

A STUDY OF THE TORPEDO FACTORY ART CENTER



Prepared for the City of Alexandria
by Management Analysis, Incorporated
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Executive Summary

Especially in challenging economic times, limited financial resources of governments such as the City of Alexandria must be allocated to serve the greatest public good. As part of its strategic planning and economic development efforts, in 2009 the City undertook a project to assess a community asset which sits at the heart of the Alexandria Waterfront: the Torpedo Factory Art Center. The City hired Management Analysis, Incorporated (MAI) to conduct a “productivity and efficiency study” and to recommend strategies to improve the economic contribution of this 35-year-old cultural landmark.

The long existence of the art center has shown that the City of Alexandria values its educational and cultural significance. The Torpedo Factory provides an opportunity for a free cultural experience for visitors and residents, but is it the best it can be? One of the original models for art centers in America, the Torpedo Factory is unique in certain aspects -- but certainly not alone in how it is being impacted by today’s economic recession.

The City now has a significant policy decision to consider: should it continue to invest in the art center in its present form? Furthermore, how can Torpedo Factory be more self-sustaining and provide a greater benefit to the City and community? The Torpedo Factory provides more than \$16.2 million in direct revenues and receives some 400,000 visitors annually.. It is dependent upon a certain level of subsidy to operate. At the same time, the prime building space the art center occupies represents an estimated “opportunity cost” of \$1.7 million each year for the City.

To give this project the multi-disciplined approach that it required, MAI assembled a team of experts and industry veterans who drew on their experience to analyze a wide range of data, opinions and best practices. The project team also reviewed the Torpedo Factory’s contribution to the local economy, as well the part it plays in meeting the goals of the City’s economic development, King Street, and Waterfront planning efforts.

In the following report, the Project Team has identified ways that the Torpedo Factory’s efficiency and productivity can be improved. Some solutions for revitalization require adjustments in policies, while others require long-term investments. The study identified a wide range of strategic issues, including the best use of space, internal policies to better enhance sales, and the effectiveness of the art center’s governance model. The findings include the following:

The Torpedo Factory must improve its sales focus. Without adequate sales, the art center cannot adequately market itself, nor afford improvements that will benefit its tenants. It will not achieve a greater economic contribution to the City. The art center must focus on its customers. It must be open during the hours visitors wish to come. It must refresh its appearance, must have adequate signage and features that will enhance the visitor experience. Certain internal operations must be adjusted to reduce losses and improve operational efficiency.

Finally, the Torpedo Factory is a valuable public asset which for many years has been governed by a cooperative association of internal volunteers with limited management experience. For the art center to survive and thrive, future sustainability requires greater support and participation by the City. It needs the input of external stakeholders as active partners in governance and continuous improvement. With this support, the artists that work in the Torpedo Factory will have a greater opportunity to focus on their core strengths: the creation and promotion of fine visual art.

Key Issues & Strategies

The table below identifies key issues and strategies identified within this study to address them. Specific recommendations are highlighted at the end of each section of the report.

Key Issue	Strategies
<p>To justify its continued presence in this prime location, the Torpedo Factory must be a vibrant visitor attraction and provide more cultural and economic benefits for the City of Alexandria, the community, and its tenants.</p>	<ul style="list-style-type: none"> • In collaboration with Waterfront planning efforts, the City should reinvest in new signage and the external façade to help attract more visitors. • The City should revisit lease terms in order to reduce subsidy and increase revenue. • The building’s interior should be reconfigured to improve the visitor experience and convert more of the first floor common space to rentable area. New features to revitalize the art center should include a central gallery and a restaurant, which would stay open longer hours. • The artists should expand their efforts to host and promote special art events, collaboration with other arts organizations, art in public places, education and community outreach programs.
<p>The Torpedo Factory Art Center must increase its economic self sufficiency.</p>	<ul style="list-style-type: none"> • The use of space, internal policies and house rules should be revisited in order to allow tenants to be more commercially successful.
<p>Certain aspects of the Torpedo Factory’s internal operations must be more financially self-sustaining.</p>	<ul style="list-style-type: none"> • Key internal operations should be adjusted to reduce losses, increase efficiency, and better support the core business. • The marketing and public relations budget must be maintained at an adequate level. • The TFAA should explore greater collaboration and sharing of resources with The Art League in order to save money and increase efficiency.
<p>The Torpedo Factory should serve as an “art incubator” to nurture and grow artistic talent.</p>	<ul style="list-style-type: none"> • Performance measures and limits on tenure should be put in place to ensure productivity and opportunities for new artists. • Outreach programs should be targeted to attract a greater diversity of artists.
<p>There should be greater dialogue and participation by community stakeholders to ensure management continuity and continuous improvement.</p>	<ul style="list-style-type: none"> • A new streamlined governance structure should be created to improve continuity, broaden skills, experience and capability of managing the art center. An advisory board should include both internal and external stakeholders.

Acknowledgement

The Project Team of Management Analysis, Incorporated acknowledges that the full implementation of the recommendations discussed in this report will require a thoughtful and planned approach to maximize the intended benefits for revitalization of the Torpedo Factory Art Center.

If accepted for implementation, the City of Alexandria and its leaders in policy making, planning, economic development, arts and cultural development should play a supportive and ongoing role in providing guidance, technical assistance and funding for capital improvements.

The MAI Team would like to express our sincere appreciation to the City of Alexandria, the Steering Committee for the Torpedo Factory Art Center Study, the members of the TFAA, and numerous community organizations and individuals for their cooperation and assistance throughout this project. Without their support, this study would not have been possible.

A STUDY OF THE TORPEDO FACTORY ART CENTER

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A STUDY OF THE TORPEDO FACTORY ART CENTER

1 Introduction

The Torpedo Factory Art Center, founded in 1974, has operated through more than three decades of changing economic times. The existence of the Torpedo Factory shows the community's dedication to investing in arts and culture, and to providing an educational service to inspire the public. This commitment has placed the City of Alexandria as one of top art destinations in America.¹

The long tenure of what once began as a three-year experiment also illustrates that the individuals who conceived of this artist "village" and the organization that was created to operate it had a workable concept. This major cultural attraction was created from a surplus government building where it served as an initial anchor for the lower King Street area. It has served as a valuable arts education resources and contributed to the image of the City of Alexandria as a sophisticated community with vibrant cultural options.

In 1998, the City bought back the building from a private owner, privatized the Torpedo Factory management, and put in place a lease that was quite favorable to its tenants. At that time, this decision seemed appropriate. Managing the art center building was never intended to be a major profit-making activity for the City, nor for the Torpedo Factory Artists' Association (TFAA).

However, today the community's needs and expectations are changing with the harsh realities of a new economy. With many essential public services and community programs competing for a shrinking budget, City policy makers must decide whether or not to continue subsidizing the Torpedo Factory to the same degree as in prior years. It seems apparent that there is a mounting expectation that the art center and its tenants should be self-sustaining and contribute more to the economy of the City.

To assist in the evaluation process, in October 2009, the City of Alexandria hired Management Analysis, Incorporated (MAI) of Vienna, Virginia to conduct an objective, comprehensive study of the efficiency and productivity of the Torpedo Factory Art Center. The multi-disciplined project team included experts in business management, strategic planning, economic development, local government, tourism economics, marketing, organizational efficiency, human resources, facilities planning and engineering. (*See Appendix*)

Throughout the course of this project, it has been the Project Team's focus to observe, learn and to make recommendations that will meet *both* cultural and economic goals.

The interviews and observations during many visits to the Torpedo Factory have left no doubt that the TFAA staff, Board of Directors and tenants are passionate about the Torpedo Factory and feel they have made a positive impact in the local community. Many of the long-term tenants of the Torpedo Factory – which includes a number of the original founders – care deeply about their place of work and are committed to making the Torpedo Factory the best it can be. This dedication and commitment is evident in the countless volunteer hours that have supported art outreach programs, special events and the daily needs of managing the Torpedo Factory.

¹ Alexandria was ranked as number 11 in the top 25 mid-sized cities with populations of 100,000 to 499,999, according to a 2009 study published in *American Style Magazine*.

The long history of the Torpedo Factory as the “grand dame” of art centers is recognized internationally. As evidence of this, the TFAA has sold its business package to other potential art centers for years.

