

Alexandria Commission For The Arts

Arts Organization Structure And Community Visioning Plan
February 2007

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1. Executive Summary

Twenty-three years ago the City of Alexandria recognized the importance of the arts with the creation of a public commission for the arts, on which citizen volunteers have served with dedication and commitment. Today the City supports the arts with annual funding for grants, direct support to the Alexandria Commission for the Arts (ACA) and the activities of the Department of Recreation, Parks and Cultural Activities (RPCA), as well as other initiatives, such as the Public Art policy and program, and support for Percent for Art. In early 2007 the Virginia Legislature authorized the creation of an Arts & Cultural District for Alexandria, which provides an exciting opportunity for the City to engage proactively with a wide range of public and private initiatives.

Currently 15 citizen volunteers are responsible for allocating public funds to support the arts, and advising Council on arts related policies. ACA last adopted a Five Year Strategic Plan 13 years ago, which was primarily directed at implementing the City's Cultural Plan. A great many of the tasks were undertaken, which is a considerable accomplishment for a volunteer public commission. ACA has continued to respond to growing needs with a wide variety of initiatives, and Council has responded with increased funding support for the Grants Program since 2000/01 and increased support from RPCA. ACA Commissioners deserve to be commended for their commitment, dedication, and accomplishments.

New Vision for the Arts and Mission for ACA - After twenty plus years of commitment it is time to renew the City's Vision for the Arts, integrate it more broadly within the City and refresh and clarify the role of ACA in the context of that Vision, current needs of its core client groups and appropriate responsibilities. *This report recommends adoption of a new Vision for the Arts and Mission Statement for the Alexandria Arts Commission, both developed by ACA Commissioners, as well as a strategy to begin a dialogue with City departments, agencies and commissions on how to leverage existing City resources to strengthen the arts.*

Strategic Plan for ACA - The needs of arts organizations and artists continue to evolve, and the demands for strong leadership and support for the arts is ever present. ACA's activities have expanded as the public art program gains momentum and the City's festival program expands. Current Commissioners are clear and articulate about the importance of a vibrant, diverse, and sustainable arts community presenting artistic excellence and which engages residents of all ages and backgrounds, contributes to community identity and vitality, and is responsive to the changing needs of the city. Commissioners are keen to ensure the arts remain strong and have greater visibility and presence. Commissioners know that a vibrant arts community requires creative artists, leadership, and the support of many. ACA is not solely responsible for the arts, but does have a unique role – to use City tax dollars effectively, advise City Council and collaborate and advocate on behalf of the arts. *This report recommends that ACA adopt and implement a new strategic plan, based on three goals, and a series of strategies and actions that will contribute to excellence in the arts, a stronger arts community, more effective and wide ranging collaboration, greater appreciation for and presence of the arts, and increased participation in the arts.*

Changes to Increase Effectiveness - In 2003/04 the ACA began exploring alternative governance options, to consider if evolving into a not-for-profit type structure would be an effective way to gain additional funds for the arts while maintaining its responsibilities for distributing City funding. Commissioners conducted a self-assessment, and based on their understanding of their role and responsibilities for realizing the vision for the arts determined that they were effective as a public Commission, but recognized modifications to their organizational structure and procedures would be appropriate. *This report makes five recommendations pertaining to recruitment, organizational structure, program alignment, internal planning, long-range budgeting, and resource development.*

Increasing Funding - City Council makes an annual appropriation from the City's General Fund for distribution by ACA. Over the past 20 years there has been a four fold increase in ACA's funds, which stabilized at \$215,000 in FY 2005. Council is to be commended for its foresight and commitment to the arts demonstrated by this substantial increase in funding, which now amounts to \$1.57 per capita. Despite the expectation that ACA would actively seek grants and private sector funding on behalf of arts and cultural development, ACA has not been in a position to obtain significant funds from alternative sources. The current environment for fundraising is challenging, due to many factors. This is not to suggest that ACA cannot, or should not, seek funding from other sources, but to indicate that any such initiatives must be targeted and strategic to be successful. That said, it is appropriate and feasible for ACA to seek funds from private donors, organizations and corporations, and when eligible, from foundations and granting agencies, for appropriate projects that benefit arts organizations or the general public, in service of ACA's mission and organizational goals. The City has in place a non-operating fund account to which donors may make restricted contributions to support the Grants Program or other ACA projects, and receive a tax receipt. *This report makes six recommendations, which would provide the foundation on which ACA would be in a better position to seek funding from the individual donors, sponsorships from corporations, and grants; strengthen the capacity of arts organizations to raise funds; and receive support for the Public Art Program,*

2. Findings

As a result of the research, consultation, review of materials, analysis (see Appendix D) and the January workshop with ACA Commissioners (see Appendix C) the following findings were made.

2.1 Trends in Participation in the Arts

A review of NEA data on trends in the arts revealed the following:

- Overall participation in the arts, measured by indicators -- such as viewing or listening on TV or radio, exploring on the Internet, visiting historic sites, performing or creating, taking classes or reading -- remains high, with 76% of the adult population reporting participation.
- Adults 35-54 years and those with post-graduate degrees are more likely to attend arts events, particularly traditional discipline-based performance.
- Overall, the proportion of the total population attending musical plays (17%) classical music (12% of adults) and ballet (4%) remains stable compared to previous years.
- Non-Hispanic whites are more likely to attend traditional, discipline-based arts performances
- Education level remains the most significant indicator for participation in the arts. However, experience in the arts (e.g., at school or with family); opportunity for social interaction while participating in the arts; lifestyle; barriers (e.g., cost), and perception of the quality of the arts experience are all factors affecting participation in the arts. Getting information out to people is only a part of the challenge of marketing the arts.

2.2 The Arts in Alexandria

- Analysis of the census data on the size of Alexandria's total population, rate of growth, gender, age, education and income levels indicates that Alexandria has a significant potential market for the arts.
- The data points to the importance of offering arts experiences that appeal to younger audiences and families.
- Analysis of census data on ethnicity and language of the resident population indicates that Alexandria is a multi-ethnic community. However, there is no data available on who participates in the arts offerings available in Alexandria, as audiences, donors, volunteers or performers.
- Arts activities in Alexandria in which the City and ACA are involved include performing and visual arts; arts, cultural and heritage festivals; and public art.
- More than 30 visual and performing arts organizations make their home in Alexandria. Based on reported data from ACA's grants programs of 27 organizations, for the most part the arts organizations are seasonal, community-based and volunteer run. Budgets are very modest. Most organizations have limited to no resources or organizational capacity for fundraising, marketing, promotion, audience development, creative development or experimentation. A small number of organizations are operated with professional artistic talent or administrative staff.

- Based on the consultation, the arts are seen as an important element within the community; however, many people think the arts should be more visible, and be recognized and supported more broadly.
- Based on the consultation, proximity to Washington is regarded as a benefit to those living in Alexandria; however, there is a belief among arts organizations that the arts in Alexandria are overshadowed by the perceived higher calibre of performances and events in D.C. Given that for the most part the arts in Alexandria are community-based this is probably a realistic comparison between what the two cities offer.
- Based on the consultation, those involved with arts organizations identified funding as their most pressing concern. Given the challenges to raise sufficient money from ticket sales or contributions, there is an expectation that the City has a major role and responsibility to fund arts organizations.
- Community-based arts organizations have access to a variety of multipurpose facilities for performances. Arts supporters feel there is a need for a purpose-built performing arts facility. The next step would be to undertake a feasibility study to assess the need and potential strategies.
- Based on the consultation, those involved in the arts recognize the need to make the arts more accessible to a broader audience, although a better understanding of strategies to reach new audiences is needed. Youth and seniors consulted indicated they were interested in the arts and greater access to arts programs, performances and classes.
- Based on the consultation, many felt local and regional residents were unaware of the range of arts opportunities offered by local arts organizations and that improved and targeted marketing would increase attendance.
- ACA 's primary identity among arts organizations is as a public entity responsible for allocating City grants.

2.3 Alexandria Commission for the Arts

- ACA is a public commission of the City of Alexandria with 15 Commissioners, appointed according to City procedures. The Department of Recreation, Parks and Cultural Activities supports the activities of the Commission, and allocates 1 full time staff position to the Commission in addition to the involvement of the Director and Deputy Director. From time to time the City appoints term contract staff to assist with special projects, e.g., the current Public Art/International Festival Coordinator.
- ACA receives annual funding from the City of Alexandria to disburse in grants to arts organizations and artists. ACA's annual budget has stabilized at about \$215,000 for the past three years, with the City contributing almost \$210,000. City funding increased by \$35,000 /year from 2000 to 2003.
- Based on a review of ACA grants data over the past five years, the following is noted:
 - From time-to-time ACA undertakes fundraising activities, although ACA has not raised significant funds since the 20th Anniversary Gala in 2003-04.
 - The largest proportion of ACA grant funding goes to annual operating support for arts organizations, followed by project grants. While there are grant categories for individual artists, technical assistance and special opportunities, limited to no awards have been made in these categories.
 - A handful of arts organizations receive the lion's share of funding.
 - 47% of funding goes towards organizations presenting music, followed by those presenting visual arts (26%); theatre, dance and interdisciplinary arts receive approximately equal allocations (8-10%).

- Based on the consultations, ACA is well regarded as a grant making organization, but is not broadly recognized for its other activities. Primary needs identified by arts organizations included: support funding, access to resources to develop organizational capacity, advocacy, a shared vision around which others can rally, and leadership. Many of these needs are consistent with ACA's functions and the role envisioned by City Council over 20 years ago, but reveal that ACA needs to develop a more effective strategy to achieve its goals and meet these community needs.
- As a Council appointed, City-staff supported Public Commission, the ACA organizational model is typical of those found in 2/3 of large cities. Other models can be found, such as private not-for-profit 501(c)(3) organizations and hybrid public/private organizations. The primary source of funding is the key element that distinguishes these organizations, with implications to operating costs, board responsibilities, accountability, and activities. City appointed Councils are primarily funded by annual allocations from the city, as are many arms-length agencies. Private not-for-profit organizations rely on multiple sources of revenue to deliver programs and services, including government funding. The size of staff is another factor in the scope of programs and services that are delivered, a function of the size of the budget, irrespective of the source of funding.
- During a strategy workshop held in January 2007 ACA Commissioners determined the following:
 - A need for broader, cross-sectoral recognition and appreciation of the importance of a vibrant arts sector as a component of community identity, and social and economic health
 - ACA's primary role is to provide leadership in the development of a vibrant and sustainable arts community, by administering grants, advising City Council, collaboration and advocacy.
 - The primary recipients of ACA services and programs, or ACA "clients" are arts organizations serving local audiences and local and regional artists, and City Council; secondary clients are arts audiences and the community at-large
 - Overall ACA's current governance model is appropriate; although modifications are required to recruit new commissioners, improve effectiveness of committee structure and strategic management of annual projects and programs.
 - Need to continue to refine the grants programs (e.g., criteria, structure, grant limits) to achieve goals related to artistic excellence, audience development, and organizational capacity.
 - Need to determine clearer understanding of financial needs and strategy to assist the arts, including ACA projects, in order to identify annual funding requests from the City, sponsors or fundraising activities.

3. Recommendations

3.1 Vision for the Arts and Role of the Alexandria Commission for the Arts

3.1.1 Situation

Twenty plus years ago the City of Alexandria recognized the importance of the arts with the creation of a public commission for the arts, on which citizen volunteers have served with dedication and commitment. Today the City supports the arts in Alexandria with annual funding for grants, direct support to ACA, and the activities of the Department of Recreation, Parks and Cultural Activities (RPCA), as well as other initiatives, such as the Public Art policy and program and support for Percent for Art. Other City departments, commissions and agencies, as well as private not-for-profits and businesses have an interest in, play an important role, and benefit from developing and sustaining the arts, artists, and arts organizations. A clear sense of the value of the arts and the City's purpose for being engaged in the arts in the first place is important to provide the rationale for City support and inspire participation from all sectors of the community.

ACA's mandate is set out in Resolution 1209, which was last updated in 1994. There is a close working relationship between ACA and the RPCA, which has extended the capacity of the City to support the arts, as ACA and individual Commissioners have assumed more responsibility for implementation of the City's cultural plan than may be typical of other City commissions. However, a city's vision for the arts, to be successful, must be broadly understood and communicated, and a citywide integrated approach to achieving it would leverage resources for greater effectiveness.

After twenty plus years of commitment, it is time to renew the City's Vision for the arts, integrate it more broadly within the City's organizational structure, and refresh and clarify the role of ACA in the context of that Vision, current needs of its core client groups and appropriate responsibilities.

3.1.2 Recommendations

Recommendation 1 – That City Council adopt, in principle, the following Vision for the Arts in Alexandria to guide City Council, City Departments, Alexandria Commission for the Arts and other City commissions and agencies as they consider how their activities can contribute to the achievement of this Vision:

The Arts in Alexandria are a vibrant mix of the creative energy of our community, engaging artists, audiences, and supporters, who share an appreciation for the arts as a cornerstone of our identity and cultural, social, and economic vitality.

Recommendation 2 – That City Council adopt the following revised ACA Mission Statement and communicates it publicly and broadly.

As the City of Alexandria’s Commission for the Arts, the role of ACA is to provide leadership in the development of a vibrant and sustainable arts community that engages audiences and to encourage support and appreciation for the arts as a cornerstone of Alexandria’s identity and cultural, social, and economic vitality. To accomplish this mission, the ACA will administer City grant funds and arts programs; advise City Council on policy, funding and development needs for the arts; collaborate with partners on initiatives that further the development of, and participation in, the arts; and generally advocate for the arts.

Recommendation 3 – That the Department of Recreation, Parks and Cultural Activities and ACA convene a forum of City departments, relevant commissions, agencies and organizations to discuss the City’s Vision for the Arts and how they can contribute to achieving it within their respective mandates and opportunities for collaboration.

3.1.3 Outcomes

By implementing the above recommendations the following outcomes will result:

- Greater appreciation among residents and civic, business, tourism and community leadership of the benefits of the arts.
- A citywide strategy for the arts with multi-sector involvement and collaboration can be developed.
- Existing City and ACA resources can be leveraged to strengthen the arts in Alexandria.
- Internal and external stakeholders will appreciate the leadership role of the Department of Recreation, Parks and Cultural Activities and Alexandria Commission for the Arts.
- ACA can move forward with confidence to develop and manage resources and activities with a clear sense of purpose and responsibilities.

3.2 ACA Goals and Strategies

3.2.1 Situation

ACA last adopted a Five Year Strategic Plan 13 years ago. The development of the 1994 strategic plan followed the adoption of the City of Alexandria’s Cultural Plan, and clearly stated ACA’s role “to lead implementation of the Alexandria Cultural Plan.” At the time four goals and multiple tasks were identified. A great many of the tasks were undertaken, which is a considerable accomplishment for a volunteer public commission, whose members are appointed by City Council. ACA has continued to respond to growing needs with a wide variety of initiatives, and Council has responded with increased funding support for the Grants Program since 2000/01 and administrative support from the Department of Recreation, Parks and Cultural Activities. ACA Commissioners deserve to be commended for their commitment, dedication, and accomplishments.

The needs of arts organizations and artists continue to evolve, and the demands for strong leadership and support for the arts is ever present. ACA's activities have expanded as the Public Art Program gains momentum and the City's festival program expands. Current Commissioners are clear and articulate about the importance of a vibrant, diverse and sustainable arts community presenting artistic excellence, and which engages residents of all ages and backgrounds, as audiences, creators or supporters. They understand the arts are a core element of community identity for residents and visitors, and that the arts contribute to a vital community. As the needs of residents evolve, educational opportunities in the arts are not keeping pace, and new city and private sector developments present opportunities and challenges. Commissioners are keen to ensure the arts remain strong and have greater visibility and presence. Commissioners know that a vibrant arts community requires creative artists, leadership, and the support of many. ACA is not solely responsible for the arts, but does have a unique role – to use City tax dollars effectively, advise City Council and collaborate and advocate on behalf of the arts.

ACA Commissioners are committed to having a positive impact on the arts and community, but are juggling many demands, are aware of a wide range of needs, and concerned that the resources they have be used effectively for the greatest impact. Commissioners want a clear purpose and scope of responsibilities and a cogent plan of action to have the greatest impact.

3.2.2 Recommendations

Based on a careful review of the Interim Report (see Appendix D) and discussion, Commissioners clarified their Vision for the Arts and the purpose and role of the Commission (see Recommendations 1 and 2) and identified priorities and strategies at the January 2007 workshop (see Appendix C). The following Goals, Strategies and Actions are recommended as the foundation of the Commission's Five Year Plan.

Recommendation 4 – That ACA adopt the following Goals, Strategies and Actions to contribute to the City's Vision for the Arts (see Recommendation 1), fulfill its role and responsibilities (see Recommendation 2) and address needs identified as priorities by ACA.

Goal #1 *Strengthen the development of artistic excellence and sustainability of the arts organizations in Alexandria*

Goal 1 Outcomes
<ul style="list-style-type: none"> • ACA funds will be used more effectively with greater impact. • Collaboration and partnerships will leverage capacity of arts organizations. • Quality and diversity of arts experiences will continue to expand. • ACA will have the information and tools to be more proactive.

Goal 1	ACA's Needs	Strategies	Actions
1.1	<ul style="list-style-type: none"> • To have sufficient information about the scope of the arts in Alexandria to make strategic decisions about distribution of grant funding, service needs and priorities • To better understand financial and operational needs of arts organizations and artists 	<ul style="list-style-type: none"> • Develop a deeper understanding of the nature and needs of arts organizations and artists in Alexandria, including those receiving ACA funding and those not 	<ul style="list-style-type: none"> • Prepare an inventory of arts organizations /artists • Survey arts organizations and artists to collect relevant data, such as: <ul style="list-style-type: none"> ▪ Discipline ▪ Governance ▪ Annual income and expenses ▪ Expense distribution ▪ Sources of income ▪ Staff and volunteers ▪ Fundraising activities ▪ Attendance/audience ▪ Audience demographics ▪ Membership/subscribers ▪ Long-term Goals
1.2	To understand better the effectiveness of Grant awards in achieving strategic goals related to artistic excellence, audience development, operational support and capacity building.	<ul style="list-style-type: none"> • Align the Grants Program with the City's Vision for the arts and ACA's purpose, goals and resources • Develop quantitative and qualitative measures of effectiveness of the Grants Program to demonstrate value to Council, business and taxpayers, and rationale for future increases to budget allocation 	<ul style="list-style-type: none"> • Based on analysis of survey data from 1.1 modify grants program considering the following: <ul style="list-style-type: none"> ▪ Purpose/Goal of grant (e.g., operating, project, emerging artists/new work, artist residencies, master classes, audience development, technical capacity) ▪ Eligibility criteria (e.g., frequency, matching funds) ▪ Size of award ▪ Set ceiling for proportion of ACA grant budget to different Grants and/or Disciplines ▪ Panel review process • Develop evaluation/ reporting mechanism to measure impact of award in achieving goals

Goal 1	ACA's Needs	Strategies	Actions
1.3	<ul style="list-style-type: none"> • To improve effectiveness of ACA's efforts to address audience development, marketing and organizational capacity of arts organizations taking into account that different sizes and types of organizations have different goals and needs • To encourage inter-organizational collaboration to meet mutual needs 	<ul style="list-style-type: none"> • Understand needs and goals of different organizations • Encourage dialogue among arts organizations • Collaborate with organizations of similar needs /issues to identify development strategies • Develop quantitative and qualitative measures of effectiveness to demonstrate value of ACA's role 	<ul style="list-style-type: none"> • Based on analysis of survey data (1.1 and 1.2), convene groups to discuss strategies, inter-group collaboration (e.g., marketing, audience development, tourism, packaging, scheduling, etc.), and potential role of ACA • Based on discussions, ACA develop an appropriate program/service (e.g., project or seed \$\$ support for initiatives, series of workshops, collaboration with business and universities, shared interns) • Consider undertaking market /audience research collaboration to identify audience demographics, motivations, barriers/sensitivities, perception of the value of the arts product, information sources in order to assist arts organizations to develop effective marketing and packaging initiatives • Communicate to arts organizations market trends (such as presented in the Interim Report) • Encourage Council to commission a feasibility study assessing the need for a purpose-built performing arts facility • Develop an inventory /data base of services and resources that arts organizations targeted at their needs • Document ACA activities and changes in organizational capacity and outcomes annually
1.4	To manage the development of the City's Public Art Program and ensure appropriate resources are available	Collaborate with the City on the development of an implementable plan	<ul style="list-style-type: none"> • Review the issues and challenges, future goals and needs of the Public Art Program • Develop a 3-5 year plan for Alexandria's public art program and identify needs for effective implementation including funding and staff support

Goal #2 *Promote the value of the arts as the cornerstone of the City's identity and cultural, social and economic vitality.*

Goal #2 Outcomes	
<ul style="list-style-type: none"> • More people will value and engage in supporting the arts in Alexandria. • The arts will become more visible in Alexandria, leading to increased recognition of Alexandria as a place that supports the arts. • More people will understand and appreciate ACA's role. • More people and organizations will choose to collaborate with ACA. 	

Goal 2	ACA's Needs	Strategies	Actions
2.1	To be "out front" and visibly communicating the value of the arts to targeted segments of the community	<ul style="list-style-type: none"> • Develop a qualitative and quantitative "case" for the arts • Communicate with Council and other stakeholders • Communicate it broadly, engaging leaders and/or celebrities in the campaign 	<ul style="list-style-type: none"> • Review literature and national sources and data, identify "case studies" that are relevant to Alexandria (e.g., arts and waterfront redevelopment) • Consider conducting market research – e.g., telephone survey and market segment focus groups to measure resident's perception of the value for the arts, civic identity and priorities • Prepare "case" statement and communications strategy • Recruit leaders from different segments of the community to serve as honorary spokespersons for the Arts • Organize arts information days for City Council and staff
		Win support for Percent for Art funding initiative	Promote importance of Percent for Art (even after it is passed)
2.2	<ul style="list-style-type: none"> • To demonstrate ACA's role in promoting the arts as essential to community vitality • To encourage dialogue about the value of the arts broadly among the diverse segments of the community 	<ul style="list-style-type: none"> • Lead public discussion about the value of the arts and its significance in social, cultural and economic vitality • Collaborate with sectors of the community who share concerns for a vibrant community, such as business, educators, academics, social service providers 	<ul style="list-style-type: none"> • Initiate discussions with leaders from different sectors of the community • Develop a strategy for public dialogue, such as convening a series of public forums with local, regional and national experts to discuss strategies and impacts of the arts on the development of creative cities, cultural tourism, educational advancement, etc.
2.3	Demonstrate ACA's role among City departments, commissions, agencies, etc.	Work with Department of Recreation, Parks and Cultural Activities	Participate in discussion/workshop convened by DRPCA to identify opportunities and strategies for implementation of the City's Vision for the Arts

Goal 2	ACA's Needs	Strategies	Actions
2.4	<ul style="list-style-type: none"> • To communicate that the City values the arts • To make the arts more visible as part of civic identity • To communicate more effectively the ACA's role 	<ul style="list-style-type: none"> • Collaborate with the City to develop a stronger presence for the arts in City communications • Communicate consistently a strong brand identity 	<ul style="list-style-type: none"> • Greatly enhance the presence of the arts on the City's website, e.g., <ul style="list-style-type: none"> ▪ Incorporate on home page ▪ State full name of RPCA department ▪ Incorporate images of the arts on departmental page and elsewhere ▪ Review presence in economic development promotion (e.g., business relocation and tourism) ▪ Stronger reference to ACA • Update ACA's website • Develop a stronger brand identity (e.g., logo/word mark, graphic standards) that communicates ACA's vitality and values developed by a professional marketing /graphic designer • Deliver consistent brand and design standards in annual reports and communications • Make communicating the impact and benefit of the arts and ACA's effect priority messages

Goal #3 Encourage broader participation in the arts among in Alexandrians

Goal 3 Outcomes	
<ul style="list-style-type: none"> • More people will recognize and appreciate the diversity of arts experiences and opportunities for participation. • More youth will be engaged with the arts, leading to increased participation. • Stronger alliance/collaboration between the arts and schools, and the arts and community needs. • Broader and more inclusive understanding of the arts will develop. • Arts seen as a “giver” to the community. 	

Goal 3	Need	Strategy	Actions
3.1	<ul style="list-style-type: none"> • To respond to the diminished access to arts experiences by students in public schools due to funding and curriculum changes • To encourage development of opportunities for youth to participate in the arts 	Collaborate on the development of an Arts Outreach program to the Schools and Youth which connects students, teachers and artists in the creative /artistic process or experience	<ul style="list-style-type: none"> • Research arts outreach programs (e.g., artists in schools, ticket discount program, after school programs, “take your child to the arts day”) • Convene stakeholder group (e.g., teachers, students, parents, arts organizations, artists, other service organizations) for discussion and development of needs and strategies • Identify role for ACA – potential for sponsorship or foundation grants to place artists in the schools
3.2	To understand and make visible the many ways that Alexandrians of all ages, gender, cultural background, etc. participate in the arts	<ul style="list-style-type: none"> • Engage residents in a celebration of how they participate in the arts • Collaborate 	<ul style="list-style-type: none"> • Develop an annual “Alexandrian’s Participate in the Arts” event, which engage students, schools, seniors, clubs, arts organizations, cultural groups, neighborhoods, businesses etc in a community celebration of the value, meaning and ways to participate in the arts
3.3	To demonstrate that the arts can meet broader community needs	<ul style="list-style-type: none"> • Collaborate with health (e.g., American Red Cross), social service (e.g., United Way) or justice system on a community initiative 	<ul style="list-style-type: none"> • Initiate discussions with agencies or organizations active in Alexandria to discuss potential collaborations
See also 1.3			

3.3 ACA Governance and Organizational Structure

3.3.1 Situation

ACA is a Council-appointed public commission, composed of 15 citizens, responsible for allocating public funds to support the arts in Alexandria, and advising Council on arts related policies. The Commission works closely with the Department of Recreation, Parks and Cultural Activities (RPCA), which submits the annual budget request to Council and provides staff and other support to the Commission. As a public Commission the appointment of Commissioners and its administration is governed by City by-laws and procedures. Commissioners are appointed for term limits, on a rotating schedule. ACA is self-governing, that is, Commissioners elect the five Commissioners to serve as the Executive Committee at their June meeting, and establish their own internal committee structure.

