off-site Scene Shop</td>
<td>x</td>
</tr>
<tr>
<td>Laurel Mill Playhouse</td>
<td>Laurel</td>
<td>MD</td>
<td></td>
<td>x</td>
<td></td>
<td>On Stage</td>
<td>x</td>
</tr>
<tr>
<td>Little Theatre of Alexandria</td>
<td>Alexandria</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td>In-house volunteers</td>
<td>In the theatre and storage garage</td>
</tr>
<tr>
<td>Organization Name</td>
<td>City</td>
<td>State</td>
<td>Out Sourced</td>
<td>In-house</td>
<td>Other</td>
<td>How does your organization currently produce/obtain and access costumes and other props?</td>
<td>Where are the scenery services and products are located? If you outsource these scenery services/products please provide the vendor name(s).</td>
</tr>
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<td>-----------------------------------------</td>
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</tr>
<tr>
<td>McLean Community Players, Inc</td>
<td>McLean</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td>Borrow from other local community theatre groups</td>
<td>NA</td>
</tr>
<tr>
<td>Metro Stage</td>
<td>Alexandria</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td>Leased space</td>
<td>On Stage</td>
</tr>
<tr>
<td>Montgomery Playhouse</td>
<td>MD</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Gov't Owned</td>
<td>In community center</td>
</tr>
<tr>
<td>Monumental Theatre Company</td>
<td>Alexandria</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td>We work out of our rented theatre scene shop</td>
<td>x</td>
</tr>
<tr>
<td>Mosaic Theater Company of DC</td>
<td>Washington</td>
<td>DC</td>
<td></td>
<td></td>
<td></td>
<td>Bella Faccia, Bill Woodard, Duke Ellington School for the Arts</td>
<td>x</td>
</tr>
<tr>
<td>National Chamber Ensemble</td>
<td>Arlington</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td>We rarely use scenery.</td>
<td>NCE Board Member Robert Jansen produces the multimedia.</td>
</tr>
<tr>
<td>NextStop Theatre</td>
<td>Herndon</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td>Adjacent to our theatre</td>
<td>Contractors, no volunteers</td>
</tr>
<tr>
<td>Pickwick Players</td>
<td>Leesburg</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td>Gov't Owned</td>
<td></td>
</tr>
<tr>
<td>Port Tobacco Players</td>
<td>La Plata</td>
<td>MD</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>On Stage</td>
</tr>
<tr>
<td>Prince William Little Theatre</td>
<td>Manassas</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td>University Owned</td>
<td>Privately owned home garage</td>
</tr>
<tr>
<td>Prologue Theatre</td>
<td>Arlington</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Self built in a garage/warehouse</td>
</tr>
<tr>
<td>Providence Players of Fairfax</td>
<td>Fairfax</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td>Gov't Owned</td>
<td>RCP has a scene building facility in Herndon, VA</td>
</tr>
<tr>
<td>Reston Community Players</td>
<td>Reston</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Rockville Little Theatre/ Rockville Musical Theatre</td>
<td>Rockville</td>
<td>MD</td>
<td></td>
<td></td>
<td></td>
<td>Gov't Owned</td>
<td>Storage area owned by gov't</td>
</tr>
<tr>
<td>Rooftop Productions</td>
<td>Manassas</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Organization Name</td>
<td>City</td>
<td>State</td>
<td>Out Sourced</td>
<td>In-house</td>
<td>Other</td>
<td>How does your organization currently produce/obtain its scenery?</td>
<td>Where are the scenery services and products are located? If you outsource these scenery services/products please provide the vendor name(s).</td>
</tr>
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</tr>
<tr>
<td>Run Rabbit Run Theatre</td>
<td>Leesburg</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Front yard - privately owned home</td>
</tr>
<tr>
<td>St. Mark’s Players</td>
<td>Washington</td>
<td>DC</td>
<td></td>
<td>x</td>
<td></td>
<td></td>
<td>Build in shop space leased from county.</td>
</tr>
<tr>
<td>Signature Theatre</td>
<td>Arlington</td>
<td>VA</td>