However, this is not to say that the Torpedo Factory is completely successful or that all parties are satisfied. The overall economic picture of this report shows a business model that has declined and will continue to struggle if it remains the same. Even with below market rent and subsidized utilities, many of the Torpedo Factory’s tenants are not earning enough. There is mounting evidence that the time is right to put in place a new structure that is more flexible to change.

A thorough review of the Torpedo Factory’s space utilization, operations and policies has identified areas for potential improvement. The observations, strategies and recommendations contained in this report are designed to help improve the visitor experience, rebuild momentum and ensure future sustainability. They are offered in a sincere effort to build upon the existing strengths of the Torpedo Factory and to bring a greater return on investment for the City of Alexandria.

1.1 Data Collection

Over the course of the study (October through December 2009), the Project Team reviewed numerous documents, studies, reports, opinion papers, media accounts and surveys relevant to the Torpedo Factory, both historical and current. The team analyzed tourism demographics, advertising and City of Alexandria economic data, as well as reviewed recent planning efforts relating to the King Street retail environment, current Waterfront planning and strategic planning for the City.

1.1.1 Observations and Meetings

On October 20, the Project Team provided a kick-off presentation that was open to all tenants of the Torpedo Factory. This meeting began the dialogue with internal stakeholders and provided contact information to give individuals an opportunity to contact the team. In addition to data provided by the TFAA Board, this resulted in the voluntary submission of various documents, opinion papers and helpful insights from the history of the Torpedo Factory.

Part of the process to gain the necessary understanding of the Torpedo Factory was to observe the operation in progress and to perform comprehensive walkthroughs of the building. The team attended the budget session of the TFAA where the 2010 budget was approved, two community outreach events, an event hosted by the Friends of the Torpedo Factory Art Center, a meeting of the Alexandria Archaeology Commission, and took a detailed tour of the three Art League facilities.

1.1.2 Interviews

In coordination with the Steering Committee and the TFAA executive team, the Project Team identified a list of internal and external stakeholders that could provide additional insights. The team met with more than 70 individual stakeholders and conducted a series of interviews with questions tailored to their specific expertise, fields of interest, and level of interaction with the Torpedo Factory.

For internal Torpedo Factory issues, the team met with TFAA staff members, the Executive Committee and all committee chairpersons, as well as many of the past presidents and immediate past officers. Efforts were made to solicit a wide variety of viewpoints in order to ensure a balance of differing opinions on key issues. Although the focus varied based on individual interests, many interviews also addressed

the basic question, “How do you define success for the Torpedo Factory?” The interviewees were asked for their suggestions for improvements.

1.1.3 Focus Groups

The use of focus groups allowed for the gathering of small groups of Torpedo Factory tenants to brainstorm and discuss challenges and opportunities. Focus groups were conducted in two parts:

The first session, held on November 12, centered on an analysis of the Torpedo Factory’s Strengths, Weaknesses, Opportunities and Threats (SWOT). The meeting was conducted with 15 members of the Board of Directors in an effort to confirm presumed issues and identify additional issues affecting operations. The SWOT analysis is provided in Appendix A of this report.

The Project Team also conducted three focus groups on November 19, with a total of 24 participants. Groupings were arranged to cover the first, second and third floors of the Torpedo Factory in order to allow for discussions of each floor’s unique issues. Participants were asked to describe their definitions of success for themselves and for the Torpedo Factory. The participants also responded to a different definition compiled from the Project Team’s interviews with more than 20 external stakeholders. These stakeholders represented various community organizations and City government functions.

1.1.4 Surveys

During the course of the project, the team conducted two surveys: a TFAA customer database survey which utilized the organization’s email list of 3,491 individuals, and an anonymous census of the tenants which gathered basic data on their expenditures within the City. A description, including questions and results of surveys are provided in the Appendix.

1.2 Definition of Success

To help determine key concerns of this study and strategic planning process, stakeholders were asked to define their vision and characteristics for “success” of the Torpedo Factory. The definitions from external stakeholders were compiled from the individual interviews. Internal definitions were generated from the interviews and focus groups. While articulated in different ways, many of the ideas were rooted in similar interests. The list below does not include each and every comment; phrases were prioritized if they were expressed by several people.

<i>External Stakeholders</i>	<i>Internal Stakeholders</i>
Economic contribution to the City	Ability to sell work & make a living
Good tourist attraction	Recognition as a leading art center
Open when visitors want to come	Good visitor flow throughout the building
Active, lively, interactive place	Vibrant atmosphere
Diversity of art & artists	More cutting-edge art
Opportunity for new artists / term limits	New artists
Management momentum to improve & change with the times	Stable & supportive environment to work
Relationships with local organizations	More special events / activities / outreach related to art
	Professionalism & quality

1.3 Vision

The definition of “success” and SWOT analysis identified key issues for this study. Further ideas were generated through the TFAA’s vision statement as provided by the 2009 Board of Directors. Entitled, “Irresistible Destination,” the mission is summarized: ***“The Association’s mission is to make the Torpedo Factory, the waterfront and all of Alexandria an irresistible destination for art buyers, art lovers, local citizens and tourists from around the region, the U.S., and abroad.”*** The vision further included four major topics, each with their own action plans (*see Appendix D for full text*):

- Making and Selling Art
- Sponsoring Community Cultural Activities
- Pursuing Synergies within the City’s Business and Tourism Community
- Strengthening the Torpedo Factory / City Partnership

2 Impact of the Torpedo Factory

2.1 Assessment of the Economic Impact

The level of economic contribution to the City was discussed throughout this study as a key attribute of success for the Torpedo Factory. Therefore, the Project Team analyzed the financial model and value of the Torpedo Factory, especially in the context of the tourism economy, and arts and cultural industry of the City. The methods of estimating the economic impact required an analysis of the following:

- Business establishments operating in the Torpedo Factory
- Employment in the Torpedo Factory, inclusive of all tenants
- Annual visitor counts and the breakdown of visitors by type and purpose
- Estimated expenditures by Torpedo Factory visitors within the City
- Total sales and taxes paid
- Expenditures of Torpedo Factory tenants within the City
- Direct payments by the TFAA to the City
- Rental payments versus “opportunity cost” for the use of the building

This assessment of economic impact would benefit substantially from having valid estimates of spending in Alexandria by visitors to the City primarily to visit the Torpedo Factory. Such estimates could then be compared to annual estimates of visitor impact prepared by the U.S. Travel Association. Since estimates of visitor demand attributable to the Torpedo Factory Arts Center are not available for recent years, we must turn our focus to the supply side of the tourism sector to develop valid comparisons.

The Torpedo Factory is a magnet for out-of-town visitors and plays a role in the tourism economy of the City of Alexandria. This tourism economy is defined as the establishments supplying goods and services in the following categories according to the North American Industry Classification System (NAICS)²:

- 71 Arts, Entertainment and Recreation
- 721 Accommodation
- 722 Food services and Drinking Places

While this definition excludes some establishments serving visitors to the City, such as gasoline service stations, and taxicab companies and retail trade establishments, it captures the majority of visitor spending in Virginia according to annual estimates of the U.S. Travel Association.

While this definition excludes some establishments serving visitors to the City, such as gasoline service stations and taxicab companies, it captures the majority of visitor spending according to annual estimates of the U.S. Travel Association.

The tourism economy is an important export sector for cities like Alexandria. As such, it attracts spending from residents living outside its jurisdiction. This spending injects new demand into the City economy, generating business receipts, employment, personal income and tax revenue over and above what resident demand can generate.

² These three sectors are drawn from the Characteristic Tourism Industries specified for international comparability of economic impact measurement by the United Nations World Tourism Organization. For further information, see Frechtling (2010).

The Census Bureau in the U.S. Department of Commerce has published annual reports since 1964 on the number of business establishments, number of employees and payroll data by standard industry classifications. This series, published as “County Business Patterns” (CBP), excludes data on self-employed individuals, employees of private households, railroad employees, agricultural production employees, and most government employees.³

Since 2002, the Census Bureau has made data available on additional business establishments beyond the realm of the CBP, namely those without employees. These “non-employer firms” are identified through business income tax returns filed with the Internal Revenue Service and are described by the number of establishments and their business receipts. They are particularly important in Alexandria’s tourism economy, accounting for 72% of total business establishments in this sector. Many artists populate this category.