In 2003/04 the ACA began exploring alternative governance options, to consider if evolving into a not-for-profit type structure would be an effective way to gain additional funds for the arts while maintaining its responsibilities for distributing City funding. A review of governance models in place across the country revealed several viable and effective models (see Appendix D), each presenting advantages and disadvantages. The preferred governance model is based on the community's vision, and an assessment of the needs of the arts, strategic priorities, and the existing infrastructure and networks that support the arts. In this case, form – governance model – follows function – which is the Vision and Mission of the specific organization.

After developing their Vision for the Arts and Mission Statement (see 3.1), Commissioners conducted their own self-assessment of their governance model based on the following factors: size, composition, recruitment, committee structure, budget, potential for fundraising, staffing, support from Council, internal processes, time commitment and skills. Commissioners determined that the existing model, and relationship to the City as a public Commission, provided an appropriate structure, and opportunities -- particularly given the support of Council for the arts - to achieve their goals and mandate. Several Commissioners made clear they were not interested in serving as fundraisers for arts organizations. The biggest issue for Commissioners is the time commitment and need for support staff and financial resources to achieve these goals, although Commissioners recognized that internal reorganization and changes to processes will contribute to an improved situation.

3.3.2 Recommendations

Recommendation 5 – That ACA continue to operate as a public commission, and in five years review its effectiveness in achieving its goals and consider reassessing its governance and organizational requirements.

Recommendation 6 – That ACA recommend to Council that:

- One of the mandatory categories of appointment with voting privileges be designated as a Youth appointment;
- The description of Commissioner responsibilities be revised to reflect the duties and time commitment required of a Commissioner;
- A roster of skills prepared by ACA be considered when reviewing applications for appointment to ACA.

Recommendation 7 – That ACA review its current activities, and modify to align with the Vision for the Arts and its Mission and Goals set out in this plan, to ensure that human and financial resources are being allocated for improved effectiveness. This would include revising ACA committee structure, setting clear tasks for standing committees, and revising monthly meeting Agenda to focus on core areas of activities. A fresh approach to the Agenda and public promotion has the potential of attracting public attendance at ACA monthly meetings. Any new program requests or ideas would be considered in the context of its impact on achieving ACA's goals.

Recommendation 8 – That ACA, working with the Department of Recreation, Parks and Cultural Activities, develop a phased plan to implement these Goals, and projected annual budget requirements, inclusive of the Grants Program and ACA project initiatives. The activities of ACA and the phased implementation plan would be reviewed annually (e.g., at a planning workshop) and task forces or working groups be formed to implement special projects. ACA should continue to expand participation in their activities by inviting individuals from across the community to contribute to/participate in short-term task forces or working groups.

Recommendation 9 – That the Department of Recreation, Parks and Cultural Activities and ACA investigate opportunities for university interns (see Appendix B), college/high school coop students or volunteers to provide administrative, research or technical assistance for special projects.

3.3.3 Outcomes

By implementing the above recommendations the following outcomes will result:

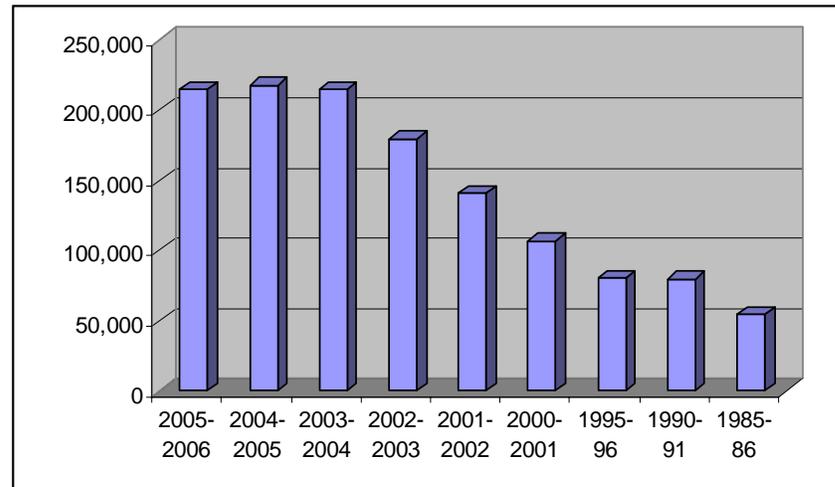
- ACA will be more effective as a volunteer, public commission.
- ACA will better serve City Council and the arts community.
- City will increase support to ACA to support the arts and ACA initiatives.
- More citizens will be interested in volunteering as an ACA Commissioner or in other capacities.

3.4 Funding Strategies

3.4.1 Situation

Since 1984 City Council has made an annual general appropriation from the City's General Fund to ACA, which is administered by RPCA. From time to time ACA receives funding from outside sources for allocation to the Grants Program. Over the past 20 years there has been a four fold increase ACA's funds, which stabilized at \$215,000 in FY 2005. In 2000 the City began to increase its allocation by about \$35,000 per year for three years. City Council is to be commended for its foresight and commitment to the arts demonstrated by this substantial increase in funding, which now amounts to \$1.57 per capita.

Since its inception there was an expectation that ACA would actively seek grants and private sector funding on behalf of arts and cultural development, an expectation reiterated in the 1994 Strategic Plan. General donations or special donations resulting from special events have been minimal, with the exception of \$34,470 from the 20th Anniversary Gala in 2003-04. In 2002 ACA received the equivalent of \$80,000 from in-kind donations for services and programs (including volunteer time, and office and equipment support from the City).

Summary of ACA Funding 1985/86-2005/06

The current environment for fundraising is challenging, due to many factors. Several of these factors are listed below, not to suggest that ACA cannot or should not seek funding from other sources, but to indicate that any such initiatives must be targeted and strategic to be successful.

- Decrease in dollars available from government and corporate sector for “soft” services.
- Increased competition for funding from all sectors - health, public and private education, social services.
- Corporations are shifting dollars from philanthropy to marketing-driven sponsorships. However, community benefits are still a motivating factor for project funding.
- Foundations and some private donors are taking into account strategic, outcomes-based goals in considering grants or matching fund/challenge grants.
- Change in types of projects being funded. For instance, projects that are developed by collaborating organizations, with requests for multi-year-funding, developed with the goal for long-term benefits and “self-sufficiency” are increasingly likely to be funded. This is a change from funding “one-off” projects by single organizations.
- Capital campaigns for infrastructure expansion are putting tremendous pressure on private and corporate donors.
- Not-for-profits are developing multifaceted strategies for contributed support – grants, annual giving, membership, events, planned giving etc. to reduce reliance on any one source of fundraising, leading to a more sophisticated, professional activities.
- Growth in fundraising collaboratives, such as Community Foundations or United Arts Funds, with minimal overhead costs so dollars have maximum impact. These funds are attractive to individuals, and some corporations and foundations, which want more efficient ways of donating to community needs.
- Caution in funding umbrella organizations (even if a 501(c)(3), which are seen as competing with the organizations delivering programs and services to the public, thus the preference for Community Foundations or United Arts Funds.
- A wide variety of eligibility requirements filter access to funding.

As a commission of the City ACA is responsible for implementing what the City has identified as government responsibilities, but in a manner arms-length from Council. Its core responsibility is to be the single funding source for all activities concerning the arts, which are not conducted as part of other City programs. The City therefore has an obligation to fund ACA activities required to implement its Mission, to the extent possible.

That said, it is appropriate and feasible for ACA to seek funds from private donors, organizations and corporations, and when eligible, from foundations and granting agencies, for *appropriate projects that benefit arts organizations or the general public, in service of ACA's mission and organizational goals*. See Appendix B for a list of potential sources of funding.

The City already has in place a non-operating fund account to which donors may make restricted contributions. The City can receive funds on behalf of ACA's programs and projects, and will issue tax receipts to donors.

3.4.2 Recommendations

Recommendation 10 – That the City approve the Percent for Art initiative, which will contribute funds the Public Art program.

Recommendation 11 – That ACA select specific projects and initiatives (see Recommendation 4, Goals 1-3), which are potentially attractive for corporate, private donor, or grant funding, and develop an appropriate strategy to seek these funds, such as sponsorships, fundraising events, partnerships with not-for-profits, or grants requests to foundations or granting agencies.

Recommendation 12 – After review of the grants program and assessment of needs (Goal1) and preparation of phased implementation of this plan (Goal 2) that ACA develop an annual budget and request for increased funding from City Council.

Recommendation 13 – That ACA, following a review of its Grants Program, consider the development of a strategy to promote the opportunity for individual donors to contribute funds to support the Grants Program. A recognition event would be held annually for donors, possibly as part of the Alex Awards.

Recommendation 14 – That the ACA's website be updated to include a page on funding for the arts, significance of contributed revenue to sustain arts organizations and artists and opportunities for giving.

Recommendation 15 – That ACA ~~sponsor a series of workshops with~~ assist arts organizations on fundraising strategies, ~~including the potential of partnering with the newly formed Community Foundation or arts organizations collaborating to form a United Arts Fund.~~

3.4.3 Outcomes

By implementing the above recommendations the following outcomes will result:

- Increased contributed funding for the arts from different sources.
- Implemented projects that strengthen the arts and achieve ACA Goals.
- Recognition of ACA as an effective leader in the arts.
- Increased recognition of the value of the arts to community vitality.
- Increased recognition of Alexandria as a community that supports the arts.

Appendix A: Summary Table of Recommendations

Page	No.	Recommendation	Implications for Resource Requirements
6	1	<p>City Council adopt in principle the following Vision for the Arts in Alexandria to guide City Council, City Departments, Alexandria Commission for the Arts and other City commissions and agencies as they consider how their activities can contribute to the achievement of this Vision:</p> <p><i>The Arts in Alexandria are a vibrant mix of the creative energy of our community, engaging artists, audiences, and supporters, who share an appreciation for the arts as a cornerstone of our identity and cultural, social and economic vitality.</i></p>	None
7	2	<p>City Council adopt the following revised ACA Mission Statement and communicates it publicly and broadly.</p> <p><i>As the City of Alexandria's Commission for the Arts, the role of ACA is to provide leadership in the development of a vibrant and sustainable arts community that engages audiences and to encourage support and appreciation for the arts as a cornerstone of Alexandria's identity and cultural, social, and economic vitality. To accomplish this mission the ACA will administer City grant funds and arts programs; advise City Council on policy, funding and development needs for the arts; collaborate with partners on initiatives that further the development of and participation in the arts; and generally advocate for the arts.</i></p>	None
7	3	<p>The Department of Recreation, Parks and Cultural Activities and ACA convene a forum of city departments, relevant commissions, agencies and organizations to discuss the City's Vision for the arts and how they can contribute to achieving it within their respective mandates and opportunities for collaboration.</p>	<p>RPCA staff time City staff time ACA Volunteer time</p>
8	4	<p>ACA adopt the following Goals, Strategies and Actions to contribute to the City's Vision for the Arts (see Recommendation 1), fulfill its role and responsibilities (see Recommendation 2) and address needs identified as priorities by ACA.</p>	<p>RPCA staff time ACA Volunteer time City In-kind support Contributed funding – external sources Direct funding - City</p>

Page	No.	Recommendation	Implications for Resource Requirements
9-10	4	Goal #1 Strengthen the development of artistic excellence and sustainability of the arts organizations in Alexandria	1.1 Volunteer/intern time, hard costs for survey and creation of database, TBD (City or grant funded) 1.2 ACA volunteer time; pro-bono or fees for expertise TBD, potential for grant funding; 1.3 Volunteer/intern time, RPCA staff time, hard costs for audience research (potential for grant funding) TBD; hard costs for feasibility study 1.4 RPCA staff time, ACA volunteer time
11-12	4	Goal #2 Promote the value of the arts as the cornerstone of the city’s identity and cultural, social and economic vitality.	2.1 volunteer/intern time; hard costs for market research TBD (potential for grant funding); hard costs for communications/marketing expertise TBD; ACA volunteer and RPCA staff time 2.2 ACA volunteer time; hard costs for forum TBD from in-kind, sponsorships, grants 2.3 ACA volunteer time 2.4 RPCA and City staff time, ACA volunteer time; fees for Webmaster/designer TBD; fees for graphic designer for new logo TBD

Page	No.	Recommendation	Implications for Resource Requirements
13	4	Goal #3 Encourage broader participation in the arts among Alexandrians	3.1 volunteer/intern time; ACA volunteer time 3.2 ACA volunteer time; hard costs for program development TBD from a variety of sources – pro-bono, in-kind, grants, sponsorship (note ACA is the convener/facilitator, not responsible for program delivery) 3.3 TBD
14	5	ACA continue to operate as a public commission, and in five years review its effectiveness in achieving its goals and consider reassessing its governance and organizational requirements.	RPCA staff time ACA Volunteer time
14	6	ACA recommend to Council that: <ul style="list-style-type: none"> • One of the mandatory categories of appointment with voting privileges be designated as a Youth appointment; • The description of Commissioner responsibilities be revised to reflect the duties and time commitment required of a Commissioner; • A roster of skills prepared by ACA be considered when reviewing applications for appointment to ACA. 	RPCA staff time ACA Volunteer time
15	7	ACA review its current activities, and modify to align with the Vision for the Arts, its Mission and Goals set out in this plan, to ensure that human and financial resources are being allocated for improved effectiveness. This would include revising ACA committee structure, setting clear tasks for standing committees, and revising monthly meeting Agenda to focus on core areas of activities. A fresh approach to the Agenda and public promotion has the potential of attracting public attendance at ACA monthly meetings. Any new program requests or ideas would be considered in the context of its impact on achieving ACA's goals.	ACA Volunteer time RPCA staff time
15	8	ACA, working with the Department of Recreation, Parks and Cultural Activities, develop a phased plan to implement these Goals, and projected annual budget requirements, inclusive of the Grants Program and ACA project initiatives. The activities of ACA and the phased implementation plan would be reviewed annually (e.g., at a planning workshop) and task forces or working groups be formed to implement special projects. ACA should continue to expand participation in their activities by inviting individuals from across the community to contribute to short-term task forces or working groups.	RPCA staff time ACA Volunteer time

15	9	The Department of Recreation, Parks and Cultural Activities and ACA investigate opportunities for university interns (see Appendix B); college/high school coop students or volunteers provide administrative, research or technical assistance for special projects.	RPCA staff time ACA Volunteer time
17	10	The City approve the Percent for Art initiative, which will contribute funds the Public Art program.	
17	11	ACA select specific projects and initiatives (see Recommendation 4, Goals 1-3), which are potentially attractive for corporate, private donor, or grant funding, and develop an appropriate strategy to seek these funds, such as sponsorships, fundraising events, partnerships with not-for-profits, or grants to foundations or granting agencies.	ACA Volunteer time RPCA staff time
17	12	After review of the grants program and assessment of needs (Goal1) and preparation of phased implementation of this plan (Goal 2) that ACA develop an annual budget and request for increased funding from City Council.	RPCA staff time ACA Volunteer time
17	13	ACA, following a review of its Grants Program, consider the development of a strategy to promote the opportunity for individual donors to contribute funds to support the Grants Program. A recognition event would be held annually for donors, possibly as part of the Alex Awards.	RPCA staff time ACA Volunteer time
17	14	ACA's website be updated to include a page on funding for the arts, significance of contributed revenue to sustain arts organizations and artists, opportunities for giving.	RPCA staff time ACA Volunteer time Web Master Fees
17	15	ACA sponsor a series of workshops with arts organizations on fundraising strategies, including the potential of partnering with the newly formed Community Foundation or arts organizations collaborating to form a United Arts Fund.	ACA Volunteer time RPCA staff time Program Costs -- mix of in-kind, sponsored or grant funded

Appendix B: Potential Sources of Funding and Internships

Introduction

Alexandria City is listed in *The Woods & Poole Economics* MSA listing as being incorporated within the Washington (DC), Virginia (VA), MD (Maryland), and West Virginia (WV) regions. The following information represents funding sources from national, corporate, governmental, and individual agencies within the listed states.

The following information was taken from *The Foundation Center Directory Online* (www.foundationcenter.org).

The Foundation Center is a large database that provides access to detailed information on grant makers, grants, and grant recipients. It also provides financial information in 990 format (U.S. tax forms). In order to gain full access to the information, however, a subscription must be purchased. Therefore, this search was limited to the top 25 community, corporation, and foundation sponsors of the total 80,000 listed in this database.

The following information represents a list of applicable grant sources. Each of the potential sources were reviewed, considering the following factors:

- Jurisdiction in which grants are awarded
- Purpose of grants, restricted to project funding for the arts and culture
- Eligibility of ACA as a city commission

Granting Organizations

The Community Foundation for the National Capital Region

Contact Information

Alicia Reid
202.955.5890 ext 119
areid@cfncr.org

Purpose

The Community Foundation seeks to improve the quality of life for residents within the DC metropolitan area. The ACA would be applicable for the following grants:

Grant Information

Fund Name	Grantmaking Area	Geographic Area	Grant Range	Deadline
Greater Washington Youth Philanthropy Initiative - Washington, DC Youth Advisory Council	Support for youth-led projects in the following areas: Teen Health, Youth Empowerment, After School Programs and Recreation Centers, Job Training and Employment, Youth Talent (arts and sports)	Washington, DC	\$500 - \$2,500	March 9, 2007 Contact: Millicent Ugo Latin American Youth Center millicent@layc-dc.org
Greater Washington Youth Philanthropy Initiative - Northern Virginia Youth Advisory Council	Support for youth-led projects in the following areas: Teen Health, Substance Abuse Prevention, Violence and Gange Prevention, After School Activities (arts and sports) Job Training and Employment	Northern Virginia	\$500 - \$2,500	March 9, 2007 Contact: Millicent Ugo Latin American Youth Center millicent@layc-dc.org

National Endowment for the Arts

Contact Information

1100 Pennsylvania Avenue, NW

Washington, DC 20506

202.682.5400

<http://arts.endow.gov>

Purpose

The NEA is an agency of the U.S. Government created by Congress to support the arts and provide education and access to the arts for all Americans. It represents the largest annual funder of the arts, and provides support to rural areas, inner cities, and military bases.

Grant Information

Fund Name	Grantmaking Area	Geographic Area	Grant Range	Deadline
Access to Artistic Excellence	To encourage and support artistic excellence, preserve our cultural heritage, and provide access to the arts for all Americans. Supports intergenerational education projects amongst others.	National	Multidisciplinary variations; CFDA No. 45.024	March 12, August 13, 2007
Challenge America: Reaching Every Community Fast-Track Review Grants	Support small - mid-sized organizations, of projects that extend the reach of the arts to underserved populations	National	\$10,000	June 1st, 2007

Virginia Foundation for the Humanities

Purpose

The Virginia Foundation for the Humanities (VFH) brings the humanities fully into Virginia's public life, assisting individuals and communities in their efforts to understand the past, confront important issues in the present, and shape a promising future

Grant Information

Fund Name	Grantmaking Area	Geographic Area	Grant Range	Deadline
The Open Grant Program	open to proposals on a wide range of subjects, for projects in any format.	Virginia	typically up to \$10,000	February 1, May 1, October 1 per year
The Discretionary Grant Program	allows VFH to make smaller grants	Virginia	up to \$2,500	no deadline
The African American History Mini Grant Program	Increases public understanding of African American history and culture in Virginia	Virginia	up to \$3,000	February 1 per annum

Virginia Commission for the Arts

Contact Information

Lewis House
223 Governor Street
Richmond, VA 23219
804.225.3132
www.arts.virginia.gov

Purpose

Supporting and stimulating excellence in the arts of Virginia, the Commission supports artistic excellence where it already exists, encourages growth in artistic quality, and works to make this artistic excellence available to all Virginians. It funds arts organizations, artists, and arts activities that *fill a community need*.

Grant Information

Fund Name	Grantmaking Area	Geographic Area	Grant Range	Deadline
Virginia Commission	Supports organizations that produce, present, or support dance, literary arts, media arts, music theater, visual, and related arts	Virginia	30% of organization's income from previous year	July 1 2007, June 30 2008 arts@arts.virginia.gov

National Art Education Association

Contact

1916 Association Drive
Boston, VA 20191-1590
703.860.8000
www.naea-reston.org

Purpose

The NAEA has an extensive award program to encourage excellence in art education. The National Art Education Foundation (NAEF) was established as an independent, sister organization to provide grant support for a variety of art education programs. To receive funding, you must be an NAEA member.

They offer 4 grants within arts education: The Teacher Incentive Grants Program, The Mary McMullan Fund for Art Education, The Ruth Halvorsen Professional Development Fund, The *SHIP* Fund.

The Mid-Atlantic Arts Foundation

Contact

201 N. Charles Street, Suite 401
Baltimore, MD 21201
(t) 410.837.5517
(f) 410.779.1593
www.midatlanticarts.org/home.html

Purpose

The Mid Atlantic Arts Foundation celebrate, promotes, and supports the wealth and diversity of the region's arts resources and works to increase access to the arts and culture of the region.

Information on Corporate and Foundation Sources

Fundsnet

This is a great site that lists every corporation, foundation and other granting source within the U.S.

www.fundsnet.org

Internships

This is a listing of internships in universities serving the region. Some databases were restricted by login.

University of Virginia

Summary of University of Virginia Internship Programs (UIP) Options

UIP Internship Option 2007-08	Academic Seminar Time Commitment	Internship Time Commitment	Total Time Commitment	Total Academic Credits Earned
Academic Year Internship Program in Charlottesville, Va	Mandatory day-long orientation on 8/27/07; 2-hour weekly seminar on-Grounds & assignments	10 hrs/wk	28 weeks - fall and spring semesters Aug. 28 - Dec. 7, 2007 & Jan. 16 - Apr. 29, 2008	8 credit hours total (4 credits each semester)
Summer Internship Program in Charlottesville, VA*	Mandatory half-day orientation on 6/11/07; 2-hour weekly seminar on-Grounds & assignments	15 hrs/wk	9 weeks - summer session, June 12 - Aug. 9, 2007	4 credit hours total
Extended Summer Internship Program in Charlottesville, VA*	Mandatory half-day orientation on 6/11/07; 2-hour weekly seminar on-Grounds & assignments	15 hrs/wk summer; 10 hrs/wk fall, and optional 10 hrs/wk spring	23 weeks - summer session & fall semester, June 12 - Aug. 9, 2007 & Aug. 28 - Dec. 7, 2007. Optional 14 weeks in spring.	8 credit hours total (4 credits each semester) 12 credit hours total if exercising spring option
To-Go Summer Internship Program in Washington, D. C.*	Mandatory half-day orientation on 5/2/07; off-Grounds distance learning format & assignments; "on call" faculty	15 hrs/wk minimum	9 weeks minimum - summer session, June 12 - Aug. 9, 2007	4 credit hours total
To Go Summer Internship Program Abroad in Dublin, Ireland**	Mandatory, half-day pre-departure orientations on 3/23/07 & 5/2/07; off-Grounds distance learning format & assignments; "on call" faculty	40 hrs/wk	8 weeks - special summer session, June 4 - July 28, 2007	4 credit hours

Drake University

Opportunity

Has business administrative internships but was restricted by pass code

Contact

Mary Edrington, Internship Coordinator

Mary.edrington@drake.edu

(515) 271-2083

Washington Internship Program

Purpose

The Washington Internship Program - a combination of work and study - places undergraduate and graduate students, or college graduates, in our nation's capital for a semester (summer, fall, or spring). Yearlong internships are also available. You can also design your own internship

Contact

www.washingtoninternship.com

The Washington Center for Internships

Contact

info@twc.edu

202-336-7600

www.twc.edu

Purpose

Internships tailored to individual needs, with placements in the cultural sector.

Appendix C

Vision and Strategy Workshop Minutes January 2007

Alexandria Commission for the Arts

Vision and Strategy Workshop Minutes, January 6, 2007

January 31, 2007

Lord Cultural Resources is a global professional practice dedicated to creating cultural capital worldwide.

We assist people, communities and organizations to realize and enhance cultural meaning and expression.

We distinguish ourselves through a comprehensive and integrated full-service offering built on a foundation of key competencies: visioning, planning, design, preservation and implementation.

We value and believe in cultural expression as essential for all people. We conduct ourselves with respect for collaboration, local adaptation and cultural diversity, embodying the highest standards of integrity, ethics and professional practice.

We help clients clarify their goals; we provide them with the tools to achieve those goals; and we leave a legacy as a result of training and collaboration.

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Alexandria Commission for the Arts

Vision and Strategy Workshop Minutes

January 6, 2007

This report presents a summary of the discussions and decisions of the ACA during the course of the Vision and Strategy Workshop held on Saturday, January 6, 2007. This report, once reviewed by ACA Commissioners and staff, will form the basis for the Phase 2 report, with recommendations for realizing the ACA's Vision for the arts in Alexandria.

Please see Appendix A for a list of participants and observers to the workshop. This report is organized according to the Agenda, found in Appendix B.

C-1. Background

In 2006 the City of Alexandria engaged Lord Cultural Resources to work with the Alexandria Commission for the Arts (ACA) to address three key topics central to the development of ACA: (1) ACA's management structure, (2) understanding the community's vision for the arts in Alexandria, and (3) strategies to enact change.

Lord Cultural Resources conducted extensive research and consultation and submitted the Arts Organization Structure and Community Visioning Plan – Interim Report. On January 6, 2006 ACA Commissioners assembled for a full-day workshop to review the findings and determine core elements of its vision for the arts in Alexandria, its role, strategies and organizational needs to effectively achieve its vision for the arts. Margaret May, Senior Principal with Lord Cultural Resources, facilitated the Workshop.

