

Alexandria Commission for the Arts Regular Monthly Meeting

Meeting Information

Objective:	To address Arts Commission business.		
Date:	02-16-16	Time:	Begin: 7:09 pm End: 9:49 pm
Location:	Lee Center, 1108 Jefferson Street, Alexandria, VA	Meeting Type:	Regular Monthly Meeting
Called by:	Matthew Stensrud, Chair	Note Taker:	Cheryl Anne Colton, Regional Program Director, Office of the Arts
Facilitator:	Matthew Stensrud	Timekeeper:	Matthew Stensrud
Attendees:	Catherine Ahern , Lisa Baranello, Beth Coast, Susan Cohen, Gayle Converse, Michael Detomo, Shirley Downs, Kate Elkins, Cara Frey, Allison Heck, Michelle Kozlak, David Martin, Allison Nance, and Matthew Stensrud		
Absent:	Susan (Amber) Gordon and Betsy Hennigan		
Vacancy(s):			
Observers:	Kate Moran, Kelly Cares; Don Viehman and Lisa Schumaier, Torpedo Factory Artists' Association; Jeanne Gardner, CAC/AAA; Pat Miller, Miracle Field and Kelly Cares; Bill Rivers, Miracle Field; and Eric Wallner, Torpedo Factory Art Center's Board.		
City Staff:	Diane Ruggiero, Deputy Director, Cultural Arts, RPCA Cheryl Anne Colton, Regional Program Director, RPCA Matthew Harwood, Public Art Manager, RPCA		

Agenda items

Presenter

1.	Call to Order	Matthew Stensrud
2.	Public Comment	Matthew Stensrud
3.	Approval of Minutes a. January 19, Regular Meeting	Matthew Stensrud
4.	Chair's Report	Matthew Stensrud
5	Torpedo Factory Art Center Mural a. Presentation by Eric Wallner b. Review of Memo c. Motion to Approve Memo	
6.	Miracle Field Mural a. Presentation by Bill Rivers b. Review of Memo c. Motion to Approve Memo	
7.	Committee, Task Force and Liaison Reports a. Arts Education Committee b. Advocacy and Outreach Committee c. Waterfront Commission Liaison d. Torpedo Factory Liaison i. Review and Discussion of Consultants Report e. Arts Forum Liaison f. Cultural Plan Task Force g. Simpson Park Task Force	Kate Elkins Gayle Converse Shirley Downs/Susie Cohen Michael Detomo Michelle Kozlak Beth Coast Betsy Hennigan

	h. Time and Place Task Force i. Warwick Pool Task Force j. Grants Task Force i. Review and Motion to Approve memo k. Arts and Economic Prosperity Task Force l. Poet Laureate and DASHing Words Task Force i. Review of Motion and Approve Memo	Kate Elkins Catherine Ahern Catherine Ahern Amber Gordon Kate Elkins
8.	Old Town North Small Area Plan a. Appoint Commission Representatives	Matthew Stensrud
9.	Office of the Arts Staff Report a. Update on Special Events	Diane Ruggiero
10.	Good of the Order – Announcements	Matthew Stensrud and Members of Arts Commission
11.	Adjournment	

Discussion Summary

1.	Call to Order: Matthew Stensrud welcomed everyone and began the meeting at 7:09 pm.
2.	Public Comment: The audience members introduced themselves: Kate Moran, Kelly Cares; Don Viehman and Lisa Schumaier, Torpedo Factory Artists' Association; Jeanne Gardner, CAC/AAA; Pat Miller, Miracle Field and Kelly Cares; Bill Rivers, Miracle Field; and Eric Wallner, Executive Director, Torpedo Factory Art Center's Board. None.
3.	Approval of Minutes January 19, 2016, minor edits were provided, with these edits the minutes were approved by consensus.
4.	Chair's Report: Matthew Stensrud gave the following report to the Arts Commission: <ul style="list-style-type: none"> • The new date for the Arts Commission's retreat is Saturday, May 14. The retreat will run from 9:30 am until 3:30 pm, in the Lee Center's conference room #4 . • Mr. Stensrud mentioned that this meeting was the last one for David Martin. Mr. Martin decided against requesting re-appointment to his Arts Commission appointment. Mr. Stensrud thanked Mr. Martin for his many years of service to the Arts Commission. • Mr. Stensrud acknowledged the City Council newly appointed Arts Commissioner - Lisa Baranello; and the re-appointments to the Arts Commission – Beth Coast and Shirley Downs.
5.	Torpedo Factory Art Center Mural <ol style="list-style-type: none"> a. Presentation by Eric Wallner – Mr. Wallner distributed information about the Torpedo Factory Art Center's proposal for a Loading Dock Door Mural (ATTACHMENT #1). The Torpedo Art Center is seeking approval from the Arts Commission for the installation of this mural. b. Review of Memo – Members reviewed the background information for the project. The artist's timeline is April 11-16; the artist selected for the project is Erin Elizabeth Curtis; and the budget is \$6,000 (\$4,000 artist fee, and up to \$2,000 for supplies). Funds are secured from dedicated funds from Torpedo Factory's budget. Once the Arts Commission approves the project, a memorandum of understanding will be prepared between the City of Alexandria and the Torpedo Factory Board for the care and maintenance of the mural. The mural is considered as a temporary project that will be up for 3 years. If damages occur during this timeframe, the Torpedo Factory Board will be responsible for repairs of the mural. c. Motion to Approve Memo –After some discussion, a motion was made to approve the

	installation of the loading dock door mural (MOTION #1).
6.	<p>Miracle Field Mural</p> <ol style="list-style-type: none"> a. Presentation by Bill Rivers - Both Bill Rivers and Kate Moran presented information for the proposed mural for the pool pump and storage building located behind the Miracle Field (ATTACHMENT #2). b. Review of Memo - The Kelly Cares Foundation is working with the Miracle Field to install the mural. Nancy Belmont, the creator of the “Courage Wall” in Del Ray, and Matt Corrado, local artist will provide their time for the creation of the mural at no cost. Expenses for paint supplies and other items will be funded by the Kelly Cares Foundation, the Miracle Field and lululemon. The mural as outlined has been already vetted through General Services and the Recreation, Parks and Cultural Activities’ Departments. The mural is scheduled to be unveiled at the April 23, 2016 Miracle Field game. The mural will be on display from April 23, 2016 through April 23, 2018. The west wall may be a chalk board but other concepts are being explored. Once a decision is made for the west wall, the images/concepts will be brought back to the Arts Commission. A memorandum of understanding will be prepared between the City and Kelly Cares/Miracle Field. c. Motion to Approve Memo – The discussion concluded, then a motion was made to approve the installation of the Kelly Cares/Miracle Field mural on the pool pump and storage building (MOTION #2).
7.	<p>Committee, Task Force and Liaison Reports</p> <ol style="list-style-type: none"> a. Arts Education Committee – Kate Elkins reported on the following: <ul style="list-style-type: none"> • The “All City Exhibition” will be installed at Convergence in March. The March Arts Commission meeting will be held at Convergence. The opening reception for this exhibition is scheduled for Friday, April 1. • The National Arts Education Association will exhibit works from TC Williams High School students. The opening reception for this exhibition is scheduled for February 18, 4:30 pm. b. Advocacy and Outreach Committee – Gayle Converse distributed the Advocacy and Outreach Committee report (ATTACHMENT #3) and the Arts Commission’s calendar (ATTACHMENT #4). Ms. Converse said that the Committee is continuing their outreach efforts to the Alexandria Arts Forum and Visit Alexandria. She mentioned too, that on Saturday, February 20, a City Council public hearing is scheduled, if the Arts Commission wishes to attend. She suggested that the Arts Commission consider participating in the March 5, 2016 St. Patrick’s Day parade. The deadline for submitting an application to participate in the parade is February 20. Commissioners discussed various options for how they could participate in the parade. Gayle Converse and Allison Nance will work collaboratively to insure participation by the Arts Commission members. A motion was then made to have the Arts Commission submit an application to participate in the parade (MOTION #3). c. Waterfront Commission Liaison – Shirley Downs has stepped down as the Arts Commission’s Waterfront Commission Liaison. Susie Cohen submitted her application for consideration as the Arts Commission’s liaison to the Waterfront Commission. At the March Waterfront Commission meeting, the timeline and information for the Fitzgerald Square project will be presented. d. Torpedo Factory Liaison – Michael Detomo distributed The Cultural Planning Group’s Torpedo Factory Art Center Business Analysis and Recommendations Report dated January 31, 2016 (ATTACHMENT #5). <ol style="list-style-type: none"> i. Review and Discussion of Consultants Report – Mr. Detomo shared the four

recommendations outlined in the report:

- 1) Establishment of an Independent, Self-Appointed Board of Directors;
- 2) Streamline the Management Functions of the Factory;
- 3) Create a Compelling Vision for the Torpedo Factory; and,
- 4) Define a new relationship between the City and the Torpedo Factory.

Mr. Detomo said that the Torpedo Factory Board will receive the Consultants' report at their February 24 meeting. Mr. Stensrud mentioned that the Arts Commission, as an advisory body to the City will provide their insights to City staff and Council for each of the recommendations outlined in the report. The members reviewed the report and asked clarification for some of the recommendations. Mr. Stensrud said a public hearing of the Torpedo Factory report will be part of the March Arts Commission meeting. He said, after the public hearing, the Arts Commission will need to consider: to approve the report with no changes, not to approve the report or to approve the report with recommended changes. The Torpedo Factory Board's vote is anticipated to occur after the Arts Commission's March meeting, unless, the Torpedo Factory holds a special meeting to vote on the report's recommendations.

- e. Arts Forum Liaison – Michelle Kozlak distributed her report (**ATTACHMENT #6**). Ms. Kozlak mentioned that the Arts Commission and the Arts Forum collaborated for a letter that went to the Mayor and City Council members. She mentioned that the Arts Forum created an e-newsletter. The first article in the e-newsletter highlights the City-wide Arts and Culture plan and the “Alexandria Creates!” week. The next Arts Forum meet-up is scheduled for the Alexandria Singers’ Saturday, February 27, 7:30 pm performance to be held at First Baptist Church. She mentioned too, that the Arts Forum developed 4 priority issues that should be addressed through the City-wide Arts and Culture plan. These priorities were outlined in the Arts Forum liaison report.
- f. Cultural Plan Task Force – Beth Coast said the “Alexandria Creates!” week of community engagement activities will occur February 23-27. The community engagement activities during this week and City-wide Arts and Culture Plan are posted on the Office of the Arts’ website. An online survey is now available for distribution. The link for the survey can be found on the Office of the Arts’ website. Members were encouraged to review the City-wide Arts and Culture plan on the website. They should also encourage their friends, family and colleagues to complete the online survey. The next City-wide Arts and Culture Plan Steering Committee is scheduled for Friday, February 26.
- g. Simpson Park Task Force – No report
- h. Time and Place Task Force – Kate Elkins distributed the draft project plan for the “Time and Place: Exhibitions of Public Art and History” pilot project (**ATTACHMENT #7**). An “invitation to artists” will be sent in March. It is anticipated that a “Time and Place” project will occur every two years. The first “Time and Place” installation will occur in collaboration with the Office of Historic Alexandria. The site selected is the Gadsby’s Tavern Museum. At the March meeting, the Arts Commission will vote on the selected artist for the project. March 16 is the new date for “Time and Place” presentation that was cancelled due to the snow storm. This free presentation will be held at the Lyceum.
- i. Warwick Pool Task Force – Catherine Ahern reported that at their first meeting, they received an overview of the project. The Task Force will select an artist who will work with the Warwick Pool Design team. A request for proposals outlining the scope of work is in the process of being developed. The Western States Arts Federation’s “CAFÉ” will be used for the review of the artists’ qualifications. Additional community members are needed to complete the Task Force. If Arts Commissioners have suggestions for individuals who

	<p>could serve, they should send this information to Diane Ruggiero.</p> <ul style="list-style-type: none"> j. Grants Task Force – Catherine Ahern presented the Office of the Arts’ staff memorandum which recommends Holly Koons McCullough to serve on the Fiscal Year 2017 Grants Task Force (ATTACHMENT #8). Ms. McCullough is the Director and Curator for the Greater Reston Arts Center. <ul style="list-style-type: none"> i. Review and Motion to Approve memo – Members review the Office of the Arts staff memorandum. A motion was made to appoint Ms. McCullough to the Fiscal Year 2017 Grants Task Force (MOTION #4). k. Arts and Economic Prosperity Task Force – Allison Heck reported that Allison Nance and Amber Gordon met with Diane Ruggiero to prepare for the local launch of the Americans for the Arts’ Arts and Economic Prosperity Study. Ms. Gordon will reach out to the Alexandria Arts Forum and Visit Alexandria to include them in the planning efforts for the study. Randy Cohen, Vice President, Research and Policy, Americans for the Arts is available to assist the City of Alexandria with the launch on Wednesday, March 16. The study includes an Arts Organizations survey, along with audience surveys. Arts Commissioners will be needed to assist with the collection of 800 audience surveys. These surveys will need to be collected by December 31, 2016. More information about the local launch and the timeline for the study will be shared at the March Arts Commission meeting. l. Poet Laureate and “DASHing Words Task Force” – Kate Elkins reported that this was the first year that the “DASHing Words in Motion” poetry contest applications and poetry were received online. The first review of the Poet Laureate applications will occur on Thursday, February 18. The top six writers/poets will be selected to advance to the second round which includes an interview and presentation with the Poet Laureate Task Force. <ul style="list-style-type: none"> i. Review of Motion and Approve Memo - Seventeen writers submitted thirty-two poems for the Task Force’s consideration. On February 9, the “DASHing Words in Motion” poetry was reviewed. The “DASHing Words in Motion” Task Force selected seven poems to be displayed in April and May on the Alexandria Transit Company’s DASH buses and Trolleys. The winning poems were: Green Scene, Return, Baxter, Window Seasons, Stop Go Succeed, Today, and Home (ATTACHMENT #9). Tori Lane Kovarik, Poet Laureate, City of Alexandria, also write a poem that will be displayed on the DASH buses and Trolleys. Last year, nineteen writers submitted 45 poems.
8.	<p>Old Town North Small Area Plan</p> <ul style="list-style-type: none"> a. Appoint Commission Representatives – Matthew Stensrud and Diane Ruggiero reported that the Old Town North Small Area Plan is moving forward. As the Small Area Plan is being developed, public art will need to be incorporated into the Plan. Two Arts Commissioners need to be appointed to this Task Force to assist with the planning efforts. After some discussion a motion was made to appoint Lisa Baranello and Shirley Downs to the Task Force (MOTION #5).
9.	<p>Office of the Arts Staff Report – Diane Ruggiero distributed the Office of the Arts Division Update (ATTACHMENT #10). Ms. Ruggiero reported that the Simpson Park Task Force met on February 12. The Task Force reviewed 76 Request for Qualification applications, and selected three artists (and three runners up) to move forward to the next round of the selection process. The selected artist will be brought to the Arts Commission at their March meeting. She also reported that there were 43 applications received for the Traffic Box Wrap project. This Task Force needs to</p>

	have two arts professionals who are community stakeholders. If members have suggestions of individuals who can serve on this Task Force, they should share with Ms. Ruggiero.
10.	Good of the Order – Announcements – Members share information about upcoming events that they recently attended, or are planning to attend.
13.	Adjournment - Matthew Stensrud mentioned that all items were addressed from the meeting's agenda, so the meeting adjourned at 9:49 pm.

	New Action Items	Responsible	Due Date
1.	Submit Application form to participate in the St. Patrick's Day Parade scheduled on Saturday, March 5, 2016.	Advocacy and Outreach Committee and Gayle Converse	February 20, 2016
2.	Participate in the St. Patrick's Day Parade scheduled on Saturday, March 5, 2016	Members of the Arts Commission	March 5, 2016

Other Notes & Information

<ol style="list-style-type: none"> 1. Torpedo Factory Art Center's proposal for a Loading Dock Door Mural 2. Mural for the pool pump and storage building located behind the Miracle Field 3. Advocacy and Outreach Committee Report 4. Arts Commission's Calendar – February, 2016 5. The Cultural Planning Group's Torpedo Factory Art Center Business Analysis and Recommendations Report dated January 31, 2016 6. Arts Forum Liaison Report 7. Draft Project Plan for the "Time and Place: Exhibitions of Public Art and History" Pilot project 8. Staff Memorandum – Appointment of Holly Koons McCullough to serve on the Fiscal Year 2017 Grants Task Force 9. Staff Memorandum - "DASHing Words in Motion" Poetry Contest 10. Office of the Arts Division Update – February, 2016 			
Submitted by:	Cheryl Anne Colton	Draft Sent	03-02-16
Submitted by:	Alexandria Commission for the Arts	Minutes Approved:	03-15-16



105 North Union Street
Alexandria, VA 22314
703.838.4565
torpedofactory.org

Torpedo Factory Art Center

Loading Dock Door Mural

Location: Torpedo Factory Art Center, 105 N. Union Street, Alexandria, VA 22314
Loading Dock Door (near the intersection of Cameron and Union Streets)

Background:

The Torpedo Factory Art Center wishes to create a colorful, publicly accessible mural on the Union St. Loading Dock Door to enliven this high traffic intersection. The mural will provide additional identification and demarcation of the Torpedo Factory as a cultural attraction. This two-dimensional mural will measure approximately 182" wide by 138" high. The mural is intended to be temporary and shall stay on exhibit for no longer than three years from the date of execution.