For the purposes of this study, the business receipts of artist-owned sole proprietorships are assumed to represent “payroll” for comparison with other business establishments in the City. Because very few of the artists employ others, each establishment is assumed to be comprised of one “employee” for the purposes of this study.⁴

The CBP database and the non-employer database allow us to describe the economy of the City of Alexandria annually. Table 1 shows details on the City of Alexandria economy for 2007, the latest year these data are available.

Table 1: Characteristics of the Economy of the City of Alexandria and Selected Components for 2007

Area/measure	Establishments ^a	Payroll	Employees ^b
City of Alexandria	15,927	\$4,828 million	94.8 thousand
Alexandria Tourism Economy	1,427	\$193 million	9.64 thousand
Share of Alexandria Economy	9.0%	4.0%	10.2%
Torpedo Factory Art Center	149	\$2.1 million ^d	171
Change since 1993 ^c	-7.5%	14.5%	0.0%
Share of Alexandria Tourism Economy	10.4%	1.1%	1.8%

- a. includes both employers and non-employer establishments
- b. includes employees of establishments plus the number of non-employer establishments
- c. derived from data gathered by Dr. D. C. Frechtling for the *Torpedo Factory Art Center Visitor Impact Study* for the Torpedo Factory Artists’ Association, June 1994.
Source: U.S. Bureau of the Census, Torpedo Factory Art Center, Dr. D.C Frechtling’s calculations
- d. This produces a mean payroll per employee in the TFAC of \$12,281 for the year.

³ U.S. Department of Commerce, Bureau of the Census. For more information, see <http://www.census.gov/econ/cbp/intro.htm>

⁴ A survey of tenants in the Art Center made in connection with this study generally supports this assumption. The TFAA’s House Rules discourage employment of others, as a means of ensuring that only juried artists open the studios to the public. Lease holding artists may employ apprentices, but very few currently do so.

2.1.1 Contribution to Establishments and Employment

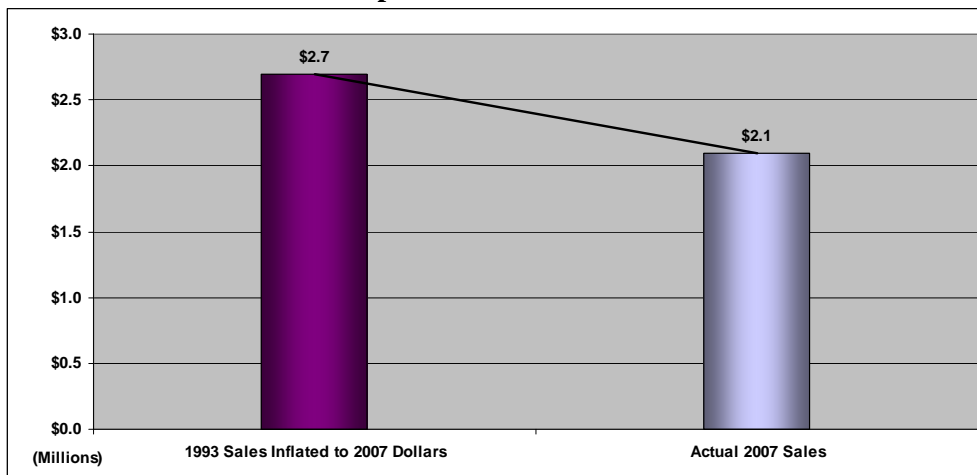
The Alexandria tourism economy accounts for 9% to 10% of the total City economy in terms of the number of establishments and employment. Nearly 10,000 jobs are supported by Alexandria’s tourism economy. This sector contributes 4% of the payroll income generated in the City.

In 2007, some 149 business establishments existed within the Torpedo Factory, which were primarily artist sole proprietorships which did not have additional employees. This number dropped somewhat since 1993, when the first Torpedo Factory economic study was conducted.⁵ During this period, payroll, which is in effect sales for the individual artists, increased 14.5%, while the number of people employed in the Torpedo Factory remained constant at 171.

The data suggests that the Torpedo Factory plays a significant role in the Alexandria tourism economy in terms of establishments. However, an analysis of trends of the Alexandria tourism economy’s employers suggests that this economy overall has grown faster than the Torpedo Factory tenants’ payroll and employment, indicating the Torpedo Factory’s contribution to this economy has declined since the 1993 baseline was established.

Although the total sales volume did increase, if one considers the rate of inflation that occurred – whereas \$1.00 in 1993 would be the same as \$1.49 in 2007 – this would indicate that the artists are earning significantly less in terms of today’s buying power. Figure 1 shows the decline from the baseline sales inflated to 2007 dollars versus the actual sales for 2007. For the value of total sales to remain constant from the baseline, the Torpedo Factory tenants would have had to earn 28.6% more than what they actually earned in 2007.

Figure 1: Comparison of Sales Value with Inflation
1993 Sales Inflated to Comparable 2007 Dollar Value versus Actual Sales

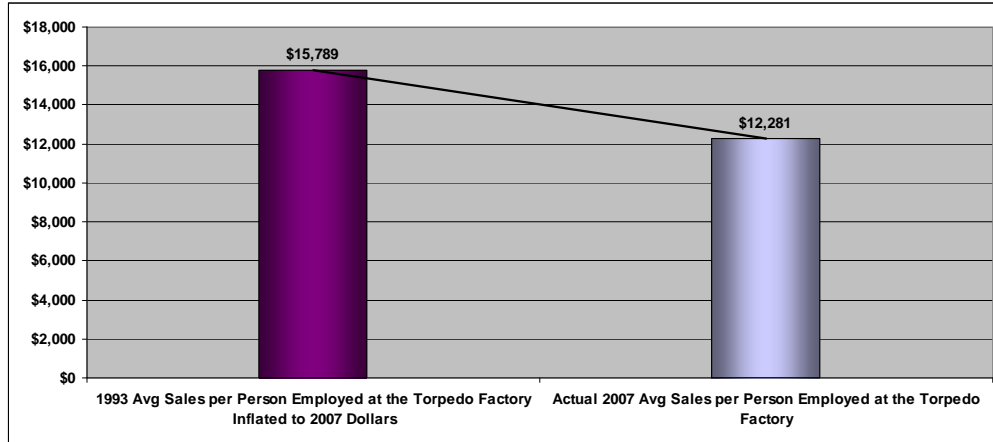


Source: Inflation rates calculated from the Bureau of Labor Statistics inflation calculator. Sales for 1993 obtained from the “Torpedo Factory Art Center Visitor Impact Study” conducted by Dr. D. C. Frechtling. Sales for 2007 were provided by City of Alexandria tax records.

⁵ In 1993-1994, the Torpedo Factory Artist’s Association commissioned Dr. Douglas Frechtling of the George Washington University to conduct a study of the contribution visitors to the Art Center make to the Alexandria economy. Data collection for this study included a survey of visitors to the Art Center during 12 months ending in May 1994, as well as a survey of artists who worked in the art center along with other relevant economic data.

As stated above, the number of people employed at the Torpedo Factory has remained constant. If the average sales per person from 1993 were inflated to the value of 2007 dollars, they would be \$15,789. Figure 2 shows the decline in the value of the sales per person, when taking inflation into consideration.

Figure 2: Comparison of the Value of Average Sales per Person Employed in the Torpedo Factory For the Years 1993 and 2007



Source: Inflation rates calculated from the Bureau of Labor Statistics inflation calculator. Sales for 1993 obtained from the “Torpedo Factory Art Center Visitor Impact Study” conducted by Dr. D. C. Frechtling. Sales for 2007 provided by the City of Alexandria tax records.

2.1.2 Economic Impact of Visitors to the Torpedo Factory

Based on door counting equipment installed at the three main entrances, the Torpedo Factory received an estimated 481,712 visits in 2007 and 518,471 in 2008. In order to determine the economic contribution of visitors to the Torpedo Factory, some assumptions were made when determining what defines a “visitor.” The analysis removed calculations for the tenants and employees working in the Torpedo Factory, as well as for an estimated number of elementary school students coming to visit the Archaeology museum. Removing these door counts brought this number down to an estimated 362,400 visitors in 2007 and 394,300 in 2008. These figures represent an assumption of visitors to the Torpedo Factory who were most likely to make other purchases in the City.

According to the Alexandria Convention and Visitors Association, the City of Alexandria attracts 3.3 million visitors annually, of which approximately half come for leisure purposes. These visitors spend approximately \$645 million within the City annually.