C-2. Purpose of the Workshop

Pat Miller, Chair of ACA welcomed ACA Commissioners and expressed her sincere appreciation to all who gave up their Saturday to attend the workshop. Ms Miller drew attention to the importance of the workshop to determining the future direction of ACA, and encouraged Commissioners to share their ideas and participate in the discussions.

Margaret May expressed her appreciation for the opportunity to work directly with the Commissioners and assist them in determining the future direction of the Commission and what it would mean for changes to how ACA fulfilled its mandate from the City. She commented on the extensive process of consultation, research on trends and current context for the arts, and assessment of ACA, comparables research on arts councils and commissions, and review of alternative organizational models.

The purpose of the day was to:

- Review the Interim Report Findings
- Identify ACA’s vision for the arts
- Identify the role of ACA in achieving that vision
- Identify the organizational requirements for ACA to be successful

Commissioners shared their expectations for the day and what they were looking for at the end of this process.

- Several Commissioners expressed concern that they did not have enough information at this stage to make decisions, for instance, about options for organizational structure. One person noted that she felt a “menu of options” would be helpful.
- Overall there was consensus that Commissioners wanted clarity about the role of ACA and a clear direction about what they wanted to accomplish and how they were going to accomplish it, a plan with “action steps, milestones”.
- There was a definite desire for aspiration – to define a vision and role, which was more about what they could be – e.g., a role in development, rather than staying the same, tempered by a recognition of the importance of realistic expectations

C-3. Current Context

Commissioners shared their views on aspects of the findings that they felt were particularly pertinent to the formation of a vision for the arts and the role of ACA in developing the arts. This summary organizes the comments in relevant categories. During the discussion various suggestions were offered as to the implications to ACA that are summarized below.

Current Conditions

- ACA grant money is concentrated in a number of organizations, many of whom are repeat grantees
- Appears to be an “entitlement mentality” among arts organizations
- Arts organizations don’t seem to be very oriented to establish goals
- ACA grants to large organizations keeps them engaged in city and involved in the community
- Amazing array of small organizations doing great work
- ACA operational grants serve a purpose -- organizations want to do well
- Youth from different cultural groups feel alienated from main stream society and arts
- Families looking for activities for children or different cultural groups get their information about what is going on from other people [word of mouth] rather than from print or media, e.g., moms from moms
- ACA grant categories are discipline based, what about new media, such as video and photography?
- Appears that women strongly represented, but there is a gap – not many men participating
- ACA grant guidelines are now addressing impacts on the community, but need to communicate to grantees what “impact” means – still working it out
- Arts attract a community audience, not the same as those who go to DC
- DC centers – offer participatory experiences of different levels
- Is Alexandria competing with neighbors or are there opportunities for collaboration?
- It is hard for organizations to reach out effectively even when they do so
- Public Art Committee is overwhelmed with responsibilities, number of projects has grown with new demands

- ACA is becoming more activist

Needs

During discussions several observations were made about needs for a thriving arts community and audience development:

- To wean arts organizations from dependency on recurring operating grants towards greater self sufficiency
- For more collaboration among arts organizations
- Arts organizations are looking for ways to improve marketing and business strategies
- Space for performance
- Children need to develop an appreciation and relationship to the arts – see the arts as a career and have creative experiences
- For opportunities for non-white young people to get involved and participate in the arts
- Marketing strategies that connect with how people get information, local word of mouth micro marketing, e.g., each one brings one
- For outreach that makes a difference, to develop the youth audience
- To reach residents outside of Alexandria, but how to reach them?
- Do we need a broader concept which connects History + Culture. The intersection of history and culture are the source of civic identity and economic development -- when history meets the arts
- What are Alexandria's opportunities to develop the arts in relation to our neighbors?

Possible strategies or role for ACA

During the discussion participants began to develop ideas as to potential strategies or ideas as to the role of ACA:

- Establish parameters for grants, conditions and objectives that grant recipients must meet
- ACA functions as a facilitator -- help arts organizations towards better business plans
- Establish more benchmarks, objectives/outcomes oriented as part of grant requirements
- Develop a tiered approach – bring small groups together, direct money to groups entering into collaborations
- Grants could be targeted to fund a functions/goals, not individual organizations
- Provide information / resource for audiences, although it was noted perhaps this would be a short-term activity
- Advocacy – voice for the arts
- Develop strategies for arts organizations to get information and invitation to participate to new audiences
- Encourage collaboration among arts groups within communities
- ACA as an umbrella organization which addresses gaps and needs experienced by arts organizations, e.g., help with marketing, outreach, collaboration, efficiency, and use of resources
- Nurture new organizations, new arts or maintain existing?

Assessment of Current Structure of ACA

One of the primary goals of this process was to assess options and potentially develop a new organizational structure for ACA. The facilitator pointed out that organizational structure is a tool, one of the means through which an organization fulfills its role and supports the accomplishment of its goals. Understanding what roles and responsibilities are not incorporated into the understanding of the organization's role and how the structure isn't working is an important step to arriving at an understanding of the need, or not, for change.

Commissioners made the following points:

- ACA has moved from being passive to being more active
- Do more than give out grants
- But goals are not clear – therefore don't know if the current structure is the right one
- City information about responsibilities of Commissioners and time commitment required does not reflect the reality of the volunteer activity
- Targeted recruitment of Commissioners in order to have representation from different sectors – or audiences (e.g., youth) or to have the necessary range of skills is not possible Citizens wishing to serve as Commissioners apply and subsequently are appointed by Council. It is not clear what the criteria are for selection. One person noted that after she was not appointed she lobbied Council members and was eventually appointed.
- Number of Commissioners seems to work well
- Have good staff support
- City Council supports ACA
- Money is limited by city budget and current mandate as a grant organization
- Concerns that ACA can't fulfill its entire mandate because the budget is designated for the grant program
- Are able to lobby council – have a role to remind council of relevant arts policies
- ACA is issue driven, not as proactive as some think is needed. There was a suggestion that agenda need to be improved (less mandatory committee reports) with more discussion of issues and opportunities in the community.
- Committee structure is not effective. There is a lack of clarity about committee roles and responsibilities and consequently some don't meet; most seem to be project specific.
- Commissioners learned that ACA could raise money from outside sources. The City manages a restricted fund designated for the arts/culture. Anyone making a donation can designate it for ACA activities and receive a tax receipt from the City. ACA can determine how the money is spent, the Department of Recreation, Parks and Cultural Activities manages the procurement process and expenditures, and the City signs the cheque for any expenditures.

C-4. Vision for the Arts in Alexandria

Following the discussion about the current situation and opportunities Commissioners engaged in a process to identify its Vision for the arts. Commissioners individually answered the question – What is their vision for what the arts will be like in Alexandria five years from now. They were asked to respond in relation to four parameters: (1) under the best/ideal circumstances; (2) must have; (3) cautions or concerns they have about realizing the vision; and (4) risks to their vision.

Please see Appendix C for the complete list of written comments provided by Commissioners.

The responses were reviewed with special note of the ideas expressed the outcomes that are desired and the means by which to achieve them:

Outcomes	Means
<ul style="list-style-type: none"> • New patrons • Larger audiences • More diverse audiences • Arts opportunities in underserved communities • Arts are visible • Arts are talked about • Make a positive impact on quality of life • Arts organizations work together • Alexandria’s identity and reputation linked to the quality of the arts offerings • Alexandria perceived as a destination because of the arts • Recognition of the Value of the arts to quality of life and economic development • Support /funding 	<ul style="list-style-type: none"> • Present well-known artists/arts groups • Vibrant arts organizations and events • Collaboration • Information is available • Leadership • Arts incorporated into developments, including the waterfront • Increased professionalism in arts organizations • New public art every year • Funding – Percent for Art • Partnerships • Policies adopted and supported • Cultural center /performance venue • Effective arts commission

The vision of an organization is very important, as it is a statement about the future state that the organization aspires to achieve as a result of its work. The vision is a means to rally support and inspire others to participate because it resonates with their values and aspirations for the community.

Based on the above ideas and the discussion a *preliminary Vision* was developed.

The Arts in Alexandria are a vibrant mix of the creative energy of our community, engaging artists, audiences, and supporters, who share an appreciation for the arts as a cornerstone of our identity and social and economic health.

ACA Commissioners will review the preliminary Vision and refine it.

C-5. Aspirations of ACA

Commissioners discussed the role of ACA from a number of perspectives, focusing on: (1) clients – to whom it provides services; and (2) programs and services – what it delivers, and what they felt were ACA’s “core business” and priorities. From this discussion Commissioners were able to identify the variety of roles it does play and what its core and ancillary roles are.

Clients

Clients	Existing and Potential Roles
<p>Arts organizations (groups who serve directly the public/local audiences) Local and regional artists</p>	<ul style="list-style-type: none"> • Provide Grants • Resource – to help them lead (e.g., provide seminars, board development, workshops, business planning) • Facilitator – to help create benefits of scale • Supporter – to achieve excellence in professional practice and audience development
<p>City Council</p>	<ul style="list-style-type: none"> • Inform and educate • Advocate for the arts • Advise • Implementers of the mandate from City Council
<p>Arts in Alexandria (e.g., Arts Festival, Alex Awards, Public Art)</p>	<ul style="list-style-type: none"> • Collaborator - to develop audiences • Direct program delivery • Facilitator • Researcher • Advocate
<p>Arts Audiences</p>	<ul style="list-style-type: none"> • Information resource – what is happening in Alexandria • Direct service and program delivery – through Public Art program and Arts Festival - although this is arms length and ACA’s role is not one of audience development but promotion of the arts and/or artists • Serve as conduit to audiences for Collaborators – e.g., ACVA
<p>Children/Families (segment of Arts Audiences)</p>	<ul style="list-style-type: none"> • Collaborator and Facilitator • Not direct program delivery

ACA Current and Potential Roles

Commissioners review the different roles it has played or could play and identified where its strengths and priorities were.

The group determined that its core and most identifiable roles were as:

- Granting Agency – which is its core business and strength, however; it was noted that while the grants are important to sustaining the arts in Alexandria, the approach to grant making has not had as much an impact on creating change – e.g., advancing excellence, encouraging new artists, works or media, developing audiences, etc. but changes are being made.
- Advisor to City Council – which is also its mandated role. While many felt funding needed to be higher, they appreciated that the total amount of the City allocation has grown, has been sustained [unlike many other jurisdictions] and Councillors and City Council are very supportive. ACA has submitted a new Public Art policy, which is now being reviewed by City Council.

The group noted that ACA had filled other roles:

- Advocate – which has been successful for specific issues it has advocated for. However, it was noted that neither ACA nor Commissioners or regarded as spokesperson for the arts. Some Commissioners questioned whether this is an appropriate role – they would have to agree on a position. The degree to which ACA may be seen as an advocate, or need to be an advocate, raised the question of relationship with Arts Forum the umbrella organization of arts groups.
- Facilitator – while individual Commissioners may have both the skills and the knowledge to be facilitators, for the most part the ACA approached this on an opportunistic task-by-task basis, with variable success.
- Source of information for the end user, or audiences – while ACA maintains a calendar of events on its website Commissioners acknowledged that the effectiveness of this role may be limited, given that people don't know to go to ACA's website and the difficulty in getting time-sensitive information from the arts organizations. Some questioned whether this is actually a role ACA can fulfill, while others saw it as important
- Direct service provider – while ACA has provided services or programs directly to Arts Organizations and collaborated on the delivery of some arts programs, Commissioners felt that its activities have been very targeted.

Potential roles that have been identified, such as:

- Umbrella for arts organizations – there is a major need for joint marketing, coordinating activities and leadership among the arts organizations and community. However, it was noted, it was important that this leadership come from within the arts organizations – their boards and staff. Furthermore, Arts Forum already serves in this function for its member groups.
- Collaborator – to link or create an intersection between arts and heritage.
- Direct and support programs to audiences

ACA Purpose

Based on the discussions the following is a preliminary statement of the purpose of ACA:

As the City of Alexandria's Commission for the Arts the role of ACA is to provide leadership in the development of a vibrant and sustainable arts community that engages audiences and to encourage support and appreciation for the arts as a cornerstone of Alexandria's identity and social and economic health. To accomplish these goals ACA will administer City grant funds and arts programs; advise City Council on policy, funding and development needs for the arts; collaborate with partners on initiatives that further the development of and participation in the arts; and generally advocate for the arts.

ACA Commissioners will review and revise this preliminary statement as needed.

C-6. Strategies for Success

Commissioners focused on organizational and structural requirements to be successful in fulfilling its role. The following summarizes their priorities for enhancing the capacity and effectiveness of ACA.

Recruitment of New Commissioners – discussion was wide ranging as to the need for and appropriateness of a more strategic recruitment of resident volunteers. It was determined that given that the City has clear requirements and processes that the focus of ACA would be to encourage individuals expressing an interest in serving on ACA through participation on ACA committees, task forces, and supporting volunteer activities.

ACA would recommend to Council the following:

- that one of the mandatory categories of appointment with voting privileges be designated as a Youth appointment;
- the description of responsibilities be revised to reflect the duties and time commitment required as a Commissioner;
- a roster of skills to be considered when reviewing applications for appointment to ACA.

Commissioners: Capacity Building – with several new Commissioners participating in the Workshop there was a discussion of what Commissioners needed to be active and effective participants. Suggestions included:

- Updated orientation manual that included history of ACA, minutes, programs descriptions, client groups, initiatives, annual reports, strategic plan etc.
- Mentor/buddy system connecting an experienced Commissioner with a new one

ACA Governance – In order to develop a more proactive approach to defining goals and establishing strategies to accomplish them, Commissioners felt that ACA meetings needed to incorporate more time for discussion, a broader approach to agenda setting – less “reports” and more focus on issues and topics that are important.

As many stated at the beginning of the workshop having a clear plan to act on rather than being reactive to requests or situations as they arose was important to the effectiveness of ACA. Commissioners felt that having an annual planning day to evaluate the past year's activities and set the goals and priorities for the coming year, in the context of a longer-term strategic plan would make ACA more effective as an organization. The annual plan would define the task forces or project teams that needed to be convened, and define the areas of focus for standing committees. It would also become a tool in connecting with partners and encourage support from City Council.

Developing recognition of the role of ACA among the public is very much needed and many felt that promoting ACA meetings more broadly to encourage public attendance at the meetings would be a good idea.

Committee Structure – As noted in earlier discussions Commissioners felt that one of the greatest areas for improvement is the Committee structure. While some committees are working well with clear responsibilities – e.g., the Grants Committee and panels, that is not the case with others. It was determined that the committee structure be reviewed to determine what needs there are for standing committees and the potential of task forces or project teams to be used for specific projects or initiatives.

It was also recognized that recruiting other volunteers to serve on standing committees or task forces would broaden participation in ACA, provide a means for ACA to reach out into different communities and organizations, and support the recruitment of committed individuals to positions as Commissioners.

Staff Support – everyone recognized the significant role of City staff in supporting the Commissioners in their activities. Everyone felt that if there was going to be any expansion of activities there needed to be more support staff. The Deputy Director of Recreation, Parks and Cultural Activities pointed out that a new division has been created – Art Marketing - with one full-time staff member who will be responsible for promoting special events at the Duran Center and supporting the Public Arts program. Commissioners welcomed this new initiative. Other strategies for meeting support needs could also include: receiving interns from academic institutions and attracting volunteers to work on specific projects and tasks.

Fundraising Mechanism – Learning that the City could receive funds in support of ACA activities into a restricted fund partially resolved one of the major drivers for developing an alternative organizational structure. Then discussion moved into other important areas such as: What would funds be used for? How would ACA actually raise /solicit funds? If ACA were to have a discretionary fund, what would it be used for?

This is a significant topic that requires further discussion and a process to agree on a strategy. For instance, some Commissioners felt that any new money should be allocated to the grants programs. Some felt that the grants program money should be redistributed to support different projects and initiatives (this is within the purview of ACA's responsibilities) rewriting eligibility criteria. How would the ACA decide what the needs of its existing and potential grants clients are? Some suggested a survey of current users, as well as an evaluation of the effectiveness of grants.

Others notes that it is certainly a possibility to submit a request to Council for increased funding, as long as there is a rationale for its need and coherent plan on how to spend the money.

Appendix C-A: Workshop Participants and Observers

The following ACA Commissioners participated in the daylong workshop held January 6, 2007 at the Durant Center. Three City staff members from the Recreation, Parks and Cultural Activities Department attended as observers and provided information as needed during the workshop.

ACA Commissioners would like to extend their appreciation to City Councillors Paul Smedberg and Del Pepper, who attended for part of the day and offered remarks.

ACA Commissioners

Jim Allison
Betsy Anderson
Barbara Boehm
Mary Chaffe Brooks
Donna Fowler
Matthew Harwood
Maria Howell
Pat Mill, Chair
Eileen O'Brien
Lynn O'Connell
Sylvia Saborio
Susan Sanders
Colette Wachtel

City of Alexandria Staff

Kirk Kincannon, Director, Department of Recreation, Parks and Cultural Activities
Janet Barnett, Deputy Director, Department of Recreation, Parks and Cultural Activities
Cheryl Anne Colton, Cultural Arts Administrator, Department of Recreation, Parks and Cultural Activities

Appendix C-B: ACA Workshop Agenda

Vision and Strategy Workshop Saturday, January 6, 2006

Facilitator: Margaret May, Senior Principal, Lord Cultural Resources

Agenda

8:45am	Arrival	
9:00am	Welcome	Pat Miller, Chair, ACA
9:15am	Purpose of the Workshop Expectations Goals Outcomes	Margaret May, LCR
9:45am	Current Context – Interim Report Findings Arts in Alexandria ACA - Role, Programs, Structure	Group Discussion
11:00am	Aspirations for the Arts in Alexandria What will be different five years from now? What needs to happen for success?	Group Discussion
12:00	Lunch and Break	
12:45	Aspirations for ACA – In 5 years... our clients will be... we will deliver - services/programs we will generate/create.... our clients /community will say...	Group Discussion
1:45	Strategies for Success What structure do we need? What needs to change? How do we use our capacity/resources/assets most effectively? What do we need to communicate to our stakeholders/public?	Group Discussion
3:45	Summary and Next Steps	

Appendix C-C: Vision Card Responses

Best situation would be	We must have	Cautions as we move forward	Biggest risks to moving forward
Audience Development			
<ul style="list-style-type: none"> • “Word of mouth” being well used by Arts group to bring new patrons to programs they want • Encourage and recognize groups and individuals with reputations extending past metro area in order to attract a larger and better educated audience • Establish vibrant arts orgs/festivals/events within underserved communities • Arts in Alexandria are talked about by all in our community – therefore spreading beyond our boundaries • Someway to have easy arts access/info for families/kids 	<ul style="list-style-type: none"> • Increased focus on community outreach/diversity • Invisible barriers between various demographic groups are broken • Workshop on Audience and Outreach + Collaboration “Impact” to city to foster ideas within Arts community 	<ul style="list-style-type: none"> • Focusing on grass-roots and community participation at the expense of artistic growth/excellence 	<ul style="list-style-type: none"> • Losing audiences due to boredom, lack of appreciation or arts education

Best situation would be	We must have	Cautions as we move forward	Biggest risks to moving forward
Arts Community			
<ul style="list-style-type: none"> • Vibrant Collaboration between disciplines – Every Arts organization working with at least one other or with a civic organization • True Collaboration – key arts groups meet/share/strategize/plan, all in sync, as one group • Increase awareness of events, well publicized/know central source of information. 	<ul style="list-style-type: none"> • Raise visibility of the arts in Alexandria by collaboration between arts organizations and with non-arts events • Increased collaboration among arts groups • Make a positive impact in the lives of Alexandrians & the City 		
Arts are Part of Civic Identity, Community Values and Economic Value			
<ul style="list-style-type: none"> • Alexandria – “A” stands for “Arts” • Greater recognition of value of arts & artists to city – in schooling, to tourism – identity • Alexandria becomes “Santa Fe East” – a history-anchored center/destination for culture and the arts • Alexandria will be an arts destination, i.e., sculpture garden of the East Coast • “Cultural Tourism Alexandria” separate organization (very similar to Cultural Tourism DC) 	<ul style="list-style-type: none"> • Clearly articulated vision by powers that be that the “culture business” will be driver of city’s development. • Art incorporated into new real estate developments • Greater public appreciation of how art enhances city’s quality of life 	<ul style="list-style-type: none"> • Overshadowed by ACVA. Our voice is not heard loudly re: importance of Arts in Alexandria • Alexandria loses its “uniqueness” 	<ul style="list-style-type: none"> • Nothing happens! City satisfied with status quo- no drive for change. Meanwhile, world changes and Alexandria is relegated to quaint, but provincial art scene. • A City Council that does not realize the economic impact of the arts as well as the cultural impact

Best situation would be	We must have	Cautions as we move forward	Biggest risks to moving forward
Art Product/Process			
<ul style="list-style-type: none"> • Reputation of Alexandria as an excellent source of Arts Happening! • One major public art element added to city per year • Partner with DC arts icons, e.g., tie into Shakespeare festival, NGA exhibitions, theatre festivals • A vibrant public arts program which includes percent for the arts • Alexandria beginning to be well known for participatory arts in all disciplines • Festivals are expanded & synergy created with our reputation as a historical tourist site so that city has national reputation 	<ul style="list-style-type: none"> • Raise level of professionalism in arts organizations 	<ul style="list-style-type: none"> • Too much “safe” art • ACA not continuing to realize the impact of all size arts groups. • Small founding arts groups & projects die out • Over-enthusiasm for the “start something new” philosophy – (I have the best, unique idea) without checking “competition” and doing a needs assessment 	<ul style="list-style-type: none"> • Stagnation – risk of sticking to the tried & true • As \$ gets tightens, Arts organizations either disappear or “retreat” within themselves to very “safe” territory • Duplication & too many performances/ services – with too few participants and audiences • Quality & thread be lost • Fall into national trend of public schools cutting funding for arts/music education
Facilities			
<ul style="list-style-type: none"> • A civic center funded by the city to be used by all arts groups as a performance arts venue • Cultural center/performance venue • An arts center that provides low-cost space (an incubator) for non-profit arts offices 	<ul style="list-style-type: none"> • Plan for development of waterfront to include a multi-purpose (arts /performance/connection) center to become city’s “trademark” or logo 	<ul style="list-style-type: none"> • Arts is not a concern in future developments – no space for public art, no plan for performance or display areas as developments are designed 	

Best situation would be	We must have	Cautions as we move forward	Biggest risks to moving forward
Funding/Resources /Capacity			
<ul style="list-style-type: none"> • Money is no issue • Percent for Art (mandatory) • Percent for Art (voluntary) • One annual Alexandria arts fundraising event, hosted by the Commission – comparable to Montgomery Co. Exec Ball or Alexandria office on Women Awards • Funding for arts increases 	<ul style="list-style-type: none"> • Leadership • Funds • Percentage for the arts program • Funding for ACA & ACPS music/arts educations increase at least at rate of inflation • Percent for arts program • More money for grants • Alexandria has an effective commission for the Arts • City Council pass the revised public art policy • Council/City support for current arts organizations through policy process 	<ul style="list-style-type: none"> •Function getting ahead of structure/capacity and resources being spread too thin •ACA loosing its advocacy role 	<ul style="list-style-type: none"> •The City Council drops funding for the arts. Funding issues – i.e., can I really justify funding theatre education when children have no breakfast? •Funding dries up completely to small trickle •\$ “dries up” from City but also from business in community •City staff unable to support activist ACA

Appendix D

*ARTS ORGANIZATION STRUCTURE AND COMMUNITY VISIONING PLAN–
INTERIM REPORT AUGUST 2006*

Alexandria Commission for the Arts

Arts Organization Structure And Community Visioning Plan– Interim
Report

August 2006

Lord Cultural Resources is a global professional practice dedicated to creating cultural capital worldwide.

We assist people, communities and organizations to realize and enhance cultural meaning and expression.

We distinguish ourselves through a comprehensive and integrated full-service offering built on a foundation of key competencies: visioning, planning, design, preservation and implementation.

We value and believe in cultural expression as essential for all people. We conduct ourselves with respect for collaboration, local adaptation and cultural diversity, embodying the highest standards of integrity, ethics and professional practice.

We help clients clarify their goals; we provide them with the tools to achieve those goals; and we leave a legacy as a result of training and collaboration.

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D-1. Introduction

Alexandria is home to numerous arts organizations, some of which have been in the business of creating and presenting the arts for many decades. Through the late 70s and early 80s the number of community-based arts organizations and businesses grew and in 1984 the City acted on a need to create an entity that would lead and advocate for cultural development in the City and surrounding region. By an act of City Council The Alexandria Commission for the Arts (ACA) came into being, becoming the single source of City funds for the arts with responsibility for administering an annual grants program. The creation of ACA is a demonstration of the City's awareness of the significance of the arts.

For the past 22 years the Alexandria Arts Commission (ACA) has served as the primary advocate for the arts. By any measure the arts have grown – there are more arts organizations, more artists, more businesses, more tourists, more participation and more investment. In 2001 the City continues to recognize the importance of the arts by increasing funds to ACA's annual grants program. Today the arts are imbedded in the identity of the City, a source of pride for residents and contribute significantly to the economic and cultural prosperity of the City.

The Alexandria Arts Commission has undertaken numerous cultural planning initiatives since its inception. A benchmark in the ACA's activities was the creation of The Cultural Plan, which was adopted by City Council in 1994, and the development of the ACA's five-year strategic plan to guide its implementation of The Culture Plan, the same year. At the end of the Strategic Plan cycle ACA identified three goals: to broaden its funding base to strengthen its grant making capabilities, increase its visibility and advocacy, and reach out to diverse populations. Commissioners began to discuss issues about ACA's governance/management structure, and question if there are alternate models by which ACA's role could be better fulfilled.