Artist and Artwork Selection:

Proposals have been selected through an open call process. Two final proposals were selected by an outside arts professional. The juror was Deirdre Ehlen, Public Art Project Manager of Arlington Cultural Affairs. The selected proposal, Beaded Curtain, by artist Erin Curtis is a playful interpretation of a beaded curtain as a celebration of color and pattern. (see attached artist's resume).

Materials:

Sherwin Williams paint has been selected by the artist (see links below to exact products). The door will be thoroughly cleaned and primed the week before the artist begins.

Primer:

<http://www.ppgpaints.com/products/corafon-ads-wash-primer>

Top coat sealer:

<https://protective.sherwin-williams.com/pdf/Anti-Graffiti-Brochure.pdf>

Acrylic Paint (using only colors recommended for exterior use):

<http://www.goldenpaints.com/products/colors/fluid>

<http://www.goldenpaints.com/products/colors/interference-colors>

<http://www.goldenpaints.com/products/colors/iridescent-colors>

Timeline:

November 1, 2014: Mural Call opens to public

March 31, 2015: Deadline for proposals

April: Proposal review

June: Selected proposal to board for approval

Fall 2015: Submit proposal to Arts Commission and get approval

April 11 – 15, 2016: Work to be done within one week (subject to weather conditions)

Budget: \$6000 (\$4000 artist fee, up to \$2000 for supplies). Donors will be listed on the TFAC website.

Maintenance: Due to the mechanical operation of the door, durable materials are essential. The door is made of powder coated steel so, once cleaned, it should be able to be painted directly on. We also investigated creating an adhesive print that would be professionally applied to the surface. In the final analysis, we felt paint would give a more natural and authentic sense of artwork being created "in person and in progress" aligned with our mission. The artist has agreed to do touch-ups to the paint as needed, on an annual schedule at the very minimum. Short term maintenance will be done by the Torpedo Factory's Facilities Manager and the Target Gallery Director. The mural will be coated to protect against weather, normal wear and tear, graffiti, etc.

This mural project does not require any special shipping, lighting, electrical or plumbing needs nor does it pose any safety concerns. A plaque with the title, date, and artist name will be installed on the exterior wall to the left of the mural.

Commission Request:

The Torpedo Factory Art Center Board of Directors approved the mural design at their June, 2015 meeting. The initial project concept was presented to the Alexandria Arts Commission at their November, 2015 meeting. We are requesting final permission from the Arts Commission to begin the mural within the timeframe outlined above.

Artist's Resume:

Erin Elizabeth Curtis

<http://www.erinelizabethcurtis.com>

erinelizabethcurtis@gmail.com

EDUCATION

2010 Skowhegan School of Painting and Sculpture, Madison, ME

2009 Fulbright Scholar, University of Rajasthan, Jaipur, India

2007 M.F.A. Studio Art, University of Texas at Austin

1999 B.A. Liberal Arts, Williams College, Williamstown, MA

SOLO EXHIBITIONS

2015 *Forthcoming*, Big Medium Gallery at Canopy, Austin TX

2013 *Furthest West*, The Contemporary, Austin, TX

2012 *Prosperity Garden*, David Shelton Gallery, San Antonio, TX

Album of the Conqueror, Conduit Gallery, Dallas, TX

2011 *Ornament of Savage Tribes*, Champion Contemporary, Austin, TX

2009 *Perspective Threshold*, Women and Their Work Gallery, Austin, TX

The Height of the Slow Season, Kashi Art Gallery, Kochi, Kerala, India

2007 *House Painting*, Lawndale Art Center, Houston, TX

2006 *House Painting*, MASS Gallery, Austin, TX

Selected GROUP EXHIBITIONS

2015 *Good Senses*, 101 Exhibit, Los Angeles, CA

2012 *The Alley Cat Project*, MASS Gallery, Austin TX

History of Schizophrenia, Kemp Center for the Arts, Wichita Falls, TX

2011 Champion Contemporary at Houston Contemporary, Houston, TX

2010 *SK10*, Tompkins Project, Brooklyn, NY

2009 *Greatest Hits Remastered*, Art Palace Gallery, Austin, TX

2008 *Texpose: New Art from Austin*, Paragraph Gallery, Kansas City, MO

The Longest Day of the Year, Art Palace Gallery, Austin, TX

Le guerre de la travailleur, Fuse Box Festival, Austin TX

2007 *The Yellow Wallpaper*, Unit B Gallery, San Antonio, TX

Tabletop Sculpture, Art Palace, Austin, TX

Coda: MFA Thesis Exhibition, VAC, University of Texas at Austin

Texas Biennial, Dougherty Arts Center, Austin, TX

2006 *Outside Area*, Gallery 3 at the Co-op, Austin, TX

Making It Together, Creative Research Laboratory, Austin, TX

2005 *Terra Cognita*, Cinematexas 10, Austin, TX

ID, Fuse Box Festival, The Blue Theater, Austin, TX

AWARDS, FELLOWSHIPS & COMMISSIONS

2015 *Diamond Landscape*, The Lobby Project, Washington, DC

French, Recycling Truck printed wrap design, DC Commission on the Arts and Humanities.

Traffic Control, a Public Art Commission by the city of Alexandria to create a series of 4 traffic control box designs for the busy Duke Street corridor, VA

2013 Idea Fund Grant, Andy Warhol Foundation and Diverse Works, Houston, TX

Awarded a \$158,000 Public Art Commission by the city of Austin to create *Pedestrian Geometries*, a permanent sculpture series for downtown 3rd Street, TX

2012 Dozier Travel Grant, Dallas Museum of Art

2012- 2014 City of Austin Artist Grant

2009 Fearing Award, Austin's 2-D artist of 2009

2006 Continuing Fellowship, University of Texas at Austin

2005 David Price Endowed Presidential Scholarship, University of Texas at Austin

2004 Ellen Clayton Garwood Scholarship, University of Texas at Austin

2000 Berkshire Art Association Prize, Berkshire Museum of Art

1999 Peyser Prize in Painting, Williams College

RESIDENCIES

2014 Vermont Studio Center, Johnson, VT, awarded full fellowship
Byrdcliff Residency, Woodstock NY

2012 Anderson Ranch, Snowmass, CO

2009 Kashi Art Residency, Kochi, Kerala, India

2002 Skidmore College Summer Six Fellowship, Saratoga Springs, NY

COLLECTIVE & CURATORIAL

2006-2013 MASS Gallery, founding member, Austin TX

2013 *Surface Tension*, (curator) MASS Gallery, Austin, TX

Public Access, (curator) Fusebox Festival at MASS Gallery, Austin, TX

Selected BIBLIOGRAPHY

2015 New American Painting, South, Episode 118, June/July

2014 Michael McCarthy, "New Arrival, Bright Ideas", DC Luxury Magazine, December

2013 Luke Quinton, "East combines West in Erin Curtis's paintings and sculpture," Austin American Statesman, October

2012 Claire Ruud, "Erin Curtis, David Shelton Gallery," Might Be Good, July 13

2011 Dan Boehl, "Erin Curtis: Ornament of Savage Tribes," Art Lies, Spring/Summer

2009 Lauren Adams, "Erin Curtis: Perspective Threshold at Women & Their Work," Dallas Art News, October 30

Eric Zimmerman, "Perspective Threshold, Review," Might Be Good/ Fluent Collaborative, October

Amanda Douberley, "Perspective Threshold" (Austin TX: Women and Their Work Gallery)

Jeanne Claire van Ryzin, "Review: 'Erin Curtis-Perspective Threshold,'" Austin American Statesman, October 15

Malayalam Manorama, "Fulbright Scholar exhibits in Fort Cochin," June 18

The Hindu, "Studio Viewing by Fulbright Scholar Erin Curtis" (Art Pick), June 20

2007 Wendy Weil Atwell, "San Antonio, Erin Curtis and Karen Mahaffy," Artlies Winter

Meghan Hendley, "The Front Row," KUHF, Houston Public Radio, September 17

Dusti Rhoades, "Top Picks," Houston Press, August 30.

Dan R. Goddard, "The Yellow Wallpaper," San Antonio Express-News, August 24.

Amanda Douberley, "Tabletop Sculpture" (Austin TX: Art Palace)

Til Richter, "The Fine Art of Austin," Austin Monthly, May.

Jade Walker, "Coda," in Coda: An Exhibition (Austin TX: Creative Research Laboratory).

2006 Amanda Douberley, "Outside Area," in Outside Area (Austin TX: Gallery 3 at the Co-op).

Justin Goldwater, "Making It Together at Creative Research Laboratory," ...might be good (Austin) 75, August 25.

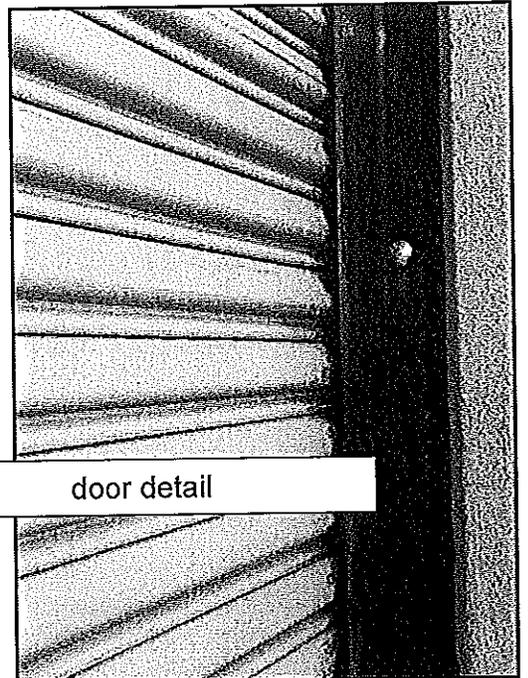
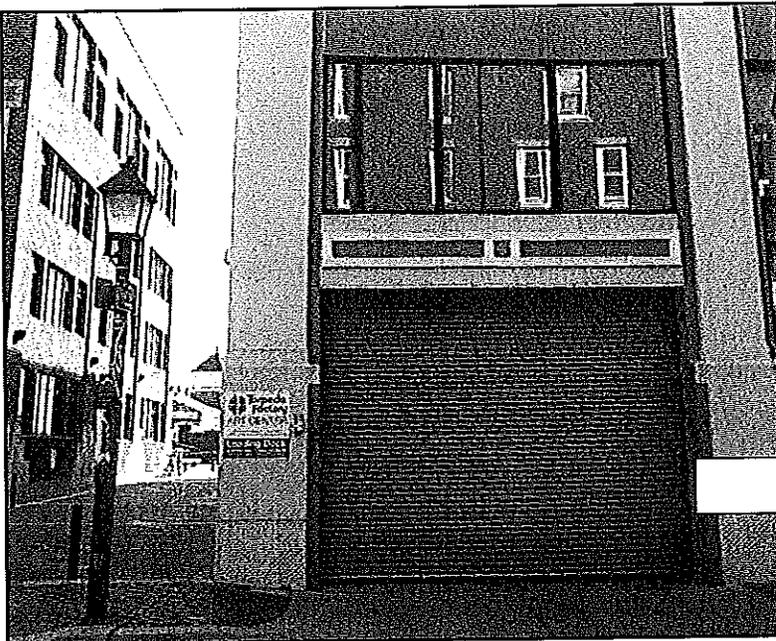
Dimensions of loading dock door:



loading dock, facing east

IMAGES OF LOADING DOCK AND TORPEDO FACTORY EXTERIOR:

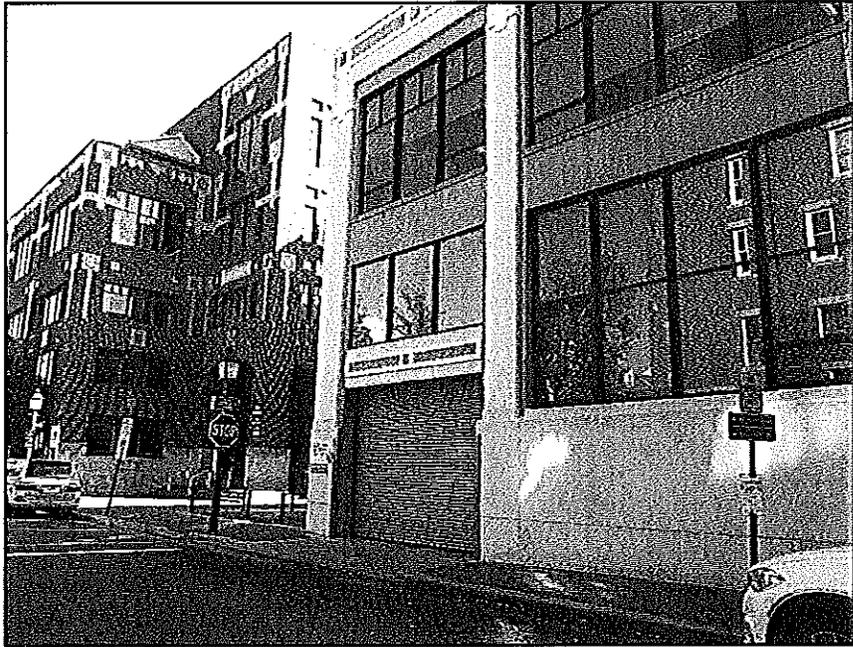
[Click here for a virtual tour of our surroundings](#)

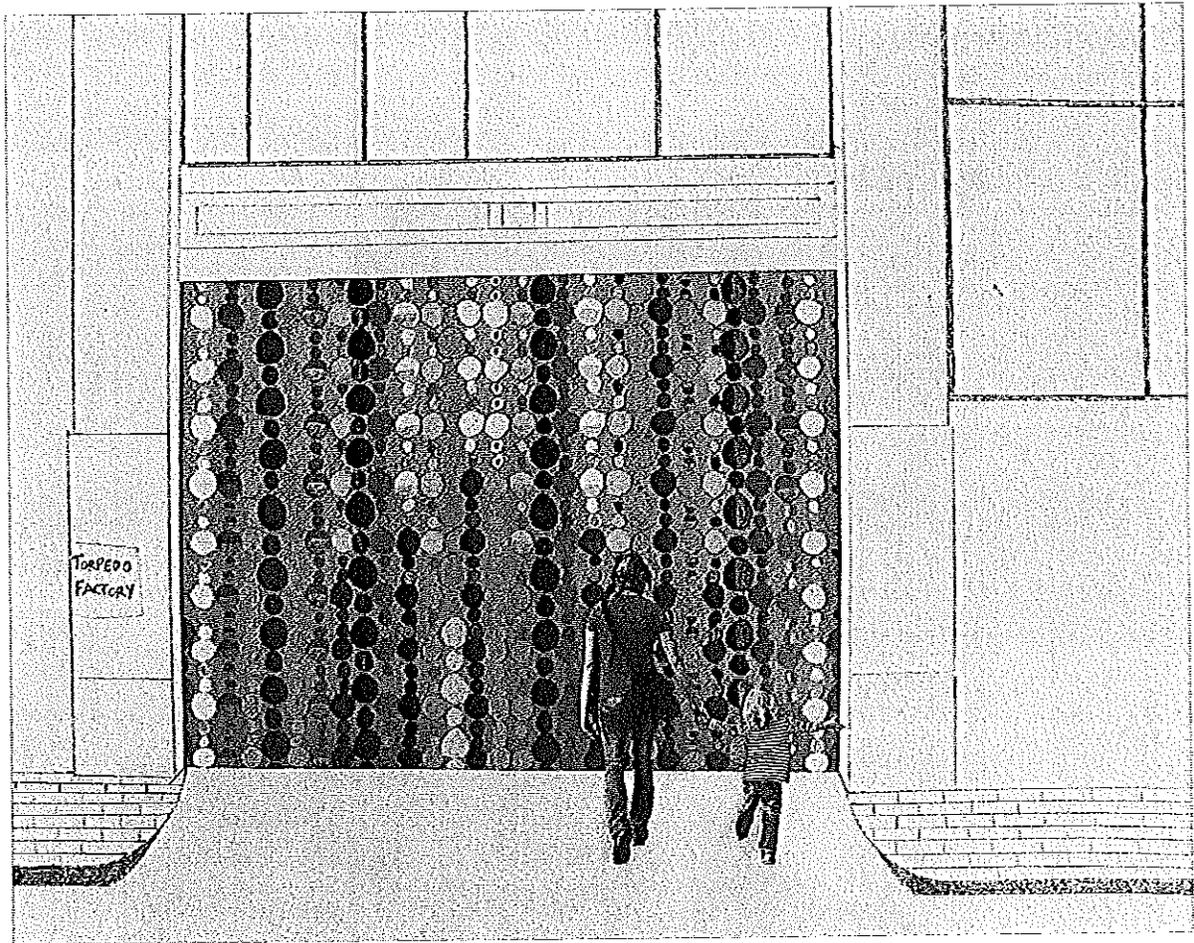


door detail



loading dock, facing southeast





Proposal for Art on a City-Owned building

Applicant Name: Kelley Cares Foundation (Lindsey Swanson) and the Miracle League of Alexandria (William Rivers)

Applicant Address: 15 West Mount Ida Avenue, Alexandria, VA 22305

Applicant Phone: 703-683-6526 (day and evening)

Color Photos or sketches of the Artwork:

See Attached

Description of the Artwork: The artwork will be a mural painted on the Pool Pump and Storage Building at the Nannie J. Lee Recreation Center. The building faces the Kelley Cares Miracle Field. The theme of the artwork will be "Courage to Live Big".