The Visitor Impact Study conducted for the Torpedo Factory over a one-year period in 1993 through 1994 concluded that approximately 83% of the visitors to the art center were from out of town (approximately 50 miles or more). Using this percentage, it was estimated that these out of town visitors spent nearly \$54.6 million on lodging, food, auto-related and other purchases while in the City of Alexandria, and an additional \$2.3 million in the Art Center itself. These visitors generated nearly \$1.8 million in tax revenue for the City, they spent \$80 per visit to the Torpedo Factory, and generated \$39 per visitor per day or a total of \$3 million in the City. Visitors to the Torpedo Factory who were motivated to come to Alexandria solely for the purpose of visiting the art center numbered 163,000 or 19.9%.

A new visitor survey would have been necessary to determine the motivations of Torpedo Factory visitors today and where they were coming from. However, this could not be accomplished within the limited timing of this study in October and November of 2009, which is typically a low season for visitors. It should also be noted that major transportation improvements have occurred since 1994, with the addition of the King Street Trolley and the Water Taxi. Because of these factors, it cannot be assumed that the same percentage of visitors to the Torpedo Factory who stayed in City of Alexandria hotels in 1993 is the same as those who stay in local hotels today.

In the absence of a current survey, the project team applied the estimated economic impact of \$39 per day from the 1994 study to the 394,300 visitors who came to the Torpedo Factory in 2008 for projection purposes. This resulted in the following impact:

$$\begin{array}{r} \text{\$39 per person average visitor spending} \\ \times \text{ 394,300 visitors} \\ \hline \text{\$15.378 million spent in the City in 2009} \end{array}$$

Based on the analysis and projections above, the Torpedo Factory today contributes approximately 2.3% of the total visitor spending in Alexandria.

Although it is 14 years old, the figure of \$39 in projected average spending was supported by a 2005 study, *Arts & Economic Prosperity III*, which determined spending by audiences for arts and cultural activities generates related commerce for local businesses such as restaurants, parking garages, hotels, and retail stores. In the report's study, the researchers surveyed arts organizations and visitors, and estimated that attendees for arts and culture events spent an average of \$39.65 per person in the City of Alexandria (excluding the cost of the event admission).⁶ Because of the related nature of the study, the Project Team felt that this measure of visitor spending could be reasonably applied to calculate economic impact for the Torpedo Factory.⁷

According to the same source, the total economic impact of tourists coming for cultural events and activities such as those found at the Torpedo Factory was \$66.4 million in the year 2006. One can therefore assume that slightly less than one-fourth of all of the total cultural tourism spending in the City estimated by this study was attributable to the Torpedo Factory Art Center, or approximately \$15 million.

⁶ Americans for the Arts, "Arts and Economic Prosperity III: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the City of Alexandria, VA," 2007. The study focused solely on the economic impact of nonprofit arts and culture organizations and event-related spending by their audiences. Not included in this study was the spending by individual artists.

⁷ In fact, the Torpedo Factory Artists' Association, the Art League, and the Alexandria Archaeology Museum participated in the *Arts & Economic Prosperity* study.

2.1.3 Total Torpedo Factory Sales

Table 2 presents total sales of Torpedo Factory tenants, as reported on City of Alexandria tax returns.⁸ The tenants used various terms to describe their business activities. The term, “Business Services and Occupations” was used by certain tenants who ran galleries. This was the only business category in the art center that showed growth.

Table 2: Total Torpedo Factory Art Center Tenant Sales

	2007	2008	% Chg
Business Services and Occupations	\$245,640	\$278,993	14%
Rents - Commercial Property	628,818	637,901	1%
Retail Merchants	1,730,039	1,554,436	-10%
Retail/Wholesale Merchants	114,932	106,005	-8%
Total	\$2,719,429	\$2,577,335	-5%

2.1.4 Expenditures, Residency in Alexandria and Employment by Torpedo Factory Tenants

As part of the process to determine the economic contribution of the Torpedo Factory, a questionnaire was distributed to the tenants to obtain information on employment and expenditures within the City of Alexandria for 2008. A total of 146 questionnaires were distributed. Responses were received from 60% of the tenants or 89 responses.

The tenants who responded reported spending over \$661,000 within the City in 2008. This included \$490,000 for advertising, framing and materials, parking, public transportation, office supplies, art supplies, professional dues and services, and \$171,000 in other expenses.⁹

A review of the Torpedo Factory Directory determined that 24 resident artists and 7 associates lived in the City.

As a comparison, for the study conducted in 1994 of 160 artists, 71% returned completed questionnaires. At that time, artists reported expenditures of \$389,000 within the City and 11 lived in Alexandria.

The questionnaire also asked artists to report the number of employees and/or apprentices working in 2008. Eight respondents reported having an employee(s), for a total of 14 employees. Some 16 reported having an apprentice(s), of which 8 paid the apprentice, 7 did not pay the apprentice, and one reported having both a paid and unpaid apprentice.

⁸ The TFAA does not collect sales records nor receive commissions on sales of its tenants, except in the case of the Target Gallery, where it receives 40% of art sales.

⁹ Expenditures made within the City were totaled, but not projected for the entire population of the Torpedo Factory. It cannot be assumed that the 40% of those who did not respond had purchasing behavior similar to those who did respond.

2.1.5 Direct Payments to the City by the TFAA

In addition to the Torpedo Factory tenants' contribution to employment and personal income, the TFAA as an organization paid \$168,000 to the City government for building rent, taxes and licenses in 2008. The TFAA pays real estate taxes, sales tax and income taxes on the salaries of its employees.

2.1.6 Summary of Direct Economic Benefits of the Torpedo Factory

Based on the preceding sections, the following summarizes the direct economic benefits of the Torpedo Factory. This does not include the multiplier effects of dollars being re-spent and circulated in the economy.

Table 3: Summary of Direct Economic Benefits for the Year 2008

Purchases made by Tenants within the City ¹⁰	\$661,000
Direct Payments from the TFAA to the City	168,000
Estimate of Visitor Spending	15,378,000
Sales Taxes paid by Tenants	22,685
	\$16,229,685

2.1.7 Rent versus Opportunity Cost

Throughout the course of this study, much discussion has taken place regarding the “subsidized” rental rate provided to the artists versus the “opportunity cost” to the City. This is a valid question, given the prime location of the Torpedo Factory in the most commercial area of the Alexandria Waterfront.

As noted above, the Torpedo Factory and its visitors are important contributors to the local economy. However, any comparison of the economic benefits of the Torpedo Factory must also consider a commercial rental comparison of this City-owned building.

According to lease documents, the Art Center building encompasses 76,000 square feet (sf.), while the space rented by the TFAA (the lessee) is 47,450 sf. The common areas, for which the City receives no rental income encompasses 28,550 sf. These common areas represent 38% of the building – a relatively high percentage of space that is not providing income to the City. The cost of utilities is shared on this same percentage basis, with the TFAA paying 62% and the City paying 38% of the total utility usage for power, water, and natural gas.

In commercial leasing, the costs of space, utilities, interior décor and maintenance of common areas are typically factored into the rent. In the case of the Torpedo Factory, these costs were factored into the master lease agreement beginning in 1998 when the City bought back the building from private owners and the seller agreed to a price determined by an independent appraiser of \$5.4 Million.¹¹ At the time of the buy-back, there was an outstanding promissory note from the original sale from the City to the private owner totaling \$3,424,750. Therefore, the net additional cost to the City to buy back the building was \$1,975,250. When the management of the Torpedo Factory was “privatized” in 1998, this cost was

¹⁰ This figure is likely understated as not all artists returned their surveys.

¹¹ Marian Van Landingham, “On Target: Stories of the Torpedo Factory Art Center’s First 25 Years,” 1999

divided over a 20 year period in order to determine a rental rate in a manner that covered the City's projected costs. The calculation of rent to be charged to the TFAA was based on the following:

- One-twentieth of \$1,975,250 re-purchase costs
- One-twentieth of interest on 62% of the buy-back amount, assumed to be 6%
- One-twentieth of capital improvement costs estimated at \$747,200
- Annual maintenance costs to be performed by the City's General Services Department, estimated at \$40,000
- Payment in lieu of property taxes of \$40,000 less leasehold tax to be paid by the TFAA estimated at \$9,000 annually

The initial rent beginning September 1, 1998 was stated as \$3.18 per square foot per year. Thereafter, the rental rate was to be adjusted by one-half of the increase in the Consumer Price Index for the Washington Statistical Metropolitan Area (CPI-U-DC), as published by the Bureau of Labor Statistics, United States Department of Labor.¹² Following the initial lease period, the rate was adjusted to \$2.75 per year and the TFAA was credited for an initial rent overpayment.