In January 2005 the ACA held an Education Retreat focused on three key topics central to the development of the ACA as it moves into the future: ACA's management structure, understanding the community's vision for the arts in Alexandria, and strategies to enact change. Subsequently the Commission, with support from City Council determined the need for consultant services to address these issues, and engaged Lord Cultural Resources to conduct a Community Vision and Organizational Structure Assessment.

The Alexandria Commission for the Arts Project Steering Committee, including members: Pat Miller, Sylvia Saborio, and Colette Wachtel, is overseeing this study. Staff from the Department of Recreation, Parks and Cultural Activities including Janet Barnett, Deputy Director, and Cheryl Anne Colton, Cultural Arts Administrator, served as liaisons and provided administrative and organizational support.

1.1 Study Methodology

The Community Vision and Organizational Structure Assessment is being conducted in three phases, two of which are completed with submission of this report. The consultant team completed the following tasks:

- Reviewed background information supplied by the client;
- Facilitated 9 community visioning sessions May 15-22, 2006;
- Presented to the Alexandria Convention and Visitors Association May Board May 2006 Meeting;
- Interviewed (in person and by telephone) 29 individuals representing the arts, business and government;
- Met with each of the fifteen Alexandria Commission for the Arts Commissioners as well as the Director, Deputy, and Cultural Arts Administrator, Department of Recreation, Parks and Cultural Activities;
- Researched alternative management structures and organizational models of cultural and arts organizations;
- Researched general demographic and market trends in Alexandria;
- Coordinated with the Steering Committee;
- Prepared and submitted the Interim Report in August 2006.

Please see Appendix A for a list of all the individuals who participated in the consultations.

1.2 Purpose and Organization of this Report

This Interim Report presents findings from the research, interviews and community visioning sessions conducted by Lord Cultural Resources. Based on this research and our findings we have identified key issues and recommendations for the consideration of the Alexandria Commission for the Arts and the Recreation, Parks and Cultural Activities Department of the City of Alexandria.

This report is organized in five chapters:

1. Introduction
2. Trends and Current Context in the Arts
3. Community Consultation – Towards a Vision for the Arts in Alexandria
4. Alexandria Commission for the Arts
5. Preliminary Recommendations

This report serves as the foundation for a planning workshop with the ACA Board of Directors and staff of the Recreation, Parks and Cultural Activities Department, facilitated by Margaret May, Senior Principal, Lord Cultural Resources.

D-2. Trends and Current Context in the Arts

One of the core goals of the Alexandria Commission for the Arts is to increase participation in the arts and encourage a growing and vibrant mix of arts activities and organizations. This chapter provides a context for the findings of this study, beginning with relevant key trends in the arts participation, and an overview of the arts in Alexandria.

2.1 Trends in the Arts

2.1.1 Creative Cities and Economic Development

The arts are now more broadly recognized by all levels of government as critical to the economic success of communities, something artists, arts patrons, and administrators have known for a long time. In an effort to measure the value of the arts, attempts were made to document the arts in terms of quality of life and economic impact in terms of dollars spent on capital investment or new dollars being spent in a region. As the economy shifts from manufacturing and service to the knowledge economy, creativity is recognized as the foundation for generating new knowledge and entrepreneurial activity. Richard Florida's¹ research traces the fundamental theme of the growing role of creativity in the economy running through a host of seemingly unrelated changes in American society. As he points to a number of indicators that measure Creative Cities, there is growing appreciation that experiences in the arts /creativity are crucial to business development. Furthermore, the presence of a vibrant, creative, innovative culture and presentation of a varied program in contemporary arts makes cities appealing places to locate business and home, as well as create a destination for cultural tourists. Developers, politicians, city officials, economic development planners and visitor and convention bureaus are increasingly interested in and involved in ensuring a vibrant arts culture. Artists, arts and arts service organizations, and citizen groups are being engaged as partners in new initiatives. New not-for-profit organizations and new partnerships are emerging as communities strategically pursue the development of their arts and cultural attractions and services.

2.1.2 Participation in the Arts

The National Endowment for the Arts reported in its *2002 Survey of Public Participation in the Arts* that nearly one-third of American adults reported attending at least one arts performance (i.e., jazz, classical, opera, musical theater, play, or ballet performance). Further, one-quarter said that they had visited an art museum or gallery. These responses combined indicate that 81 million (39%) adult Americans attended an arts event – 5 million more than in the previous survey year (1992). This growth is attributed to demographics as the number of adults in the population increases.

Similar to the 1992 survey, more people reported attending musical plays than any other type of performance. Counting all forms and types of participation in the arts, 76% of adults, or 157 million people made the arts a part of their life in 2002:

¹ *The Rise of the Creative Class and How It's Transforming Work, Leisure, Community and Everyday Life*, Richard Florida, 2002.

- viewing or listening to performing arts on television or radio
- visiting historic sites,
- performing or creating art,
- taking classes, or
- reading literature.

Highlights from the survey indicate:

- Four in ten reported personally performing or creating art
- Festival and fair attendance fell by 7%, although participation remains proportionally high
- Visits to Historic Sites dropped nominally by 2%
- 19 % of survey participants reported exploring at least one arts topic on the Internet (one third of all internet users). Of the art forms, music is the most explored on the Internet (13%), followed by: literature (9%), visual arts (6%), theater (4%), dance (2%) and opera (1%)
- The most popular type of personal participation was found to be singing in a choir or other vocal group, with 9.8 million participants. Singing has more than double the number of participants than any other type of performance discipline, except dance.
- Among participation in the visual arts activities, weaving, sewing and needlework remained the most popular
- Only photography, ballet, composing music and writing literature saw an increase in personal participation between 1992 and 2002
- More than any other demographic factor, level of education attainment is highly correlated with participation in the arts and attending art museums. Adults with graduate level education are ten times as likely to go to the arts as someone with a grade school education. Arts attendance is also highly correlated with the educational attainment of one's parents.

The table on the following page summarizes NEA survey data for specific art experiences.

D-2. Trends and Current Context in the Arts

Musical Plays:	<ul style="list-style-type: none"> • 17% attendance • More women attend musical plays (60% of those reporting) • Approximately one half were college graduates or people with graduate degrees • People 35 – 44 are just as likely to see musical plays at least once a year as adults 55-64, and more likely than younger adults or those over 65 • Non-Hispanic whites are most likely to attend, Hispanics are least likely to attend
Non-Musical Plays	<ul style="list-style-type: none"> • One in eight adults attended a non-musical play in 2002 • Demographic profile of those attending similar to that for musicals
Classical Music (symphony, choral or chamber music)	<ul style="list-style-type: none"> • 12% of adults attended a classical music performance • Total number of attendees remains nearly unchanged from 1992 • Women comprise more of the audience, and the core audience is 45-54 years old • More than 33% of people with post graduate education attended a classical music performance (compared with 4% of adults with only a high school education) • Nearly one in four people who volunteered their time attended a classical music performance in 2002
Ballet	<ul style="list-style-type: none"> • Total audience for ballet is smaller than other types of performing arts (8 million people or 4%) • Women comprise much more of the audience • 88% of attendees were non-Hispanic whites • The highest ballet crossover from non-arts leisure activities comes from people who volunteer
Other dance	<ul style="list-style-type: none"> • 12 million adults • People with higher incomes (over \$75,000) and those who attended graduate school are more likely to attend these types of dance performance
Visual Arts	<ul style="list-style-type: none"> • 55% of art museum or gallery visitors were women • Almost one half between 35 – 54 years old • Nearly 60% of people with a graduate degree visited an art gallery • Race and ethnicity most likely to go to an art gallery is “other races/ethnicities” (defined as non-Hispanics of races other than white and African American (mostly Asian and Native Americans) • African Americans were the least likely to go to an art gallery in 2002
Arts Fairs and Festivals	<ul style="list-style-type: none"> • Whites are much more likely to attend art fairs and festivals than other ethnicities, and women are more likely to attend than men • As levels of income and formal education increase, so does the likelihood to attend arts festivals and fairs

As the NEA data attest there are some significant trends in arts participation. Of particular note is the need now to include activities such as viewing arts performances on TV or other media, and seeking information and experiences on the Internet, as participation in the arts. No longer is participation in the arts measured by attendance, volunteerism or donation.

However, the data also confirms older trends and realities of participation in the arts, including:

- There are ranges of inclination to participate in the arts
- Participation in the arts can be measured by different indicators, such as frequency of attendance, membership, volunteerism, and donations
- There are factors that affect participation in the arts, such as:
- Experience in the arts – one of the reasons that participation in music related arts activities remains strong is that many people have very early experiences in music, in school, family activities etc. that provide a foundation for future participation. Another indicator of participation is the arts prove to be positive experiences as a child with one’s family. Encouraging family attendance/participation in the arts is one of the strategies for long-term development of the audiences for the arts.
- Influences – a person is more likely to participate in the arts if their friends and family also enjoy the arts. Opportunities for social interaction remain a significant motivator for attendance at arts events. Education level is another factor which influences participation in the arts.
- Presence of barriers – there are a variety of barriers – lifestyle (e.g., amount of leisure time, and preferences), perception of the quality of the experience (e.g., fun, welcoming, education), as well as practical (e.g., operating hours, access, price, etc.). Getting information out to people is only a part of the challenge of marketing the arts.

These trends provide a context as ACA considers its role, goals and potential strategies to market the arts and contribute to the development of the audience for Alexandria’s arts.

2.1.3 Alexandria’s Demographics²

As the trends in participation in the arts reveals, demographic factors – size of population, gender, age, ethnicity, education level, are critical to understanding the potential audience for the arts and implications to various types and disciplines of arts organizations. This section reports key demographic factors for Alexandria in comparison to Virginia and the United States.

Total Population - While the City grew by over 15% between 1990-2000; the total population has remained steady at 133,479, reflecting a 4.05% increase between 2000 and 2005. This is compared to the growth in state population, which is slightly above the national average. The NEA data indicated that growth in participation in the arts reported in 2002 is the result of the increase in population. The growth in the resident population is consistent with state and national trends.

² All data taken from U.S. Census Bureau data, from <http://factfinder.census.gov>: Social Characteristics in the United States, 2005 American Community Survey and Profile of Selected Housing Characteristics, 2000 Summary File, Alexandria, Virginia

D-2. Trends and Current Context in the Arts

	<i>Alexandria</i>	<i>Virginia</i>	<i>USA</i>
Population, 2005 Estimate	133,479	7,332,608	288,274,137
Population, % change, Apr 1, 2000 - July 1, 2005	4.05%	3.59%	2.43%
Population, 2000	128,283	7,078,515	281,421,906
Population, % change, 1990 - 2000	15.40%	14.40%	13.10%

Gender – While women account for 51.7% of Alexandria’s population (slightly higher than the state and national percentage), they are extremely significant to the arts.

- Women participate in the arts significantly more than men (60% and higher depending on the art)
- Women are the primary decision-makers in determining family activities, taking into account the educational value, fun level and suitability, as well as practical considerations in making decisions.
- Women are more represented among elementary school and art teachers, and thus make decisions about school field trips to arts and cultural attractions and events.
- Women comprise a higher proportion of the seniors’ cohort, and are the core audience for day-trip coach tours.

Age – As the NEA data indicate age is a factor in participation in the arts, with those in the midyears (35 to 54) are more likely to participate more frequently than any other segment by age. The data table below reveals that Alexandria’s population is younger compared to the state and national averages, with a significantly higher proportion of citizens ages 25-34. The proportion of children under 5 in the population confirms that Alexandria is a community of families. ***This demographic data reveals that Alexandria has a significant potential market for the arts. However, the data also points to the importance of arts experiences that appeal to younger audiences, including families.***

	<i>Alexandria</i>		<i>Virginia</i>		<i>USA</i>	
	#	%	#	%	#	%
Persons under 5 years old	12,164	9.11%	506,004	6.90%	202,672	0.07%
Persons 25-34 years	29,819	22.34%	961,827	13.12%	38,785,474	13.45%
Persons 35-44 years	24,816	18.59%	1,151,879	15.71%	43,237,594	15.00%
Persons 45-54 years	18,400	13.78%	1,115,434	15.21%	42,045,357	14.59%
Persons 55-59 years	8,701	6.52%	469,468	6.40%	17,122,367	5.94%
Persons 60-64 years	5,634	4.22%	344,609	4.70%	12,999,440	4.51%
Persons 65+	13,373	10.02%	823,048	11.22%	34,750,527	12.05%
Median Age	36.2		37		36.4	
Female	70,897	51.11%	3,758,055	51.25%	147,103,173	51.03%

Ethnicity

As the NEA data indicate ethnicity is a factor in participation in the arts, with Caucasians accounting for the higher proportion of the audience for the arts, particularly traditional, discipline based arts. Alexandria's population is more diverse than Virginia and the United States, with a proportionally higher numbers of African Americans (20.1%) and Hispanic (13.8%). Asians are also represented in the population at higher proportions than Virginia and the United States at 5.7%. The issues of diversity among arts audiences are of paramount importance to the long-term sustainability of the arts. There are many factors involved in developing various audience segments with many organizations investing in audience research, relationship building, program development, and marketing to impact the overall trends. ACA determined in its 1999-2004 five-year plan that increasing participation among different ethnic communities was a priority. This data suggests that attracting participation from all segments of the community should be a priority for all arts organizations, ACA, City and other potential funders.

	<i>Alexandria</i>		<i>Virginia</i>		<i>USA</i>	
	#	%	#	%	#	%
White	91,052	68.2%	5,259,281	71.72%	215,333,394	74.70%
Black or African American	26,784	20.1%	1,397,192	19.05%	34,962,569	12.13%
American Indian and Alaska Native	374	0.3%	24,261	0.33%	2,357,544	0.82%
Asian	7,584	5.7%	342,239	4.67%	12,471,815	4.33%
Native Hawaiian and Other Pacific Islander	0	0.0%	4,192	0.06%	397,030	0.14%
Hispanic or Latino origin	18,457	13.8%	438,789	5.98%	41,870,703	14.52%

Language and Education Level – Education attainment is the most significant indicator for participation in the arts and culture. The census data indicate that Alexandria's resident population is highly educated with 54% of the adult (25 years and older) with a post secondary university degree or higher. This is significantly higher than for the state and the nation. Furthermore, 30% of the population 5 years and older speak a language other than English at home. This situation is not fully explained by the proportion of individuals of Hispanic/Latino or Asian origin, even if one assumed (probably erroneously) they spoke their language of origin. This data perhaps points to a more multicultural mix in the population, which should be investigated further.

	<i>Alexandria</i>	<i>Virginia</i>	<i>USA</i>
Language other than English spoken at home, % age 5+, 2000	30.0%	11.1%	17.9%
High school graduates, percent of persons age 25+ 2000	86.8%	81.5%	80.4%
Bachelor's degree or higher, pct of persons age 25+, 2000	54.3%	29.5%	24.4%
Mean travel time to work (minutes), workers age 16+, 2000	29.7	27	25.5

Household Income – While income level is not as strong an indicator of participation in the arts as other demographic, socio/economic variables it does reveal something about the economic stability of the community. The average size of households in Alexandria is lower than for the State and the national averages. Taken with the age range data this suggests that there is also a high proportion of singles or couples in the resident population. Singles (whether younger or seniors) have a particular lifestyle and interest in the arts that need to be taken into account in developing arts experiences that will attract their participation.

	<i>Alexandria</i>	<i>Virginia</i>	<i>USA</i>
Households	64,054	2,889,688	111,090,617
Persons per household	2.08	2.54	2.59

D-2. Trends and Current Context in the Arts

Per capita money income	** \$37,645.00	\$23,975.00	\$21,587.00
Median household income	** \$56,054.00	\$50,028.00	\$43,318.00
Persons below poverty, percent	**8.9%	9.9%	12.5%

*2000, **1999

Very clearly the data reveals that Alexandria residents are for the most part well to do, with much higher per capita income, median household income and lower proportion of individuals living below the poverty line. This data suggests several things – including that household likely have two income earners, there are comparatively high levels of disposable income, some of which would be spent on accessing arts experiences.

The data on income, age and education levels among Alexandria residents suggest a potentially sophisticated audience for the arts, who are knowledgeable about the arts, and are willing and able to pay for high quality experiences.

2.2 The Arts in Alexandria

Alexandrians have access to a vast array of arts and cultural activities within their own city and throughout the greater Washington, D.C. area. More than 30 visual and performing arts organizations make their home in Alexandria, offering everything from the professional theater productions at MetroStage, to children’s dance classes at the Atheneum School of Ballet. Locally the City of Alexandria is home to over two-dozen commercial galleries representing local, national and international craft and fine artists.

A matrix of Alexandria’s major arts organizations in music, dance, theater and the visual arts can be found in Appendix B. Organizations were chosen for their relative similar size in an effort to illustrate the breadth of the arts found within the city.

The performing arts represent the biggest segment of the arts market in Alexandria, represented by more than 15 organizations. In contrast, while commercial art galleries in the City flourish, unlike other communities of a similar size, Alexandria does not have a professionally managed and curated art museum or public gallery where the focus is on collection, exhibition, and education rather than on the exhibition and sale of work. This may be due in part to Alexandria’s proximity to Washington, D.C., which is home to some of America’s major art collections such as the National Gallery, The Corcoran Gallery of Art, the Freer Gallery of Art and Arthur M. Sackler Gallery, and the Smithsonian American Art Museum and its Renwick Gallery.

The arts have a significant impact on the City of Alexandria. As of January 2006, the state of Virginia is home to 11,974 arts-related businesses³; the arts in Alexandria support 331 full-time equivalent jobs. According to the Americans for the Arts report, *Arts & Economic Prosperity* (2002), individual volunteers in Alexandria donate 150,235 hours of their time to the arts in their city, an average of 3,338.6 hours per organization. This is well above the average for volunteerism in communities in the 50,000-99,000 population range (N=89 504.9) surveyed in the report. Moreover, the estimated value of volunteer time is \$2,313,619.

³ *Creative Industries 2005: The City Report*, Americans for the Arts, 2005

Arts in the city have flourished, and have shared a creative and visionary relationship with the city. For example, in 1974, The Torpedo Factory Art Center began as a creative alliance between a group of local artists and the City of Alexandria to provide artists with working studios and to provide a centralized location for artists to display and sell their work. The City's commitment continues today with Mayor William D. Euille's continued initiatives to promote the arts citywide. The Mayor declared 2004 the Year of the Arts and recently spearheaded a collaborative effort between The Art League, Del Ray Artisans and the City of Alexandria to exhibit the work of local artists in City Hall. Each summer the city streets and parks come alive with over a dozen arts and cultural festivals kicked off by the Memorial Day Jazz Festival and followed by numerous ethnic and cultural festivals. The summer art season culminates with what is becoming a month long fall festival of the arts beginning Labor Day Weekend with the Old Town Festival of the Arts, and concluding in October with Art on the Avenue.

2.2.1 Performing Arts

Range of Performing Arts Organizations - There are over 30 community and professional level performing arts organizations in Alexandria. Alexandria is home to three orchestras including the professional caliber *Alexandria Symphony Orchestra*, the *Eclipse Chamber Orchestra* and the *Mount Vernon Chamber Orchestra*. Choral groups include the classically focused *Alexandria Choral Society and its Children's Chorus*; the *Alexandria Singers* who perform American popular music; the *Alexandria Harmonizers*, a 200-member barbershop show chorus; and the *City Employees Gospel Choir*. Adding to the diversity of musical expression are EcoVoce, a classically trained performing arts ensemble that merges artistic innovation with a passion for music and the environment; and the 50 member Alexandria Citizens Band who have been performing regular public concerts since 1912.

Six organizations dedicated to dance make their home in Alexandria. *Kathy Harty Gray Dance Theater* is a professional modern dance company in residence at the Northern Virginia Community College. The *Athenaeum School of Ballet* has been providing dance instruction since 1991, focusing on pre-ballet and outreach programs. New arrivals to the Alexandria dance scene include *Dream in Color Dance*, *Company of Sisters*, *Choreographers Collaboration Project* and the *Alliance Dance Institute*, all of whom are committed to introducing dance and making it more accessible to a wider range of participants. Jane Franklin Dance, a modern dance company residing in neighboring Arlington, VA performs regularly in Alexandria.

Venues for the Performing Arts - Professional purpose built venues for the performing arts are limited within the City of Alexandria. The Rachel M. Schlesinger Center Concert Hall and Arts Center on the Northern Virginia Community College campus opened in 2001 and houses the 1000-seat Mary Collier Baker Theater, the 417 sq. ft. Margaret W. and Joseph L. Fisher Art Gallery, and seminar rooms. The Schlesinger Center was the result of discussions between the community arts groups and the college in the early 1990's to address the need of professional yet affordable space for community groups. As plans developed the design changed to allow the center to accommodate large performing arts groups and off-Broadway productions. This state-of-the-art facility is home to the Alexandria Symphony Orchestra and provides an important venue for other local groups including: Kathy Harty Gray Dance Theater; the Alexandria Harmonizers; the Eclipse Chamber Orchestra and the Mount Vernon Chamber Orchestra. The Schlesinger Center is also available as a venue for larger national touring or regional performing arts groups presenting in the city.

Due to the size and high facility rental fees the Schlesinger Center is not suitable for most of the local performing arts organizations. Both MetroStage (130 seat) and The Little Theater (219 seat) have their own facilities. The City of Alexandria provides access to both performance (Richard Kauffman Auditorium at the Lee Center) and rehearsal (Dr. Oswald D. Durant Memorial Center) space for local groups and has an agreement with the Alexandria City Public School's for the use of the auditorium and studio spaces in the schools. Due to the limited number of spaces and the demand for both arts and non-arts use, access to city and public school owned space is highly competitive.

D-2. Trends and Current Context in the Arts

With the exception of the Schlesinger Center and the auditorium and black-box theater spaces currently under construction at T.C. Williams High School, none of the spaces available to or used by the performing arts groups are purpose built or are available exclusively for arts use. The Richard Kauffman Auditorium has been upgraded over the years, but still lacks many of the technical requirements such as theatrical lighting, flooring, wing space and stage height that adequately meet the needs of the diverse performing arts groups that reside in Alexandria. Other community spaces available to the performing arts are the Athenaeum, Campagna Center, The George Washington Masonic National Memorial, The Old Presbyterian Meeting House, The Lyceum and the Old Town Theater. These small spaces are suitable for small concerts, literary readings, and some small theatrical or dance performances, but lack the technical requirements needed for professional arts use. The need for a dedicated and technically appropriate performance space was the most important concern frequently mentioned during the consultation process by representatives from the performing arts.

2.2.2 Visual Arts

The success of the *Torpedo Factory Art Center* has helped identify Alexandria as a center for visual arts production and exhibition. Since 1974, the Torpedo Factory, one of the largest visual arts centers in the United States, has provided a unique space for close to 200 individual artists to create, display and sell their work. In addition to 84 artist studio spaces, the Torpedo Factory houses 6 co-operative or member run gallery spaces (Enamelists, Fiberworks, Multiple Exposures, Potomac Craftsmen, Printmakers Inc. and Scope) which exhibit, promote and sell the work of their member artists; the Art League Gallery, which exhibits student, faculty and member work; and the Target Gallery, which exhibits the work of national and international artists in juried or themed group exhibitions. The Torpedo Factory is also home to the Alexandria Archaeology Museum. With an annual visitation estimated at 800,000; The Center is a source of pride for the City.

The *Del Ray Artisans (DRA)* were founded in 1992 as a community art center in the multi-cultural Del Ray neighborhood as a venue to host exhibitions, classes, and introduce new audiences to the arts. The DRA Gallery Space in the Nicholas A. Colasanto Center provides opportunities for local and member artists to exhibit and sell their work, hosts the school district art exhibit, and brings the work of regional artists and artisans to the community through juried and thematic exhibitions.

In addition to these two dynamic centers, there are a number of exhibition venues available to local visual artists such as the Margaret W. and Joseph L. Fisher Art Gallery in the Schlesinger Center, two gallery spaces in the Athenaeum (home to the Northern Virginia Fine Arts Association), Dr. Oswald D. Durant Memorial Center (Dr. Oswald D. Durant Memorial Center), and the lobbies of the Patent and Trademark Office and City Hall. Artists and groups are chosen to exhibit their work at the Margaret W. and Joseph L. Fisher Art Gallery on the basis of a yearly Call for Exhibitions that is juried by faculty from NVCC Alexandria campus' Fine Arts program and the management of the Schlesinger Center. It is relevant to note that all of the above venues (with the exception of the Margaret W. and Joseph L. Fisher Art Gallery) are multi-use spaces. There are more than 20 commercial art galleries located in Alexandria.

2.2.3 Organizational Status and Resources

Organizational Resources – Although no specific data was made available, anecdotal comments from those interviewed indicate that for the most part arts organizations in Alexandria are seasonal, community-based and volunteer run. Estimated annual budgets for 27 organizations applying to ACA show that the majority of organizations are operating with minimal budgets, indicating next to no resources for staff, marketing, facilities, fundraising or membership programs.

2005 Estimated Budget	<\$25,000	<\$50,000	<\$100,000	\$100 - 200,000	>200,000
Organizations	10	5	3	5	4

Attendance/Audiences – Very little information is available about attendance, trends or audience segmentation for the arts in Alexandria. Data pertaining to the 2004-05 grant requests to ACA indicates that the projected attendance at performance/events by organizations requesting funds are for the most part modest. For the most part the higher the projected attendance the more performances/events planned.

Projected Attendance	<500	<1000	1000+	3000+	>25,000
Organizations	5	5	9	3	4

Data from Appendix B indicates that single ticket prices for adults generally range from \$10-20, with lower rates for seniors, students and children. *Alexandria Symphony Orchestra* has the highest ticket prices at \$40-80 for single tickets, followed by *MetroStage* at \$35-40. During the workshops and interviews, level of participation /attendance was not specifically raised as issues facing the arts in Alexandria. However, there were many comments about the need for marketing, concerns that many local residents went to DC to attend the arts, and lack of information about the arts, which suggests that there is a perception that residents are not participating at the level expected by some. No data is available to support this conclusion however.