The mural is designed to be a positive, inspiring work of art. It is being done for the participants in the Miracle League Program. Those participants are kids and adults with special needs that face challenges every day of their lives. Many are part of the City's Therapeutic Recreation Program. The Kelley Cares Miracle Field was built to provide them with a safe and enjoyable opportunity for outdoor recreation. They have the chance to play baseball and other sports in a state of the art facility that provides them with the same feeling and atmosphere that all kids look forward to in sports.

For many, it is the first time that they can participate in organized team sports and enjoy the thrill of hitting a baseball, running the bases, and crossing home plate to the cheers of their parents and friends.

To further the enjoyment of the Field, the Kelley Cares Foundation and the Miracle League of Alexandria are partnering with lululemon and several other members of the local community to create a mural on the nearby pool support and storage building at the Field site. We are working with Nancy Belmont, the creator of the "Courage Wall" in Del Ray, and Matt Corrado, a local artist, and providing the mural at no cost to the City. Lululemon was kind enough to start our fund raising with a generous donation and the Kelley Cares Foundation and the Miracle League of Alexandria will provide the balance of the funds.

The theme of the mural will be to emphasize the courage of our special needs players, along with their dreams and aspirations. The mural will be painted on the building side facing the Field and will include the mural picture itself, as well as an area on the lower portion of the wall where our players can write their own thoughts. We want to create this interactive portion so our players get a sense of

ownership of the mural. We also expect to use the west wall of the building for additional pictures of drawings created by our players. This wall faces the entrance to the Therapeutic Recreation Program facility, where many of our players spend time.

Artist Resume: The artist will be Matt Corrado. He is a Washington, D. C. based artist whose work spans across a broad range of mediums and is heavily influenced by his childhood love of comic books, skateboarding, hip-hop, and counter-culture themes.

He was graduated from the Rhode Island School of Design in 2005 with a BFA in illustration and has been a working artist and designer ever since. In 2011, he co-founded Bright Light Media, a digital design agency based in the Washington, D. C. metro area. In 2012, he co-founded FNDRN Galley and Liveroom, an art gallery and music and events space in Kensington, MD. He curates monthly art exhibits and live music shows at the space and works with a number of regional and national artists in the process.

He resides in Silver Spring, Maryland with his family.

A more detailed resume is attached with a list of clients, gallery exhibitions and professional references.

Timeline for the fabrication and installation of the artwork: The mural is scheduled to be completed in time for the opening game of the Spring 2016 Miracle League season. That will be April 23, 2016. The on-site work is anticipated to take two weeks. The artist wishes to begin the on-site work during the last two weeks of March, so there will be built-in time in case of weather delays.

Artist Name: Matt Corrado

Name of the Artwork: The Courage to Live Big

This will be: Temporary Work

Medium/Materials: Outdoor paint and primer.

Size: The dimensions of the building walls to be covered by the mural are also shown in the sketch of the artwork. The overall surface of the large wall facing the Miracle Field is 14 ft. 5 inches in height and 58 ft. 7 inches in length. The smaller West Wall is 14 ft. 5 inches in height and 24 ft. 7 inches in width.

Weight: Not applicable

Anticipated Cost of the work: \$5,000. All of which will be paid by the private sector (the Kelley Cares Foundation, the Miracle League of Alexandria, and lululemon).

Proposed date of availability: The scheduled unveiling of the mural will be at the Miracle League game on April 23, 2016. The mural itself is scheduled to be finished by April 6, 2016 (barring weather delays).

Proposed dates that the artwork will be exhibited: From April 23, 2016 through April 23, 2018.

Have you identified a site within the city for the installation of the artwork?
Yes.

If yes, where: The site will be the Pool Pump and Storage Building at the Nannie J. Lee Recreation Center, 1108 Jefferson Street, Alexandria, VA. The building faces the Kelley Cares Miracle Field at the same address.

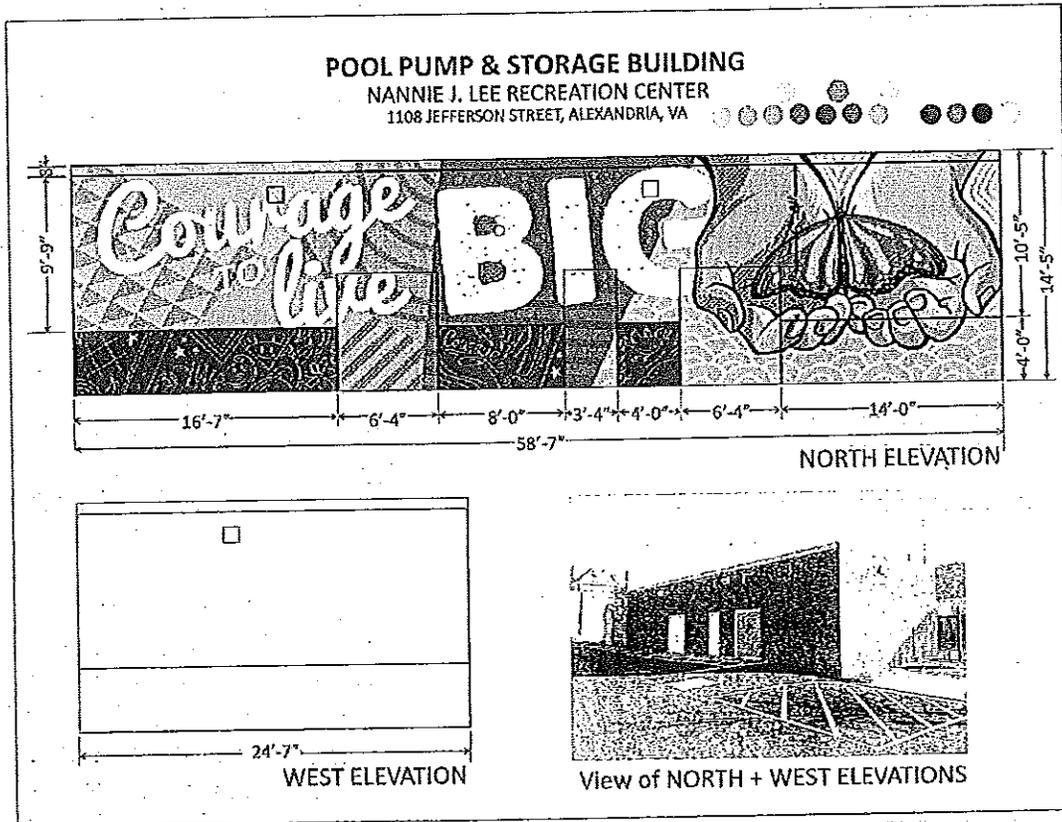
Details in how the artwork will be installed, including equipment, footings, wind loads, etc.: The mural will be painted by the artist using movable scaffolding and ladders. Surface coverings will be used to protect the parking lot surface during installation. All equipment will be provided by the artist and the private sector. Any permits required by the City will be obtained by the artist and/or the sponsoring organizations.

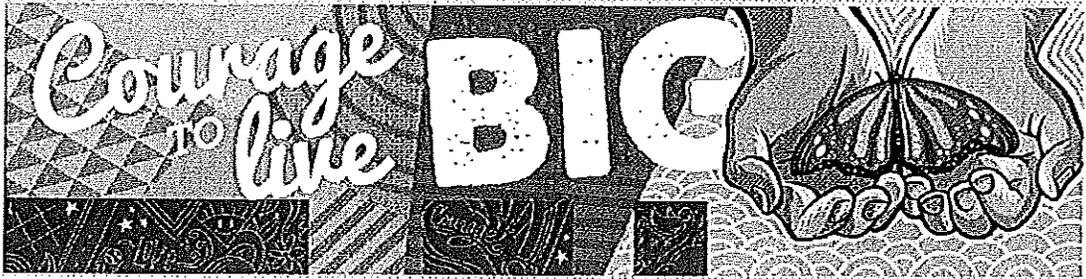
What type of support are you expecting from the City of Alexandria? While all of the work and equipment will be supplied by the artist, the completion of the mural will require cooperation with the City. The most basic level of support will be the permission by the City to paint the surface of the building. Also, in completing the design of the mural, the artist will be using artwork supplied by the Therapeutic Recreation Program at the Lee Center. That artwork by the Program participants will be incorporated in the design and painting of the mural. We will also need the space immediately adjacent to the building to be set-aside for the duration of the mural painting. This will allow for unrestricted movement around the surface to be painted. Any restriction of the area will be fully coordinated with the City to ensure minimal disruption of City activities associated with the building.

We also hope to use the fenced area of the closed pool at the site to store the movable scaffolding and ladders each evening. In addition, we would like to store the painting equipment inside the storage building during the two-week period. Again, we anticipate minimal disruption of any activities using the building and will work with City staff to ensure that their work will not be affected.

#WELIVEBIG MURAL CONCEPT

Matt Corrado
mattcorrado.com







CORRADO

MATT CORRADO

Artist / Designer / Creative Director
3762 Howard Avenue
Kensington, MD 20895
P: 240-476-1561
www.mattcorrado.com

Matt Corrado is a Washington, DC based artist and maker of things. His work spans across a broad range of mediums, but is mostly rooted in illustration and inspired by his childhood love of comic books, skateboarding, hip-hop, and counter-culture influences.

Matt graduated from Rhode Island School of Design in 2005 with a BFA in Illustration and has been a working artist and designer ever since. In 2011, he co-founded Bright Light Media, a digital design agency based in the Washington, DC metro area. In 2012, he co-founded FNDTN Gallery & Liveroom, an art gallery and music and events space in Kensington, MD. He curates monthly art exhibits and live music shows at the space and works with a number of regional and national artists in the process.

Matt's fine art has been shown in spaces and galleries throughout Washington, DC, Maryland, Virginia, Baltimore, and New York.

He currently resides in Silver Spring, Maryland with his family.

Selected Clients Include:

Converse / Outerloop Management / Dwell Real Estate / Victory Records / Exxon Mobile / Weber Shandwick / iStrategy Labs / Hickok Cole Architects / Acre 121 / Gannett Media / Georgetown Events / Fairfax Surf Shop

Selected Gallery Exhibitions:

Art Jam – Group Show
Live Mural Art Show
@FNDTN Gallery
April 2014

Converse X Nordstrom Pop-In
@Nordstrom Tysons Corner
March 2014

HITS Artshow 06 – Pizza Party
@Hole In The Sky
March 2014

Hype Machine II
@Tryst DC
December - Feb 2013-2014

DOOM – Group Show
@Studio J New York City – Pop Up X NYC
September 2013

HITS Artshow 03 – Portrait Show
@Hole In The Sky
August 2013

Bring The Noise – Group Show
Hip Hop Art Show
@FNDTN Gallery
June 2013

HITS Artshow 02 – Group Show
@Hole In The Sky
June 2013

Urban Decay IV – Group Show
@Lorton Workhouse Arts Center
June 2013

Remixed – Group Show
@PONshop
June 2013

Press Start – Group Show
Video Game Inspired Art
@FNDTN Gallery
May 2013

Bmore VS. DC – Group Show
@Gallery 788
April 2013

HITS Artshow 01 – Group Show
@Hole In The Sky
April 2013

HYPE MACHINE – Solo show
Substance Is Irrelevant
@FNDTN Gallery
March 2013

Toying Around – Group Show
Custom Vinyl Toy Art Show
@FNDTN Gallery
February 2013

On Deck – Group Show
Skateboard Art Show
@FNDTN Gallery
January 2013

Professional References:

Adah Rose
Adah Rose Gallery - Owner
adahrosegallery@gmail.com
(301) 922-0162

Sarah Barr
Hickok Cole Architects - Creative Director
sbarr@hickokcole.com
202-667-9776

**Alexandria Commission for the Arts
Advocacy & Outreach Committee
Regular Meeting Report
February 16, 2016
G. Converse, chair, Advocacy & Outreach Committee**

I. Advocacy

- a. February 20, 9:30 a.m. City Council Public Hearing

II. Ideas

- a. 2016 Alexandria St. Patrick's Parade, March 5 – Deadline for application February 20, 2016

III. Collaboration

- a. *Visit Alexandria* – will try additional outreach attempt

IV. ACA Calendar

- a. Open House, National Education Offices, Feb. 18, 4:30-6:30 p.m.
- b. Updated Calendar
 - 1. new software – CAFÉ
 - 2. May date for the Commission's Saturday Retreat

Cultural Steering Report

Month	Milestone Date	Category	Title	Activity	Responsible Lead	Notes
February						
	Mid Feb	Task Force	Simpson	Public Meeting to Review Apps and Select Top Artists	Staff, TF - Betsy and Michele	
	16 Feb 2016	Business	ACA Monthly Mtg	Host Monthly Meeting	Commission and Staff	
	16 Feb 2016	Task Force	DASHing Words Motion	Considers TF recommendations for poets and poetry	Commission	
	18 Feb 2016	Event	Art Opening	TC Williams (and other ACPs) National Art Honor Society Show at NAEA, 901 Prince Street	All	4:30-6:30pm
	Week of 21 Feb	Task Force	Poet Laureate	Select finalists to be interviewed	Staff, TF - David and Cara	
	26 Feb 2016	Task Force	FY 17 Grants	Applications due	Staff, TF - Betsy and Shirley	
	Late Feb 2016	Task Force	Traffic Boxes	Review applications using CAFÉ	+ 2	
	Late Feb	Task Force	Simpson	Interview Top Three Artists	TF	
	Late Feb	Task Force	Simpson	Host Presentation of Conceptual Alternatives Meeting	Staff, TF - Betsy and Michele	
March						
	Early Mar 2016	Task Force	Traffic Boxes	Public meeting to review apps and select artists	Staff, TF - Betsy and Shirley	
	1 Mar 2016	Task Force	DASHing Words Motion	Poetry sent to Alex Transit	+ 2	
	1 Mar 2016	Task Force	Traffic Boxes	Review Applications and Select Artists	Staff and TF - Betsy and Shirley	
	4 Mar 2016	Event	First Friday	Family Art Night	Commission and Staff	
	4 Mar 2016	Task Force	FY 17 Grants	Conduct TF orientation	Staff	
	4 Mar 2016	Task Force	Simpson	Host Presentation of Selected Alternative Meeting	Staff, Hennigan, Kozlak	
	6 Mar 2016	Task Force	Traffic Boxes	Notify Applicants of Selection	Staff	
	9 Mar 2016	Business	Art Education Cmte	Meeting	Cmte Members	
	10 or 11 Mar	Task Force	Poet Laureate	Conduct Interviews	Staff, TF - David and Cara	
	11 Mar-10 Apr	Event	Event	All City High School Fine Arts Exhibit @ Convergence	All	
	15 Mar 2016	Business	ACA Monthly Mtg	Host Monthly Meeting @ Convergence	Commission and Staff	
	15 Mar 2016	Task Force	Poet Laureate	Consider TF recommendation for naming Poet Laureate	Commission	
April						
	1 Apr 2016	Event	Event	Reception for All City High School Fine Arts Exhibit	Commission	11 Mar to 10 Apr
	1 Apr 2016	Event	First Friday	April Fools Day Merriment	Commission and Staff	
	1 Apr 2016	Task Force	Poet Laureate	Begins 3 year term	Poet Laureate	
	1 Apr 2016	Task Force	DASHing Words Motion	Kickoff event and poetry displayed on DASH buses and trolleys	Commission and Staff	Event runs thru May 30
	1 Apr 2016	Task Force	Traffic Boxes	Host Public Meeting	Staff and TF - Betsy and Shirley	
	4 Apr 2016	Task Force	Simpson	Host Final Presentation Meeting	Staff, Hennigan, Kozlak	
	6 Apr 2016	Task Force	FY 17 Grants	Submit grant scores	TF and Staff	
	11 Apr 2016	Task Force	FY 17 Grants	Conduct public review of grant applications and scoring	TF and Staff	
	13 Apr 2016	Task Force	FY 17 Grants	Present recommendations to Grant Committee	TF and Grant Committee	
	19 Apr 2016	Business	ACA Monthly Mtg	Host Monthly Meeting	Commission and Staff	
	19 Apr 2016	Business	Exec Cmte Election	Appoint Exec Cmte nominating committee	Commission	
	19 Apr 2016	Event	Event - AOA	Discuss ACA Role	Commission and Staff	
	19 Apr 2016	Event	First Friday	Discuss ACA Role	Commission and Staff	
	19 Apr 2016	Task Force	FY 17 Grants	Approve Grant TF Recommendations	Commission	
May						