<td>x</td>
<td></td>
<td></td>
<td>Backdrops from vendors, some we make, some we borrow from other groups</td>
<td>Katie backdrops mostly - out of state</td>
</tr>
<tr>
<td>Silhouette Stages</td>
<td>Columbia</td>
<td>MD</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Silver Spring Stage</td>
<td>Silver Spring</td>
<td>MD</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td>We have a pretty big stock, some directors bring some, small pieces are bought from vendors, we try to use as much in house as we can</td>
</tr>
<tr>
<td>Stagecoach Theatre</td>
<td>Ashburn</td>
<td>VA</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Synetic Theater</td>
<td>Arlington</td>
<td>VA</td>
<td>x</td>
<td></td>
<td></td>
<td>In our theater</td>
<td></td>
</tr>
<tr>
<td>Tantallon Community Players</td>
<td>Fort Washington</td>
<td>MD</td>
<td></td>
<td></td>
<td></td>
<td>Gov’t Owned</td>
<td>On Stage</td>
</tr>
<tr>
<td>The Arcanists</td>
<td>Arlington</td>
<td>VA</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td>Most of what we build is built on-site</td>
</tr>
<tr>
<td>Theater J</td>
<td>Washington</td>
<td>DC</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td>Our scene shop is located in Beltsville, MD.</td>
</tr>
<tr>
<td>Traveling Players Ensemble</td>
<td>Great Falls</td>
<td>VA</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td>Various locations through partnership agreements. The partnerships are vital to the organization.</td>
</tr>
<tr>
<td>Unexpected Stage Company</td>
<td>Bethesda</td>
<td>MD</td>
<td>x</td>
<td>x</td>
<td></td>
<td>Build/ Craigslist</td>
<td></td>
</tr>
<tr>
<td>Washington Stage Guild</td>
<td>Washington</td>
<td>DC</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td>Washington DC</td>
</tr>
<tr>
<td>Organization Name</td>
<td>City</td>
<td>State</td>
<td>Out Sourced</td>
<td>In-house</td>
<td>Other</td>
<td>How does your organization currently produce/obtain its scenery?</td>
<td>Where are the scenery services and products are located? If you outsource these scenery services/products please provide the vendor name(s).</td>
</tr>
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<td>-------------------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>WSC Avant Bard</td>
<td>Arlington</td>
<td>VA</td>
<td></td>
<td></td>
<td></td>
<td>We hire technical staff for each show, and we build our sets in the County scene shop (Scenic Studio)</td>
<td>Gunston Arts Center, Arlington, VA</td>
</tr>
<tr>
<td>Company</td>
<td>Location</td>
<td>Telephone</td>
<td>Stage Specs</td>
<td>Stage Rental Fee</td>
<td>Delivery Fee</td>
<td>Windwalls</td>
<td>Subtotal</td>
</tr>
<tr>
<td>-------------------------------</td>
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<td>------------------------------------</td>
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<td>------------------</td>
</tr>
<tr>
<td>All Stage &amp; Sound, Inc.</td>
<td>Laytonsville, MD</td>
<td>(888) 255-7824</td>
<td>SL100 Mobile Stage</td>
<td>$3,000.00</td>
<td>$550.00</td>
<td>$450.00</td>
<td>$4,000.00 plus tax</td>
</tr>
<tr>
<td>AA Rental</td>
<td>Springfield, VA</td>
<td>(703) 644-1660</td>
<td>NO MOBILE STAGE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CrossFire Sound Productions</td>
<td>Brooklyn, NY</td>
<td>(800) 884-0653</td>
<td>SL100 Mobile Stage (or equivalent)</td>
<td>$5,500.00 (includes delivery from NY to DC)</td>
<td></td>
<td></td>
<td>$5,500.00 plus tax</td>
</tr>
<tr>
<td>Event Rentals NY &amp; DC</td>
<td>Sterling, VA</td>
<td>(571) 882-1855</td>
<td>NO MOBILE STAGE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Metro DC Audio Visual</td>
<td>College Park, MD</td>
<td>(301) 244-8135</td>
<td>NO MOBILE STAGE</td>
<td>$900.00 included</td>
<td></td>
<td>not available</td>
<td>$900.00 plus tax</td>
</tr>
<tr>
<td>Arlington County</td>
<td>Arlington, VA</td>
<td></td>
<td>SL100 Mobile Stage</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Can't find online.**
GENERATING ALTERNATIVE MANAGEMENT AND SERVICE DELIVERY PROPOSALS