2.2.4 Public Art

The City of Alexandria is home to more than 21 public art works (See Appendix C), the earliest of which (1889) is the Confederate monument *Appomattox*, which marks the spot where approximately 700 Alexandrians of the 17th Virginia Volunteer Infantry left to fight for the Confederacy on May 24, 1861. In 1998, ACA initiated a more formal public art program, under the direction of the Committee for Public Art. One of the goals at the time was to install at least one public artwork annually⁴, which led to an increase in activity. Fiscal Year 2001/2002 saw the completion of the Captain Rocky Versace Plaza and the Vietnam Veterans Memorial at the Mount Vernon Recreation Center as well as the release of the public art video, *The Possibilities of Public Art*. A call for artists to create original art to adorn the Duke Street Concourse alcoves in 2004, led to an award/contract to local artist Ashley Spencer (Figure 1) whose work was based on an historical archaeological theme. The Commission sponsored a gala in 2004, the proceeds of which were put toward a proposed sculpture of Martin Luther King Jr. The City received the Shipbuilder Monument as part of the 250th City-wide Celebrations (1999). It now stands in Waterfront Park, where it was unveiled and dedicated in the autumn of 2004.

Alexandria’s public art is currently being featured as part of the *Paint Alexandria* tour, a hands on art appreciation tour created by the Alexandria Convention and Visitors Association⁵.

Many of the discussion group participants expressed a desire for more spontaneous and lively public artworks – rather than creating new monuments. It was felt that initiatives could be undertaken that would involve local artists, create excitement about the arts for the community and inject a breath of fresh air into what is perceived by some to be a stodgy public art program.



Figure 1 Duke Street Pedestrian Concourse Murals

⁴ “City of Alexandria’s Cultural Plan: Report Card on Projects Completed October, 1994 through September, 2001”

⁵ http://www.funside.com/press_this_year.asp

2.2.5 Festivals

Approximately 15 arts and cultural festivals take place in Alexandria each year. ACA sponsors or is involved with the Arts Festivals, on the request of the City. Cultural festivals are organized by community groups, and are promoted and encouraged by the Department of Recreation, Parks and Cultural Activities.

Arts Festivals

Old Town Festival Of The Arts
 Art On The Avenue
 First Night Alexandria
 Memorial Day Jazz Festival
 USA Alexandria Birthday

Culture and Heritage/Seasonal/other Festivals

African American Heritage And Cultural Festival
 American Indian Festival
 Armenian Festival
 Cambodian Day
 Irish Festival
 Italian Festival
 Scottish Christmas Walk
 Scottish Heritage Fair
 St. Patrick's Day Parade
 Virginia Scottish Games

One of the larger festivals in the city, the *Alexandria Festival of the Arts* transforms the streets of Old Town into a free, outdoor art gallery featuring 200 artists. This year, the Alexandria Arts Safari, a day of hands-on activities for children, will join the Alexandria Festival of the Arts, now in its second year. During the community meetings, it became clear that the Alexandria Festival of the Arts has generated discontent among local artists. Organized by Howard Alan Events, this juried exhibition and sale brings artists from across the country to Alexandria for the two-day festival. Local artists are welcome to compete for a juried spot and have the opportunity to exhibit their work. During the consultation it became apparent that local arts community is concerned that this is only intended to bring tourists to Alexandria, and does not feature the work of local talent because it is a juried program.

Currently no one dedicated annual festival exists to showcase the various arts in Alexandria across the disciplines. The *Alexandria ArtVenture*, including performances, art viewing and history excursions were organized as part of the 2004 pARTicipate! National conference. Similarly, a local arts component highlighting both visual and performing arts was organized to complement the *Old Town Festival of the Arts* in 2004 (ACA led the planning efforts for the event). While this might be an interesting way to create enthusiasm for all that Alexandria offers, create synergies between the various arts groups and encourage participation in the arts, it should be kept in mind that the organization for such an event requires funding and support (in terms of organization). According to the *2002 Survey of Public Participation in the Arts* (Americans for the Arts), the percentage of adults attending art and craft fairs or festivals declined sharply in the 12 months ending August 2002 (76 million people attending at least once in 1992 to 68 million people in 2002). This change may be the result, at least in part to changes in event participation after September 11.

2.3 Marketing and Community Awareness

Clearly there is a plethora of arts activities on-going in the City, presenting a wide range of options for residents and visitors to the City. Individual organizations advertise through a number of media (including brochures, websites, and flyers, and listings). While many of these events are free, performance events are more often charged and such organizations rely on earned income from individual and series ticket sales, as well as membership as a source of revenue. Organizations which funding from sponsorships or grant funds may also be required to demonstrate that they have reached attendance targets or specific audiences as part of the conditions and/or expectations of funding. Participation – through attendance and other means, is essential to a vibrant and successful arts enterprise.

During the consultation there was no mention about actual arts audiences, attendance, ticket or membership sales, or audience development goals on the part of arts organizations or other stakeholders. Relatedly, although not specifically, the major issue that many spoke to is the need for private, grant and government funding to provide organizations with the necessary resources to create higher quality works that reach more Alexandrians.

Significantly many of those who participated in the consultation expressed frustration that there is no centralized resource for obtaining complete, up-to-date information about local arts events in the city. Lack of knowledge about the arts in the city was one of the most frequently mentioned concerns during the interviews and workshops. As one participant tellingly noted, his perception is that the arts in Alexandria are the city's "best kept secret". Causing further confusion, not only did participants feel unaware of what is happening in the arts scene, they also indicated that there is a sense of confusion as to where to look for the information. It is interesting that there is an expectation that there should be one source for all information about the arts.

Marketing the arts has been a long-standing issue in Alexandria, resulting in several attempts and initiatives to resolve this ongoing issue. In 1994, the ACA specifically made marketing the arts one of its four goals. Projects included a Map and Guide publication in partnership with ACVA and others, and special events and related marketing, (with a focus on tourism marketing). Until 2001 ACA operated the Arts Calendar Hotline and now maintains a Calendar of events on its website. The Department of Recreation, Parks and Cultural Activities website maintains a listing of City sponsored special events, festivals etc. and provides a link to the ACA website for further information. It appears that the ACA's initiative is not reaching enough people, which could be for a variety of reasons, including: lack of awareness of ACA, and its potential as a source of information, lack of access to or inclination to use the internet, set up of the website and organization of the Calendar. Certainly it is a challenge to promote seasonal offerings on behalf of organizations without the administrative or organizational support needed to assemble the necessary information.

D-3. Towards a Community Vision for the Arts

This chapter summarizes the approach to and findings from the consultation.

3.1 Methodology and Organization

3.1.1 Community Meetings

In an effort to assist the Alexandria Commission for the Arts and the City of Alexandria with setting a course for the City's "Vision for the Arts" and to elicit opinions and participation from a wide representation of community citizens it was decided to conduct a series of small community meetings. The City of Alexandria is composed of a number of distinct communities, which have uniquely defining characteristics and specific community needs. Community meetings were held in the following neighborhoods:

- Old Town / King Street Metro Enterprise Team (KSMET) on Wednesday, May 17, 2006 at the Dr. Oswald D. Durant Memorial Center. Approximately 20 individuals, mostly artists, gallery owners, and individuals representing community arts organizations, attended. Slightly more than half of the participants were female.
- Eisenhower Valley Neighborhood on Thursday, May 18, 2006 at the Dr. Oswald D. Durant Memorial Center. Five community members attended, including a representative from a local community theater group, two community citizens both of whom are actively engaged in the community and the arts, and two individuals representing a newly formed literary arts group. Only one participant was male.
- Arlandria / Tenant & Workers Neighborhood on Friday, May 19, 2006 at the Tenant & Workers United Community Center. Approximately 15 Latino high school students who are active in Community Center programs and the arts attended. A third of the participants were male.
- West End Neighborhood on Saturday, May 20, 2006 at William Ramsay Recreation Center. Four individuals attended this meeting including two drama teachers from T.C. Williams High School, a drama student from the school, an arts patron and retired dance instructor, and the founder of a regional dance company. All participants were female, and ranged in age from high-school student to senior citizen.
- Potomac West Neighborhood on Sunday, May 21, 2006 at the Mt. Vernon Recreation Center. Approximately 10 community members attended who represented and were actively involved in the various arts and community groups in the immediate neighborhood. Only one male community member attended this session.

In addition to the five neighborhood meetings, four meetings were scheduled to target four specific segments of the Alexandria community: seniors, teens, community leaders, and the artists and arts groups. These meetings were scheduled as follows:

- Artists and Arts Groups meeting on Monday, May 15, 2006 at the Dr. Oswald D. Durant Memorial Center. Approximately 35 individuals attended representing both the performing and visual arts organizations in the city. The group was evenly divided between male and female participants.
- Community Leaders meeting on Tuesday, May 16, 2006 at the Chamber of Commerce. 12 individuals attended representing a wide range of community interests from arts activism, to education, the Chamber of Commerce, planning and development, and civic government. The group was evenly divided between male and female participants.
- Del Ray Seniors on Tuesday, May 16, 2006 at the Mount Vernon Recreation Center. Approximately 13 seniors attended this session, which was part of their regular Tuesday Seniors program. There was only one male participant.
- Teen group meeting on Saturday, May 20, 2006. Four teens and one parent attended this group. One teen was actively involved in drama, and three were actively involved in the visual arts. One female student was enrolled in a private school, with the remaining two females and one male student were students in the public school system. All four students expressed interest in pursuing careers in the arts.

Notices of the meetings were posted on the websites of both the Alexandria Commission for the Arts and the City of Alexandria. In addition, each meeting was assigned to a member of the Alexandria Commission for the Arts, who were responsible for reaching out to the targeted community or audience. A number of participants pointed out that they found out about the meetings through email or communication from friends or colleagues, which demonstrates the importance of word of mouth communications. Feedback received by the consultant during the sessions indicated that there were others who were not able to participate due to insufficient notice. In total, the nine community meetings attracted 120 residents who are passionately interested in, and committed to, the arts in their community

Each group was asked about their experiences with the arts in Alexandria; their knowledge about or experience with the Alexandria Commission for the Arts; the strengths, weaknesses, opportunities and challenges facing the arts, as well as what they felt to be the key issue facing the arts in Alexandria over the next 5 years. Each of the larger community meetings started with a large group discussions followed by breakout sessions reporting back to the larger group.

As would be expected, most participants attending the meetings had a serious, if not vested interest in the arts in the City of Alexandria; the passionate concern for the arts issues in Alexandria resulted in animated and sometimes heated discussions. While certain themes were identified and reinforced through the nine individual meetings, each meeting was different, raising issues that were unique to the participants. This supported the original concept of holding individual rather than one general community meeting.

Meeting participants expressed their gratitude for being included in the process and were glad that the Alexandria Commission for the Arts and the City of Alexandria were undertaking the meetings. In speaking to the individual meeting participants, it became clear that the meetings had created a 'buzz' around town and a sense of excitement about the arts. In a conversation with one of the participants from the Old Town meeting, it was reported that people were discussing the meetings with interest and enthusiasm.

3.1.2 Interviews

The steering committee together with the staff of the Recreation, Parks and Cultural Activities Department of the City of Alexandria identified a long list of key individuals who they felt should be interviewed on a one-on-one basis. In total, 29 individuals were interviewed. Each of the fifteen commissioners on the Alexandria Commission for the Arts were interviewed individually giving them the opportunity to provide insight and feedback on the structure and operation of the ACA and the arts in general. These interviews allowed each of the commissioners to have their individual concerns and ideas heard.

3.2 Findings from Community Meetings and Interviews

A number of themes and issues that were repeated throughout the community meetings and interview process; while the discussions varied according to the specific background and interests of the participants - and in the case of the community meetings the mix of participants - the general themes that emerged are discussed below.

It should be noted that while senior and youth groups identified many of the same issues that were raised in the general community meetings, both these groups expressed needs and concerns that were more uniquely theirs. The discussion in these groups was much more free flowing, with the participants feeding off one another and exchanging ideas. In part this was due to the familiarity of the participants with one another; members of both the Del Ray Seniors and the Arlandria Youth Group meet regularly and have established relationships with one another.

To make the overall findings more meaningful, they have been organized around the themes that emerged, and incorporate the findings from both the focus groups and individual interviews. Direct quotes are indicated by quotation marks “”, although no quotes are attributed to individuals.

3.2.1 Experiences with the Arts

Overall, everyone who participated in this process agreed that there is an abundance of arts, cultural and entertainment opportunities in Alexandria and the greater Washington, D.C. region, and feel fortunate to have access to these. However, discussion with participants indicated that there is a belief that a significant number of residents rarely or never attend arts and cultural events in the city. Responses indicated that the reason for this perception is that (1) the lack of information about the actual cultural opportunities that exist in Alexandria and (2) the perceptions of nature of the experience -- the arts and culture opportunities in Alexandria are often seen to be places visited as school children, places to take visitors from out of town, or second to attractions and activities in Washington discourage participation.

When prompted to speak of their experiences in Alexandria, participants mentioned attending the larger, more established organizations, such as the Torpedo Factory Art Center, Alexandria Symphony, MetroStage and the Little Theater. The two major outdoor art festivals, Art on the Avenue and the Old Town Festival of the Arts, were seen by many participants to be important and popular events in terms of engaging the community in the arts and as a means to attract national and regional tourists to Alexandria.

Most participants felt that the arts can, and need to play a much bigger role in the City of Alexandria. Concern was expressed by a number of individuals working in the arts, as well as by a number of business and community leaders, that Alexandria operates very much like a small town in the sense that there is felt to be a general resistance to outsiders, outside influences and change. Many individuals feel that it takes too long to get anything accomplished (in terms of change) because synergies among arts stakeholders in the community are weak, making it difficult for the groups to work together or to make decisions to accomplish goals that would be beneficial to all.

Proximity to Washington and all it has to offer is seen as a benefit of living in Alexandria, but, as one participant stated, “I don’t always want to go to D.C.” The arts in D.C. are frequently perceived to be of a higher calibre than those in Alexandria; as a result, there is a desire among the artists and arts groups in Alexandria to continue to strive for quality and excellence. One artist commented: “We never want to say that what we have is enough or good enough. We want more and to do it better.”

3.2.2 Role of the Arts in the Community

Participants in the discussions indicated that it is important for Alexandria to have a strong arts community (assumed to mean galleries, performances, but also includes historic sites, etc.), articulating that the arts make the community a better place to live, make the city vital and alive, attract tourists, and provide a stimulus for economic development. Although for the most part, these value statements were not clarified (i.e. to address specifically what a “strong arts community” might be), consensus indicated a feeling that *everyone benefits from a stronger art community / art environment.*

There was a sense of frustration that despite the expressed desire amongst local artists and arts organizations to strive for excellence, the overall perception of the arts in Alexandria is that they suffer from being considered “too local”: numerous participants indicated that there is a strong need to increase the profile of the arts scene outside of the community, by gaining national and international recognition.

Representatives from various arts organizations acknowledged that there is little collaboration among the arts groups and there is no central voice or vision for the arts. Almost everyone - from the local artists, to the representatives of arts organizations, and the community and business leaders - agreed that there is a need to establish a clear, centralized leadership (i.e. leadership in the sense of providing advocacy for the arts, who will help encourage cooperation among the various groups, disseminate information on a consistent basis to the community and help Alexandria become known for its arts activities.

This is despite the presence of ACA, whose role is to advocate for the arts, and Alexandria Arts Forum, a member-based coalition of area artists and arts administrators, advocates and patrons whose mission is to advance the arts in Alexandria. This reflects a lack of awareness and understanding of the Alexandria Arts Council. There is also a perception that there is a small group of individuals who have taken on a leadership role and “control everything” without necessarily taking the needs and concerns of the various stakeholders into concerns. Participants certainly advocated that successful leadership organizations must be representative of the diversity of the community, and be invigorated with new, dynamic, leadership.

3.2.3 Access and Participation

All the groups addressed the role the arts can play in reflecting the diversity of the Alexandria community and enhancing each citizen’s quality of life. The various ethnic and cultural festivals that are co-sponsored with the City’s Recreation, Parks and Cultural Affairs Department are seen as a positive step to expose residents to the diversity of the community. However, a number of participants stressed that this is only a first step and that more concentrated efforts to incorporate and encourage diversity are needed.

Increasing accessibility to the arts not only has a positive economic and financial impact on the city, it also allows participants to gain self-esteem. Many of the participants indicated that the arts are seen as a positive way to deal with many of the issues facing the city such as youth violence, gangs, and teen pregnancy. A successful example of a program that tackles issues such as these is the SOHO: A Space of Her Own program for low-income at-risk young women, a joint venture between the Art League and Court Services.

While there was general acknowledgement regarding the need for the arts to be more accessible, it was noted that a major challenge the arts groups face is understanding how to reach out to the culturally diverse or economically challenged members of the community, making them feel welcome and included in the arts. The participants in the Community Leaders meeting discussed how this is a multi-faceted problem. It is not enough for the arts to say they welcome everyone, an effort must be made to break down the physical, emotional, cultural and financial barriers that impede many members of the community from getting involved in and experiencing the arts. Suggestions that were made by participants included:

- Creating a variety of free things to do, as many activities / programs / classes may be priced out of reach,
- Exposing new audiences to the arts by taking artists, performances and programs to the schools, local community centers, neighborhoods, etc.,
- Creating wide variety of performance and art opportunities to appeal to a broad mixed audience,
- Giving underserved and youth a voice on the arts boards and the Alexandria Commission for the Arts,
- Creating partnerships between the arts organizations and the schools,
- Increasing public concerts by the Alexandria Symphony, and other major performing arts groups on Market Square,
- Improving transportation opportunities to arts venues both in the form of public transit and parking.

Transportation was mentioned as one of the key issues facing the City of Alexandria generally, which in turn has an impact on the arts (in terms of participation etc.), by most of the community and political leaders interviewed. The problems surrounding traffic in the city include:

- Rush hour traffic caused by commuters: Much of the rush-hour congestion is the result of commuters passing through Alexandria on their way into D.C., making it undesirable for Alexandrians to venture out to events (One participant suggested that it is easier to travel to Washington than it is to travel within the city itself.)
- Lack of public parking: Parking is described as being limited and expensive in the Old Town area and in the areas surrounding many of the arts venues
- Insufficient public transit: Public transit routes and schedules do not accommodate the needs of arts patrons; this is felt particularly by the youth and seniors

3.2.4 Facilities and Venues

Insufficient and inadequate venues for both the performing, and the visual arts was a concern raised during the discussions. One participant summarized, “There is too much art, and too little space”, which is not to say that spaces do not exist. Arts groups in Alexandria have access to a number of multi-use venues such as the Lee Center, Atheneum, Campagna Center, The George Washington Masonic National Memorial, Dr. Oswald D. Durant Center, and the Lyceum. Because each discipline has different performance, rehearsal, exhibition and production requirements, the groups perceive that the community lacks adequate purpose built art space, which would meet their particular and individual needs.

Performing arts groups expressed more concern with Alexandria’s facilities and performance spaces than any other group of discussion participants. While it was noted that the situation is much better than it had been in the past; many participants still feel that the available performing arts space in Alexandria does not adequately meet their needs. The major concerns expressed throughout the community meetings and the interviews centered around:

- **Availability** – With a limited number of spaces, and because many of the venues serve multiple purposes, arts groups are not only competing with one another, but also with other community and school users for space
- **Scheduling** – Because arts groups are competing with other market rate rental users, booking more than a month or so in advance is impossible at most of the venues; marketing, programing, fundraising, and audience development much more complicated.
- **Cost** – Non-profit rates at most of the venues are perceived to be too high for many of the organizations. Add-on costs to staff venues on weekends when most performances occur further increase rates. A number of the arts groups reported that while they are grateful for the grants they receive through the ACA, much of this money is turned back to the City in the form of rental fees.⁶

Finding affordable and accessible performance space is a concern for almost all the groups in Alexandria. The concerns raised that were specific to particular venues are summarized below:

- **Rachel M. Schlesinger Concert Hall and Art Center:** The 1000 seat Rachel M. Schlesinger Concert Hall and Art Center on the campus of he Northern Virginia Community College is too large and too expensive for most of the performing arts organizations in Alexandria. With the exception of the Alexandria Symphony Orchestra most organizations have difficulty filling the hall and at \$450 an hour find it prohibitively expensive. Arts organizations using the Schlesinger would like to see a more accessible and affordable arrangement with the adjacent parking garage.
- **The Kauffman Auditorium:** This venue at the Lee Center seats 400; however, as the one of the only mid-sized theaters in the community, scheduling is difficult because of increased competition. Also related to scheduling, one of the biggest problems that the arts groups face is the inability to book space more than one month in advance. This creates problems in terms of being able to properly plan, budget and promote events and programs. Concern over the lack of proper technical requirements (lighting, wing space, height, sound, stage surface), and an indifference to the arts were also mentioned. The location of the Lee Center was also mentioned as being problematic; it is perceived as being out of the way and making it difficult to pull in an audience.⁷

⁶ The City makes access by arts groups to the Kauffman auditorium free during the week, when the building is normally open and staffed. Arts groups are only charged for staff costs on weekends, if they do not charge an admission to the performance/event. If the group charges admission for its performance/event then the City does charge a rental fee (which also includes the additional staff costs).

⁷ The Kauffman auditorium is now available on a first-come, first-served basis. It can be reserved one year in advance of the event.

- **TC Williams High School Auditorium:** The 1100 seat auditorium at TC Williams High School is available for both community and school use. Accessing this space is very competitive and is scheduled on a “first come, first served basis”. The current theater space is poorly maintained as funding for the arts in schools is limited and nothing has been overhauled in 15 years: light grids are not fully functional, garbage and supplies are stored backstage, curtains have holes, and tears and no longer function properly, tech staff is shared between all schools, and the sound system is inadequate. It was noted that many groups prefer to bring in their own boom box, rather than use the in-house sound system.

A new 600 – 700 seat theater and a black box theater are under construction at the school.

- **Other Venues:** While a number of other venues exist in the community: The George Washington Masonic National Memorial, Episcopal High School, Campagna Center, the Lyceum and others, in most cases these are auditorium spaces which are not suitable for theatrical, dance and most musical performances. The Durant Center has a performing stage (curtain and stage lights) and can serve as an art gallery. While the space is considered a multi-purpose room, it can become a performing space and audience seating can be set up. Despite these limitations, availability of these spaces is still highly competitive given that high demand by other community uses.

Performing arts groups feel that a professional theater space with 200 – 450 raked seats, dedicated to the arts that can accommodate dance, music and theater. The space must also be easily accessible and have adequate parking. Affordability is also a major concern. Although a dedicated space would be ideal, the arts groups recognize that this represents a major undertaking for the community and would need to be some sort of public – private partnership. A number of participants suggested a mixed-use space that would accommodate the technical requirements of the various performing arts mediums, but could also be used for meetings, conventions, and other public use.

The success and visible presence of the Torpedo Art Factory Center gives the immediate perception that there are adequate venues and opportunities for the visual arts in Alexandria. However, it was noted that there is no public art gallery space that organizes more critical locally curated exhibitions or that brings in nationally and internationally recognized shows. While there are venues that feature or are available for visual arts exhibitions, (The Atheneum, City Hall, Del Ray Artisans, the Torpedo Art Factory, Schlesinger Art Center and numerous commercial spaces), there are very few dedicated visual arts spaces with the appropriate level of environmental, security, art handling capacity needed for major works of art. The aforementioned venues these have limited capacity to feature solo exhibitions or to present large format work, new media or sculpture.

3.2.5 Funding for the Arts

Funding was cited as the most important issue facing the arts in Alexandria. Almost all of the organizations receive funding from a combination of earned and contributed sources including the city grants (administered by ACA), private donations and foundations. According to one of the participants, as is often the case for arts organizations, “everyone is struggling and living month to month”.

Professionals working for the federal government largely populate Alexandria. With a median household income of \$56,054⁸, which is higher than the national average, it was suggested that one of the problems in securing funds from both individuals and corporations is the city’s proximity to Washington. [Certainly memberships and ticket prices for Alexandria’s arts activities are not high. However, one must also appreciate that decisions regarding price are not just about the absolute cost of the ticket, but also the perceived value of the expenditure.] It was the perception of many interviewees while there are many major organizations within Alexandria (i.e. that could contribute), they “tend to focus their attention on the national scene where they receive more perceived value for their efforts”. Further complicating arts funding, Alexandria’s arts organizations must compete for the same limited funding sources.

It was suggested by numerous participants that local organizations would benefit from fundraising training, and that the Commission might be able to facilitate such training. Participants also felt that the Commission could act as a conduit between local businesses and the arts.

3.2.6 Marketing

Most Alexandrians do not know where to go to find out about what is going on in the arts and culture scene in their city. This was highlighted as a concern by most of those consulted, many of whom, even as “insiders”, are not aware of the wealth of experiences being offered by the various organizations in the area. Participants’ suggestions for solutions to what could be called the awareness problem were varied and specific to their groups. Solutions that would be effective for some would not be for others, which is totally in keeping with the importance of identifying target markets and appropriate strategies for each audience segment. For example, youth advocated creating a series of e-blasts that could be sent out as a subscription email list – seniors however, indicated that this would not be helpful to those of them without access to a computer or the technical knowledge needed to set up an email account. Other suggestions included: advertisements in local church bulletins, greater visibility via posters, and a set of binders left in strategic places (libraries, schools, etc.) which could be updated regularly (at a relatively low cost). The weekly *Gazette-Packet* is not seen as a source for timely arts information, and the larger Washington, D.C. media sources do not publicize local Alexandria events. Sometimes the Post does publicize the arts in the weekend section or in calendar form in the Thursday insert.