From 1998 to 2008, rent has increased by \$0.43 per square foot or 19.02%. During this period, the CPI-U-DC increased by approximately 38.03%. Applying this increase to the adjusted rental rates of \$2.75 per square foot for the initial period would yield a rate of \$3.27 per square foot for 2008. Therefore, the rental rate in 2008 was in fact slightly less than one-half of the increase of the CPI-U-DC.

Table 4: 10-year Analysis of Annual Rent Paid by the TFAA to the City

	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008
Rent/sf	\$3.18	\$3.18	\$2.78	\$2.75	\$2.79	\$2.82	\$2.97	\$3.02	\$3.09	\$3.13	\$3.18
Adjust Rent/sf	\$2.75	\$2.75	\$2.73								

Over the years, adjustments in the payment responsibilities of the tenants to the TFAA were also made. A five-year trend in the rental payments with a comparison to the City rent is provided below.

Table 5: 5-Year Analysis of Rental Income to the TFAA from Torpedo Factory Tenants¹³

	2005	2006	2007	2008	2009
Rental Income from Tenants	\$433,869	\$431,955	\$454,432	\$468,726	\$486,171
Actual rent paid to the City	143,299	146,621	148,518	150,890	155,161
Payment in Lieu of Property Tax	<u>14,095</u>	<u>13,809</u>	<u>14,767</u>	<u>15,034</u>	<u>15,824</u>
Net income to TFAA	\$276,475	\$271,525	\$291,147	\$302,802	\$315,186

¹² Bureau of Labor Statistics http://www.bls.gov/data/inflation_calculator.htm

¹³ Torpedo Factory Artists' Association financial statements

2.1.8 Market Rent of the Building

According to the estimated value of space on the Alexandria Waterfront by neighboring tenants and the Alexandria Economic Development Partnership, the Torpedo Factory building could potentially collect as much as \$50 to \$60 per square foot in rent annually.¹⁴ However, it is unlikely that this amount of rent could be collected without some renovation to the building. Taking into consideration investments that would likely be required to convert the building to other uses, the Project Team and the Alexandria Department of Real Estate Assessments estimated that the net yield to the City could be in the range of \$35 to \$40 per square foot. In fact, this price is in line with comparable rents of other buildings in the vicinity.

Based on the total square footage of 76,000 sf, if rented in its entirety at \$40 per square foot, the building could earn \$3.04 million annually. If considering only the current rental space without the common areas, this would equal \$1.89 million – a difference of \$1.74 million in lost opportunity as compared to the actual rent received in 2008. In either case, it is likely that the tenant would be responsible for the full payment of utilities.

Table 6: Projection of Market Rental Income

Rent per sf	Total Annual Rent (76,000 sf)	Current Rental Space (47,450 sf)	Actual Rent Received in 2008	Opportunity Cost
\$35	\$2.66 million	\$1.7 million	\$150,890	\$1.55 million
\$40	\$3.04 million	\$1.9 million	\$150,890	\$1.74 million
\$50	\$3.8 million	\$2.4 million	\$150,890	\$2.25 million

2.1.9 Rental Rate for the Tenants

The rental payments in Table 5 show a 5.3% increase in rent paid by the TFAA to the City from 2005 to 2008, while the TFAA increased the rent to Torpedo Factory tenants by 8.0% during the same period. It should be noted that the difference in net income to the TFAA is used to cover a variety of operating expenses, including utilities and payroll, two major expenses which have also gone up (*see Analysis of Torpedo Factory Operations, Section 5*). Although not a 501(c)(3) charitable organization, the TFAA operates in a non-profit model, and therefore, its practice has been to raise rents only when it is necessary to cover anticipated expenses in a given year. Rental agreements between the TFAA, the artists, galleries and other tenants are on a one-year basis and are reviewed annually.

¹⁴ The Project Team reviewed several comparable buildings in the Waterfront area of King and Union Streets that were available to rent as of December 2009. Leases were available from \$35 to \$47 per square foot. These buildings were considerably smaller than the Torpedo Factory.

Recommendations

Given the economic value, cultural significance and reputation of the Torpedo Factory which benefits Alexandria, the Project Team recommends retaining the current use of the building as an art center, but focusing efforts on improving its economic self sufficiency and vitality as a tourist attraction.

A financial audit of the lease terms, conditions, payments and actual costs should be undertaken to ensure that financial arrangements throughout the years have been accurate in recovering all costs.

A tiered rental rate for the building should be established, which considers the value of prime space on the first floor that receives a higher volume of visitors and therefore offers greater potential to earn sales.

The City should receive some revenues earned from common area usage, including a share of the after hours building rentals, which now benefit the TFAA exclusively – but for which the City pays the full cost of utilities.

A greater percentage of the common areas should be converted to rentable space.

The percentage of utilities subsidized by the City should be evaluated.

As part of revitalization efforts, the City should make a portion of the first floor available for a new food and beverage outlet that could stay open longer hours. The space could be leased directly by the City to the new tenant at market rate. (*See Section 3*)

A central gallery should be created on the first floor. This could incorporate existing small galleries, more of the current common areas and provide a visitor-friendly feature that could expose visitors to what is made throughout the art center. This feature should stay open longer hours. (*See Section 3*)

The City and TFAA should invest in new signage to help draw more visitors to the Torpedo Factory. (*See Section 3*)

More prominent information and advertisements about the Torpedo Factory should be placed in Alexandria visitor information and marketing materials. (*See Section 5*)

2.2 Visitors to the Art Center

2.2.1 Overall Door Counts

The *Torpedo Factory Art Center Visitor Impact Study* that was conducted from June 1993 through May 1994 reported more than 820,000 visits with 83% of those visitors being from out of town. In more recent years, the Torpedo Factory has used the average figure of 500,000 visitors per year. Based on an analysis performed by the TFAA Director of Operations, the King Street and Union Street entrances miss approximately 20 people for every 100 that enter the building, while the waterfront door counter is considered to be more accurate. Using this information and the actual door counts provided for 2004 through 2009, the Project Team calculated the door counts as follows:

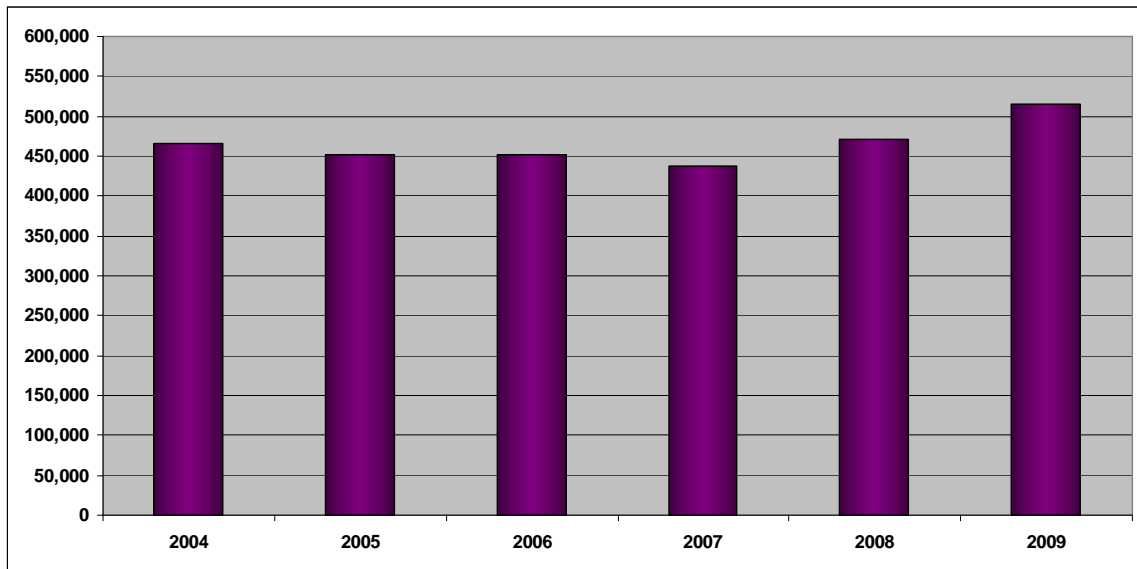
Table 7: Annual Door Counts

<u>2004</u>	<u>2005</u>	<u>2006</u>	<u>2007</u>	<u>2008</u>	<u>2009</u>
466,735	451,440	451,872	437,187	471,271	514,414

Source: Door count data spreadsheet maintained by the TFAA Director of Operations for 2004 through 2009. Note: These door counts reflect a calculation for entering and exiting, as well as an additional 20% for the King Street and Union Street entrances to account for door counter error.