A Suggested Framework

Introduction

This framework is designed to assist the CAAC subcommittees to generate and design alternatives to the current arrangements for the Scene Shop, Costume Lab, Joint Use scheduling and Mobile Stage. Its focus is therefore on the future and hopefully optimal, state, not current arrangements.

The framework takes the form of a template, which can be used as just that – a form to be completed, or as a guide or checklist, to ensure that the subcommittee has covered all the ground it should.

In order for the process described here to be most effective, the subcommittees will need to have gathered all the information they need to inform their ‘brainstorming’ and other forms of ideas generation.

Name of Arts Service (e.g. the Scene Shop):

Step one: Define the service

_Please define the object of the sub-committee’s work in terms of a service delivered, as well as its main dimensions. For example, ‘providing access to the space, tools, tech. support and other facilities that enable groups and individuals to build scenes and sets for theatrical and other presentational uses.’_
**Step Two: Describe the overarching goal for the future state of the service**

Please express this in terms of outcomes for the community wherever and if at all possible. For example, in the case of the Mobile Stage, ‘Sustainable and equitable access for community groups to a high-quality stage, which enhances their work in placemaking and community bridgebuilding.’

**Step Three: Define the factors that will determine the achievement of this overarching goal (criteria,) how these will be measured and what you consider the ‘optimal state’ indicators for these measures**

Please start with the generic criteria that have been agreed to apply to all three types of service. Then identify any other criteria that apply specifically to the service for which the sub-committee is responsible.

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>(Examples of) measures</th>
<th>Optimal Indicators</th>
</tr>
</thead>
<tbody>
<tr>
<td>Efficiency</td>
<td>▪ Usage by a target date, with increases to follow year-by-year</td>
<td>▪</td>
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<tr>
<td></td>
<td>▪ Visibility and market penetration</td>
<td>▪</td>
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<tr>
<td>Equity of Access</td>
<td>▪ % of groups representing different parts of the community that access each year.</td>
<td>▪</td>
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<tr>
<td></td>
<td>▪ Evidence of high levels of awareness of how to access the service</td>
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<tr>
<td>Quality of Facility/Service</td>
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<tr>
<td>Overall Effectiveness</td>
<td>▪ Increase in overall numbers using the service</td>
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<td></td>
<td>▪ Satisfaction ratings of users and other key stakeholders</td>
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<tr>
<td>Cost sharing</td>
<td>▪ Who pays what proportion of the costs of the service</td>
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<tr>
<td>Criterion 6</td>
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<td>Criterion 7</td>
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<td>Criterion 8</td>
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Explanatory notes:
**Step Four: Generate ideas/scenarios for the service**

- This step relies on the completion of any information gathering necessary to inform the brainstorming and creative thinking that the step requires.
- Please adopt a generative, ambitious approach. The spectrum of types of arrangement in the table below may help you ensure you consider a wide range of possibilities:

<table>
<thead>
<tr>
<th>Public</th>
<th>Public Partnership</th>
<th>Public Contracted</th>
<th>Public Private Partnership</th>
<th>Private Consortium</th>
<th>Private</th>
</tr>
</thead>
<tbody>
<tr>
<td>AC</td>
<td>AC + APS*</td>
<td>AC Contracts w/ Vendor</td>
<td>AC (+ APS) + Private Groups</td>
<td>Private Groups</td>
<td>Private Entity (Vendor)</td>
</tr>
</tbody>
</table>

* Please note that a partnership between the County and APS does not mean that we can assume that dollars from two separate budgets are available – the money comes from the same single source.

- You can assume that physically closing one of the current facilities, and securing the service in another way, is an option that can be considered.

- You will likely make use of flip charts and other tools to aid this step in the process. You can then use this part of the template to summarize each of the ideas generated:
Step Five: Evaluate the ideas/scenarios

1. From the full list of ideas and scenarios generated, please sift out those that, on the basis of common sense and using your agreed criteria, measures and indicators as points of reference, seem completely impractical, inappropriate or unacceptable.