Quality of artistic offerings was also mentioned as a determining factor when making decisions about what to go and see. A number of people stated that they make an effort to see something “worthwhile” and are interested in seeing “good quality” performances and productions. A participant at the Eisenhower Valley meeting stated “I had season tickets to the Little Theater for 13 years, but gave them up as the plays are no longer interesting. They used to be edgy.” In both the Senior and Youth groups, affordability was brought up as a barrier to participation. A number of the senior participants stated that they would go out more if they received free or discounted tickets.

⁸ *American FactFinder* (2000), US Census Bureau

3.2.7 Youth and Seniors Responses

According to the US Census bureau, there were 8,981 youth (ages 15-24) and 13,373 seniors (65+) living in Alexandria in 2005 (Pop. 133,479). Both of these groups offered concerns that were unique to their demographic.

Seniors:

- Would go out more if they received free or discounted tickets and if they knew what was going on
- Feel that there are no privileges for Seniors
- Feel that they saw everything when they were younger (as children, or with their own children) and see no reason to go now
- Events often have too much walking, making participation difficult
- Many Seniors are doing other things: involved in church organizations, small independent groups do things together (e.g. travel outside of community), participate in programs at recreation centers
- Want to give back to the community
- Do not use newspapers, email or internet to get information about community events

Youth:

- Would like to see creation of a workshop/symposium/conference for youth to learn more about art
- Do not want to be told what to do (e.g. in workshops etc.) want a balance between guidance/instruction and permission to be creative and express themselves.
- Interested in getting involved in community services that are connected to the arts – but not only volunteering at art events – more interested in doing things that make a difference to the community
- Need student representation on the ACA
- Prefer electronic communication, and person-to-person contact with peers their own age
- Would like to have artists and arts professionals come into their schools to learn more about careers, opportunities and resources as well as to gain inspiration and contacts

Both the Senior and Youth groups stressed a desire for increased access to programs, performances, and classes. Both groups expressed a desire for programming to come to them to help them overcome barriers to access such as limited transportation or money. Both these groups stated that they want to do things, learn new skills, to participate, not just watch and be entertained. Seniors and Youth want contact with artists; however, they stressed the need to have these artists and programs come to their school or community center to make them accessible to all. While they are eager to participate, they are less likely to do so if it is too difficult. Both the seniors' and youth groups cited cost and transportation as being their greatest challenges. Lack of time and knowledge about what is going on, and uncertainty about what is available to them were also mentioned as reasons for non-participation. Participants shared these sentiments across all of the groups and demographics, indicating a clear need for increased media (e.g. flyers, announcements, etc.), affordable programs, and creative solutions to what is perceived to be ineffective public transportation to event locations.

3.3 Conclusions

The following conclusions can be drawn from the community consultation:

- For the most part the arts in Alexandria are seasonal, community-based and volunteer run. Budgets are extremely modest. Most organizations have no resources or organizational capacity for fundraising, marketing, promotion, creative development or experimentation.
- Only a handful of organizations are operated with professional artistic talent or administrative staff.
- The arts are seen as an important element within the community in Alexandria; however, many people feel that they should play a much larger role and be recognized more broadly.
- Proximity to Washington is seen as a benefit to those living in Alexandria; however, many of the residents feel that the arts in Alexandria are overshadowed by the perceived higher caliber of performances and events outside of the city. Given that for the most part the arts in Alexandria are community-based this is probably a realistic comparison between what the two cities offer.
- ACA is not perceived as *the leader or advocate* for the arts.
- Given the nature of the arts organizations, discipline and artistic focus the arts offerings do not reflect the diversity of the community. Furthermore, given the capacity of organizations there are virtually no resources for audience development or new programming that would involve or attract minority groups.
- Many participants expressed frustration regarding arts facilities in the city; this issue will have to be addressed at a later date, taking the needs of the various stakeholders into consideration. However, there are few organizations that could afford better facilities and certainly the appeal of the arts offerings attract relatively small audiences per performance.
- The majority of interview participants from arts organizations indicated that funding is their most pressing concern. There is a sense that arts organizations expect government funding, particularly among the smaller organizations that do not have the capacity, leadership or resources to raise higher levels of earned or contributed revenues.
- Respondents appear to assume that marketing is the primary means to increase attendance, broaden the audience for the arts and raise support. However, other factors, such as quality of product, market appeal, value for money or time, innovation, or audience segmentation were not mentioned as factors during these discussions.

D-4. Alexandria Commission for the Arts

One of the objectives of this study is to provide further analysis of the options for the governance structure of the Alexandria Commission for the Arts. This chapter provides an overview of the ACA's current governance, programs and activities, presents an assessment of key aspects of ACA and identifies governance options.

4.1 Overview

4.1.1 Purpose

Alexandria Commission for the Arts (ACA) is one of more than 75 citizen commissions, committees, boards, and authorities, which compose a formal system through which citizens can advise Alexandria City Council on all major issues affecting the City. The ACA is one of four Commissions that are administered through the City's Department of Recreation, Parks and Cultural Activities.

Created in 1984 by the City, the purpose of the ACA is to lead and advocate for cultural development within the City and surrounding region.

While its primary function is to serve as the City's single funding source for the arts, its other functions are to:

- Support the development and expansion of the arts in Alexandria
- Serve as an advisory body to City Council for the arts
- Seek national, state and private support for the arts in Alexandria
- Work collaboratively with the City and arts organizations in creating a public presence for and community vision for the arts
- Work collaboratively with the Old Town Festival of the Arts

In addition to administering the Grants Program, the ACA is responsible for overseeing the Public Art Program (undertaken by the Public Art Committee) and producing the "Alex Awards" recognizing excellence in the arts. The ACA also maintains a Calendar of arts events and collaborates from time to time with other City agencies and departments with organizing arts events and marketing the arts.

4.1.2 Governance

The fifteen members of the Alexandria Commission for the Arts are appointed to represent a broad range of arts interests. Five members are selected for their expertise in one of the five arts disciplines (music, dance, drama, visual arts and literature), five members represent the public as arts consumers or participants, with the remaining five having expertise in the areas of arts education, business and the arts, marketing, development, tourism or organizational development. The Commission meets monthly, the third Tuesday of each month.

Commissioners are appointed by City Council to serve three-year terms. Individuals interested in participating may apply to Office of Citizenship Assistance. Appointments are staggered to ensure continuity; Commissioners may be re-appointed at the discretion of Council.

The ACA has six standing committees (see below) each of which is chaired by a Commissioner appointed by the Chair for a one-year term. Committees are composed of Commissioners and other citizens selected by the Commission.

- Arts Education
- Business and the Arts
- Grants
- Marketing
- Policy
- Public Art

The ACA has five Grants Review Panels (Dance, Literature, Music, Theatre and Visual Arts), which make recommendations to the Commission on funding based on a review of all grant applications.

Under the City's Policy on Acquired Art, the Public Art Committee responsibilities are to review and make recommendations regarding all art being considered for purchase, commission or that is offered as a gift. In an effort to respond to specific needs of the arts community, and to take on special projects a number of ad hoc committees and task forces have been established.

Executive Committee members, composed of the Chair, two Vice Chairs, Secretary and Treasurer, are elected annually by the Commissioners at the June meeting.

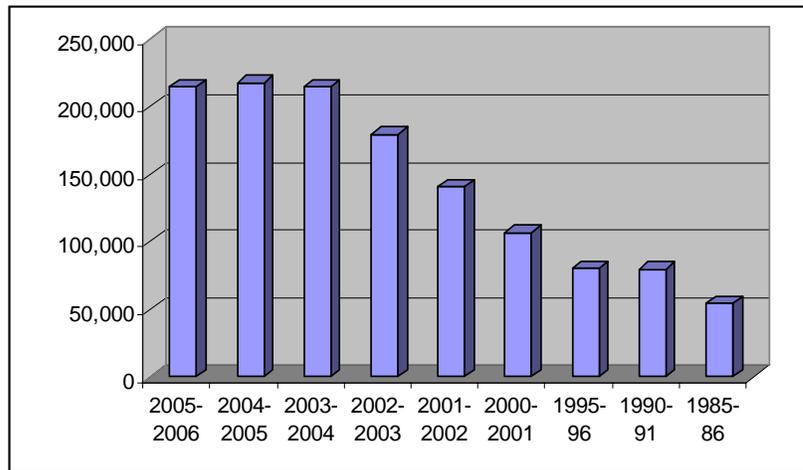
4.1.3 ACA Funding

Since 1984 City Council has made an annual general appropriation from the City's General Fund to ACA for the Grants Program, which is administered by the Department of Recreation, Parks and Cultural Activities (RPCA). From time to time ACA also receives funding from outside sources, for allocation to the Grants Program.

General donations or special donations resulting from special events have been minimal, with the exception of \$34,470 resulting from the 20th Anniversary Gala in 2003-04. In 2002, the Alexandria Commission for the Arts received the equivalent of \$80,000 in-kind donations for services and programs. This estimate includes volunteer time, office space, office equipment and utilities (from the City), according to 2000-2001 Grant Programs in the Metropolitan Washington DC Region. The City, through RPCA, provides one full time administrator as well as secretarial assistance. The Deputy and Director of the Department work with the Commission on special projects as needed.

The chart below shows the annual funds for ACA grants programs since 2001-02, and then funds received at 5-year points 1985-86, 1990-91, 1995-96. Over the past 20 years there has been a four fold increase in the fund, which has stabilized at almost \$215,000 in FY 2005 (\$209,937 City appropriated and \$5,000 Virginia Commission for the Arts Local Government Challenge Grant). In 2000 the City began to increase the allocation by about \$35,000 per year for three years.

The City's direct current spending on arts support is \$1.57 per capita in FY2006.



4.1.4 Arts Grants Program

The goals of ACA's grants program are to:

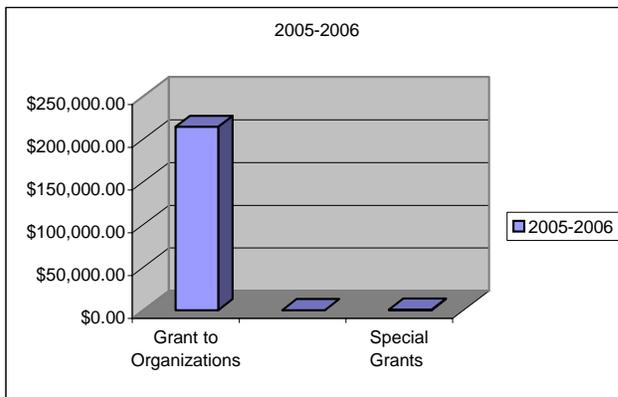
- Encourage artistic excellence in the City of Alexandria;
- Ensure that Commission-funded arts programs are accessible to all residents, audience members and viewers regardless of race, color, sex, religion, ancestry, national origin, marital status, age, sexual orientation or physical challenges;
- Assist Alexandria-based arts organizations in improving their financial, administrative and management capabilities;
- Provide individual artists with opportunities to create, perform and present their works;
- Support the development of knowledgeable art audiences by encouraging projects and programs to make the arts experience more rewarding and significant for its citizen; and to,
- Encourage arts organizations to undertake activities to increase earned income, and to develop new sources of revenue to reduce the percentage of City funds as a portion of their income.

The program is organized in five categories of grants, summarized in the table below:

ACA Grant Programs	Purpose	Description	Conditions	Maximum Grant
Operation Grant to Organizations	To assist arts organizations of artistic merit in fulfilling their missions by providing funds to maintain their stability and encourage their advancement.	These grants provide general operating support to help meet costs related to regular programming activities and administration.	Matched Dollar for Dollar	\$13,000
Project Grant to Organizations	To stimulate arts providers to sponsor new and/or expand existing arts projects, in order to increase the diversity and accessibility of art in the City of Alexandria; Enable arts organizations to sponsor a program which may serve as prototypes for subsequent events; Increase the capacity of non-Alexandria-based arts organizations to serve the needs of the citizens of Alexandria.	These grants support a wide variety of art activities which are performed or presented to benefit the citizens of Alexandria.	Matched Dollar for Dollar	Cannot exceed 50% of the total project budget
Project Grant to Individual Artists	To encourage individual artists to undertake projects that enhance the artistic offerings within the City of Alexandria and/or advance the artist's development.	Project grants to individuals support specific and separately budgeted arts activities which are performed or presented to benefit the citizens of Alexandria.	Matched Dollar for Dollar	Cannot exceed 50% of the total project budget
Technical Assistance Grants	To provide support to an Alexandria-based arts organization to improve management capacity of the organization.	Two types of technical assistance grants are available: a non-matching grant for educational purposes or attendance at workshop, conference or professional meeting; OR a matching grant for small-scale enhancements to operational support equipment such as computers, software, fax equipment, copier, musical instruments, etc. This grant is not intended for major long-term capital improvements.	Facilitators/consultation ineligible	\$1,000
Special Opportunity Awards	To stimulate arts providers to sponsor small scale new and innovate arts projects	These grants support a wide variety of art activities which are performed or presented to benefit the citizens of Alexandria. Special Opportunity Award is intended to support projects especially for projects that have clear visibility and long-lasting to the City of Alexandria. Statewide, regional or national projects will not be considered. This is a simplified specialty grant used to encourage short-term small-scale art projects by arts organizations	N/A	\$5,000

The following series of charts show the allocation of funds according to different parameters.

Awards to Organizations, Individuals and Special Grants. – Historically ACA awards 98-99% of its funds to arts organizations, with insignificant amounts of money going to individual artists or strategic development of new or innovative arts projects (see chart below). The following table shows the history of funding to arts organizations. Ten of 45 organizations have received 15 or more grants.

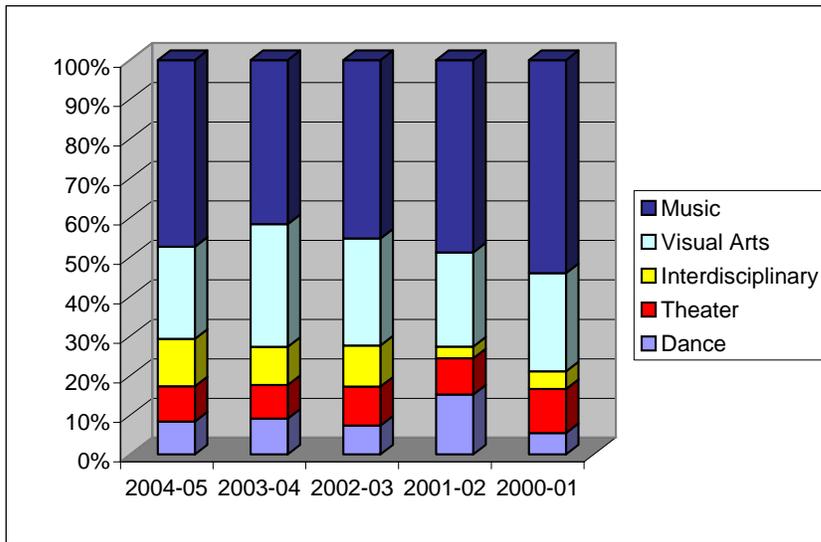


D-4. Alexandria Commission for the Arts

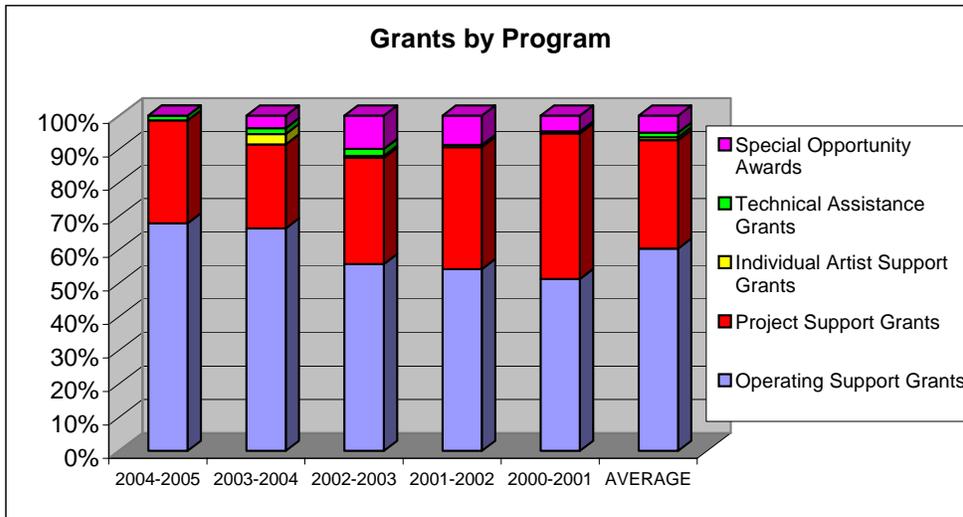
Organizations Receiving ACA Grants	No of Grants Received	Year Last Grant Received	Year First Grant Received	TOTAL RECEIVED
Music				
Alexandria Choral Society	21	2005-06	1985-86	\$171,398.83
Alexandria Citizens Band	14	2005-06	1985-86	\$9,931.36
Alexandria Harmonizers	20	2005-06	1985-86	\$154,040.70
Alexandria Recital Series	15	1999-2000	1985-86	\$25,315.36
Alexandria Singers	21	2005-06	1985-86	\$134,256.96
Alexandria Symphony Orchestra	21	2005-06	1985-86	\$247,732.26
Capital City Opera	2	2001-02	2000-01	\$14,873.70
Eclipse Chamber Orchestra	3	2005-06	2000-01	\$22,408.50
EcoVoce	6	2005-06	2000-01	\$12,127.00
Fairfax Choral Society	2	2005-06	2004-05	\$6,326.00
Kids in Music	2	2002-03	2001-02	\$3,759.00
Mount Vernon Chamber Orchestra	12	2005-06	1992-93	\$96,503.33
North Virginia Chapter: American Guild of Organists	1	2002-03	2002-03	\$1,000.00
Northern Virginia Youth Symphony	6	2005-06	2000-01	\$17,897.32
Opera Americana	7	1996-97	1988-89	\$35,612.36
Seaport Sounds/Sweet Adelines	11	1999-2000	1985-86	\$9,483.00
Virginia Chamber Orchestra	11	1996-97	1986-87	\$41,044.36
Virginia Opera Company	9	2005-06	1996-97	\$54,442.36
Interdisciplinary				
Alexandria Performing Arts Association	18	2005-06	1985-86	\$115,281.70
Americans for the Arts (ARTventure)	1	2003-04	2003-04	\$1,000.00
The Company of Sisters	4	2003-04	200-01	\$6,200.00
Empowered Women International	1	2005-06	2005-06	\$4,650.00
Federal City Performing Arts Association	1	1999-2000	1999-2000	\$2,500.00
First Night Alexandria	10	2005-06	1995-96	\$96,439.51
Head Start/Campagna Center	1	2001-02	2001-02	\$4,159.00
National Rehabilitation Association	6	2005-06	1999-2000	\$21,553.00
Retired Senior Volunteer Program	8	2005-06	1998-99	\$4,849.00
Tenants' Workers' Support Committee	3	2004-05	1996-97	\$9,985.36
Virginia Scottish Games/Harp Competition	3	2003-04	2000-01	\$9,108.00
Visual Arts				
The Art League	5	2005-06	2001-02	\$59,368.00
Del Ray Artisans	11	2005-06	1994-95	\$42,897.36
Friends of the Torpedo Factory Art Centre	19	2005-06	1985-86	\$202,526.20
Northern Virginia Fine Arts Association	17	2005-06	1985-86	\$133,159.46
Springwater Fibre Workshop	7	2005-06	1999-2000	\$77,705.34
Theater				
MetroStage	21	2005-06	1985-86	\$174,411.06
Mount Vernon Community Children's Theater	2	1997-98	1995-96	\$4,008.00
National Theatre for the Environment	1	1994-95	1994-95	\$2,000.00
Port City Playhouse	21	2005-06	1985-86	\$74,990.23
Shakespeare in the Parque	1	2001-02	2001-02	\$2,634.00
Tapestry Theater Company	7	2005-06	1997-98	\$14,528.00
Dance				
Choreographers Collaboration Project	3	2005-06	2003-04	\$4,696.00
Dance Institute of Washington	1	2001-02	2001-02	\$8,159.00
Jane Franklin Dance Company	5	2005-06	2001-2002	\$22,835.00
Kathy Hart Gray Dance Theater	10	2005-06	1995-96	\$50,093.78

D-4. Alexandria Commission for the Arts

Awards by Art Discipline – Awards by discipline over the past five years show a consistent pattern, with the greatest proportion of funding going to Music (averaging 47% of annual awards over five years), Visual Arts (averaging 26%), Interdisciplinary (averaging 8%), Theater (averaging 10%) and Dance (averaging 9%).



Awards by Grant Program – The pattern over the past five years shows that ACA awards the largest proportion of its grants for operating support to arts organizations. On average ACA has allocated 60% of funds to Operating Support Grants, 32% to Project Support Grants, 1% respectively to Individual Artists and Technical Assistance; and 5% to Special Opportunity Awards. However, in 2004-05, no grants were made in either the Individual Artists or Special Opportunity Grants categories, and only 1% of grant dollars were given in the Technical Assistance category.



This analysis of grants over the past five years reveals the following:

- Total funding has stabilized at about \$214,000 for the past three years, with city funding at about \$209,000. The Virginia Arts Commission grant is a Local Challenge Grant.
- A handful of arts organizations receive the lion's share of funding, to support annual operating expenses.
- Almost 50% of funding goes towards organizations presenting music.
- While there are grant categories for individual artists, technical assistance and special opportunity limited to no awards are made in these categories.

At the top of this section were listed the goals of the grants funding program, all of which appear quite reasonable and appropriate. An important question remains: Are the goals of the program being met? While there is widespread support for the grants and people feel positive about receiving and providing the money, there is no actual evaluation of the program and its impacts/outcomes, based on performance measures or quantitative or qualitative data. ACA has two processes for evaluation: the Review Panels composed of annually appointed volunteers and attendance by Commissioners at events. These processes are not based on performance or accountability measures that are becoming the watchword of other funders, governments, and corporations as they ensure that limited dollars are being applied appropriately and there is real social, cultural and economic benefit with the expenditure of public and private funds.

4.1.5 City Support

The ACA has support from the Department of Recreation, Parks and Cultural Activities. The Department works directly with four commissions. The Cultural Administrator, who provides administrative and operational support services to the Commission and its programs, has worked with ACA for almost two decades. The Commission has one full time administrator, plus the Department's Deputy and Director work with the Commission on special projects as needed. The Department of Recreation, Parks and Cultural Activities also provides secretarial staff.

The City's website provides some information about City sponsored cultural activities, and provides links to the ACA's own website.

4.2 Assessment

4.2.1 Perceptions of ACA

Nearly all of the discussion group participants commented on the importance of the ACA within Alexandria's arts community. Participants frequently expressed the same sentiment that: the Alexandria Commission for the Arts "does the best that it can with what it has". Individuals involved in the discussion groups who are involved with organizations that benefit from the ACA's grants program, **expressed gratitude and support for the Commission and its work**. The support and resources provided by the staff and volunteer Commissioners are appreciated and recognized. The time devoted to the arts by many of the members of the Commission was recognized. Many of the representatives from the arts community expressed their belief that the ACA "honestly believes in their organizations, recognizes the value of their work and does not just expect results".

However, outside of representatives of organizations with a direct relationship with ACA, **neither the ACA nor its role are well known.** Even among those organizations and individuals that have received funding, what the ACA does in addition to granting funds goes unrecognized or its effectiveness is questioned. Several of those interviewed commented that the logo recently adopted by ACA really is ineffective, commenting that it doesn't identify ACA and doesn't communicate an identity about ACA or the arts in Alexandria. Others questioned some of the ACA's activities – such as the Alex Awards (the arts community speaking to itself) and sponsorship of the Old Town Festival of the Arts, which isn't about the arts in Alexandria. **One of the issues for ACA is that without clear goals and ways of measuring the benefit of its activities it is very hard to communicate the benefits and impact of the activities. This will be a topic of discussion with the ACA at the workshop to be held in the next phase of work.**

ACA needs to strengthen its identity as an advocate for the arts. The ACA's role as an advocate for the arts was not top of mind among those participating in the consultation. Furthermore, there is a sense efforts are diluted with both ACA and Arts Forum claiming advocacy for the arts as one of their core functions. Interview participants all spoke of the need for a compelling, credible, centralized voice speaking on behalf of the arts and its contribution to Alexandria, and society in general. While the value of the Commission's current work was acknowledged, many participants called for a more visible role for the Commission in advocating for the arts community. It was also observed that ACA funding makes it possible for groups to operate and arts organizations need to begin to work more closely with ACA and more cooperatively among themselves.

Several of those interviewed commented that **the Commission needs to broaden its membership to get the right mix of leadership and creative thinking, of people with knowledge of the arts and social and business connections, to be more successful.** It was noted that many Commissioners have been involved in the arts a very long time and some are also on other boards (including Arts Forum and organizations which receive ACA funding). Others raised the need for the Commission members to better represent the diversity of Alexandria, its youthfulness, and potential for more innovation in the arts.

One of the functions of ACA is to seek national, state and private support for the arts. Other than Commissioners, none of those consulted commented about ACA's role in increasing funds available to the arts. Clearly City funding has increased, and ACA has sporadically raised funds for arts projects and in-kind support for its own activities. Interviews with Commissioners pointed out **several issues that inhibit ACA in fulfilling its function to seek additional support for the arts** including: lack of research and knowledge about sources and types of support, lack of experience and/or connections to raise support or enter into effective partnerships, and lack of a coherent strategy. Clearly governance is an issue in raising funds or partnering with private or public organizations -- as a City Commission ACA cannot receive funds directly and municipal governments are ineligible for foundation grants.