As shown in the table above and the figure below, during this six year period, 2007 was the lowest year for foot traffic through the Torpedo Factory. It was not until 2009 that door counts reached more than 500,000.

Figure 3: Annual Door Counts



Source: Door count data spreadsheet maintained by the TFAA Director of Operations for 2004 through November 2009. Note: These door counts reflect a calculation for entering and exiting, as well as an additional 20% for the King Street and Union Street entrances to account for door counter error.

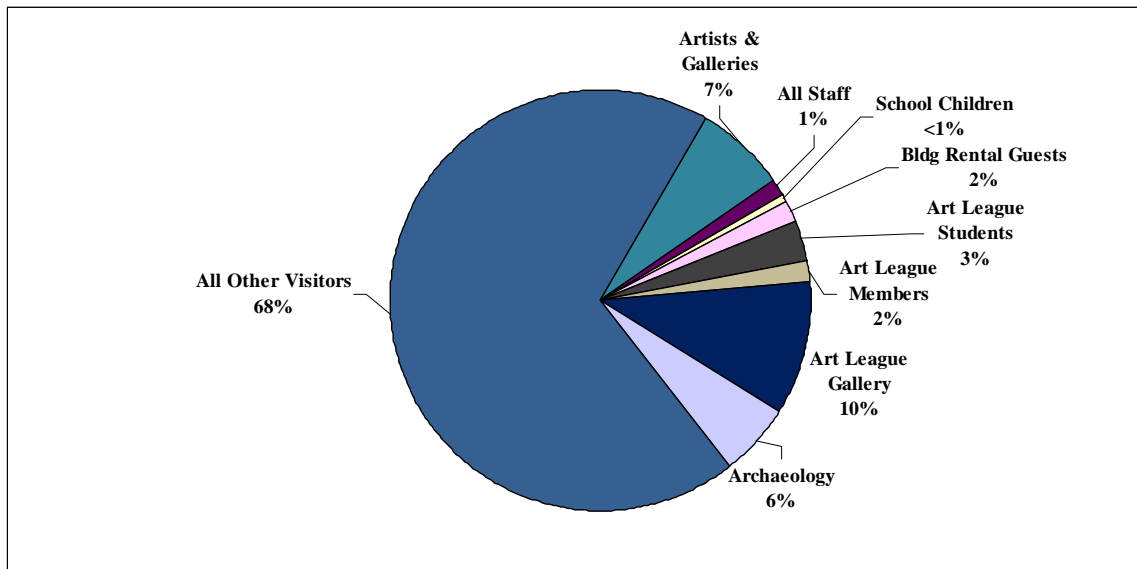
The Project Team was unable to determine why the year 2007 had the lowest number of visitors. However, other sources indicate decreased economic activity in Old Town during this year.¹⁵

When considering the door count data, it is important to keep in mind that this represents all foot traffic into and out of the Torpedo Factory, including the resident artists, staff for the three organizations within the building, special event rental guests, Art League students, and general visitors. To gain a better understanding of the purpose for an individual to enter the building, the Project Team collected information from various sources to further analyze the door count data. The chart below provides a

¹⁵ An October 2008 study by Robert Charles Lesser & Co. (RCLCo), in fact, found that Old Town's commercial vacancy rates were nearly 10% in 2007, but dropped to 4% in 2008.

breakdown for 2008. Further discussion of this breakdown is provided later in this section, as well as in Appendix E. Assumptions made by the Project Team are also provided in Appendix D.

Figure 4: Breakdown of the 2008 Door Count Total



Source: Door count data spreadsheet maintained by the TFAA Director of Operations for 2008; Building Rental Guest data as approximated by the Director of Special Events/Community Liaison; Art League student, member, and visitor totals provided by Art League staff; Archaeology Museum visitor totals provided by Archaeology staff.

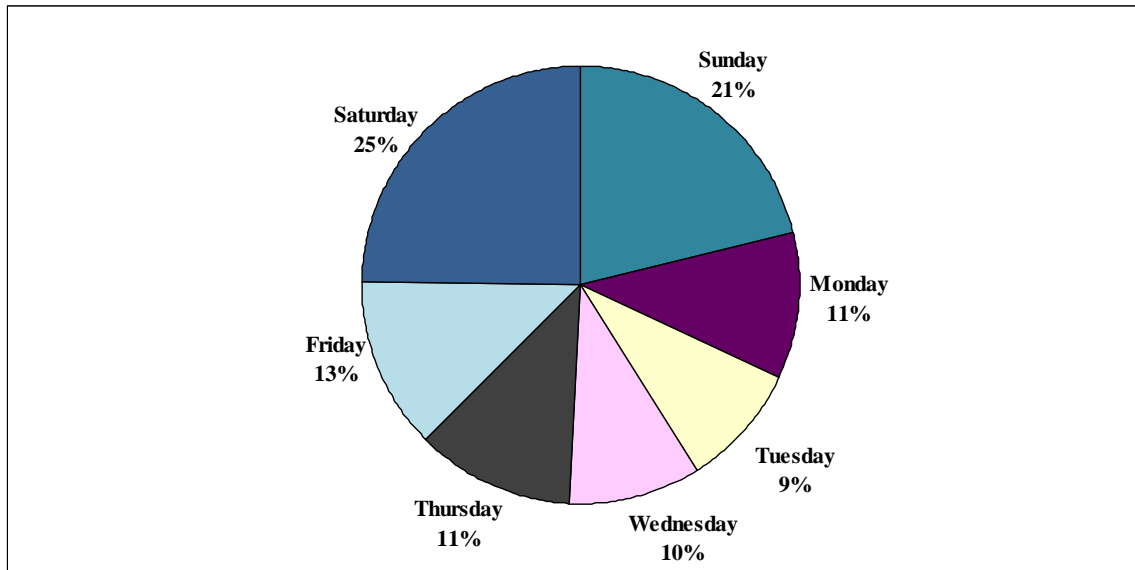
The Project Team was also provided with visitor counts and sales counts from the Potomac Fiber Arts Gallery for the period from mid-September 2009 to mid-November 2009. Additional data is provided in the Appendix D.

2.2.2 Door Counts by Day of the Week

One recommendation mentioned by both internal and external stakeholders is to extend the operating hours to 9:00 p.m., but to close one day per week. This is something done at many museums and other art centers. Closing one day per week would give the artists working in studios the opportunity for a day off, and theoretically, increase their ability to keep studios open during other days.

In order to determine which days of the week were the most and least visited, an analysis was conducted on data from September 1, 2009 through November 30, 2009. As shown in the figure below, the highest visitation occurred on weekends, with Saturdays having the highest percentage. The least amount of foot traffic was on Tuesdays. During discussions with resident artists, many confirmed that Tuesdays tended to be the slowest day of the week. Some were already using this day as their weekly day off.

**Figure 5: Door Counts by Day of the Week
(September 2009 - November 2009)**



Source: Door count data spreadsheet maintained by the TFAA Director of Operations.

Recommendation

The Torpedo Factory should close on Tuesdays to give tenants an opportunity for a day off. Hours should be increased to 9:00 p.m. Thursday through Saturday, when visitation is higher. One way to accomplish this would be to allow apprentices or employees to keep the individual studios open in the evenings. Another recommendation is to create a central gallery on the first floor (*see section 3*). If a central gallery was open for visitors who wanted to shop in the evenings, the individual studios throughout the rest of the building would not necessarily need to be open during evening hours.