2. Build out the remaining ideas and make sure that each is as fully described as possible, to make sure that you can properly evaluate them (and as required by the County Manager.) Include, for example the kinds of operational dimensions in the example table below. **Please start the table (this one or whatever amended version you would like to use,) with the current state of the service.**

<table>
<thead>
<tr>
<th>Brief Description of Service</th>
<th>Direct Users</th>
<th>Percentage of use by each user</th>
<th>Funding streams</th>
<th>Staffing</th>
<th>Other main costs</th>
<th>Critical processes</th>
<th>Marketing Strategy and roles</th>
<th>County support required (other than $)</th>
<th>Other factors</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current State</strong></td>
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<td>Alternative 1</td>
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</tbody>
</table>

Explanations/commentary
3. Please evaluate the current state and the alternatives you have generated, using the criteria, measures and indicators you have agreed. The table below is meant to be a guide:

<table>
<thead>
<tr>
<th>CRITERIA and MEASURES</th>
<th>Optimal indicators</th>
<th>Current state indicators</th>
<th>Alternative One indicators</th>
<th>Alternative Two indicators</th>
<th>Alternative Three indicators</th>
</tr>
</thead>
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<tr>
<td>Efficiency</td>
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</table>
4. Please summarize the results of your evaluation, describing the alternatives proposed by the subcommittee and the main reasons they are proposed and, if applicable, your subcommittee’s recommended option.

Alternatives:

Alternative recommended to the CAAC by this subcommittee
APPENDIX 5: Summary Evaluation Sheets
CAAC: Evaluation of Scenarios