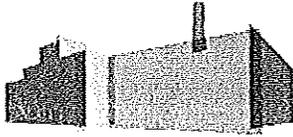
	1 May 2016	Business	Annual Report	Draft Annual Report	Commission - Identify by name	Covers 1 July 15 to 30 Jun 16
	1 May 2016	Task Force	FY 17 Grants	Present Grant Recommendations to City Council	Staff	
	5 May 2016	Event	First Friday	Taste of Cinco de Mayo	Commission and Staff	
	10 May 2016	Business	Exec Cmte Election	Deadline for interest to serve for upcoming year	Commissioners	MLT 2nd Tuesday in May
	Mid May 2016	Event	Traffic Boxes	Unveiling Party	Commission and Staff	Coincides with Public Works Week
	17 May 2016	Business	ACA Monthly Mtg	Host Monthly Meeting	Commission and Staff	
	17 May 2016	Business	Exec Cmte Election	Present new slate of officers		
June						
	3 Jun 2016	Event	First Friday	Family Art Night	Commission and Staff	
	8 Jun 2016	Business	Art Education Committee	Meeting	Commission Members	
	17 Jun 2016	Business	Annual Report	Review Annual Report	Commission and Staff	
	21 Jun 2016	Business	ACA Monthly Mtg	Host Monthly Meeting	Commission and Staff	
July						
	1 Jul 2016	Task Force	FY 17 Grants	Send award letters	Staff	
	19 Jul 2016	Business	ACA Monthly Mtg	Host Monthly Meeting	Commission and Staff	
August						
	16 Aug 2016	Business	ACA Monthly Mtg	Host Monthly Meeting	Commission and Staff	
	30 Aug 2016	Business	Annual Report	Submit ACA Annual Report	Staff	
September						
	14 Sep 2016	Business	Art Education Committee	Meeting	Commission Members	
	15 Sep 2016	Event		King Street Festival for the Arts	Commission	
	20 Sep 2016	Business	ACA Monthly Mtg	Host Monthly Meeting	Commission and Staff	
	22 Sep 2016	Event	ACA	Arts on the Avenue	Commission	
October						
November						
December						
	14 Dec 2016	Business	Art Education Committee	Meeting	Commission Members	

Torpedo Factory Art Center

**Business Analysis
and Recommendations**

Revised January 31, 2016

The Cultural Planning Group



TORPEDO FACTORY ART CENTER

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In Brief

Legacy

Building on the extraordinary passion of the founding artists, the Torpedo Factory Art Center (TFAC) has been at the forefront of adaptive reuse (now frequently called “creative placemaking”) and in developing facilities dedicated to artist workspace. Since its founding in 1974, TFAC has provided a home for hundreds of artists as well as for the Art League, which draws thousands of residents from the region to classes and activities. TFAC has been lauded as a national model. It draws an estimated 500,000 visitors a year and serves as an essential anchor on the Alexandria waterfront at the base of historic King Street. TFAC has clearly had a tremendous economic impact, even without formal data. It is also an icon, both as an identified part of Alexandria and, nationally, as at the forefront of an important artist movement that began some 40 years ago.

TFAC Board Business Planning Taskforce

Mike Detomo, Board Chair
Betsy Anderson, TFAC artist and
Representative from the Art League
Penny Barringer, TFAC artist
Lisa Karlisch, Community Member
Maria Hopper, Community Member
Patricia Washington, CEO of Visit Alexandria
Michele Hoben TFAC Artist

Impetus for Business Planning

The Cultural Planning Group (CPG) was engaged to develop a business plan with the TFAC Board as it prepares for a renewal of its lease with the City of Alexandria, which expires June 30, 2016. This planning process was initiated out of concern that the current financial model of TFAC is not sustainable and in response to a request by the TFAC Board to the City for an investment in physical plant upgrades.

Complexity of Management Structure

TFAC has operated under several management structures over the years, including being directly operated by the City of Alexandria. Another iteration was artist-led management through the Torpedo Factory Artists Association. In 2010, the City of Alexandria established its current iteration, a 501(c)3 non-profit corporation. The board is composed of members who represent the TFAA, the Art League, at large members, and members appointed by individual City Council representatives. All members must be approved by the City Council. This entity is known as the Torpedo Factory Art Center Board (TFACB). The TFACB currently holds the primary lease for the building with the City. There are two sub-leases under the TFACB, one with the Art League and one with the Torpedo Factory Artist’s Association (TFAA). The TFAA, in turn holds sub-leases with individual artists for their studios.

Impeded Capacity to Create Compelling Vision and Programs to Serve Broader Community

The intention of creating a 501(c)3 was to have an independent entity that could raise philanthropic funds to support the work of TFAC. To date, there has been modest success in raising funds. Contributed revenues represent less than five percent of the annual operating budget during each of the past four years. Research for this planning process included interviews with representatives of public and private funders who indicated a number of barriers that have affected the ability of TFACB in raising funds, including the lack of a clear, compelling vision for the organization and no compelling programmatic structure that serves the broader community.

Structural Complexity Has Created an Environment of Distrust with No Ultimate Holder of Mission and Vision

While the non-profit was launched with good intentions, it has not been successful in achieving its goals due to a cumbersome and complex operating structure. This structure has ultimately created an environment of distrust among the various entities, and there is no ultimate "holder" of the mission and vision of the Torpedo Factory.

The Torpedo Factory Does Not Reflect the Diversity of the Community of Alexandria

The lack of an agreed upon vision and public programming reflecting such a vision has also meant that the Torpedo Factory has lagged behind the arts world in becoming more reflective of the diversity of the Alexandria community it serves. The City of Alexandria is the Torpedo Factory's primary supporter through below market rent and the City of Alexandria has a mandate to serve all of its diverse citizenry.

This issue of both serving all of the citizens of Alexandria and reflecting them throughout the organization - in resident artists, staff and board members and programs - remains a critical one for the organization's relevancy in its long-term future.

Research Conclusions

The research phase of this process has led to the conclusion that extensive changes in structure are necessary to consolidate all management into a single, self-perpetuating operating entity with a governance structure that is independent of the City of Alexandria, and that has the operating capacity to develop a compelling vision for future success.

The Risks of Not Acting

As a result of the current complicated and layered management structure, TFAC has been mired into internal disagreements that have prevented it from keeping pace with changes in the field and evolving the model to be responsive to the needs of both artists and its community. From a lifecycle perspective, the Torpedo Factory is at a crossroads of either a period of rejuvenation and reinvention or one of decline.

Critical Questions Moving Forward

Now the critical question is: How does the Torpedo Factory build upon and honor the legacy of its visionary founders and, at the same time, find a path of renewal and relevancy beyond its current generations of artists?

After an illustrious history as a pioneer in artist workspace and in using artist spaces as an element in community redevelopment, the Torpedo Factory Art Center finds itself at a juncture in redefining its operating model and examining its role in the community. This planning process is grounded in understanding TFAC through an analysis of current conditions and the implications of the current operating model in the next phase of its organizational lifecycle.

This Report

To conduct this project, CPG worked closely with a Business Planning Taskforce comprised on Torpedo Factory Art Center Board members who represent a wide variety of stakeholders. The following report presents the context of CPG's analysis, summaries of various research, and a set of recommendations on organizational structure, governance and stewardship.

Research About the Torpedo Factory

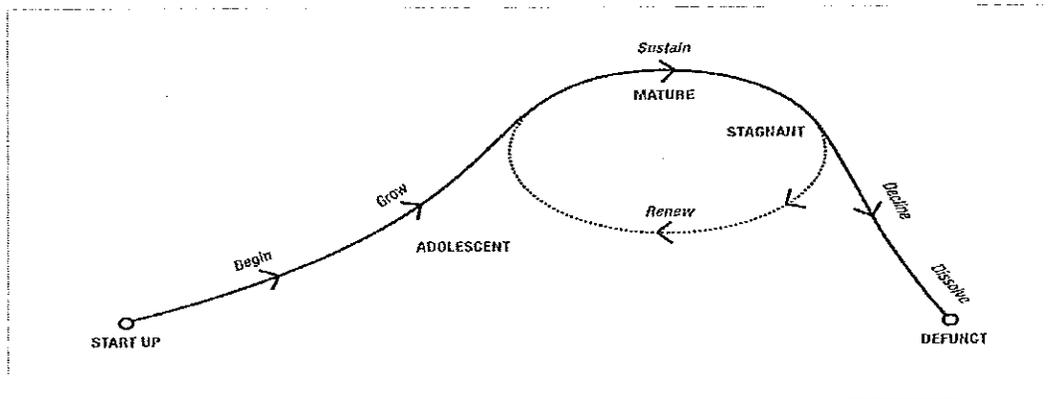
CPG used several methods to analyze the TFAC's management and operational structure and capacities, including:

- A review of of TFAC's operations and organizational structure through the lens of organizational lifecycle and nonprofit best practices¹.
- An extensive review of relevant organizational documents including board minutes, bylaws, audience research, previous plans, and financial audits, among other documents, which provided a framework with which to understand the Torpedo Factory Art Center and to develop key questions to initiate the project.
- A series of individual interviews to best understand an array of perspectives of various stakeholder groups and the value of the organization to various stakeholders. CPG interviewed a sample of resident artists and other tenants, key board members, elected officials, city officials and community leaders. (see Appendix I).
- A web-based survey of 14 TFAC board members to gain insight into their perspectives. The responses were important in understanding the current situation of the TFAC.
- A comparative analysis to learn how similar organizations are structured and operate. A group of four similar colleague organizations were interviewed to compare aspirations, and management and organizational practices with those of the Torpedo Factory Art Center.
- An analysis of the financial history of the TFACB. It is important to note that this analysis focuses on a young non-profit corporation that has a limited number of years of data, somewhat limiting conclusions that can be drawn from financial analysis. The analysis does, however, provide a baseline in understanding the overall revenue and expense dynamics of TFAC.
- A development review focusing on fundraising procedures and systems to compare TFAC's practices with generally accepted best practices and to identify opportunities for improvements.

¹ McKinsey & Co., (2001). Effective Capacity Building in Nonprofit Organizations. Venture Philanthropy Partners, Washington, DC, [http://www.vppartners.org/learning/reports/capacity/full_rpt.pdf].

Lifecycle Analysis

Figure 1 Organizational Lifecycle



As indicated in the introduction, the TFAC finds itself at a critical organizational juncture. This becomes particularly apparent when examining the organization through the lens of lifecycle indicators. Lifecycle analysis is a useful tool to make sense of the various characteristics of organizations. The theory posits that all organizations go through a similar pathway from start up to maturity and regularly cycle through change over time resulting in either decline or adapting to their environment for ongoing renewal. Given the characteristics noted throughout this process, the Torpedo Factory is at that critical moment when it must make appropriate decisions to assure relevance and sustainability or face a likely decline and dissolution.

The primary missing element is a bold, compelling and shared vision for the future that excites stakeholders that will lead to renewal. This compelling vision is necessary to guide all decision-making and its impact on the use of resources.

A key indicator of decline is when an organization has a continued focus on politics and authority within the organization whereby individuals become increasingly focused on personal objectives instead of the objectives of the whole organization, disrupting the functionality of the entire organization which can lead to dissolution.²

Common characteristics of the "decline" stage include losing clients or audiences, an antiquated physical space that is outdated or deteriorating. Challenges include reconnecting with community need and discarding programs that no longer add value.

Common characteristics of the "renewal" phase include reassessing the marketplace and the financial viability of the organization, restoring eroded credibility, establishing strong leadership with a sense of

² Lester, D., Pamell, J. and Carraher, S. (2003). Organizational life cycle: A five-stage empirical scale. *International Journal of Organizational Analysis*, 11(4), p.339-354.

direction that inspires confidence, establishing a turnaround culture and mindset, a willingness to cut expenses if necessary, scaling back procedures and policies to create an organization that is nimble, and committing to a frank, open and productive dialogue. As indicated above, the need for a clear, compelling and shared vision of success is an imperative.

It is important to note that the compelling vision discussed in this document is not about disrupting the lives of the current generations of artists that operate at the Torpedo Factory but rather about how success will be defined in the long-term with future generations of artists.

The Torpedo Factory's operating model suffers from dysfunction, in a dysfunctional operating model and is continually hampered by disruptive politics about the distribution of power and authority. There is not a shared vision and there is no group that has the agreed upon responsibility to craft a compelling vision and the authority to implement that vision. As a result, there is a focus only on the immediate situation and an inability to make timely and thoughtful decisions; planning for the future and the Torpedo Factory's capacity for any significant change in a rapidly changing world are limited.

Survey of TFAC Board Members

A wide range of opinions were expressed in answers to the survey's 10 questions. Opinions ranged from "leave everything just like it is" to "we need massive change." The consultants have organized this summary in categories that capture consistent themes, or the most frequently cited responses. There are direct quotes included in the summary though in some instances the consultants have paraphrased comments for clarity or succinctness.

A Culture of Dysfunction

Many respondents expressed concern and even exasperation about tension among various organizational entities at the Torpedo Factory and between entities and artists. Descriptors included distrust, lack of respect, poor communication, board members with their own agenda, and lack of cooperation and collaboration among the organizational entities at the Torpedo Factory. Other respondents spoke about the necessity of positive, respectful and trustful relationships among tenants and staff in creating stability, noting that a climate of mutual respect and shared goals has to be fostered between the TFACB board, the TFAA and the Art League.

Dysfunctional Organizational Structure

"The TFAC board markets the building, the TFAA board markets the artists and the AL board markets the Art League. No one knows who is responsible for what or who they answer to." The lines are all blurry. Having both TFAA and TFAC boards does not work well operationally.

Necessity of Creating a Functioning Organization

There needs to be one unified and empowered board for the Center that makes decisions based on the best long-term interest of the Center, not its individual parts. Change the board selection process to make the TFAC self-perpetuating so that it self-selects board members with skills that move the organization forward. Build a successful development function. Integrate TFACB, TFAA, and Art League so they are all working toward a common goal and vision. Lease agreements should not be with the tenants' union (TFAA) but rather with one unified organization to provide one source of management and directorship. Lease

agreements that include annual or biannual renewal with self and peer review are needed to ensure resident artists are contributing to the art center.

Better Define the Mission and Create a Shared Vision

The organization's new mission/vision would be strongly aligned with a new organizational structure, including board structure, City and artist lease agreements, and agreements with tenant organizations and the building's architectural plan. All would be strongly aligned for success; a board that encourages representation from the culturally and ethnically diverse populations of Alexandria is also essential.

Key Elements of Vitality

Survey respondents provided many ideas about a vision for the Torpedo Factory and its programs. The consultants provide here a sample of common opinions but are not endorsing any in particular. Creating a vision and the appropriate programming for the Torpedo Factory is essential work that should be accomplished through a transparent process that engages all of the appropriate voices.

Artistic Excellence and Diversity

Artistic integrity—showing a wide range of art from resident artists as well as local, national and international artists from diverse and culturally rich backgrounds in juried/curated shows is essential. Also, attracting and keeping high caliber artists, and having diverse and vibrant tenants.

Innovation, Advanced Creative Practice, A True Art Center Representing all Arts in Alexandria

The Torpedo Factory should be dynamic and relevant by responding to trends and community/visitor interests. It should be innovative and known for the most advanced creative practice and exciting new work. TF should be an incubator for emerging new artists and ideas. TF should become a true art center that represents all the arts in the city.

Key Community Asset, Strong Community Support, Increasing Educational Involvement

Being a key community asset (attracting a broad audience for free and paid events), increased number of visitors, free community events with participation by all TFAC artist organizations, great community support, and increasing educational involvement of artists with visitors.

Financial Stability and Sustainability

Financial stability; sustainability; improved funding; a board that is able to secure adequate resources; a reserve or endowment.

“Stretch” Goals for the Art Center

When asked “What would be a bold, “stretch” goal for TFACB in making the Art Center as vibrant as possible?” the most common responses included:

Renovating the Building

A complete building renovation; reorganization of physical spaces of the art center and of the tenants; transformation of the building to better serve its mission and future vision; reworking the entrance so that the front of the building is facing the waterfront instead of Union St. Making the waterfront entrance glass and

welcoming to the thousands of visitors to the waterfront with art that pours out of the building onto the Marina; a reworking of the first floor to create a vibrant, beautiful and inspiring "Great Hall," as the city's one indoor, arts-rich public square. Bigger and bolder gallery spaces. More flex space downstairs to accommodate a range of installations and large exhibits.