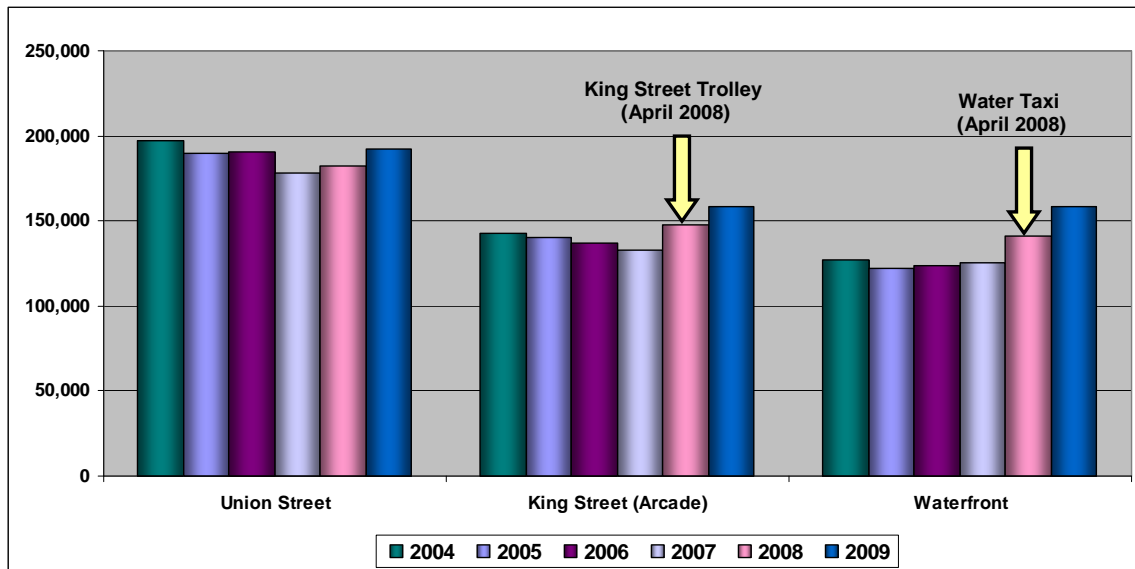
2.2.3 Door Counts by Entrance

There are three entrances to the Torpedo Factory: Union Street, King Street (often referred to as the Arcade entrance), and the Potomac River Waterfront (there are three doors within close proximity on this side). There are door counters on all three locations, including all three sets of doors on the waterfront.

In April 2008, a Water Taxi was introduced between National Harbor, Maryland, Georgetown and the Alexandria City Marina. In its first year, the Water Taxi carried approximately 100,000 passengers between the two destinations. Also at this time, the free King Street Trolley was introduced, carrying more than 640,000 passengers between the King Street Metrorail Station and the waterfront.

The figure below shows the foot traffic by entrance for a period of six years. Beginning in 2008, the traffic through the waterfront and King Street entrances increased considerably. This would seem to indicate that the Water Taxi and Trolley visitors were factors in the increase.

Figure 6: Door Counts by Entrance



Source: Door count data spreadsheet maintained by the TFAA Director of Operations for 2004 through 2009.

The waterfront entrance has shown the largest increase in traffic in 2008 and 2009. Overall traffic through the waterfront entrance has increased by approximately 26.5% from 2007, since the introduction of the Water Taxi.

Prior to 2008, there was a decrease each year in the number of visitors entering through the King Street Entrance. In 2008, there was an increase of 11.2% which coincided with the introduction of the King Street trolley. Since 2007, the traffic entering through the King Street entrance has increased by approximately 18.9%.

The Union Street entrance is still the most heavily used entrance. This entrance is the most convenient for parking.

2.2.4 Target Gallery Visitors

Located on the first floor of the Torpedo Factory, the 682-square-foot Target Gallery, operated by the TFAA, did not begin recording its visitors until September 2008. Target Gallery staff manually count visitors and record the data in an Excel spreadsheet. Many dates were missed in the data, and therefore, projections were used to fill in the gaps.

From September 25, 2008 to November 8, 2009 (410 days), the Target Gallery reported 28,474 visitors. In the past, the gallery closed approximately 10 days per month to set up and disassemble new shows. An average number of visitors per day for each month was estimated in order to approximate visitor data for missing dates. Using this approach, the Target Gallery received approximately 38,371 visitors over this 410-day timeframe.

To arrive at an annual visitation figure, the total visitors were then divided by 410 days for an average of 94 visitors per day. This figure was multiplied by 360 (days the Torpedo Factory is open per year) for a total of 33,840 visitors for a one year period ending in November 2009.

It cannot be ascertained how many people came to the Torpedo Factory specifically to visit the Target Gallery, versus those who visited because they saw the gallery while visiting the Torpedo Factory. Further analysis of the visitors to the Target Gallery is provided in the Appendix E.

2.2.5 Art League Visitors

As shown in Figure 4, some 15% of the visitors to the Torpedo Factory visit The Art League. These include visitors to The Art League Gallery, Art League members and students who are taking classes.

Art League Gallery

Located on the first-floor, The Art League Gallery began manually recording its visitors in July 2008. A breakdown of visitors was provided by the members (i.e., those who simply drop off and pick up their work for an exhibit) and those who entered the gallery for viewing.

It cannot be ascertained how many people came to the Torpedo Factory specifically to visit The Art League Gallery, versus those who visited because they saw the gallery while visiting the Torpedo Factory. However, for July through December 2008, there were 23,688 visitors, or an average of 3,948 per month. Using this average, approximately 47,376 visitors came to the gallery in 2008.

For 2009, The Art League reported 42,732 visitors through October. Using the average of 4,748 visitors per month, The Art League Gallery was projected to receive 52,228 visitors in 2009, or an increase of 10% over the prior year. In addition to these visitors, Art League members also visited to drop off and pick up artwork for exhibits. Approximately 3,960 members and Torpedo Factory artists enter pieces each year.

Art League Students

In 2008 and 2009 there were approximately 2,771 total students per year taking Art League classes in the Torpedo Factory. Over these two years, 5,075 class registrations occurred in person at The Art League offices on the second floor. The total number of class sessions in the Torpedo Factory for these students was 23,542. Some students took more than one class per day.

2.2.6 Alexandria Archaeology Museum Visitors

The Archeology Museum on the third floor currently occupies 3,200 sf of space and is open 6 days per week. Daily visitors are counted manually by the Archeology staff. In 2007, there were 25,312 visitors; 27,041 in 2008, and 34,726 in 2009. The typical visitor count according to Archeology staff is 30 to 50 visitors on weekdays and 200 on Saturdays.

It cannot be ascertained how many people come to the Torpedo Factory specifically to visit the Archeology Museum versus those who visited because they found this feature while visiting the Torpedo Factory. However, it has been noted by both Archeology and Torpedo Factory staff that buses of school children visit the Archeology museum on field trips. (Precise data on these visits was not available for

this study.) According to Archaeology staff, the substantial jump in 2009 is attributable to referrals from the History Museum store, which is located in the retail arcade next to the Torpedo Factory.

Observation & Recommendations

Although the Alexandria Archaeology Museum visitors increased in 2009, one can only assume that this museum would be visited by more tourists if it had a more visible location, either on the first floor of the Torpedo Factory or elsewhere so more walk-in traffic could occur.

Notwithstanding its long history as a tenant in the Torpedo Factory, a more ideal location for the Archaeology Museum and Lab would be within a larger museum or in its own first floor space. The City should undertake a study to locate a new space for this Museum and its offices.

2.3 Cultural & Educational Impact

As a focal point for the promotion of visual arts, the Torpedo Factory Art Center contributes to the City of Alexandria's reputation as a destination of cultural interest. A complimentary companion to the 55-year-old non-profit Art League, the Alexandria Office of the Arts, and other cultural and historic organizations in the City, the Torpedo Factory's activities attract residents and visitors who appreciate a certain quality of life and entertainment options. Its every-day presence as a leading regional center for working artists has become a fixture of the community over the past 35 years.

2.3.1 Community Outreach Programs

The Torpedo Factory provides a wide range of outreach programs and annual special events that positively impact the community. These programs are updated periodically according to the creativity, current resources of the TFAA, and volunteer time of the Torpedo Factory artists. The TFAA actively promotes these opportunities for the public to interact with artists and share an appreciation for the arts through media publicity, its website, brochures, and by special invitation.

Outreach programs of the TFAA are coordinated by individual members, by TFAA committees, through the Target Gallery and the Friends of the Torpedo Factory Art Center. Many of these programs have been designed to work with children and the community to raise awareness or conduct fundraising while creating art projects.