Summary of the evaluations of scenarios: SCENE SHOP

<table>
<thead>
<tr>
<th>Scenario</th>
<th>Impact rating</th>
<th>Rating: staff and net tax increases good</th>
<th>Rating: staff and net tax increases bad</th>
<th>Main reasons and arguments provided in evaluations</th>
<th>Go Forward/Not?</th>
<th>Recommend?</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOUR: The County relocates the scenic studio to 3700 S. Four Mile Run Drive or 2700 Nelson St. or other warehouse space as available. It would become an integral and vital component of potential A&amp;I District ecosystem. The service would offer both oversight of and support for, designing and building sets and props, and set storage. The service would be open to arts organizations regionally, who join a “membership” scheme. Separate fees would be charged for use of the facility and for specific other services. Advantageous terms would be available for eligible Arlington groups. The facility would be run as a “creative business,” either by County staff members or by a contractor in an arrangement similar to that in Scenario Two (including by Signature.)</td>
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<td></td>
<td>- Significantly greater use and access likely to a wider range of groups in a vibrant, independent and collaborative community. - Greater use, incl. by groups outside County, will bring economies of scale. The A&amp;I District will give access to pool of artists and artisans and potentially increase quality of service. - Most ambitious of options: assumes County will proactively engage with performing arts to achieve community goals and remove restrictions of taxes, signage and parking rules. - Major investment for County; higher running costs than new forteshLee services. - Real risk is that the District doesn’t happen at all. - Creative business approach could mean less access for current users and higher costs. - Opportunity to invest in more advanced equipment.</td>
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<tr>
<td>FIVE: Arlington County develops and promotes the scene shop and a scene construction service at Gunston as a community resource for any group or individual who needs and wants to create large scale aids to performance and/or to teach others to learn how to do this. County employed staff and/or contract workers would provide the on-site support and teaching. There would be specific educational opportunities, including classes and workshops in scenic arts and related skills and crafts. Current users and other performing arts groups would be given preferential consideration within the overall scheduling; there could be special sign-up times for types of user (the library card idea is relevant here.) Fees would be charged to all users at ‘reasonable’ rates. A designated manager in the County would be responsible for the success of the venture, and for promotion and outreach. The approach/philosophy of this scenario is similar to that of a Maker Space. Storage space would not be offered.</td>
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<td>- Marketing is critical but this and the enhanced staffing could mean significant increases in users, therefore equity and efficiency (current users may not necessarily gain - competing interests and crowds) - Embedding in community, education and outreach and more users could broaden base of support among taxpayers for performing arts. - Both County and current user costs will increase, though additional staffing for eligible groups. - This option does not address needs for tech. support in APS - a significant loss.</td>
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</tr>
<tr>
<td>THREE: The County retains the scene shop at Gunston and ensures the provision of a moderately enhanced service, which would include a staff, which would oversee the maintenance and safety of the facility and provide basic expertise on set construction on an as needed basis. There would be no storage on-site. Users would be selected by the grant process, which could enable the County to increase access to the facility to groups beyond the current users to other Arlington eligible arts organizations. Users would collaborate together and with the staff to decide on scheduling and needs. Fees would be increased to a ‘reasonable’ level for the use of the shop and for additional services.</td>
<td></td>
<td></td>
<td></td>
<td>- Means gains in effectiveness and equity. - As the option nearest the status quo, risks of cuts remain. County costs can be controlled by using hourly tech. staff. - Positive opportunity for groups to manage and work effectively and efficiently. - Costs will go up for users but should be manageable by most; option to cap fees for eligible groups. - This option does not address needs for tech. support in APS - a significant loss.</td>
<td></td>
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</tr>
<tr>
<td>TWO: The County awards a professional contract to a third party to oversee set building services at Gunston and the provision of theater and other tech. support to the schools. A specific version of this model was proposed, in which Signature Theatre are given a contract by the County to manage the facility. This has the advantage of offering users access to additional expertise and a greater likelihood of attracting potential users of the service because of Signature’s brand recognition and positive reputation. Under this option, Signature would operate the Gunston facility in addition to its own scene shop.</td>
<td></td>
<td></td>
<td></td>
<td>- Costs likely to be higher for groups; difference of view over whether this is affordable. - Increased marketing and expanded hours envisaged should increase equity of access. - County grant would really have to cover most of the costs - not viable otherwise and County has to have means to control the conditions of the contract. - One concern about artistic control and exclusion of smaller groups by Signature as issue: option needs to be focused on &quot;an independent contractor.&quot; - Gives continuity and possible association with large theater group. - Like all options retaining Gunston, is vulnerably needs of APS. - Risks of costs of contract administration wiping out some financial advantages.</td>
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</tbody>
</table>
**Scenario:** The County provides significant one-time funding and/or another building for a scene shop and general maker space in Arlington and hands it off to an independent organization to run, as a creative business on behalf of Arlington groups and users and the community at large. This independent organization could be Signature Theatre, another arts-related organization, or a collective of groups, possibly in the form of a 501 c 3 nonprofit like that established for this purpose in Philadelphia. As an independent organization, it would obviously assume full responsibility for every aspect of operations and governance. The organization would likely charge fees and receive some subsidy from the County. A condition of the capital investment by the County, and of the subsidy, is that the services provided would be open to all arts groups and ‘makers’ groups in the region but that there would be preferential terms available for Arlington based performing arts groups and a provision that ensures set construction facilities are readily available for them. An alternative to the subsidy to the organization is a program of grants to eligible Arlington groups.

**ONE:** The County closes the scenic studio at Gunston. Surplus all building equipment and supplies for sets. Users would make their own arrangements for set construction. The County would offer cash grants to assist Arlington eligible arts organizations with costs to design and build sets. This change would happen over 2 to 3 years (a “tiered demise,” of the Scene Shop at Gunston,) and users will obtain assurances from the County that grants specifically for set construction will be available for a minimum number of years. The money for the grants would be additional to the current grants budget.