Redefine a 21st Century Art Center

Redefine what a 21st Century art center is in the same way the Torpedo Factory was revolutionary 40 years ago. TFAC becomes an incubator for the most promising young artists in the DC metropolitan region. More interactive and performance art, art housed in different media, having the skin of the building 'alive' (i.e., continuously changing light display, porous boundary, etc.). More educational outreach and demonstrations. I would like the factory to be known as the place to see, learn and make art rather than sip and paint events.

Benchmarking with Colleague Organizations

Purpose

To learn about common practices in the field and to compare practices with similar organizations, four colleague organizations were asked to participate in a benchmarking study.

Process

The participating organizations included ArtCenter South Florida in Miami Beach, Artspace in Raleigh, NC, Bakehouse Art Complex in Miami, and GoggleWorks Center for the Arts in Reading, PA. The data was collected through websites and telephone interviews. Two Business Plan Taskforce members, Penny Barringer and Michele Hoban, participated in two of the four interviews with one of the consultants.

Key Learning

The Torpedo Factory is more than 20 years older than any of the other four organizations, two of which mentioned that they had originally modeled their organizations after the Torpedo Factory. The Torpedo Factory is more than 40 years old, ArtCenter South Florida is a little more than 30 years old, while GoggleWorks is the youngest at ten years old.

While all five organizations have formal mission statements only three have formal vision statements, which would seem to raise the issue of the level of sophistication of strategic planning among the cohort. Having a vision statement, which would define what success means for an organization, is a fundamental part of any planning. In some instances, vision (success) may be defined and understood informally, but in maturing organizations a formal statement that defines success would be expected as best practice.

Several of Torpedo Factory's colleagues have more elaborate physical spaces with various studios (glass, ceramics, wood, etc.) and parking. ArtCenter South Florida is an anomaly since after buying old buildings in an area that is now rejuvenated, they just sold one of their buildings and moved into a smaller one while they look for real estate to build a new building with their \$80 million in profits. GoggleWorks rents to both artists as well as for profit "creative economy organizations." Torpedo has the largest number of studios, followed by Bakehouse.

	ArtCenter South Florida, Miami Beach	Artspace, Raleigh, NC	Bakehouse Art Complex, Miami	GoggleWorks Center for the Arts, Reading, PA	Torpedo Factory Art Center, Alexandria, VA
Studios	17 studios	29 studios	65 to 70 studios	35 artist studios	82 studios
Rent	\$260 to \$700	\$13.25 / sq. ft. / year	\$12 to \$13/ sq. ft. / year	\$9.75 per square foot	about \$13/sq. ft./year

In general, the four colleague organizations have many more, and more elaborate, residency and rental programs, public programs and educational and outreach programs. They are simply conceived and organized in a different way. This is an important difference that highlights the need for TFAC to consider more intentional community relevant programs. This is reflected below in Table 1 in the financial structure of each organization, in the ratio of earned to contributed revenues in the annual operating budgets.

ArtCenter South Florida, Artspace Raleigh, and Bakehouse Art Complex have rotation policies with limits for artists in residency with renewals that can be from two to nine years maximum. GoggleWorks is in the process of putting in place a seven-year limit for artist residencies/rentals.

Although two of the four colleague organizations began with affiliated organizations (i.e., Artspace Artists' Association), at this point all affiliated organizations have been collapsed into one entity that solely operates the organization.

Commissions on the sale of art range from 20 to 40 percent.

All five organizations have had event and private party rental programs (since Arts Center South Florida sold one of its buildings it no longer has rental space). It is difficult to compare since each organization reported rental activity in different ways, but it would appear that Torpedo Factory has the largest or one of the larger event rental programs.

Two of the five organizations have requirements in their bylaws regarding board composition (i.e., including artists on the board) although most if not all of the organizations have artists represented on their board.

ArtCenter South Florida has a substantial focus on their more than 1,000 alums including special exhibitions and an international exchange programs exclusively for alumni.

Table 1 Financials of Benchmarked Organizations

	ArtCenter South Florida, Miami Beach	Artspace, Raleigh, NC	Bakehouse Art Complex, Miami	GoggleWorks Center for the Arts, Reading, PA	Torpedo Factory Art Center, Alexandria, VA
Approximate annual operating budget	\$1.5M	\$840,000 - \$960,000	\$600,000	\$2.15M	\$1M
Financial Structure	75% earned/25% contributed	40% earned and 60% contributed; goal is to increase earned revenues to flip the ratio	Approximately 50% / 50%; with slightly more earned	60% earned/ 25 % contributed	96% earned / 4% contributed
Largest sources of earnings	Rentals (have another building and a parking lot that is rented too); return from investments of \$80M quasi-endowment from sale of building (funds will be used to build a new Center)	Studio leases (\$130 to \$135K), classes (\$65 and \$90K); part of the floor plan includes a restaurant (\$55K) (Purchased the building from the City – we were leasing it.)	Studio rentals, facility rentals and classes (\$12,000)	Rental income totaling \$446,757 or 20% of earnings includes long- and short-term rentals and facility event rentals (\$132,757)	Artist rent Event rentals Gift store revenue Café rent

All of the organizations studied have significantly larger percentages of annual contributed revenues than the Torpedo Factory. At least two, Artspace and GoggleWorks have goals of increasing the percentage of earnings.

One can speculate that the Torpedo Factory's low percentage of contributed revenues reflects the young age of its nonprofit corporation (founded in 2011). This could also be due to the fact that it does not have the number or the intensity of public, educational or outreach programs that typically are more likely to be supported by contributed revenues, and the fact that some donors have expressed reluctance to give to an entity (TFACB) that is perceived as part of City government. Other contributing factors relate to confusion between The Torpedo Factory, as an independent entity, and the Art League, a major tenant. In addition there are other entities that have raised funds in the name of the Torpedo Factory, specifically the Friends of the Torpedo Factory.

Historical Financial Analysis

The TFACB has only three years of financial history available. The following represents an analysis drawn from the audits of the TFACB from FY12 through FY14. The audit for FY15 was not yet available.

Table 2 FY12 – FY14 Financial Trends

	FY12		FY13		FY14	
Contributed Revenues						
Contributed	\$13,128		\$19,209		\$24,408	
Grants	\$19,075		\$12,716		\$25,000	
Sub-Total Contributed Revenues	\$32,203	3.7%	\$31,925	3.4%	\$49,408	5.1%
Earnings						
Rental	\$721,554	82%	\$568,370	61%	\$614,535	64%
Event rentals			\$192,462	21%	\$187,473	20%
Gift shop and Target Gallery	\$92,331		\$111,464		\$94,687	
Other Program Service	\$133		\$290			
Artist Fee Income	\$25,331		\$22,980			
Website fees					\$16,866	
Other Income	\$6,814		\$3,968		\$4,013	
Sub-Total Earned Revenues	\$846,163	96%	\$899,534	97%	\$917,574	95%
Total Revenues	\$878,366		\$931,459		\$966,982	
Expenses						
Program services						
Special events	\$10,914		\$16,890			
Fundraising	\$3,228		\$1,666			
Honorariums and Awards	\$1,575		\$1,875			
Other Program Services	\$751,415		\$837,483			
Sub-Total Programs	\$767,132	90%	\$857,914	88%	\$743,246	79%
Management and General	\$84,966	10%	\$111,716	12%	\$107,752	11%
Fundraising Expense					\$93,373	10%
Total Expenses	\$852,098		\$969,630		\$944,371	
Change in Net Assets	\$26,268		-\$38,171		\$22,611	
Net Assets End of Year	\$52,955		\$14,784		\$37,395	

Percentages reflect the percentage of total contributed or total earned revenues, or the percentage of total expenses.

Historical Financial Analysis Notes

Revenues and expenses are generally increasing over the initial three-year period for which data/audits are available. Both contributed and earned revenues increase during this timeframe though there are some annual variations worth noting. In FY12 rentals include both lease payments as well as event income. This was divided in FY13 and FY14 to better understand and reflect these revenue streams. Fundraising expenses are more appropriately represented in FY14 while they are integrated in 'Other Program Services' in prior years.

It is worth noting that the financial statements appear to show an ability for the TFACB to operate at or close to break-even. The organization subsists on earned income which has a high level of predictability from year to year. However, the financial outline may suggest that:

- There is a modest capacity to attract contributed dollars (see development review).
- There is not sufficient financial capacity for long-term planning – such as building a cash reserve or building maintenance reserves.

Over the three years of the audits there is progress in standardizing the audit presentation with appropriate detail. For instance, "Other Program Services" is by far the largest annual expense in FY12 and FY13. It is recommended that it should be either broken out into component parts or identified as to what expense it represents. A detailed and standardized presentation will allow for tracking revenues and expenses from year-to-year as well for a standardized conceptual framework of the financials of the organization.

Development Review

A review of development activities was conducted with the executive director and through a review of documents and financial statements.

The conclusions of the consultants were:

- Development systems and functions are nascent but appropriate for a four-year old nonprofit organization.
- It is going to take time to build the relationships that will yield significant contributed revenues and realistic goals need to be established accordingly.
- Continuing efforts to secure individual contributions through annual fund solicitations and special events will be important in renewing and increasing contributed revenues from individuals – consistency is critical even if returns are modest. A focus should be establishing deep relationships with individuals.
- The current configuration of the organization, particularly with board members that are appointed by the City of Alexandria, is not conducive to the long-term development of contributed revenues. The situation leads to the perception that the City is in control of the organization and therefore private funders may feel as if the City should be making the investments of funds for the organization's operation.
- Ultimately, building a unified organization with a strong, compelling vision and mission, and programs that both require contributed revenues to operate and speak to various groups of donors will be key to creating significant contributed revenue streams.

Potential Sources of Contributed Revenues

Institutional
Foundations
Governments
Corporations

Individual
Annual Fund
Major Individual Donor Program
Planned Giving
Special Events

Development Functions

- Recordkeeping
- Prospecting
- Research about prospects and donors
- Cultivation of prospects and donors
- Communication / education of prospects and donors
- Solicitation
- Recognition and reward of donors
- Upgrading or upselling of donors

Recommendations

CPG's recommendations are focused on building an organization that will transition to a period of renewal, becoming reinvigorated, relevant to people of Alexandria, and vibrant and sustainable beyond the involvement of the current generations of volunteer board members, resident artists, patrons and visitors.

We make these recommendations with the understanding that current governance, management and operational structures were put in place in the past few years with good intentions by all parties. Still, it is notable that these structures have ultimately led to dysfunction and stasis that have made it extremely challenging for the Torpedo Factory to renew itself in an increasingly rapidly changing world, operate in a manner that reflects best practices, and be responsive to the needs and demands of a high functioning institution.

As cited in the lifecycle analysis TFAC is at a critical juncture where bold steps are necessary to assure renewal. Organizational indicators suggest it is on the cusp of failure due to losing relevance. The failure is not financial but one caused by several factors: competing agendas; the lack of a cogent, compelling and shared vision for the future of the organization; and an ineffective management and governance structure that lacks a central entity with the responsibility and corresponding authority for the vitality of the organization.

Bold and dramatic change is necessary to reinvigorate the Torpedo Factory and to create an operating structure that can focus successfully on a future of vitality, relevance, and sustainability.

Establish an Independent, Self-Appointing Board of Directors

Establishing an independent, focused institution

The Torpedo Factory Art Center must shift to a self-appointing board of directors from the TFACB, which currently operates as a *de facto* City advisory board or commission - with members appointed by or approved by elected City officials – to operating effectively, efficiently and sustainably.

In the current configuration the board has the following mandated representation:

- 5 Representatives of the Torpedo Factory Artists Association
- 1 Representative of the Art League
- 6 Representatives of the Community-At-Large, as recommended by the TFACB
- 1 Representative of the Alexandria Commission for the Arts

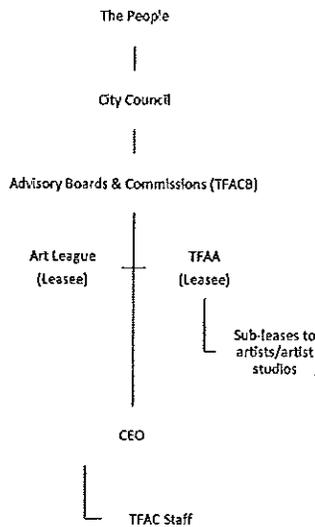
- Ex-Officio Members (voting)
 - 1 Representative of the Alexandria Convention and Visitors Association
 - 1 Representative of the City Manager
 - 1 Archeology Museum Board Member (non-voting)

With the exception of at-large board members who are recommended by the board and approved by City Council, all individuals are either directly or at least by perception accountable to specific interests they

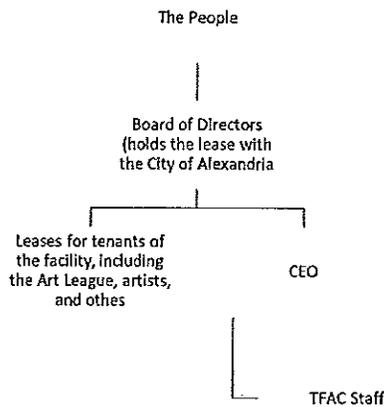
directly represent. This construct has yielded distinct factions – silos - that result in near paralysis in decision-making and have made it nearly impossible for the TFACB to focus on long-term planning/strategy and productively approach situations that require consensus. Consensus decision making is based on cooperation, collaboration, inclusiveness, participation, and seeking agreement - qualities that are not currently strong on the board of directors.

Consensus decisions are also those decisions that are in the best interest of the whole. Majority decisions do not emphasize full agreement and are fine for ordinary matters, but they are not appropriate for decisions that require a group to cooperatively implement a decision, such as mission, vision, inaugurating or eliminating programs, or providing a coherent face and brand to stakeholders.

Current operating hierarchy



Recommended restructuring



Role of the Board/A Focus on Stewardship

For the board to function well by nonprofit best practice standards and for board members to fulfill not just a governance role but also a stewardship role that is focused on a global vision and not individual interests, members need full allegiance to the Torpedo Factory as a single entity and not its individual constituencies or stakeholder groups. This is the first step in creating a unified organization with a clear focus and vision.

Establishing an independent board is the first and necessary step towards transitioning from individual representation to a body that has as its intention long-term stewardship of the institution.

A board that can both govern and fulfill a stewardship role for the Torpedo Factory is one that can not only take good care of the organization's current assets and resources (artists, the City, the building, patrons, visitors, tourists, neighbors on the waterfront, etc.), but can also look beyond the current circumstances and agree upon mission (purpose); renew vision on a regular basis (definitions of success in the longer term); create, secure resources for, evaluate, refine, and evolve programming; and continually question if the organization remains relevant to current and emerging stakeholder groups and if it reflects its community.

Process of Transition

Based on information provided to the consultants, it is our understanding that the most likely scenario for transitioning to an independent board would include the following. The consultants do not represent this scenario as legal advice. As such the City legal counsel will need to advise on the necessary steps in support of this transition.

- City Council revises the existing resolution establishing the TFACB (June, 2010) to authorize an independent, self-appointing board of directors to oversee and operate the Torpedo Factory Art Center.
- The existing TFACB will need to identify a core group of leadership to serve as the independent board officers.
- The existing TFACB will need to appoint these individuals who then accept the responsibility for recruiting and establishing the new board.
- Revised by-laws will need to be adopted that are appropriate to an independent board.

This circumstance provides an opportunity to renew the leadership and stewardship of the organization by recruiting and engaging new volunteer board members and board committee members in a clear, intentional process. It is anticipated that a highly strategic and deliberate manner of board recruitment and engagement will provide the backbone for sustaining and growing the Torpedo Factory in the future.

To assist in the process a set of key questions is provided in the appendix for reference. In addition, there is also a worksheet/matrix included in the appendix that may be useful in considering composition.

Streamlining Management Functions

Align Authority, Responsibility and Accountability

In the current Torpedo Factory governance, organizational and management structure, there are two distinct organizations, each with management functions, some of which overlap, and often they are in conflict with each other. The TFACB and the TFAA operate separately and are not aligned in their thinking on priorities or in a vision for the facility. This results in duplication, confusion, conflict, a lack of communication and an inefficient use of time and resources. It is our recommendation that all management functions be consolidated under the independent 501(c)3 so decision-making, resource allocation and strategy are within a single operating structure, streamlining these functions as well as authority. By consolidating all of the management functions into one new organization, roles and responsibilities can be aligned with authority and accountability, creating the opportunity for the Torpedo Factory to operate efficiently and effectively, and providing the circumstances for it to thrive.

It is important to note that the TFAA has a long history of artist volunteerism and of providing many important services that help the Torpedo Factory in its current iteration operate well. These operating functions should and can be preserved through a variety of options and it should be a priority in launching a new structure to integrate this volunteerism into operations. Examples (not suggestions) might be an Artists Committee of the new board of directors that can be the regular conduit for issues ranging from tenant needs to criteria for allocations of space to marketing. Ideally, there will be operating committees/task forces of the board providing opportunities for both board and non-board members to participate.