Several Commissioners commented that they would like the **organization of the Board and how it conducts business to be more efficient and goal oriented.** For instance, some commented that there could be fewer committees, with clear direction from the Commission for action. Several commented that they would like to see the Commission of the whole be more engaged, something that is inhibited with a Executive Committee conducting much of the business. Some questioned the need for the grant review panels given the grant program structure and focus on operating grants as priorities.

Especially important to the stakeholders that participated in the sessions, is the **need for a centralized resource about the arts**, where they can gather necessary research, information, and receive training, particularly as it relates to accessing grants and sponsorship.

On the one hand, the assessment of ACA that emerged from the consultations confirms that there is an expectation and re-stated community need for an organization to deliver specific functions – funding to support arts organizations, access to resources to develop organizational capacity, advocacy, vision around which others can rally, and leadership. These are consistent ACA's functions and the role envisioned by City Council over 20 years ago. On the other hand, this assessment also points out that ACA needs to develop a more effective strategy to achieve its goals and meet these community needs.

4.3 Review of Alternative Organizational Models

4.3.1 Role of the Community Arts Organization

Arts Councils, Commissions and Agencies are concerned with process not product. They do not create or produce art or art experience, but rather act as passionate facilitators, committed to the arts and to making the arts accessible within their communities. These local arts organizations interact with all the arts disciplines and art practitioners and help foster conditions in which the arts can flourish as a vital and integral element of community life.

Regardless of their internal or organizational structure, these community arts organizations have several characteristics in common.

- They create and communicate a vision for the arts
- They have a clearly articulated mission.
- They understand the arts needs of their community and the activities that address these needs.
- They are inclusive and treat the community and the artists within it with respect.
- They know and attempt to understand their constituents.
- They desire to reflect the rich and varied dynamics of the community.
- They are able to define and know how to measure the success of their organization.

Whether an arts council, arts commission or arts agency; or whether funding is secured privately, or from municipal or state sources these organizations all struggle with the same questions of context. Serving as a bridge between the community and the arts, they need to be clear about and able to answer the following questions:

- What is the public interest for the arts in our community? Who cares about the arts? Do the arts hold and essential and central place in this community?
- How can the arts be inclusive to the entire community? How can we help provide access to cultural programs and services?
- Who are we ultimately accountable too? The community-at-large, the arts community or the funders?
- How can we evaluate the intangible benefits of arts programming and community service? How do we demonstrate the results?
- How do we develop sustainable and diversified funding?
- What is the political climate in our community and what role does politics play in both the development of and accessibility to the arts and arts organizations in the community?

While each arts agency is as unique as the community it serves, these organizations all share certain similarities in terms of the general categories of activity. The range of services provided by individual agencies varies depending on the size of the community, or agency; level of funding and corporate support; community need and interest; availability of services elsewhere; and the mission or focus of the organization. **The scope of general services and activities of a community arts organization include, but are not necessarily limited to:**

1. **Grant Making:** Re-granting of funds received from municipal, state or federal government sources, as well as funds raised from both within or outside the community. Grant funds may be used to support the operating funds of local organization, special projects, performances, or exhibitions; special organizational needs; or individual artists.

2. Marketing and Promotion: Coordination of marketing and promotional efforts which may include a community wide campaign, arts awareness activities / events, newsletter, website, central events and promotion calendar, centralized ticketing, and e-blasts.
3. Services to Artists and Arts Organizations: In addition to general arts promotion and marketing activities, specialized services may include fundraising, grant-writing, or other arts management workshops and seminars; a central repository for grant information and guides; slide and image banks, artists directories; facility and venue directories; and art consultations and referrals.
4. Advocacy: As the bridge between the arts and the community, community arts organizations frequently serve as advocates for the arts, arts organizations and the artist community. Being an active and visible voice for the arts with respect to economic and community development; local and regional tourism; urban planning; downtown development; schools, school boards, colleges and universities; as well as local, state and federal government.
5. Arts Education: Augmenting and supporting existing arts educational opportunities in the community such as cultural trips and tours, teacher training, artist training, artist-in-residence programs and opportunities, curriculum development, and art classes for children, teens, adults and groups with special interests or needs.
6. Arts & Cultural Programming: Most community arts organizations leave arts and cultural programming to the individual arts organizations in their community. However, examples of programming undertaken by these community organizations include coordinating and or producing arts festivals, fairs, and public concerts.
7. Facility Management: Managing and / or providing theatre, gallery, office or studio space occasionally comes under the purview of community arts organizations.
8. Community Cultural Planning: Coordinating a community vision of the arts through the process of community-wide needs assessments and cultural planning; collaborating with community agencies, local business and government.

Individual community arts organizations need to determine which and how many of these services they are willing to and are able to provide. While some large organizations are able to provide all or most of these services, most organizations need to focus on the ones that are manageable and most needed by their individual communities. The vast majority of community arts organizations focus their efforts on some level of grant-making, marketing and promotion, providing services to artists and arts organizations and coordinating community cultural planning efforts.

4.3.2 Organizational Models

Most of the 4000 local arts agencies in the United States are structured as either a private non-profit 501(c)3 organization, or as a public commission. While both of these models have strengths and weaknesses, the success of either depends on the individual characteristics of the community, available funding sources, clarity of mission and focus, and the individuals involved.

The immediate and obvious benefit of a private non-profit 501(c)3 organization is the level of independence and autonomy and perception of increased funding opportunities. Seventy-five percent (75%) of the local arts agencies (LAAs) nationally are organized as 501(c) 3 organizations. However, only a third of the LAAs located in cities or in larger metropolitan areas are organized this way. In contrast, public commissions, which account for only 25% of the LAAs nationally, are the organizational model of choice in large cities or metropolitan areas.

The chart that appears below identifies some of the pros and cons of a 501 (c) 3 model vs. a public commission.

In 2003/2004, the Commission began exploring the idea of moving towards a 501(c)3 type structure as a way for it to raise additional funds as well as maintaining its funding from the City of Alexandria. In 2004, there were a reported 1,640 Arts, Culture and Humanities public Charities in the state of Virginia, whose gross receipts were more than \$3,430,781,743. (See Appendix D, which presents a matrix of arts council organizations serving cities of comparable size to Alexandria.)

The following table provides both the pros and cons of various types of organizational structure:

D-4. Alexandria Commission for the Arts

Governance	Pros	Cons
501(c) 3	<ul style="list-style-type: none"> ▪ 75% Nationally ▪ 1/3 in Large Cities ▪ Develop identity / profile of Arts Commission ▪ Ability to diversify and increase funding sources (fundraising, sponsorship, foundation support, grants) ▪ Opportunity to play greater advocacy role ▪ Partnership opportunities ▪ Increased marketing opportunities ▪ Autonomy / Flexibility ▪ Ability to attract members / donors ▪ Accountable directly to community ▪ Increased flexibility for use of resources 	<ul style="list-style-type: none"> ▪ Loss of City connection and administrative support ▪ No financial guarantees – pressure to fundraise ▪ Organizational focus could be directed towards sustainability / fundraising ▪ Funding drives activities ▪ Few guarantees ▪ Human Resource and physical office space requirements ▪ Competing with other community arts and cultural organizations for funding, volunteers, and resources
<i>Public Commission</i>	<ul style="list-style-type: none"> ▪ 25% Nationally ▪ 2/3 in Large Cities ▪ Funding guaranteed through City ▪ City has political and administrative investment ▪ City provides staff ▪ ACA has clout as associated with the City 	<ul style="list-style-type: none"> ▪ At mercy of City budgets and resources ▪ Bureaucratic ▪ Lower profile as ACA is amongst many city departments and commissions ▪ Limited options for fundraising or non-city funding (grants, foundations, sponsorships) ▪ Difficulty in attracting members or donors. No tax incentives for donors ▪ Limited Advocacy opportunities ▪ Harder to develop partnerships
<i>Hybrid Public – Private</i>	<ul style="list-style-type: none"> ▪ Increased opportunities for private funding ▪ More advocacy capability ▪ Ability to create partnership / growth ▪ Greater flexibility for use of funds ▪ More resources to Grantees ▪ Greater visibility ▪ More bang for buck 	<ul style="list-style-type: none"> ▪ Funding less secure ▪ More accountability – city and private ▪ Ambiguity ▪ Competition for funds with other agencies
<i>United Arts Fund</i>	<ul style="list-style-type: none"> ▪ One-stop giving for donors ▪ Increase profile of the ACA and arts / cultural organizations ▪ ACA becomes resource / primary funding agency for all the arts & culture in the city ▪ Opportunity to reach out and be inclusive of entire community 	<ul style="list-style-type: none"> ▪ More avant-garde organizations risk losing funding ▪ Getting buy-in from all organizations

D-5. Preliminary Recommendations

Based on the conclusions drawn from the research, consultation and the knowledge and experience of the consultants we make the following preliminary recommendations for the consideration of the Alexandria Arts Commission. Based on direction for the ACA Lord Cultural Resources will facilitate a workshop with ACA to discuss goals and strategies for an Action Plan, which will guide the work of ACA.

Recommendation 1: Conduct research that will underpin the development of a Vision for the Arts in Alexandria and support ACA's role as an advocate for the arts. The City is currently part of a national study with the Americans for the Arts. It will be important to identify the types of data being collected and identify gaps or other needs that remain.

The consultation in this study revealed that the same issues and themes that were identified in the foundation study for the 1994 Culture Plan, Vision for the Arts, continue to frustrate the development of the arts in Alexandria. While the City, ACA and other agencies such as ACVA have made efforts to address these issues, the efforts have not lead to as change as might be expected.

There are critical issues that need to be understood more deeply and an assessment of potential strategies undertaken in order to develop a Vision for the Arts and an action plan that will lead to the desired results.

We recommend that the following research be conducted:

- 1.1** *Research Arts Participation in Alexandria.* At present there is no credible quantitative or qualitative data on arts participation – demographic characteristics, motivations and expectations, perceptions of value, attendance patterns, membership, volunteer activity, donor support etc. among Alexandrians either related to their activities in Alexandria or the region, or about visitors to Alexandria. A variety of research techniques are valid: including general market and specific telephone surveys, organizational and event surveys, market segment focus groups, and third-party research reports. This type of research is eligible for funding from Government and Foundations, particularly from programs, which are specifically targeted at providing access for underserved audiences. The Chamber of Commerce, ACVA and other business and agencies often conduct market research and parts of this research could be piggy backed with their market research.
- 1.2** *Develop a database on arts and cultural organizations in Alexandria.* At present the primary source of data on arts organizations in Alexandria is drawn from ACA grant applications. This is an incomplete source of data, as it is only for organizations applying for grants. Furthermore, the data gathered is only that deemed necessary for the review process --- there are other information requirements if the ACA is to prepare a strategy to develop and expand the arts. ACA needs to know the current reality of the existing arts infrastructure in Alexandria. Types of information that would be valuable to ACA could include:

- Type of arts organizations
- Discipline
- Governance structure
- Annual Revenue and Expenses

- Sources of Revenue
- Distribution of Expenses
- Fundraising Strategies
- Grant Sources and Levels
- Staff and Volunteer Levels
- Total Attendance
- Audience Demographics
- Total Membership/Subscribers
- Membership/Subscriber Demographics
- Long-term Goals
- Venues Used

1.3 *Expand the database of potential public and private resources to support of the arts, and make this information available to the community.*

1.4 *Engage citizens in a discussion of the role of the arts in Alexandria.* Because of the study process the consultation drew primarily those who are already heavily engaged in the arts and have been for a long time. Which would explain why the issues and themes that were raised over 10 years ago are still dominating the discussion. There needs to be more widespread consultation and active engagement. There are a variety of techniques for such an engagement, which would involve new partners and collaboration – perhaps with the schools and forms of meeting with segments of Alexandria’s residents on terms that are more relevant.

Recommendation 2: Refine ACA’s Statement of Purpose so that it speaks clearly to its role in the context of the arts in Alexandria and is aligned with ACA’s capacity to fulfill its purpose. Identify how ACA will be able to demonstrate its success as Alexandria’s Commission for the Arts.

Recommendation 3: Broaden the criteria for selecting Commissioners to represent the diversity of the community and citizens from throughout the City, to ensure that the arts in Alexandria are developed and strengthened to meet the changing needs of the community.

Recommendation 4: Ensure the effective and efficient operation of ACA for the most effective use of volunteer skills, experience and expertise, including:

- Review the Committee Structure to align with priorities and activities of ACA
- Develop annual goals/activities for each committee.
- Expand the Commission manual and annual training /orientation for ACA Commissioners to familiarize them with ACA’s responsibilities, the arts community and ACA’s action plan.

Deleted: a

Recommendation 5: Review the Grants Program structure, criteria, application and review process so that it is in alignment with ACA’s purpose, goals and resources. Develop the criteria and measures of success so ACA can track change, document its contribution/impact on the arts, and the arts contribution and value to the City.

Recommendation 6: Assess the feasibility of partnering with an existing Foundation or establish a Foundation along the model of United Art Funds to provide a mechanism for providing additional financial support to the arts.

Recommendation 7: Work with the City to create a stronger presence on the City’s Website. For instance, on the City’s home page, there is no reference to the arts; the link to the related city departments is titled Recreation and Tourism; the page for Recreation, Parks and Cultural Activities features only pictures of flowers and outdoor recreational activities, the banner title has Cultural Activities and in a smaller and different font, and the department’s page doesn’t mention the arts in Alexandria at all, other than providing a link to ACA.

Recommendation 8: Develop a three year Action Plan with strategic goals, anticipated results, tasks, and schedule for implementation that will guide the work the work of ACA – its Commissioners, and committees. This Action Plan must be strategic, and doable. Such a plan would address issues not specifically address in these recommendations including identity, communications and positioning of ACA, education and Training services for constituents, partnership development.

Appendix D-A: Acknowledgments

Community Meeting Participants

The following individuals enthusiastically participated in the nine community meetings held throughout the City between May 17 and May 20, 2006, sharing their thoughts, perceptions and ideas on the arts in Alexandria.

Sylvia Alimena	Eclipse Chamber Orchestra
Rachel Arriaga	Student, T.C. Williams High School
Giselle Avalos	Student, T.C. Williams High School
Hope Bachman – Miller	Teacher Drama Dept, T.C. Williams High School
Martin Banks	Alexandria Harmonizers
Janet Barnett	City of Alexandria – Department of Recreation, Parks and Cultural Activities
Suzanne Bethel	The Art League
Juanita Bragg	Del Ray Seniors
Kathryn Brown	Del Ray Artisans
Sherry Wilson Brown	Former Chair, Arts Forum
Gladys Burcham	Del Ray Seniors Group
Fabio Camacho	Student, T.C. Williams High School
Ken Carpenter	Photographer
Alisa Carrel	ACA Music Panel, Ovation, Arts Forum, WMPA
Julia Chin	Del Ray Seniors
William Chin	Del Ray Seniors
Pam Cressey	OHA / Alexandria Archaeology Museum
Alison Crosby	(For Karen Reedy) Alexandria Artist (Resident)
Andy Cruz	Alexandria United Teens / T.C. Williams High School
Mollie Danforth	Alexandria Symphony Orchestra
Mike Dettlig	Community Citizen
Ann Dorman	First Night Alexandria
Jonathan Escobar	Alexandria United Teens
Beatriz Flores	Alexandria United Teens
Ripley Forbes	Parks & Recreation Commission
Jane Franklin	Jane Franklin Dance
David Fromm	Del Ray Citizens Association
Yoelin Funez	Alexandria United Teens, George Washington
Diana Gamermon	Artist
Luis Garcia	President, Jovenes Unidos de Alexandria
JD Garn	Torpedo Factory Art Center
M.M. Garner	Del Ray Seniors
April Giancola	Alexandria Choral Society

Appendix D-A: Acknowledgments

Claudia Gonzalez	Student, T.C. Williams High School
Carol Gray	Del Ray Seniors
Linda Hafer	The Art League
Carolyn Harris	Del Ray Seniors
Hildegarde Herforth	Del Ray Seniors
Sindy Hernandez	Alexandria United Teens / George Washington
Kim James	Dream in Color Foundation
Ullysses S James	Washington Metropolitan Philharmonic Association
Leslie A. Jones	Teacher, Drama & English Dept, T. C. Williams High School
Rich Josephson	City of Alexandria
Karen Krewer	Springwater Fiber Workshop
Margaret Lewis	Del Ray Seniors
Jim Lucey	Alexandria Harmonizers
Laurie MacNamara	Del Ray Citizens Association
Dale McClelland	Virginia Opera
Mary Noel McMillian	Artist - Photographer
David M. Martin	KSMET / Goldworks
Jazmin Martinez	Alexandria United Teens
Mary Matalas	Community Member
Bill Molino	Teacher, Bishop Ireton High School Theatre Program
Ken Moore	Alexandria Chamber of Commerce
Ingris Moran	Alexandria United Teens / Minnie Howard
Alice P. Morgan	M L King Memorial Planning Committee
Alice Merrill	The Art League
Martha Norris	Del Ray Seniors
Eloise Payne	Wife of Potter Douglas Payne
Loyda Pereira	Alexandria United Teens
Marge Peterson	Prince Royal Gallery
Carolyn Piccotti	Tapestry Theatre
Hedi Pope	Community Member
Ellen Pickering	Talyor Run
David Pritzker	Alexandria Choral Society
Sandra Ramos	Student, T. C. Williams High School
Sandra Rangel	Alexandria Sculpture Festival
Mrs. Grant Redmon	Arts Activist
Christina Richardson – Jones	West End Business Association
Cinthyia Rojas	Student, T.C. Williams High School
Mike Sandifer	Virginia Opera
Alexi Schnell	City of Alexandria – Planning & Zoning
Emma Shapiro	Youth Policy Commission – High School Student
Steven E Shulman	Former Chair, Alexandria Commission for the Arts
Linda Silk	Del Ray Artisans
Chester Simpson	Artist - Photographer
Amy Slack	Del Ray Citizens Association
Jeanette Spicer	Del Ray Seniors
Bob Steventon	Virginia Writers Association
Geneva Steventon	Virginia Writers Association
Elizabeth Stone	Elizabeth Stone Gallery
Heather Sulton	Student, T.C. Williams High School
Susan Sulton	Community Member
Chatree Suvanasaee	Chatree's
Caitlin Swindell	Student, St. Stephen's St. Agnes High School

Gary B. Thomas	Alexandria City Public Schools
Joanne Tompkins	Port City Playhouse
Margaret Townsend	Dance Metro DC
Loretta Trout	Del Ray Seniors Group
Marian Van Landingham	Torpedo Factory Artist
Vicki Walchak	Art Teacher / Artist
Lydia Walter	Teacher
Toni Warren	Del Ray Artisans
Alan Wile	Alexandria Harmonizers & Alexandria Arts Forum
H. Alan Young	Alexandria Sculpture Festival
Sharon Young	Community Member / Arts Supporter

Interviews

The following people graciously agreed to meet with the consultant in person or by telephone to share their thoughts and perceptions about the arts in Alexandria, and how best to strengthen the arts.

Janet Barnett, CPRP	Deputy Director, City of Alexandria, Department of Recreation, Parks and Cultural Activities
Lillian Brooks, JD	Director of Court Services, Commonwealth of Virginia Department of Juvenile Justice
Rosemary Feit Covey	Artist, Torpedo Factory Art Center / Board Member, Torpedo Factory Artists Association
Allison Cryor DiNardo	President, Carroll PCS, Inc. / Board, Alexandria Community Trust
Tanya Davis	Artist, Torpedo Factory Arts Center / President, Torpedo Factory Artists Association
William D. Euille	Mayor, City of Alexandria
James C. Fraser, Ph.D	Chairman, Alexandria Performing Arts Association / Treasurer, Emily Dickinson International Society
Ludwig Gaines	Councilman, City of Alexandria
Carolyn Griffin	Executive / Artistic Director & Founder, MetroStage
Linda Brinker Hafer	Executive Director, The Art League
James K. Hartmann	City Manager, City of Alexandria
Kirk W. Kincannon, CPRP	Director, Department of Recreation, Parks & Cultural Activities, City of Alexandria
Rob Krupicka	Councilman, City of Alexandria
Susan E. Landess	Executive Director, Kathy Harty Gray Dance Theatre
Andrew Macdonald	Councilman, City of Alexandria
M Magnus	Literary Artist
Jo Anne Mitchell	President & CEO, Alexandria Convention and Visitors Association
Patrick O'Brien	Director, Alexandria Public Library / Artist
Laura N. Overstreet	VP Communications, Alexandria Convention and Visitors Association
Del Pepper	Vice-Mayor, City of Alexandria
Lonnie Rich	Chair, Alexandria Chamber of Commerce
Laura E. Rod	Marketing Manager, Alexandria Convention and Visitors Association
Paul Smedberg	Councilman, City of Alexandria
Susan Slattery	Director of Operations, Alexandria Volunteer Board / President Del Ray Artisans
Marcia Speck	Member, Festival of the Arts Committee
David Speck	Former Member of City Council

Beth Temple
Joyce Woodson,

Commissioner, Virginia Commission for the Arts
Councilwoman, City of Alexandria

Alexandria Commission for the Arts – Commissioners

Jim Allison
Betsy Anderson
Mary H. Chaffe Brooks
George A. Chadwick, III
Donna Fowler
Ellen Harris
Marla Howell
Patricia Miller
Patrice North-Rudin
David Roane
Sylvia Saborio
Susan Sanders
Leon E. Scioscia
Mark Sukolsky
Colette Wachtel

Cheryl Anne Colton

Cultural Arts Administrator – ACA Liaison, Department of Recreation, Parks
and Cultural Activities

Appendix D-B: Major Art Organizations in Alexandria

		Organization	Funding	Space Information	Staffing / Membership	Attendance / Membership / Ticket Prices	Activities
Performing Arts	Music	 <p>Alexandria Symphony Orchestra http://www.alexsym.org</p> <p>Founded 1954</p>	<p>ASO receives contributions from the Alexandria Commission for the Arts, the Virginia Commission for the Arts, the Dominion Foundation, the Theodore H. Barth Foundation, the Wachovia Foundation, the Alexandria Rotary Club, and Comcast Cable, and other foundations, businesses, and individuals.</p>	<p>Rachel M. Schlesinger Concert Hall and Arts Center (1000 seats)</p>	<p>7 staff (non-orchestral)</p>	<p>Subscription Ticket Range: \$330 Adult Box - \$55 Student Section D</p> <p>Single Ticket Range \$80 Adult Box - \$20 Student Section D</p>	<ul style="list-style-type: none"> ○ Eight concerts: five regular season, the Alexandria Birthday Concert, the Holiday Concert, and the Children's Festival ○ in addition concerts for Alexandria public school students in June
		 <p>Eclipse Chamber Orchestra http://www.eclipseco.com/</p> <p>Founded and Incorporated: 1992</p> <p>ECO sponsors the Brass of Peace, the scholarship high school brass ensemble</p>	<p>Eclipse Chamber Orchestra and Brass of Peace concerts are presented with the support of The Alexandria Commission for the Arts, The Morris & Gwendolyn Cafritz Foundation, An Anonymous Foundation, The Dimick Foundation, The Dallas Morse Coors Foundation for the Performing Arts, Clifton Gunderson, LLP, The Richard Gwathmey & Caroline T. Gwathmey Memorial Trust, The National Endowment for the Arts, The Virginia Commission for the Arts, The Washington Forrest Foundation, Roy and Carol Thomas and individual supporters like you</p>	<p>Rachel M. Schlesinger Concert Hall and Arts Center (1000 seats)</p> <p>George Washington Masonic National Memorial of Alexandria</p>	<p>23 orchestra players (National Symphony Orchestra)</p> <p>Brass of Peace: 13-15 students</p>	<p>3 Concert Subscription Adults: \$45 Seniors: \$30</p> <p>Single Concert Tickets: Adult \$20 Senior \$15 Student: \$5</p>	<ul style="list-style-type: none"> ○ 3 concerts per season ○ Brandenburg Festival (November) ○ 2 annual fundraising performances ○ Brass of Peace Scholarship High School Brass Ensemble: 3-4 free community concerts, 6 free in-school performances

Appendix D-B: Major Arts Organizations in Alexandria

	Organization	Funding	Space Information	Staffing / Membership	Attendance / Membership / Ticket Prices	Activities
	 <p>Alexandria Choral Society http://www.alexchoralsociety.org</p> <p>1970 - component of the Performing Arts Association of Alexandria 1978 - Incorporated 2000 - Alexandria Choral Society Children's Chorus</p>	<p>Supported by the Alexandria Commission for the Arts, individual, foundation and other donors</p> <p>Online donation form</p> <p>Kerry Krebill Fund for Commissions of Choral Music</p>	<p>George Washington National Masonic Memorial</p>	<p>40-50 adult singing members</p> <p>40-50 Children's Chorus members</p>	<p>Season Subscriptions Reserved Seating: Adult \$80 Senior/Student \$60 General Seating Adult \$60 Senior/Student \$40</p> <p>Single Tickets: \$18-\$3 (Under 12 FREE)</p>	<p>4-5 performances per season</p>
	 <p>Alexandria Singers http://www.alexandriasingers.com</p> <p>Founded 1975</p>	<p>Tax exempt non-profit organization, as defined by section 501 (c)(3) of the IRS code, supported in part by the Alexandria Commission for the Arts</p>	<p>John F. Kennedy Center, the Old Post Office Pavilion, the Mormon Visitors Center, the Pageant of Peace, and other venues in the area</p>	<p>70 Members</p>	<p>Ticket Information: Reserved Seating: \$20 General Seating: \$15 Senior (60 or older): \$10 Students: \$10 Active Military: \$10 Group Rate (15 or more): \$10 Children (age 6 and under): \$5</p>	<p>2 major concert series in Alexandria each year - Holiday Concert and Pops Concert</p> <p>Perform in Alexandria and the D.C. metropolitan area at conventions, meetings, local civic events, schools, hospitals, senior centers, and other events</p>