<table>
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<tr>
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<th>Rating: staff and net tax increases</th>
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</tr>
</thead>
<tbody>
<tr>
<td>SIX:</td>
<td>-2</td>
<td>-6</td>
<td>- The consortium of groups version of this option would allow for efficient management of use. - Economics, independence and the conditions of the County investment and subsidy could increase usage significantly and so increase impact. - Critical that County investment is sufficient to create an attractive shop. - Investment would in a sense be offset by the freeing up of Gunston for APS use. - Major risks are that demand cannot sustain the operation: only model of an organization serving small nonprofits depends on private foundation grants (in Philly.) - In order to survive, organization may have to charge fees that are not sustainable by current users.</td>
</tr>
<tr>
<td>ONE:</td>
<td>-39</td>
<td>-44</td>
<td>- Costs of building sets will increase significantly; unless grants cover most of higher costs, artistic quality will reduce, prices may have to rise, excluding new groups and reducing audience numbers and diversity. - Users would have to travel far. - Encore loses educational opportunities. - High opportunity costs for groups because they will need to make new arrangements. - Risk of less stringent and consistent health and safety management. - Risk of squeeze on grants budget. - The County’s efficiency, effectiveness will improve and its costs go down- grants easier and cheaper to manage. - Space would be freed up for the schools. - Other possible effects: less learning of tech. arts, groups leaving County for more</td>
</tr>
</tbody>
</table>
Summary of the evaluations of scenarios: COSTUME LAB

TWO: The County closes the current Lab and establishes at 3700 S. Four Mile Run Drive a fee-based costume building service, which would include commissions, equipment hire, costume rental and workshops. The service could be part of a maker space at 3700 and/or part of the potential Arts and Industry District. As part of the move the County would curate important pieces from existing collection and surplus the remainder and move equipment and costumes to 3700. A designated manager in the County would responsible for the success of the venture, and for promotion and outreach. Freelance workers would provide the on-site support and teaching. In the time during which such an option would be planned and executed, the facilities at Gunston would remain open for eligible Arlington arts group use

<table>
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<tbody>
<tr>
<td>TWO</td>
<td>21</td>
<td>30</td>
<td>12</td>
<td>- Considerable increase in efficiency: 3700 has staff and other resources and is used by arts groups and artists, which also means there will likely be significantly increased awareness of service and, possible, usage. - If M&amp;D’ district, access will increase further, for all parts of the community - The Design and build service and the outreach and education activity will also increase awareness and usage. - Costs will increase for current users. - The Gunston space will be freed up. - Aggressive marketing is essential, positioning the service as a friendly resource for the community/Maker Space. -Risks: lack of interest; 3700 is crowded right now - where will this go?</td>
</tr>
</tbody>
</table>

THREE: Signature Theatre are given a contract by the County to manage and develop the service. As well as rationalizing the inventory, such development could include linking/merging the inventory with Signature’s own and using Signature’s brand and reach to provide regional theater groups with costume services. Current users groups would have access to Signature’s additional expertise and advice. Charges would be increased to a ‘reasonable’ level – within a range suggested by both current users and the experience and economics of other groups in the region. This option could involve keeping the operation at Gunston or a move to a new site. This effort would be in addition to Signature’s own costume shop.

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<tbody>
<tr>
<td>THREE</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td>- Big difference in management terms between running costume inventory and this plus design and build/equipment hire and use. - Current users will pay more but costs should be reasonable under the contract. - Major benefits: expertise, reputation, continuity, combined inventories, access for APS, marketing clout. - Will only work if arrangement is cost neutral for Signature. - A concern about Signature: control, costs for groups, possible no interest in education opportunities. -Risks: professional evaluation shows collection to be of low value; lack of demand; pressures for space from APS.</td>
</tr>
</tbody>
</table>

FOUR: The County retains the Costume Lab at Gunston and ensures the provision of a service. The County would provide a staff, which would oversee the maintenance and safety of the facility and provide basic expertise on costume design and construction on an as needed basis. Users would be selected by the grant process, which could enable the County to increase access to the facility to groups beyond the current users to other Arlington eligible arts organizations; the facility would be open to APS users. Users would collaborate together and with the staff to decide on scheduling of appointments for costume search and rental and use of the equipment. Fees would be increased to a ‘reasonable’ level for the use of the inventory and equipment and for additional services. They would be set within a range suggested by both current users and the experience and economics of other groups in the region. This option is nearest to the status quo. The main differences are the involvement of the current users in managing scheduling and the increases in fees.