By consolidating all of the management functions into one new organization, roles and responsibilities can be aligned with authority and accountability, creating the opportunity for the Torpedo Factory to operate efficiently and effectively, and providing the circumstances for it to thrive. For instance, the TFAA performs crucial functions in making decisions relative to the artists and in operating the review for new residents. This function might become the purview of an Artists Committee of the new board. Having too many organizations with various responsibilities clouds the various functions of the Torpedo Factory and tends to create "turfs" that do not serve the artists, the community, donors, or the overall organization well.

The first task for the new, independent board will be to establish the necessary operating structure—specifically staffing—and developing and adopting an operating budget that supports a streamlined, single management entity. This transition may require philanthropic support as the board develops its fundraising capacity.

This is not a recommendation to merge existing entities into one organization, but to consolidate all operations within the independent non-profit organization.

Create a Compelling Vision for the Torpedo Factory

Use the Authority Responsibility and Accountability of a New Board to Create a Shared Vision that Drives the Whole Organization

There is not clear authority, nor is there a shared mission and vision that drive the work of the board and the organization. The current mission statement as reflected in the March 20, 2014 Torpedo Factory Art Center Board Strategic Road Map is not adequate.

It states: "The mission of the Torpedo Factory Art Center is to foster connections among artists and the public that ignite the creative spirit. We provide dynamic interactions with the arts through our community of visual artists, exhibitions, and programs. We offer art up close, in person, and in progress."

The mission statement could be more powerful and more meaningful if it spoke about the purpose of the Torpedo Factory answering the question "Why does the Torpedo Factory exist"? To answer this question, the mission statement needs to refer to the intended impact of the Torpedo Factory and its programs among stakeholders. What is the intended or hoped for value of "fostering connections" or providing dynamic interactions"? How are visitors to the Torpedo Factory going to be different after the experience of a visit? There is no way to evaluate the impact of programs if the Torpedo Factory has not articulated its intentions.

The Strategic Road Map³ does not contain a vision statement. In fact, it in our review it was indicated that efforts to craft a shared vision were abandoned during the process because of the level of contentiousness. Planning participants could not come to agreement on purpose. A vision statement identifies what the elements of success are. It is critical that when a new board is composed for the Torpedo Factory that a new, more refined mission statement be developed and that a vision statement be defined that is built on that mission.

"The nonprofit (TFACB) was created naively thinking that "OK we can now raise money." "A tactical move, not in service of a larger vision. Now we are creating the larger vision."

Once powerful and compelling mission and vision statements are created and widely shared among stakeholders, other aspects of strategic and tactical planning will flow much more easily from them. They will also enable decision-making for programming, allocation of resources, use of space, the nature of any upgrades to the building, successful fundraising, increasing operating efficiency and effectiveness.

Better Defining Stakeholders and Reflecting Them

TFACB Board members were asked in an online survey to rank groups of possible stakeholders. The results appear in the table below.

³ Torpedo Factory Art Center Board Strategic Road Map, March 20, 2104

Answer Choice	Score (Relative Importance of Stakeholder Group) Higher Score indicates Greater Importance
Torpedo Factory Resident Artists and Organizations	8.0
Alexandria Residents (citizens)	7.0
Art Patrons (Individuals)	6.5
Tourists	5.7
Current and Potential Institutional Funders (corporations, foundations, governments)	5.0
Alexandria City and Elected Officials	4.7
Principals and Others Related to the Waterfront Redevelopment ⁴	4.2
Other	3.5
Facility Event Renters	3.0

Related to creating new mission and vision statements is the necessity of agreeing on the stakeholders of the organization and then reflecting those stakeholders in governance and programming. The issues raised in the above table include that fact that Alexandria residents are considered one of the most important stakeholder groups, yet the Torpedo Factory does not reflect the makeup of the Alexandria community in its governance, resident artists or programming. These issues needs to be addressed in the long-term.

Questions to consider on mission and vision include asking and answering perhaps the most difficult underlying question:

- Who are the primary stakeholders to be served by the Torpedo Factory?
- Who are the primary beneficiaries?
- Does the Torpedo Factor exist as an arts resource to serve the broader community and if so, what are the implications for programmatic delivery that benefits the people of Alexandria?
- Concurrently, what is the role of the artists who are tenants in serving a broader notion of community?
- Does TFAC exist primarily to serve the artists, to provide affordable space for creative and artistic pursuits?

There are not simple answers to these questions but there is a need to consider these questions in a meaningful, thoughtful process that informs decision-making.

⁴ This refers to individuals involved in waterfront redevelopment, including developers, neighbors, and adjacent businesses.

Defining a New Relationship between the City and the Torpedo Factory

As part of the process of developing the next lease for the facility, it is our recommendation that the City seek to support this transition by establishing a mutually agreed upon set of benchmarks for the new board/institution. It is important to acknowledge that the City of Alexandria has expressed to the consultants their clear intention to maintain the Torpedo Factory as an arts and artist facility. This transition to an independent institution provides an opportunity for the City to constructively work with a newly formed, independent board by articulating explicit expectations for operation of the facility that is driven by a compelling vision and is executed effectively, efficiently and sustainably.

What follows are suggestions and various ideas that have arisen during the consulting process. The actual benchmarks and incentives for achieving benchmarks need to be negotiated between the new board of the Torpedo Factory and the City of Alexandria.

Following are potential needs and expectations that may be articulated by the City, as well as resources the City should consider providing in support of both the transition and in meeting needs and expectations by the re-established, independent entity. It will take careful, thoughtful and intentional efforts over time for the Torpedo Factory to build a full-fledged, independent nonprofit corporation that successfully operates with a broad base of earned and contributed revenues. Successful organizations grow organically and incrementally and it will take many years for the organization to mature even with the long history and significant reputation of the Torpedo Factory. Patience will be a necessity from all parties. But there is significant potential for building philanthropic support over time as clear, focused professional and volunteer leadership emerges.

Potential Needs and Expectations of the City

- A vital artistic/cultural center that serves and reflects the broadest possible number of residents of the City of Alexandria with explicit and measurable goals.
- A vital artistic/cultural center that is a component of what draws a significant number of tourists and tourist dollars to Alexandria.
- A center that complements its neighbors in the new waterfront development and that is actively engaged with the newly developed waterfront community with explicit and measurable goals.
- An artistic/cultural center that operates efficiently (it achieves its stated goals efficiently).
- An artistic/cultural center that is effective in achieving its desired goals/impact(s) in its communities (assumes defined, measurable and measured impacts).
- An artistic/cultural center that is an active and positive force in Alexandria, adding to the City's civic culture and dialog – a good citizen of the Alexandria community.
- A center that over the years develops a broad base of earned and contributed revenues so as to make it secure financially and highly sustainable.

Potential Needs and Expectations of the Torpedo Factory

- Investment in the transition outlined in this document that may include consultants and/or facilitators with specific expertise in board development, mediation and/or strategic planning. Providing resources for transition phase expenses, including any consulting fees

necessary in the creation of a new board of directors and in providing outside expertise to assist the new board initially.

- Finding volunteer legal assistance to meet Virginia legal requirements in dissolving the current board of the TFACB, as well as in creating a small "transition board" whose role will be to recruit the initial new board members.
- Determine if it is necessary or of value to change the legal name of the nonprofit corporation. Along with this may be the need to invest in developing and executing a communications strategy.
- Investments in the Torpedo Factory physical plant in the near-term (three years) to assure a high level of maintenance of the facility.
- Work with the board as a clear, compelling vision emerges to develop a master plan for the facility that meets the programmatic needs.
- As benchmarks are met toward the end of a three-year transition period, secure the vision and mission through a long-term lease and consideration of a significant capital investment in the facility in line with the master plan.

Conclusion

The Torpedo Factory Art Center (TFAC) is at a critical juncture in renewing its role as a nationally preeminent artist facility. The challenge is in crafting an independent institution that articulates a clear, compelling and broadly shared mission and vision and establishing an operating structure to execute that vision. There is extraordinary potential for TFAC to move from a period of stasis and competing internecine agendas to one that adapts to a changing environment and evolving community needs.

The recommendations in this report are not intended to displace current tenants of the facility or to lose the heart of what has made TFAC an important leader in artist space and adaptive reuse. There is much to preserve. However, there is a need for change that looks to long-term sustainability and more importantly a model that deeply engages the community with relevant programming and space utilization. TFAC is surrounded by a changing waterfront and it needs to more intentionally be an active partner in determining its role in that development. In its current operating model, it is not able to proactively shape that role, but only react to changes occurring around it.

There are opportunities as well for enhancing the revenue mix, attracting philanthropic investment for programs and capital improvements to the facility. This will require building a programmatic model, as well as the infrastructure and internal capacity, that will draw philanthropic investment.

TFAC has operated under several management iterations over the years, including being directly operated by the City of Alexandria. Another iteration was artist-led management through the Torpedo Factory Artists Association. In 2010, the City of Alexandria established its current iteration, a 501(c)3 non-profit corporation. Transitioning to an independent institution provides a path to move from an environment of distrust to one of unified, shared values and vision serving all of the citizens of Alexandria and reflecting them in resident artists, staff and board members and programs.

Appendix I Roster of Interviewees

Marian Van Landingham, Board Member and Founding Director
Don Viehman, Chair, Torpedo Factory Artists' Association
Maria Hopper, Board Member, Hopper Family Foundation
Mike Detomo, Chair
Eric Wallner, Executive Director, Torpedo Factory Art Center
Lisa Karlisch, Secretary
Patricia Washington, Board Member and CEO of Visit Alexandria
Suzanne Bethel, Executive Director, The Art League
Nancy Fortwengler, Board Chair, The Art League
Mark Jinks, City Manager
Emily Baker, Assistant City Manager
Diane Ruggiero, Deputy Director, Office of the Arts (and Board Member)
Jeremy McPike, Director of General Services Administration
Jody Manor, Past Board Member
Charlotte Hall, Past Board Member and Owner of Potomac Riverboat Co., Chair of Waterfront Com.
Michael Bigley, Cafritz Foundation

Appendix II Benchmarking Study

The complete benchmarking study is provided as an attachment to this report.

Appendix III Key Questions for Board Development

Key Questions in Developing a New Board of Directors

Structure

- What is the appropriate size of the board at this time in our lifecycle (start on the smaller side of things and grow organically) to focus on the task at hand, beginning with development of a clear, compelling mission and vision for the Torpedo Factory?
- What are the most useful board structures and proper functions for committees for the next three years in particular?
- What is an appropriate meeting schedule that is in line with the tasks and demands during and following the transition?
- Is there a role for advisory and/or honorary boards at this time or in the future?
- What are the appropriate by-laws for terms of office and rotation?

Definitions of Roles, Responsibilities, and Authority

- Are board member roles and responsibilities clear and understood by all?
- Have board members been recruited fully understanding their charge?
- Are board and staff roles, responsibilities, and authority clearly defined?
- Are the personnel management and review functions of the board defined?

Board Development

- What is our process for prospecting, nominating, making expectations and roles clear, negotiating roles and responsibilities and integrating new members into service?
- What are the factors determining ideal board composition (such as reflecting stakeholders, need for resources, external access and relationships, professional expertise, etc.) at this time?
- What are the elements of an appropriate, useful and effective board orientation?

Board Evaluation Functions

- Do we conduct any form of board member self-evaluation?
- What is the most relevant approach to evaluating the board as a whole?
- What are the metrics for evaluating organizational performance?

Generational Turnover and the Legacy of Leadership

- Are we identifying and preparing future leadership? If so, how?
- Is there consideration for consistency and continuity? What is the most appropriate, relevant and useful approach?
- How is preparation for succession built into considerations of recruitment, engagement, and implementation?

Appendix IV Board Skills Assessment Matrix⁵

Board Matrix Worksheet

	# of Current Members	# of Prospective Members	Total Members
Areas of Expertise/Leadership Qualities			
Administration/Management			0
Early-stage organizations/start-ups			0
Financial oversight			0
Fundraising			0
Government			0
Investment management			0
Law			0
Leadership skills/motivator			
Marketing, public relations			0
Human resources			0
Strategic planning			0
Physical plant (architect, engineer)			0
Real estate			0
Understanding of community needs			0
Technology			0
Other			0

Resources			
Money to give			0
Access to money			0
Access to other resources (foundations, corporate support)			0
Availability for active participation (solicitation visits, grant writing)			0

⁵ This matrix is a publication of BoardSource. It is available as a free community resource as an Excel spreadsheet on their website at [BoardSource Community Resources](#). It is included here as a copy in a table format. It may be adapted to include additional or different affiliations or areas of professional expertise as may be appropriate for the Torpedo Factory.

Community Connections			
Religious organizations			0
Corporate			0
Education			0
Media			0
Political			0
Philanthropy			0
Small business			0
Social services			0
Other			0

Personal Style			
Consensus builder			0
Good communicator			0
Strategist			0
Team member			0
Visionary			0

Age			
Under 18			0
19 – 34			0
35 – 50			0
51 – 65			0
Over 65			0

Gender			
Male			0
Female			0

Race/Ethnicity			
African American/Black			0
Asian/Pacific Islander			0
Caucasian			0
Hispanic/Latino			0
Native American/Indian			0
Other			0

Arts Forum Liaison Report for February 2016

- The next meet-up is scheduled for Saturday, February 27th at 7:30pm at the Alexandria Singers performance at First Baptist Church.
 - Cultural Plan - there was a discussion of priority issues that the Arts Forum would like the plan to address. Robin Parker who is on the Cultural Plan committee and the Arts Forum board will be passing this information along to the consultants:
1. Increase funding for City Arts Grants which provide critical operating support to Alexandria's cultural organizations.
 2. Access to affordable performance and rehearsal space is a critical need for the arts community.
 3. The Arts Forum supports strategic capital investment in the arts where there is an opportunity for the arts to have a catalytic impact on economic development and quality of life.
 4. Integrate the arts more purposefully into the City's economic development strategy and small area plans, and include seed and implementation funding for arts-based place-making, space activation, pop-up, artist live/work and incubator spaces and other programs to increase city tax revenues.

TIME & PLACE: EXHIBITIONS OF PUBLIC ART AND HISTORY

DRAFT PROJECT PLAN FOR PILOT PROJECT

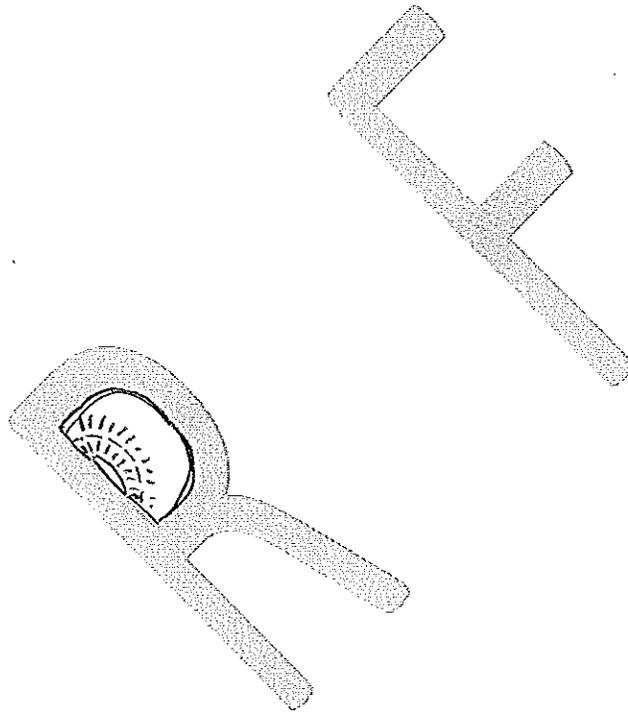


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- III. Pilot Project Process
- IV. Pilot Site and Curatorial Focus
- V. Pilot Timeline
- VI. Pilot Budget
- VII. Community Outreach and Marketing

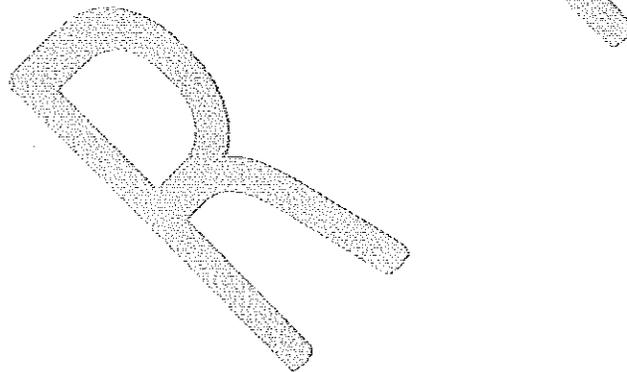


I. Introduction

The Public Art Implementation Plan outlined a vision and goals for the public art program and established three Creative Directions: Time and Place, Neighborhood Identity, and Urban and Natural Systems. The Plan suggests that a key component of the Time and Place creative direction should be periodic, curated exhibitions of temporary public art projects in a variety of media that examine aspects of the city's history, and that the focus of each exhibition would be determined by a curator through conversation with the Office of the Arts, the Office of the Historic Alexandria (OHA), and relevant boards and commissions. Artists would be given the opportunity to draw on the historic and archaeological resources that the City has available.