Appendix D-B: Major Arts Organizations in Alexandria

		Organization	Funding	Space Information	Staffing / Membership	Attendance / Membership / Ticket Prices	Activities
		 <p>Alexandria Harmonizers http://www.harmonizers.org/</p> <p>1948 - chartered as the Alexandria Chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA), Inc</p>	<p>Harmonizers' performances are supported in part by the Alexandria Commission for the Arts. The Alexandria Chapter is sponsored by private contributors and by the Alexandria Department of Recreation, Parks, and Cultural Activities</p>	<p>T.C. Williams High School, Bishop Ireton High School, Market Square, Fort Ward Park, Lee Center, and the INOVA Alexandria Hospital</p>	<p>200 members (800 chapters in the U.S. and Canada, as well as affiliates around the world)</p>	<p>Free performances, chorus for hire, holiday shows</p>	<p>Senior Sing-Out Goodwin House Annual Holiday Show Youth in Harmony Products for Sale include: recordings, singing Valentines, Chorus for Hire, White House ornaments and <i>Breathless Moments</i>, a 220-page 8x10 paperback account of the first 50 years of the Alexandria Harmonizers</p>
	Dance	 <p>Kathy Harty Gray Dance http://www.khgd.org/</p> <p>Professional Modern Dance company in residence at Northern Virginia Community College</p>	<p>KHGDT is sponsored in part by the Alexandria Commission for the Arts and the Division of Visual and Performing Arts and Public Services of NVCC, Alexandria</p>	<p>Rachel M. Schlesinger Concert Hall and Arts Center</p>	<p>Unknown</p>		<p>Outreach programs include summer camps at area community centers, working with recreation center drama clubs and school and senior center performances</p>

Appendix D-B: Major Arts Organizations in Alexandria

		Organization	Funding	Space Information	Staffing / Membership	Attendance / Membership / Ticket Prices	Activities
		 <p>Athenaeum School of Ballet http://www.nvfaa.org/athenaeumballet.htm Founded 1991</p>	<p>The Northern Virginia Fine Arts Association relies on annual contributions to augment operating expenses. Volunteer support is vital – activities include: mailings, fundraising, costume help, ushers Reach Out and Dance outreach program for underprivileged grade school students</p>	<p>The Athenaeum, Old Town Alexandria</p>	<p>Unknown</p>	<p>Tuition: Fall/Winter: \$240 Spring: \$300 Families with two or more children pay one registration fee (\$35)</p>	<p>After more than ten years of providing ballet instruction to students of all ages in the Alexandria area, the Northern Virginia Fine Arts Association created The Athenaeum School of Ballet to focus on pre-ballet students and to broaden its outreach programs in dance</p>
		 <p>Dream in Color Foundation and Dance Studio www.dreamincolorandance.org</p>	<p>501(c)3 nonprofit entity</p>	<p>Dr. Oswald Durant Memorial Recreation Center, Nannie J. Lee Recreation Center, 10 Alexandria Public Schools</p>	<p>4 Staff Board of Directors = 7</p>	<p>Summer Tuition Fees range from - \$49 - \$64 Scholarships are available</p>	<p>Dare to Dream Company (by audition) Little Dreamers Company (4-12)</p>

Appendix D-B: Major Arts Organizations in Alexandria

		Organization	Funding	Space Information	Staffing / Membership	Attendance / Membership / Ticket Prices	Activities
		 <p>Choreographers Collaboration Project http://www.ccpdance.org/ Founded 1998</p>	<p>501(c)(3) CCP is supported by grants from the Alexandria Commission for the Arts, Target, and individual donors.</p>	<p>Lee Center, Kauffman Auditorium Mount Vernon Recreation Center</p>	<p>8 Members</p>	<p>Unknown</p>	<p>CCP strives to engage in collaboration with artists and musicians, to introduce modern dance to individuals across generations, cultures, and artistic media, and to provide quality dance performances that are accessible to the community. The company also is strongly committed to its youth dance group, who often perform with the company.</p>

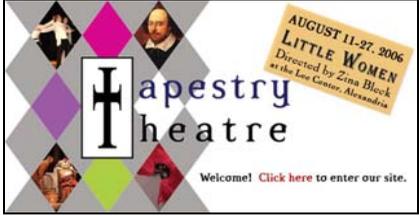
Appendix D-B: Major Arts Organizations in Alexandria

		Organization	Funding	Space Information	Staffing / Membership	Attendance / Membership / Ticket Prices	Activities
	Theatre	<div style="text-align: center;">  <p>You Can't Take it With You</p> <p>Little Theatre of Alexandria http://www.thelittletheatre.com</p> <p>Founded: 1934</p> </div>	<p>501c(3) organization LTA holds an annual donation drive. For 2004-2006, the theatre is raising money for its "Safety First" campaign. The goal is to raise \$25,000 over two years to improve the safety features of our building. After one year, 200 donors have contributed almost \$15,000, and the theatre will begin installing electronic locks, a security system, and an upgraded sprinkler system.</p>	<p>219 seat theater</p> <p>1950s permanent home rented for \$1 per year. 1961 first performance in permanent home 1966 west wing addition 1967 additional shop space and the Council Green Room 1970s LTA formally purchased the land from the city of Alexandria.</p>	<p>Members are asked to volunteer at least a few hours per year to the theater, and participate in LTA's Members receive the theatre's newsletter, The Floodlight, eight times annually; one ticket to every production; discounted fees for the Theatre's education programs; a vote at annual meetings; and the opportunity to foster the arts in Alexandria</p> <p>Past Active Members - \$50/yr Junior Members - \$25/yr Acting Members - \$20/show</p>	<p>Adults: Musicals: \$17 (Tuesday, Wednesday, Thursday) \$20 (Friday, Saturday) \$19 (Sunday matinee) Plays: \$14 (Tuesday, Wednesday, Thursday) \$17 (Friday, Saturday) \$16 (Sunday matinee)</p> <p>Junior (under 18) Musicals: \$16 (Tuesday, Wednesday, Thursday) \$20 (Friday, Saturday) \$18 (Sunday matinee) Plays: \$13 (Tuesday, Wednesday, Thursday) \$17 (Friday, Saturday) \$15 (Sunday matinee)</p> <p>LTA does not offer special discounts for seniors. Annual Holiday Fund-Raiser \$9 all seats</p>	<p>7-show season The Little Theatre has mounted over 300 productions since 1934</p>

Appendix D-B: Major Arts Organizations in Alexandria

		Organization	Funding	Space Information	Staffing / Membership	Attendance / Membership / Ticket Prices	Activities
		 <p>Three Sistahs MetroStage</p> <p>http://www.metrostage.org/ Founded: 1984 (American Showcase Theatre Company, Inc)</p>	<p>MetroStage is a professional not-for-profit theater dedicated to producing plays by established and emerging playwrights, which are chosen for their social, political, literary and entertainment value.</p>	<p>130-seat theatre 2001 converted lumber warehouse (4000 square foot) formerly Smoot Lumber Company</p>	<p>17 Trustees (including ex-officio)</p>	<p>Ticket price range: \$35-40</p>	<p>5 performance season</p>
		 <p>One Flew Over the Cuckoos' Nest 04/05</p> <p>Port City Playhouse www.portcityplayhouse.com</p> <p>Founded 1977</p>	<p>A charitable 501(c)(3), not-for-profit organization.</p>	<p>Kauffman Auditorium</p>	<p>Membership \$25 (* membership year runs from July 1 to June 30 and includes 1 free ticket/voting privileges at General Meeting)</p>	<p>Single tickets range: \$10-14 Subscription: Regular - \$42 Senior/Student: \$36</p>	<p>4 performance season</p>

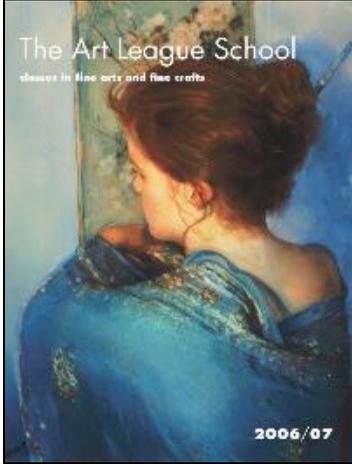
Appendix D-B: Major Arts Organizations in Alexandria

		Organization	Funding	Space Information	Staffing / Membership	Attendance / Membership / Ticket Prices	Activities
		 <p>Tapestry Theatre Company www.tapestrytheatre.com</p> <p>Founded 1995</p>	<p>A charitable 501(c)(3), not-for-profit organization.</p>	<p>Kauffman Auditorium</p>	<p>Members receive a discount off of admission to all performances. Membership</p>	<p>Single tickets range \$15 Adults, \$13 Senior/Students \$10 Groups of 20+</p>	<p>Variable number of performances each season</p>

Appendix D-B: Major Arts Organizations in Alexandria

		Organization	Funding	Space Information	Staffing / Membership	Attendance / Membership / Ticket Prices	Activities
Visual Arts		 <p>Torpedo Factory Art Center http://www.torpedofactory.org</p>	<p>Lease agreement that ran from 1983 to 1998, the City was responsible on an annual basis for many operating costs, a percentage of real estate taxes, and 1/3 of the utilities in addition to annual rent payments. On September 1, 1998 the Artists' Association took over all management of the building, and the City now acts as landlord. The artists are responsible for 62% of utility costs. All other operating costs are borne by the artists, including all administrative, janitorial, security, staff, advertising, printing, minor building maintenance, lighting supplies, and insurance for the entire building.</p>	Dedicated Facility	<p>84 working studios, 165 artists</p> <p>6 cooperative galleries</p> <p>2 workshops Art League School</p> <p>Alexandria Archaeology Museum</p> <p>Artists must go through the annual jury process to become a Torpedo Factory artist. All artists working in fine arts and fine crafts are eligible. Upon selection, the applicant becomes a juried Torpedo Factory artist and is classified as an Associate Artist.</p>	<p>800,000 visitors annually Website - 7,000 hits per month</p> <p>Friends of the Torpedo Factory Art Center, a non-profit membership organization, promotes awareness and appreciation of the visual arts through community outreach programs, exhibits and events in support of America's premier working visual arts center.</p> <p>Associate - \$35 Friend - \$50 Patron - \$100 Sponsor - \$250 Benefactor - \$500</p>	Special Events, Exhibitions, Lectures,
		 <p>Delray Artisans http://www.thedelrayartisans.org/ Founded 1992</p>	<p>Del Ray Artisans is funded, managed, and operated by Arts Resource Foundation. Arts Resource Foundation is a 501(c)(3) public membership organization formed to create and support community-based arts organizations and promote the arts as a resource for community development</p>	DRA Gallery Space - Nicholas A. COLASANTO CENTER	14 Board Members / 2 Committees	<p>Individual – \$35 Friend of DRA – \$35 Household - \$50 Student/Senior/Disabled – \$10 Silver Corporate - \$250 Gold Corporate – \$500</p>	Special Events, Exhibitions, Lectures, Summer Art Camp

Appendix D-B: Major Arts Organizations in Alexandria

		Organization	Funding	Space Information	Staffing / Membership	Attendance / Membership / Ticket Prices	Activities
		 <p>The Art League</p> <p>http://www.theartleague.org/ Founded 1954</p>	<p>The Art League is a 501(c)(3) nonprofit educational organization that generates revenue from its programs and activities as well as community support in the form of contributions, bequests, in-kind donations, grants, endowments, and Benefactor affiliation.</p>	<p>Located in the Torpedo Factory</p>	<p>2000 students 1000 members 22 Board Members Art League employs approximately 30 full- and part-time employees in its five departments: Administration, Development, School, Gallery, and Store</p>	<p>Membership is open to any artist who wishes to participate in Art League activities</p>	<p>School, exhibitions, S.O.H.O program (an art and service-based program in home improvement and relationship building for girls) Steamroller Printmaking Event</p> <p>Art Supply store</p>

Appendix D-C: Public Art in Alexandria

Date	Title/ Location	Artists
2002	<i>Captain Rocky Versace Plaza and Alexandria Vietnam Veterans Memorial</i> Adjacent to the Mount Vernon Recreation Center, 2701 Commonwealth Avenue	Antonio Tobias "Toby" Mendez
1999	<i>Eisenhower</i> Circle at the intersection of Eisenhower Avenue and Holland Lane, in the Carlyle Development	Michael Curtis
1998	<i>American Society of Industrial Security Mural</i> Side of building at 1625 Prince Street.	Bryan King of Artiface, Inc.
1997	<i>King Street Gardens Park</i> 1806 King Street, corner of King Street and Diagonal Road	Buster Simpson and Laura Sindell, Artists; Becca Hansen, Landscape Architect; and Mark Spitzer, Architect
1996	<i>Peace in Chirilagua (Paz in Chirilagua)</i> Duron Paint Building, 4109 Mount Vernon Avenue	Jorge Somarriba and the Arlandria Youth Group
1996	<i>St. Elmo's Coffee Pub Steam Clouds</i> 2300 Mount Vernon Avenue	Matthew McMullen and Howard Connelly of Propellerworks
1994	<i>Truth that Rise from the Roots Remembered</i> African American Heritage Park, Holland Lane	Jerome Meadows
1992	<i>Benjamin Franklin, Printer</i> In front of 100 Daingerfield Road	G.W. Lundeen
1991	<i>Angels of the Americas</i> In front of 3601 Eisenhower Avenue.	Be Gardner
1990	<i>Carlyle Lions</i> Dulany Street entrance to Carlyle Development at the intersection with Duke Street	

Appendix D-C: Public Art in Alexandria

1986	<i>Promenade Classique</i> Transpotomac Canal Centre at Canal Centre Plaza and Waterfront	Anne and Patrick Poirier, Sculptors; Paul Friedberg, Landscape Architect
1985	<i>Generations</i> South side courtyard of the Sheet Metal Workers National Pension Fund Building, 601 North Fairfax Street	A. Joseph Kinkel
1983	<i>Brio</i> Market Square, in the 300 block of King Street.--between Royal and Fairfax Streets	Jimilu Mason
1980	<i>Paradise Regained</i> In front of the Morrison House Hotel, 116 South Alfred Street	Miles Stafford Rolph II
1976	<i>Profile George Washington</i> In front of the Masonic Temple, on terrace platform, King Street and Callahan Drive	
1967	<i>All Things Come in Threes</i> Mount Vernon Elementary School, 2601 Commonwealth Avenue	Marlin Lord
1966	<i>Fountain at Market Square</i> Market Square, 301 King Street. between Royal and Fairfax Streets	Miles Stafford Rolph II
1944	<i>Justice Delayed, Justice Denied by Date</i> Federal Courthouse, Courthouse Square, between Elizabeth and Jamieson Streets. 2100 Jamieson Avenue	Ray Kaskey
1912	<i>Fountain--Daughters of the American Revolution</i> West sidewalk of the 100 block of North Royal Street across from Market Square	
1900	<i>Elk</i> Exterior of the Prince Street Club, 318 Prince Street	
1889	<i>Appomattox</i> The Confederate Monument Intersection of Prince Street and Washington Street	John Adams Elder and Casper Buberl

Appendix D-D: Arts Councils and Commission in Cities with Comparable Populations

Organization	Arts Volunteerism to Non-Profit Organizations # of Hours (2000) ¹	Arts & Economic Prosperity FTE Jobs Supported (2002)	Structure	Governance	Mission/Vision/Mandate	Activities
<p>St. Tammany Arts Commission http://www.stpgov.org/arts/</p> <p>Established: St. Tammany Parish, LA POP: 191 268</p>	1196	615	9 Commissioners 3 Staff (Arts Coordinator/Secretary/Graphic Designer)		The mission of the St. Tammany Arts Commission is to enrich the lives of the citizens of St. Tammany Parish by nurturing, sustaining, and enhancing the arts. The St. Tammany Arts Commission is dedicated to encouraging cooperation and cooperative programming among arts organizations, marketing the arts, and training volunteer leaders in St. Tammany.	Arts Network Grants Arts and Cultural Recovery Resources Opportunities for Artists Events (weekly listings posted on website)
<p>Idaho Commission on the Arts http://www.arts.idaho.gov/</p> <p>Established 1966 Boise, ID POP: 185 787</p>	2780	612	13 Commissioners 5 Members-at-large 11 Staff Members	The Commission receives a majority of its funding from the state of Idaho and the National Endowment for the Arts (NEA) annually.	To stimulate and encourage throughout the state the study and presentation of the arts, and public interest and participation therein...and to encourage and assist freedom of artistic expression essential to the well-being of the arts.	At the Commission I staff provides resources, information, and technical assistance to artists and to arts and cultural organizations in every corner of our state. In addition, the Commission administers grants, fellowships, and residencies for Idaho artists, schools, traditional artists, and arts organizations; mails a statewide arts newsletter; and maintains an informative Web site. The staff furnishes the commissioners with information about arts issues and grant applications, and they implement Commission policies; the commissioners, in turn, approve panel recommendations concerning all grants and awards.

Appendix D-D: Arts Councils and Commission in Cities with Comparable Populations

Organization	Arts Volunteerism to Non-Profit Organizations # of Hours (2000) ⁱⁱ	Arts & Economic Prosperity FTE Jobs Supported (2002)	Structure	Governance	Mission/Vision/ Mandate	Activities
<p>Tempe Municipal Arts Council http://www.tempe.gov/arts/TMAC/default.htm</p> <p>Established: Tempe, AZ POP: 158 625</p>	<p>908</p>	<p>179</p>	<p>The Tempe Municipal Arts Commission (TMAC) was established in March 1987. Members are appointed by the Mayor and serve a three-year term.</p>	<p>14 Commissioners 5 Committees: Executive; Advocacy & Communication; Grants; Public Art; Facilities</p>	<p>Mission: To create an atmosphere in which the arts can flourish and to inspire Tempe citizens to recognize the arts as essential to the whole life of our community.</p>	<p>4 Newsletters published yearly (Fall/Winter/Spring./Summer), available online and by regular mail</p> <p>The Commission's goals and strategies are to:</p> <ol style="list-style-type: none"> 1. advise the Mayor and City Council on all art and cultural development, 2. encourage arts organizations and artists in their continuing search for artistic excellence in Tempe and; 3. encourage and support the contribution of cultural diversity to the richness of the community's artistic life.
<p>The Tippecanoe Arts Federation http://www.tippecanoearts.org Established 1976</p> <p>Tippecanoe County (Lafayette), IN POP 148955</p> <p>100 member organizations</p>	<p>1793</p>	<p>338</p>	<p>Board of Directors: Executive: 5 Members: 19 Ex-officio - 1</p>	<p>The Tippecanoe Arts Federation (TAF) is a nonprofit service and advocacy agency for more than 100 member arts organizations.</p> <p>Since 1976 TAF has coordinated services for visual, performing and literary groups in Tippecanoe and surrounding counties. TAF offers three galleries, a reception area, and meeting rooms, rehearsal rooms, and performing and storage space for its member organizations.</p>	<p>Mission: The mission of the Tippecanoe Arts Federation is to promote the role of the arts in the region and facilitate the artistic activities of member organizations.</p> <p>Vision: The vision of the Tippecanoe Arts Federation is to emerge as a model for arts advocacy in Indiana with shared leadership of an engaged alliance of arts organizations in the region.</p>	<p>TAF coordinates services for visual, performing and literary groups in Tippecanoe and surrounding counties. TAF offers three galleries, a reception area, and meeting rooms, rehearsal rooms, and performing and storage space for its member organizations. The Tippecanoe Arts Federation is a re-granting agency for state funds to a 14-county area through the Regional Partnership Initiative of the Indiana Arts Commission. In addition, TAF regularly hosts, co-sponsors and participates in community events, including its annual fundraiser, The Taste of Tippecanoe™, the Festival of Food and Fun for the Arts.</p>

Appendix D-D: Arts Councils and Commission in Cities with Comparable Populations

Organization	Arts Volunteerism to Non-Profit Organizations # of Hours (2000) ⁱⁱⁱ	Arts & Economic Prosperity FTE Jobs Supported (2002)	Structure	Governance	Mission/Vision/Mandate	Activities
<p>Alexandria Commission for the Arts http://www.alexandriacommisionforthearts.org Established 1984</p> <p>Alexandria, VA POP: 128 213</p>	<p>150 235</p>	<p>331</p>	<p>15 Members appointed for staggered 3-year terms by City Council</p>		<p>The Alexandria Commission leads and advocates for cultural development within the City and surrounding region.</p>	<ol style="list-style-type: none"> 1. Supports the development and expansion of the arts in Alexandria 2. Serves as an advisory body for the arts 3. Serves as single funding source for the arts 4. Seeks national, state and private support for the arts in Alexandria 5. Prepares cultural plan for City Council 6. Leads the "Alex Awards" 7. Works collaboratively with the Old Town Festival of the Arts
<p>Arts Council of Greater Lansing http://www.lansingarts.org/</p> <p>Established 1965 Lansing, MI POP: 119 128</p>	<p>7809</p>	<p>888</p>	<p>20 Board Members</p>	<p>Public Charity</p>	<p>Mission Statement: To promote, coordinate and advance the arts and culture in the greater Lansing area.</p>	<p>The program of work to direct the Arts Council of Greater Lansing (ACGL) toward the accomplishment of the mission is through four areas: Service/Space/Support / Special Projects</p> <p>Grants:</p> <ul style="list-style-type: none"> • Michigan Council for Arts and Cultural Affairs Regional Minigrant • Ingham County Hotel/Motel Tax Funds for Arts and Tourism • City of Lansing General Funds Minigrant

Appendix D-D: Arts Councils and Commission in Cities with Comparable Populations

Organization	Arts Volunteerism to Non-Profit Organizations # of Hours (2000) ^{iv}	Arts & Economic Prosperity FTE Jobs Supported (2002)	Structure	Governance	Mission/Vision/ Mandate	Activities
<p>Arts Alive Fort Collins http://www.artsalivefc.org/ Established</p> <p>Fort Collins, CO POP: 118 652</p>	<p>2126</p>	<p>299</p>	<p>12 Board Members 2 Staff (Co-Executive Directors)</p>	<p>Arts Alive is a nonprofit (501c(3)) arts service organization. Our funding is provided by donations from individuals and corporations, through fundraising activities and by grants from local, state and national foundations.</p> <p>Arts Alive's premier fundraising event, Mosaic of the Arts, is held annually in January. It is an evening of scrumptious cuisine and libations, music, a unique silent auction, and a spirited live auction that allows donors to support ALL the arts. Donations are tax deductible</p>	<p>Mission: To promote excellence in the arts by advancing community arts and cultural activities and striving to maximize the artistic, educational and economic growth of the local arts community.</p>	<p>Current Arts Alive Projects:</p> <ul style="list-style-type: none"> • Development an online ticketing and calendar website • Development of a Community Cultural Plan in partnership with the City of Fort Collins, Discover Science Center and the City Historical Museum • Creation of a marketing plan to "Market All the Arts". • Coordination and management of First Friday Gallery Walks and Second Saturday Family Gallery Walks • Sponsorship and support of Read On! Fort Collins • Sponsorship and support of Artsploration, a children's arts workshop
<p>Cultural Council Indian River County http://www.cultural-council.org/ Founded in 1995</p> <p>Vero Beach, FL POP: 112 947</p>	<p>255</p>	<p>442</p>	<p>4 Officers Board of Directors: 6 Honorary Board Members: 16</p>	<p>A private, non-profit cultural agency; Cultural Council Indian River County is designated as a Local Arts Agency by the County Commissioners</p>	<p>Mission: "To nurture a cooperative environment in which cultural & educational organizations and individuals may thrive and thereby enrich the quality of life in Indian River County for all residents and visitors."</p>	<p>Membership; Public Art; Partnerships with Community Organizations; Services to Artists and Cultural Organizations; Arts Education; Cultural Events; Arts Advocacy & Cultural Tourism</p>

Appendix D-D: Arts Councils and Commission in Cities with Comparable Populations

Organization	Arts Volunteerism to Non-Profit Organizations # of Hours (2000) ^v	Arts & Economic Prosperity FTE Jobs Supported (2002)	Structure	Governance	Mission/Vision/ Mandate	Activities
<p>Northeastern Wisconsin Arts Council http://www.newartscouncil.org/ Founded 1979</p> <p>Green Bay, WI POP: 102 313</p> <p>Annual Budget: \$ 98,000.00</p>	<p>2068</p>	<p>1312</p>	<p>13 Directors 1 Executive Director (The Executive Director is the administrative head of NewARTS. With major responsibilities in the areas of fund raising, community outreach, and building relationships with artist and arts organization in the region. The Executive Director is also expected to represent the needs and concerns of the region and provide liaison to organizations outside of the area directly served.)</p>	<p>Non-profit, membership-based organization</p>	<p>The mission of the Northeastern Wisconsin Arts Council (NewARTS) is to support, promote and foster the arts in Northeast Wisconsin.</p> <p>NewARTS has five major goals: to educate and inform; to financially support the arts; to sponsor arts events and activities; to provide opportunities for citizen involvement as members and as volunteers; to be an advocate and resource for the arts.</p>	<p>Supports the arts through:</p> <ul style="list-style-type: none"> ● Public art program ● Grants to local arts organizations ● Artstreet, Arti Gras and the Studio Art Tour, which are produced by our subsidiary, Arts Events, Inc. <p>Fosters the arts through:</p> <ul style="list-style-type: none"> ● Scholarships to students of the visual, performing and literary arts <p>Promotes the arts through:</p> <ul style="list-style-type: none"> ● Green Bay Live!, a joint marketing promotion with local performing arts groups ● Advocacy of the Arts

ⁱ Source: *Arts & Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and Their Audiences*, Americans for the Arts, 2002.
ⁱⁱ Source: *Arts & Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and Their Audiences*, Americans for the Arts, 2002.
ⁱⁱⁱ Source: *Arts & Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and Their Audiences*, Americans for the Arts, 2002.
^{iv} Source: *Arts & Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and Their Audiences*, Americans for the Arts, 2002.
^v Source: *Arts & Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and Their Audiences*, Americans for the Arts, 2002.