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<tbody>
<tr>
<td>FOUR</td>
<td>0</td>
<td>4</td>
<td>-4</td>
<td>- This would return the staffing level to that before the FTE position was eliminated in July. - If increase in marketing is achieved, as recommende in grad. student proposed strategic plan, should be possible to see increase in use. - Key to open use to Arlington groups, individuals, APS users and outsiders. - Will be some increase in costs to groups. - Option doesn’t change enough: current prices are high compared to thrift stores and discount retailers; no services to the broader community envisaged. -Risks: ongoing lack of interest; professional evaluation shows inventory to be of low value; APS space needs; vagaries of funding.</td>
</tr>
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</table>

ONE: The County closes the Costume Lab at Gunston and surpluses all costumes and equipment. Groups make their own arrangements and the County offers cash grants to assist Arlington eligible arts organizations with costs to design and build costumes. This change would happen immediately.

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<tbody>
<tr>
<td>ONE</td>
<td>-6</td>
<td>-10</td>
<td>-2</td>
<td>- Creation of new grants category makes grants process more burdensome - better to increase general grants budget. - Use of grants has advantages: frees up space for either APS or for the groups to manage the facility efficiently; can provide groups not able to use Lab stock with opportunity to make good use of costumes; - Downside: only organizations with good grantwriters/larger staffs benefit; groups that use Lab now might not win grant. - Real losses: one-stop shopping for costumes and costume building equipment and higher costs to build costumes (?) - Current inventory sale proceeds could be reinvested in arts, given to service groups or costumes could be given to service organizations.</td>
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</tbody>
</table>
Summary of the evaluations of scenarios: MOBILE STAGE

FOUR: The County sells or otherwise disposes of the current stage and contracts with a vendor and gets a discount on market rates that groups would otherwise have to pay, which allows County departments and any group in the County to access state-of-the-art services for an affordable price. The affordability could be enhanced by a County subsidy, corporate sponsorship, or both.

 THREE: The County continues to own and rent out the Mobile Stage for its remaining useful life, offering towing and tech support, with a rational fee structure for rental, towing, and the tech support. Priority would be given to Arlington County departments and community groups, broadly defined, which add significant social value to the Arlington Community. Arlington for-profits could also rent the Stage, as could entities of any kind from outside the County. Enhanced marketing, including branding, would be an important contributor to this option’s success. Corporate sponsorship in return for brand exposure and/or other benefits could further enhance affordability and social return on investment. A variant of this scenario is that the County buys a new, improved stage when it is most economically advantageous to do so and, as described in this option, aggressively seeks financial and social returns on its investment over the life of the new stage.

 ONE: Train County temps (external contractors) to operate and provide basic tech support for existing mobile stage. Charge users* for towing, charge users for basic tech support; Rent would be charged; All charges will be part of a transparent and fair price structure. This structure would provide for advantageous terms for County nonprofit users. 

*User = client who rents stage

 TWO: County disposes of existing mobile stage: offer cash grants to subsidize market rates for private rental.

 SIX: The County hands off the current stage to another entity, which would most likely be for-profit but could be non-profit. This organization would undertake to manage, maintain and promote the stage. No specific conditions would be attached to the hand-off, which is effectively the free transfer of a revenue producing asset. The County and the other party would perhaps agree that the new owner will in general attempt to ensure that organizations in the County would be important customers but no more than this.