Exhibitions of public art and history would be a unique aspect of Alexandria's Public Art Program, distinguishing it from its peers in the region, and establishing national leadership in the field while also allowing artists to play a central role in Alexandria's ongoing dialogue with history.

In the fall of 2015, the Office of the Arts issued an RFP for a consultant to lead the development of a pilot project for a temporary public art exhibition at Alexandria's Historic Sites. The selected consultant, Meridith McKinley of Via Partnership, working with Todd W. Bressi, has been working with the Office of the Arts and OHA to develop an overall strategy for the exhibition program, titled *Time & Place*. And with the appointment of the *Time & Place* Task Force, they facilitated the development of this Project Plan for the *Time & Place* Pilot Project for the approval of the Commission for the Arts.



II. Goals

Time & Place Goals

Time & Place will be a temporary public art exhibition at one or more of Alexandria's historic sites. *Time & Place* will invite artists who engage in a research-based practice to create new works of art that explore the history of a place and community.

The overall goals of *Time & Place* are to:

- Engage an artist or artists in developing thought-provoking new work inspired by Alexandria's history and historic collections.
- Attract new audiences for OHA sites and for public art, both regionally and among the thousands of people who visit Alexandria annually.
- Create new points of entry for people to learn about and understand aspects of Alexandria's history, and why they still matter today.
- Foster exploration and generate dialogue about Alexandria's multiple and many-layered stories.
- Create a framework to explore a range of historical narratives related to Alexandria's unique history and contemporary life.
- Distinguish the Alexandria Public Art Program from its peers in the region, and establish national leadership in the field.

Pilot Project Goals

In addition to the goals expressed above, the following are goals specific to pilot project:

- Artists should be chosen and projects should be evaluated, in part, on being able to be successfully implemented in the timeframe outlined for the pilot.
- In order to garner attention and to facilitate the promotion of the exhibition, the project(s) should be visually interesting and impactful.
- The project(s) should be legible and accessible to a broad audience and should make a strong connection between the art and the history of the site.

III. Pilot Project Process

For the *Time & Place* pilot project, the Office of the Arts has engaged Meridith McKinley of the consulting firm Via Partnership, working with Todd W. Bressi, to facilitate artist selection and manage the overall project. Therefore the process for artist selection will differ slightly from the Curatorial Process outlined in the Exhibition Strategy. McKinley and Bressi have worked with City staff and the *Time & Place* Task Force to develop this Project Plan and will facilitate an invitational selection process.

Time & Place Task Force

The *Time & Place* Task Force helps shape the Project Plan for the exhibition and recommends selection of artist(s) and approval of concept(s). The two representatives from the Commission for the Arts also advise on the selection of an exhibition site and curatorial focus, and on additional Task Force Members.

The two Commission for the Arts representatives on the *Time & Place* Task Force, appointed by the Commission on October 20, 2015, are:

- Beth Coast
- Kate Elkins

The additional members recommended for the Task Force include:

- Carol Ann Reed
- Liz Williams
- Gretchen Bulova
- Katherine Glennon

In addition a representative the Office of Historic Alexandria will serve as an ex-officio member of the Task Force.

- Michele Longo

Artist Selection Process

An invitational process will be used to select artists for the *Time & Place* Pilot Project.

Based upon the approved Project Plan, the Office of the Arts, working with its project consultants, will draft a Call to Artists. This call will be sent to a short-list of artists developed by the Office of the Arts, the project consultants, and the Task Force. Interested artists will submit a letter of interest and qualifications.

The Task Force will review the letters of interest and qualifications and recommends artists for the project. The selected artists will be approved by the Commission for the Arts.

The artists will develop Concept Proposals in collaboration with the Office of the Arts staff, consultants, OHA curators and other partners. The Concept Proposals will include a rendering, narrative description, fabrication methods, budget and timeline. Concept Proposals will be reviewed for feedback by the Task Force. Concept Proposals will be approved by Commission for the Arts prior to execution.

IV. Pilot Site and Curatorial Focus

Up to three artists will be selected to explore and create work at Gadsby's Tavern. Situated in the heart of Old Town, Gadsby's is a significant historic site and a well-known destination. Restored to reflect the period 1785 to 1818, it consists of both the tavern and the City Hotel (the restaurant is not accessible for exhibitions because of a lease with a third-party operator).

An artist or artists could explore various themes related to the post-Revolutionary War, early American period during which the Tavern and Inn were most active, or periods after when building was used as lawyers' offices, auction houses, and possibly as hospitals during the Civil War. There are many topics that an artist could research and explore, the following representing just a few:

- Gadsby's as an important gathering place for important figures in American history including John Adams, Thomas Jefferson, James Madison, James Monroe and the Marquis de Lafayette.
- Tavern culture in general, which had its own rules and rituals that could be explored. The meals of that era, what people had access to, and where it came from would be a different food culture and food chain from today. And there were strict rules for different genders and races.
- Gadsby's labor force included many slaves. An artist could explore who they were and how they lived, or simply make their presence known.

An artist would work with the museum curator to determine the best sites within Gadsby's. The downstairs dining rooms and period guest rooms are carefully staged and roped-off. The upstairs meeting room and ballroom are more open, but any artist intervention could not interfere with those rooms as rentable event spaces. Artists could potentially also work with light and/or sound at this site, including external projection.

V. Pilot Timeline

February 2016	Task Force reviews and approves Project Plan.
February 2016	Project Plan to Commission for the Arts for approval.
March 2016	Issue Call for Artists to invited list.
April 2016	Review qualifications and select artist(s).
June 2016	Artist(s) submit proposal(s).
June 2016	Proposals approved by Task Force, Commission for the Arts.
Fall 2016	Exhibition

DRAFT

VI. Pilot Budget

<i>2016 Exhibition – From Public Art Fund</i>	
Exhibition costs (artist fees, fabrication, installation, de-installation) 3 artists @ \$15,000 each	\$45,000
Contingency	\$5,000
Total	\$50,000

DRAFT

VII. Community Engagement, Marketing and Communications

The Community Engagement and Marketing should be geared toward bringing new audiences to the site and engaging visitors and those who hear about the exhibition in meaningful dialogue.

Stakeholders

Community engagement, marketing and communications should build upon the existing stakeholder base for art and history in Alexandria. This will be a natural audience for participation, engagement and for spreading the word about the project. These may include representatives from:

- *Time & Place* Task Force members
- Commission for the Arts
- Historic Alexandria Resources Commission
- Alexandria Archaeological Commission
- Alexandria Historical Restoration & Preservation Commission
- Alexandria Public Records Advisory Commission
- Alexandria Convention & Visitors Association Board of Governors
- Alexandria Association
- Alexandria Historical Society
- Alexandria Historic Landmark Society
- Alexandria Society for the Preservation of Black Heritage
- Carlyle House
- Christ Church
- George Washington Masonic Memorial
- Historic Alexandria Foundation
- Lee-Fendall House
- Old Presbyterian Meeting House
- Northern Virginia Fine Arts Association
- Torpedo Factory Artists Association

In particular, the stakeholders for the Apothecary and Gadsby's should be included in outreach efforts.

Community Engagement

A community engagement strategy will be developed by the project consultants, working collaboratively with the exhibition artists. Artists will be encouraged to consider ways that the research and inquiry process used in developing the works in the exhibition includes a community engagement component. Working with the project consultants and the artists, the Office of the Arts and OHA will also explore other areas of programming to engage broad audiences in a dialogue about the exhibition.

Marketing and Communications

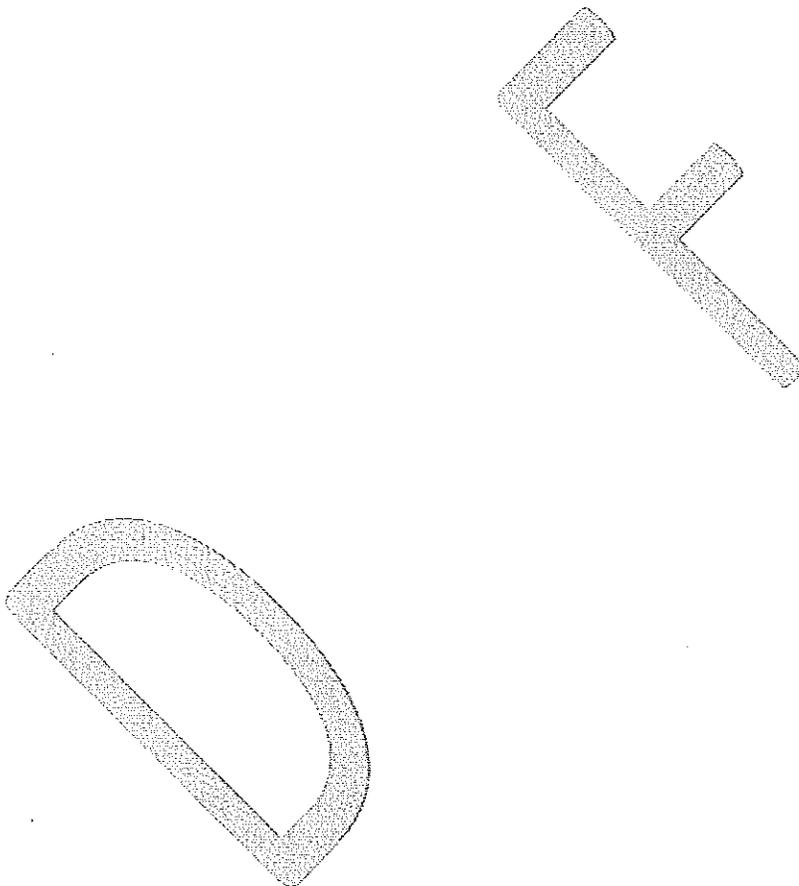
The Office of the Arts staff, working closely with OHA and Visit Alexandria, will develop a marketing and communications strategy that will include:

- Web-based information about the exhibition.
- Social media announcements about specific events.

- Print materials about the exhibition to be distributed at other OHA sites as well as other local tourist information areas.
- Media releases to local and national publications and blogs.
- Print and/or online advertising in local and regional publications.

Branding

Materials will use a strong and consistent brand.



City of Alexandria, Virginia

MEMORANDUM

DATE: FEBRUARY 11, 2016
TO: ALEXANDRIA COMMISSION FOR THE ARTS
FROM: CHERYL ANNE COLTON, REGIONAL PROGRAM DIRECTOR, RECREATION,
PARKS & CULTURAL ACTIVITIES, OFFICE OF THE ARTS
RE: FISCAL YEAR 2017 GRANTS TASK FORCE

Background:

The City of Alexandria Office of the Arts provides an opportunity for arts organizations and artists to apply for operating, program, and special opportunity grants for programs that happen within the City of Alexandria.

Discussion:

At the December and January Arts Commission meetings, all but one of the Grants Task Force members was appointed. The remaining appointment was for an artist or arts administrator.

The arts administrators who were appointed were Joanna Ormesher, Cultural Arts and Marketing Director, City of Fairfax and Signe Friedrichs, Executive Director for the Herndon Arts Council. These arts administrators have backgrounds in both the visual and performing arts either as producers, directors and/or performers.

Staff reached out to neighboring jurisdictions to invite arts administrators to serve on the Fiscal Year 2017 Grants Task Force. Ms. Holly Koons McCullough accepted the invitation to serve on the Grants Task Force.

Staff Recommendation

Staff recommends appointment of *Holly Koons McCullough*, Director and Curator, Greater Reston Arts Center, to serve on the Fiscal Year 2017 Grants Task Force.

Bio: *Holly Koons McCullough* oversees the administration and development of the organization, as well as 6 to 8 changing exhibitions annually. Prior to relocating to Northern Virginia, she served as the Director of Collections and Exhibitions at the Telfair Museum of Art in Savannah, Georgia, where for 15 years she was responsible for the care, display, and interpretation of the Telfair's collection of nearly 5,000 works of fine and decorative art, as well as an ambitious schedule of twelve to sixteen changing exhibitions. Major accomplishments included the publication of the Telfair's first collection catalogue; the acquisition of several major works for the collection; and spearheading the organization of the Telfair's first internationally-traveling exhibition, *Dutch Utopia: American Artists in Holland, 1880-1914*. She holds a B.A. from the University of Georgia in English and art history, and a M.A. in art history from the University of Notre Dame.

City of Alexandria, Virginia

MEMORANDUM

DATE: FEBRUARY 11, 2016

TO: ALEXANDRIA COMMISSION FOR THE ARTS

FROM: CHERYL ANNE COLTON, REGIONAL PROGRAM DIRECTOR, RECREATION, PARKS & CULTURAL ACTIVITIES, OFFICE OF THE ARTS

RE: "DASHing WORDS IN MOTION" – POETRY CONTEST

Background:

The City of Alexandria Office of the Arts and the Alexandria Transit Company produce an annual poetry contest "DASHing Words in Motion." The poetry contest's primary goal is to encourage writers and poets 16 years or older who live, work or study in the City of Alexandria, VA. Submissions were to stem from a broad range of ideas and subject matter. Inspirational ideas suggested were from the Alexandria Transit Company's DASH buses motto which is "Keep Alexandria Moving," or bus stops, neighborhoods, roads, or other modes of transportation within the City of Alexandria, VA. Winners will have their poems published inside the Alexandria Transit Company's DASH buses and Trolleys in April, 2015 in celebration of National Poetry Month and May.

Discussion:

At the November meeting, the Arts Commission appointed six community members and two Arts Commissioners to the Poet Laureate and "DASHing Words in Motion" Task Force. The Task Force was charged with reading the submissions for both projects.

The deadline for submissions was moved from January 12, to February 1, 2016. This year was the first year for the entries to be submitted online. The number of online submissions received by February 1 compared to the last submissions for these projects are :

<u>DASHing Words in Motion Project:</u>			<u>Poet Laureate entries:</u>		
2016	17 writers	32 poems	2016-2019	13 writers	130 poems
2015	19 writers	45 poems	2013-2016	14 writers	140 poems

The review of the "DASHing Words in Motion" project took place on February 9. Four of the Task Force members reviewed the submissions and selected 7 poems and a poem *Tori Lane Kovarick*, Poet Laureate to be displayed on the DASH buses and Trolleys in April and May.

The review of the Poet Laureate submissions will occur on Thursday, February 18.

Staff Recommendation

Staff recommends acceptance of the Task Force selection of the following poems for the "DASHing Words in Motion" project: *Green Scene*, *Return*, *Baxter*, *Window Seasons*, *Stop Go Succeed*, *Today*, and *Home*.

Attachment: Selected Poems for DASHing Words in Motion Project 2016

Selected Poems for the DASHing Words in Motion Project 2016

Entry #26 - Veeteebee

Green Scene

I am a queen
When I go green
And ride my bike machine
Caus' I'm using no gasoline
Which means less polyethylene
Less Ethylene or polypropylene
And I am becomin' lean and mean
That's a hip Alexandria scene

Entry #21 – Sarah Paez

Return

horns honk beltway songs
jets roar overhead
blinking bike lights zoom
to the metro's tune
skid on rumbling tarmac
the cacophony cloaks my city
like a friend saying: welcome home

Entry #29 – Beverly Weaver

Baxter

He sleeps most of the day on the sofa.
At 4:00 he walks to the window facing the DASH bus stop
He knows
Without fail
Who will walk off.

Entry #6 – Teddie Dyson

Window Seasons

Color unfolds
And gives way
To autumn's gray
And winter's cold.
The window view,
From the bus commute,
Changes.
Flower springs
And bursts of green
Appear on scene.
Summer waits ... in the wings.

Entry #20 – KaNikki Jakarta Mix

Stop Go Succeed

Stop for us
In more than one place
We're a family of one race
Different destinations
You have patience
To open doors
Keep Alexandria Moving
Grooving
to the same beat

Entry #15 – Wendi Kaplan

Today
Step up.
Step on.

Allow yourself
to be taken by this bus,

on your journey.

And when the door opens
to enter
the world that awaits.

Entry #7 – Caitlin Fitzsimmons

Home

How do I find my way home?
Go North,
South
West or East?
By bus or train?
Trolley or car?
Walk the cobble stones?
Run along the river?
Cut through wooded parks?
My heart knows
No compass,
Nor route other than
Our love is my home.
Home finds me.

PUBLIC ART PROJECTS

Time & Place

Lead Agency

Office of the Arts

Project Scope

Develop a program plan for contemporary public art in historic settings as recommended in the Plan.

Project Budget

\$50,000 for the public art project

Task Force Members

Beth Coast

Kate Elkins

Update

The free lecture has been re-scheduled for Wednesday, March 16 (location TBD) with speakers: Franklin Vagnone, ED Historic House Trust of NYC; Lauren Adams, artist (fan project for Trust New Art); Heather Rounds, co-founder of Rotating History Project.

Next Steps

Assemble the remaining task force members and work with the consultant team to issue an invitational.