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<td>FOUR</td>
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<td>4</td>
<td>8</td>
<td>- Contracted services should increase efficiency. - Assuming that the County subsidy and any sponsorship achieved allows current costs to users to be maintained, this is a sustainable option. - If the option to use the opportunity to tap the contract for the service is marketed to more groups, increasing events held in the County should see an increase in audiences overall. - Contract management is critical and requires staffing, but there would no longer be any storage or maintenance obligations. - Risks: contract failure or changes in the circumstances of the contractor.</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>THREE</td>
<td>3</td>
<td>5</td>
<td>1</td>
<td>- Rational price structure that is fair to all types of user is important. Acknowledged that some users may face an increase in costs. - By marketing the stage and increasing the number of users, there is an opportunity to increase overall audience reached and community impact. - Chance, through extra marketing envisaged and rentals to outside groups, to enhance the finances of the stage.</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>ONE</td>
<td>-1</td>
<td>0</td>
<td>-2</td>
<td>- Current users’ costs likely to increase and more “moving parts” for County or County contractor to manage. - If number of users is increased, current non-profits should be given priority. - Obviously critical that contractors are competent. - This scenario suggests a more equitable level of charges among user groups, and a more equitable division of costs between County and users. Costs will increase for some users. - If the stage can be used more often by more groups, then there should be an increase in the overall audience reached in the community. - Risks: external contractors pose increased risk. - As in other scenarios, expected life of the stage may determine sustainability. - For user groups, the anticipated increase costs may make this scenario out of reach financially.</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>TWO</td>
<td>-2</td>
<td>-4</td>
<td>0</td>
<td>- No overall efficiency as each user group will need to pursue their own rental. - Depends on size of cash grants, relative to cost of stage - if sufficient, then cost sharing will be sustainable and community impact will remain the same as now. - Risks: budget cuts.</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>SIX</td>
<td>-5</td>
<td>-5</td>
<td>-5</td>
<td>- No guarantee of access may mean losses of access, effectiveness, quality and impact. - No clarity about costs.</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Scenario</td>
<td>Impact rating</td>
<td>Rating: staff and net tax increases</td>
<td>Main reasons and arguments provided in evaluations</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>SEVEN: The County sells or otherwise disposes of the current stage. Groups or County departments that currently use the stage and require mobile stage services go onto the commercial market and negotiate their own rates. An adaptation of this model is that several groups band together to get volume discounts and/or corporate sponsorship, without County involvement. This scenario could be combined with Scenario Two, in which the County makes grants to cover the costs of hiring a mobile stage service.</td>
<td>-8</td>
<td>-10</td>
<td>-6</td>
<td></td>
<td></td>
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<tr>
<td>FIVE: The County hands off the current stage to another entity, which could be for- or non-profit and would manage, maintain and promote the stage as described in 1, above. Conditions would be attached to the hand-off, which is effectively the free transfer of a revenue producing asset. The County would stipulate in a contract with the new owner a minimum type of use by user organizations that it considers are likely to be in need of a mobile stage service and offer the County social and cultural value. In return for these conditions, the County would provide an annual subsidy that enables the service to be provided at an affordable cost to any Arlington group or organization that offers particular social value to Arlington. (Alternatively, the subsidy could be provided directly to the end user.) Specific provisions would be made in the contract concerning County departments use of the stage.</td>
<td>0</td>
<td>0</td>
<td>0</td>
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</tbody>
</table>

Summary of the evaluations of scenarios: JOINT USE SCHEDULING
Create an arts groups-only performance planning calendar and adopt a collaborative approach through which all the performing arts groups who require spaces for performances identify and work out, with the help of a member of County staff, potential scheduling conflicts, before having their performance dates entered into the EMS of APS. In order to oversee coordination and liaison of scheduling in the school spaces and make decisions on any changes of operational policy, create a APS/County/Performing arts groups operational planning team, whose members could include the 2 facilities managers from TJ and Gunston and representatives of the groups. This team could ensure that there is an agreed approach and system for resolving issues. Continue to make full use of EMS, the comprehensive APS facility scheduling system, making it fully accessible for viewing by participating groups. Introduce the habit of planning two years ahead – establish awareness in APS of the pattern of performances by the arts groups and ensure that the groups understand and acknowledge the needs of APS. Seek a practical way of enabling performing groups to be allocated their times and spaces in February (not April)

- Longer scheduling cycles and working group to manage and coordinate should mean smoother running, including more effective troubleshooting.
- Working group increases transparency and is likely to reduce frustration of groups, despite needing to attend coordinating meetings. Gives groups greater stake in process.
- Critical is providing schedules earlier so seasons can be publicized earlier.
- Need to coordinate with rehearsal scheduling.
- This doesn’t address the potential capacity constraint that would arise if more groups want to use the spaces.
- Scheduling needs to include ensuring that HVAC, lights etc. are working for performances.
- Technical maintenance of school theater spaces remains an issue.
- Remains a need for at least a P/T staff person to support scheduling but, overall, the County will save.
- Depends on continuing functioning of APS EMS system.