Anticipated Completion

Spring, 2016 (with exhibit)



Simpson Park

Lead Agency

Office of the Arts

Project Scope

Add a public artist to the design team to integrate and install public art as part of the playground restoration.

Project Budget

\$30,000 for artist administrative fees, \$65,000 for fabrication and installation, \$5,000 for artist interviews.

Task Force Members

Betsy Hennigan

Michelle Kozlak

Paul Linehan

Laura Fries

Dana Wedeles

Elisabeth Lardner

Update

76 RFQ/applications were received through Café. Members of the Task Force met on Friday, February 12 and selected three artists (and three runners up) to invite to Alexandria for the next round of selection.

Next Steps

Top candidates will be brought to Alexandria to meet with the Task Force and visit the project site. The timeline would have the final artist selection to the ACA in March.

Anticipated Completion

FY17

PUBLIC ART PROJECTS, cont'd

Lake Cook

Lead Agency

Office of the Arts

Project Scope

Add a public artist to the design team to integrate and install public art as part of the lake/site restoration.

Project Budget

\$20,000 for phase 1 design

Task Force Members

Allison Nance

Allison Heck

Update

Staff has met with the Office of Environmental Quality (OEQ) and the Department of Project Implementation (DPI).

Next Steps

Staff will meet with the ACA members of the Task Force to review project goals, potential task force members, and scope. Office of the Arts will issue a 30-day call in March to begin the artist selection process.

Anticipated Completion

Early Fall, 2016



Traffic Box Wraps

Lead Agency

Office of the Arts

Project Scope

Add a public artist to the design team to integrate and install public art as part of the lake/site restoration.

Project Budget

\$25,000 (\$4,000 for three artists, \$21,000 for wraps and installation)

Task Force Members

Betsy Hennigan

Shirley Downs

Update

The call for artists has been issued on Café (www.callforentry.org).

Next Steps

Staff will recruit the remaining members of the Task Force for approval by the Arts Commission in February.

Anticipated Completion

Spring, 2016 (with National Public Works Week)

PUBLIC ART PROJECTS, cont'd

Trails & Paths

Lead Agency

Office of the Arts

Project Scope

Incorporate public art into various trails and paths throughout Alexandria.

Project Budget

\$20,000 in FY16

Task Force Members

Cara Frey

Shirley Downs

Next Steps

Staff will talk with various departments and divisions to get an update on trails and to determine options. Staff will then meet with the ACA members of the Task Force to review project goals and scope.

Anticipated Completion

TBD

Warwick Pool

Lead Agency

Office of the Arts, Park Operations

Project Scope

Incorporate public art into the redesign of Warwick Pool.

Project Budget

\$10,000 for phase 1 design, \$40,000 for fabrication/installation

Task Force Members

Matthew Stensrud

Catherine Ahern

Next Steps

Staff met with the ACA members of the Task Force to review project goals, scope, and potential task force members. Office of the Arts will issue a 30-day call in February to begin the artist selection process.

Anticipated Completion

Spring, 2017



Old Town North Small Area Plan

Lead Agency

Planning & Zoning, Office of the Arts

Project Scope

Incorporate public art into the planning process for the OTN SAP.

Project Budget

\$25,000

Task Force Members

1.

2.

Next Steps

ACA to appoint Task Force members.

Anticipated Completion

Winter, 2016

PUBLIC ART MAINTENANCE

King Street Gardens Park Artwork

Lead Agency

Office of the Arts

Project Scope

Begin the development of a restoration plan for the artwork.

Update

Staff has been in discussion with the original artist team and the KSGP Foundation to about the process.

Next Steps

Staff has met with representatives from the Office of Environmental Quality (OEQ) to assess the options related to the restoration of the raingarden. They will begin their assessment this fall.

Anticipated Completion

The plan will be developed in FY16 with work lasting 5 or more years.

Brio

Lead Agency

Office of the Arts

Project Scope

Per the Public Art Condition Assessment, inspect the base of the structure and move stones into place.

Update

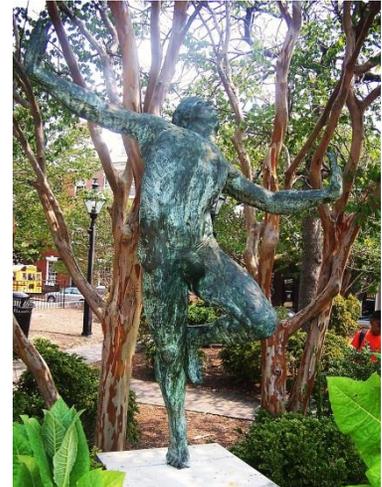
Staff will hire a conservator for the inspection. This work will be done in conjunction with the WWII memorial.

Next Steps

Hire a conservator to do the inspection and stone replacement.

Anticipated Completion

Unknown



Alexandria War Dead Memorial

Lead Agency

Office of the Arts

Project Scope

Per the Public Art Condition Assessment, inspect the base of the structure and move stones into place.

Update

Staff will hire a conservator for the inspection. This work will be done in conjunction with Brio.

Next Steps

Hire a conservator to do the inspection and stone replacement.

Anticipated Completion

Unknown

PROGRAMS & ACTIVITIES

Cultural Plan

Lead Agency

Office of the Arts

Project Scope

The development of a comprehensive citywide cultural arts plan that shall define the role of the City in supporting, producing, defining, and sustaining arts and culture initiatives throughout the City to accomplish the City's broader goals.



Update

CPG was in town February 1-2 and met with the Steering Committee and community leaders. Time was spent with the consultants working on the Alexandria Creates week.

Next Steps

Alexandria Creates week is February 23-27 and includes 18 different meetings including discussion groups, open houses, town halls, etc. Special language translation services will be provided at select events. Four times have been dedicated specifically to artists and arts organizations.

Grant Program

Lead Agency

Office of the Arts

Project Scope

Administering the City of Alexandria's Arts Grant Program

Update

Grant applications went live on January 4, 2016.

Next Steps

Applications are due at 5pm on Friday February 26, 2016.

Poet Laureate/Dashing Words

Lead Agency

Office of the Arts

Project Scope

Selection of the city's Poet Laureate and the call for poems for Dashing Words

Task Force Members

Kate Elkins

Cara Frey

Update

Applications have been received and will be reviewed by the Task Force.

Next Steps

Staff will convene the Task Force for a meeting to review the Dashing Words poetry and to select the next Poet Laureate.

PROGRAMS & ACTIVITIES, cont'd

Arts & Economic Prosperity Study 5

Lead Agency

Office of the Arts

Project Scope

The City is participating in the Americans for the Arts (AftA) nationwide Arts & Economic Prosperity Study. 5. The study measures the impact of non-profit arts and culture organizations.

Task Force Members

Amber Gordon

Allison Heck

Update

Staff and Task Force members spoke via a conference call to determine that we would collaborate with the Arts Forum to do a "launch event" for Alexandria's arts and culture organizations to announce the study. Randy Cohen from AftA will be the featured speaker at the event.

Next Steps

The launch event is tentatively scheduled for Wednesday, March 16.

Save the Date(s)

Time + Place: A Conversation About Art, History & Community

Wednesday, March 16 at 6:30pm

Guest Speakers: Franklin Vagnone, ED Historic House Trust of NYC; Lauren Adams, artist (fan project for Trust New Art); and Heather Rounds, co-founder of Rotating History Project.

A panel discussion to help kick-off the Time + Place project.

First Fridays at Durant

March 4 Family Art Night

May 6 Taste of Cinco de Mayo

April 1 Fool's Day Merriement

June 3 Family Art Night

Advance reservations: \$5 resident; \$10 nonresident. At the door: \$10 resident; \$15 nonresident

Celebrating Poetry in the City of Alexandria:

Solo Reading: Tori Lane Kovarik, Poet Laureate, City of Alexandria

Thursday, March 31, 2016 at 7 pm at the Durant Center

Free

To kick-off National Poetry Month and to acknowledge Tori Lane Kovarik's contributions to the Alexandria community, Ms. Kovarik will read a selection of her works and works of others.

2016 gospelFEST – Alexandria, VA

Friday, May 20, 6:00 pm – 9 pm

Saturday, May 21, 11 am – 1 pm

Durant Center

Two glorious days of singing Gospel music in its rich genre of gospelized spirituals, contemporary, traditional, choral, call and response, and praise workshop music sung by local choirs while helping the hungry in Alexandria's community. Bring a nonperishable food item for the Alexandria Food Pantry. Adult supervision required. Advance: \$5 ; At door: \$10

“Bagels and Bach”

April 3, May 1, June 5

11 am – 1 pm

Durant Center

Classical music and brunch, what better way to enjoy a Sunday morning? A variety of local quartets, quintets, or sextets will be showcased. Music will be provided by local musicians. Light brunch provided. Light brunch provided.

Advance: \$10 resident, \$15 nonresident; At door: \$15 resident, nonresident \$20

Alexandria Arts Academy

3 pm – 6pm Mondays – Tuesdays – Wednesdays April 11 through June 3, 2016 for ages 7 -10

Durant Center

Budding artists will have artistic experiences in three arts disciplines – Dance, Theatre and Visual Arts. The Academy includes learning group and solo dance routines, play-acting and theatrical readings; and drawing, painting and collage making. Culminating the experience will be sharing their talents at the annual Youth Arts Festival.

Advanced registration required. Fee: \$299 resident, \$349 nonresident

Task Force Placement

Simpson Park Public Art

1. Betsy Hennigan*
2. Michelle Kozlak*
3. Elisabeth Lardner (project stakeholder)
4. Dana Wedeles (project stakeholder)
5. Laura Fries (community stakeholder)
6. Paul Lineham (community stakeholder)

Cultural Plan

1. Beth Coast*
2. Suzie Cohen*
3. Gayle Converse*
4. Gwen Day-Fuller
5. Michelle Kozlak*
6. Dawnielle Miller
7. Robin Havens-Parker
8. John Porter
9. Jordan Potash
10. Matthew Stensrud* (ex-officio)

Time & Place

1. Kate Elkins*
2. Beth Coast*
3. OHA (project stakeholder)
4. Kathy Glennon (community stakeholder)
5. Carol Reed (community stakeholder)

Lake Cook

1. Allison Nance*
2. Allison Heck*
3. TBD (project stakeholder)
4. TBD (community stakeholder)
5. TBD (community stakeholder)

Traffic Box Wraps

1. Betsy Hennigan*
2. Shirley Downs*
3. TBD (project stakeholder)
4. TBD (community stakeholder)
5. TBD (community stakeholder)

Warwick Pool **NEW**

1. Matthew Stensrud*
2. Catherine Ahern*

Grants Task Force

Grant Committee Observer: Allison Nance*

1. Mike Detomo*
2. Catherine Ahern*
3. Matthew Stensrud*
4. Lisa Baranello*
5. Scott Price
6. Converse West
7. Joana Ormesher
8. Signe Friedrichs
9. TBD

AftA Arts & Economic Prosperity Study V

1. Allison Heck*
2. Amber Gordon*

Trails & Paths

1. Cara Frey*
2. Shirley Downs*
3. TBD (project stakeholder)
4. TBD (community stakeholder)
5. TBD (community stakeholder)

Poet Laureate & Dashing Words

3. Kate Elkins*
4. Cara Frey*
5. TBD
6. TBD
7. TBD

Waterfront / Fitzgerald Square Public Art

1. Susie Cohen*
2. Mike Detomo*
3. Allison Nance*
4. TBD (project stakeholder)
5. TBD (community stakeholder)
6. TBD (community stakeholder)

Torpedo Factory Board Liaison

1. Mike Detomo*

Waterfront Commission Liaison

1. Shirley Downs*/Susie Cohen*

*Arts Commissioner

The Office of the Arts staff works collaboratively with the Department of Planning and Zoning to manage the development conditions through which a developer is expected to include public art in their development. The public art review process is carefully integrated into the overall development review process to provide predictability to the developer, staff and the general public.

The Office of the Arts staff participates in interagency reviews, the drafting of conditions, reviewing of artist selection and concept development, ensuring that conditions have been met, and monitoring for compliance. Below is a list of the projects that Staff has provided comments for within the past month.

Project	Phase	Public Art or Payment in Lieu (PIL)	Condition/Notes
Edsall Shell	Standard Conditions	PIL	<i>Per the City's Public Art Policy approved in October, 2012, the applicant shall provide a monetary contribution at a rate of \$.30 per gross square foot (with a maximum contribution of \$75,000 per building) to be used toward city-acquired public art within the Small Area Plan planning area. **** (P&Z) (RP&CA) (\$1,210.50)</i>
ABC/Giant	Standard Conditions	Public Art	<p>1. Per the City's Public Art Policy, adopted December 13, 2014, provide one of the following options:</p> <p>a. Public Art shall be in compliance with what has been identified in the preliminary plan dated January 11, 2016. Provide a schedule for the art installation prior to the release of the final site plan. The art shall be installed prior to the issuance of the first Certificate of Occupancy, to the satisfaction of the Directors of P&Z and/or RP&CA. (RP&CA)(P&Z) * ***</p> <p>OR</p> <p>b. The in-lieu contribution shall be \$.30 per gross square foot, with a maximum contribution of \$75,000 per building. The contribution shall be provided prior to the issuance of the first Certificate of Occupancy. (RP&CA)(P&Z) ***</p>
Potomac Yards Metro	Concept 1	Unknown	WMATA needs to provide information to the City regarding the public art requirement at the Metro Station. If public art is required by WMATA, WMATA needs to provide the city the minimum budget expectations and implementation guidelines. If public art is not required by WMATA the City may place public art on city property within the project boundaries.

Alexandria Commission for the Arts

Motion Tracker

	Motion	Made By	2nd	Vote
1.	<p>Agenda Item: #5. Torpedo Factory Art Center Mural, item c. Motion to Approve Memorandum</p> <p>Motion: Approve the Torpedo Factory Art Center’s loading dock mural project.</p> <p>Discussion: As noted in minutes</p>	Allison Nance	Beth Coast	<p>Yes –Unanimously Approved (14 members voting)</p> <p>No –</p> <p>Abstain –</p>
2.	<p>Agenda Item: #6, Miracle Field Mural, item c. Motion to Approve Memorandum</p> <p>Motion: Approve the installation of the Kelly Cares/Miracle Field mural on the pool pump and storage building located in front of the Nannie J. Lee Memorial Recreation Center.</p> <p>Discussion: As noted in minutes</p>	Michael Detomo	Shirley Downs	<p>Yes – Unanimously Approved (14 members voting)</p> <p>No –</p> <p>Abstain –</p>
3.	<p>Agenda Item: #7, Committee, Task Force and Liaison Reports, item b, Advocacy and Outreach Committee.</p> <p>Motion: To submit an application (on behalf of the Arts Commission) to participate in the St. Patrick’s Day parade scheduled on Saturday, March 5, 2016.</p> <p>Discussion: As noted in minutes</p>	Gayle Converse	Catherine Ahern	<p>Yes – Unanimously Approved (14 members voting)</p> <p>No –</p> <p>Abstain –</p>

Alexandria Commission for the Arts

4.	<p>Agenda Item: #7, Committee, Task Force and Liaison Reports, item j., Grants Task Force, i. Review and Motion to Approve Memorandum</p> <p>Motion: Appoint Holly Koons McCullough to the Fiscal Year 2017 Grants Task Force.</p> <p>Discussion: As noted in minutes</p>	Allison Nance	Catherine Ahern	<p>Yes – Unanimously Approved (14 members voting)</p> <p>No –</p> <p>Abstain –</p>
5.	<p>Agenda Item: #8 Old Town North Small Area Plan, item a. Appoint Commission representatives.</p> <p>Motion: Appoint Lisa Baranello and Shirley Downs to the Old Town North Small Area Plan Task Force.</p> <p>Discussion: As noted in the minutes</p>	Allison Nance	Allison Heck	<p>Yes – Unanimously Approved (14 members voting)</p> <p>No –</p> <p>Abstain –</p>

Alexandria Commission for the Arts

Action Items

	Action Item	Responsible	Due Date	Status
1.	Dates, agendas and locations for Arts Commission monthly and Committee meetings.	Chair of Arts Commission and Chairs of Committees	Required 3 business days prior to meetings	Ongoing
2.	Continue conversations with the Arts Forum, the Arts Commission and the Office of the Arts as the Fiscal Year 2017 budget is prepared.	Matthew Stensrud and Arts Commission	Ongoing	Ongoing
3.	Assignments for securing locations were made: Pending confirmation of locations: May – Shirley Downs; June – Beth Hennigan. Booked locations: March – Convergence; April – City Council Work Room, 2 nd Floor, City Hall.	As noted	Minimum of Two weeks before monthly meeting	
4.	Joint Letter between the Alexandria Commission for the Arts and the Arts Forum to be sent to the City Council.	Matthew Stensrud	Once approved by Alexandria Arts Forum	Completed
5.	Letter of endorsement for Susan Cohen to serve as the Liaison to the Waterfront Commission.	Matthew Stensrud	Prior to City Council appointment for the Liaison to the Waterfront Commission.	Completed