Several events reach out to minority populations in the community. Recent examples include: the Make a Wish Foundation's Wish Flag Project, Community Garden Installation, *FRESH* Graffiti Mural Event celebrating the life and work of Charles Houston.

Pandora's Box is a collaborative effort between the TFAA, The Art League, City of Alexandria, Charles Houston Recreation Center, and the Black History Museum, and is being done in coordination with the current exhibit on display at the Target Gallery. A group of children created their own version of Pandora's Box, relating the myth to the life and work of Charles Houston and the Civil Rights Movement.

The TFAA also hosts the annual *Alexandria Arts Safari*. The year 2009 was the 14th year for this free event, which teaches children tools and techniques of different forms of visual art. Children can participate in a variety of art activities, each led by a Torpedo Factory artist.

Salon-Style Cultural Discussion Series at the Morrison House. This monthly program beginning in 2009 was sponsored by the TFAA, the Alexandria Archaeological Commission, and the Morrison House Hotel. Held at the hotel, it allows the public to explore Alexandria's heritage and culture through parlor-style talks by artists, writers, and historians from the Torpedo Factory.

In 2009, several Torpedo Factory artists participated in the State Department's "*America Recycles Week*." To kick off the event, a large art installation was created on-site at the headquarters building using trash from the State Department.

For the *Green Art Expo*, part of the closing day festivities of "*America Recycles Week*," eight Torpedo Factory artists joined other artists to show what can be done using recycled materials.

For an upcoming program in 2010, the TFAA will host its first annual exhibit of artwork from students of *T.C. Williams High School and Minnie Howard Middle School*. This program was designed to acknowledge achievements of the Alexandria visual arts education courses. School faculty members will select the artwork to be exhibited, and from this collection, Torpedo Factory artists will choose outstanding pieces to receive awards. The Target Gallery will host a reception for the awards winners. The plan is to expand this program in 2011 to include more local schools.

The TFAA has also participated in holiday drives for those less fortunate. The Torpedo Factory maintained a collection box and encouraged visitors to contribute toys for the *Holiday Toy Drive* coordinated by the Alexandria's Community Partners for Children. A holiday food drive was also conducted to benefit Carpenter's Shelter, one of the area's largest homeless shelters.

Torpedo Factory artists are also frequently called upon to donate their art to non-profit organizations within the community for silent auctions and other fundraisers.

2.3.2 Art-related Events

In addition to the community outreach programs, the TFAA hosts a number of annual events at the Torpedo Factory, including:

Art Activated. In conjunction with the Alexandria Art Festival, the TFAA hosts a day-long open house with artist demonstration, performances and hands-on activities including clay throwing, sculpture and fiber art at special "Try Me" stations. Partners include the Alexandria Archaeology Museum, The Art League and Historic Alexandria History Center and Museum Store.

Thursday Nite Local Spotlight and Second Thursday Art Night. On many Thursday nights, the Torpedo Factory remains open until 9:00 p.m., hosting free performances from local musical talent. Visitors can listen to various types of music, as well as explore artist studios throughout three floors of the building.

Every second Thursday of the month, the Torpedo Factory holds a free event from 6:00 p.m. to 9:00 p.m. where guests enjoy light refreshments in connection with an art event. In conjunction with Second Thursdays, the Target Gallery and Art League Gallery host receptions for their monthly exhibitions or provide other special programming.

The Alex Arts Awards were held at the Torpedo Factory in 2008 and 2009 in partnership with the Alexandria Office of the Arts, Alexandria Commission for the Arts and the Alexandria Rotary Club.

Opening Night of the Alexandria Film Festival. In 2009, the TFAA hosted the Opening Night of the Alexandria Film Festival and provided simultaneous film projections on interior windows and other architectural features. The event also included live music, food, wine and open artist studios. The free event was in partnership with the Alexandria Office of the Arts and Alexandria Commission for the Arts.

Ofrenda. On October 31, 2009, the TFAA produced an event in cooperation with the Art Outlet, an Arlington based non-profit arts organization founded to engage local communities in contemporary art. The event drew approximately 4,000 visitors to an exhibition at the Torpedo Factory. Approximately 300 people participated in an accompanying “Day of the Dead Parade,” which marched down the streets of Old Town. In addition to the art pieces by multiple artists from the region, the event featured dancers, an aerialist, and musicians.

In addition to the events named above, the Torpedo Factory has an arrangement with the City where it provides up to four free building rentals to the City. The Arts Commission uses one of these free rentals.

2.3.3 Friends of the Torpedo Factory

The Friends of the Torpedo Factory (Friends) is a 501(c)(3) charitable organization made up of approximately 100 members from the community. Its stated mission is the promotion, enhancement and preservation of, “... the unique aspects of the Torpedo Factory Art Center and its value to the community by utilizing the Factory and artists to provide education and awareness of the arts programs, exhibits, and events which inspire, and make the arts accessible to, residents of the Metropolitan area.”

In February of 2008, a new Memorandum of Understanding was entered into between the Friends and the TFAA. The agreement discusses guidelines for the sharing of ideas and collaborative planning to identify programs which are of common interest to both organizations. It also provides an agreement for the use of office space by the Friends and special events held in the Torpedo Factory.

There has been ongoing discussion regarding the role of the Friends as a fundraising arm for the Torpedo Factory. However, some awkwardness exists in having an organization of community volunteers -- the Friends, with its tax-exempt charitable status -- raising money for an organization that is not tax-exempt, namely the TFAA. In past years, the Friends held annual fundraising galas, but discontinued this practice after 2001.

Today, the Friends operate almost exclusively on a membership fundraising model, with donors paying \$35 to \$250 annually. The organization also occasionally receives public grants. Programs and activities are exclusively focused on community art classes for children, mentor programs for high school students, internship programs and several signature art programs. These include:

Art at the Airport. Under the Friends’ sponsorship, 18-20 artists from the Torpedo Factory contribute pieces of their work to exhibit in Terminal A at Reagan National Airport. The exhibit changes every six months. This program is designed to inform visitors to the Washington DC area of the Torpedo Factory Art Center and encourage them to visit the City of Alexandria.

The Mentorship Program. In order to assist Torpedo Factory artists to give back to the community, each year groups of artists are paired with art students at a local high school within the City of Alexandria to provide mentorship by allowing the students to shadow the artists.

The Performance Art and Lecture Series. Approximately five to six times per year, the Friends sponsor an evening lecture or performance to which the public is invited. The goal is to make use of the Art Center during after hours by providing additional arts-related programs.

Young at Art. The Friends serve as a co-sponsor of this program, in which artwork created by senior members of the community is exhibited at the Durant Center and awards are given for the best pieces.

Artist of the Year. The Friends sponsor and conduct an annual contest in which the Torpedo Factory Artist of the Year is selected by an independent juror. The contest results in a cash prize to the winner and an exclusive exhibit in the Target Gallery.

Volunteer Program. Friends' members are given the opportunity to volunteer at special events at the Torpedo Factory, such as *Art Activated* and *Art Safari*. The Friends have also sponsored receptions at Torpedo Factory events.

3 Building Assessment & Space Utilization

3.1 Building Assessment

An assessment of the Torpedo Factory building was conducted on November 4, 2009, by members of the Project Team from Matrix Design Group and MAI. The following is a summary of observations made and a general overview of the condition of the facility. A complete Building Assessment can be found in Appendix F. Recommendations for new features that will add a stronger retail focus to the first floor are included within this section.

3.1.1 Location

The Torpedo Factory Art Center is located on the east side of the City of Alexandria, Virginia, adjacent to the southwestern corner of the District of Columbia. Alexandria is generally bordered by Interstate 395 on the north and west, Interstate 495 on the south, and the Potomac River on the east.

The facility is situated in Alexandria's historic Old Town. It is bounded by Cameron Street and administrative / office buildings to the north; the Potomac River, food court, Chart House restaurant, city marina, and the Old Dominion Boat Club to the east; King Street, restaurants, and retailers to the south; and Union Street, a parking garage, businesses, and condominiums to the west.



Northeast of the Torpedo Factory are the food court, Chart House restaurant, and the Water Taxi landing.

3.1.2 Building Description - Exterior

The Torpedo Factory measures 76,000 sf, is rectangular in shape, and is oriented north-south. The building envelope is constructed of block and is essentially a hollow shell supported by large interior round columns. The exterior is comprised of a stucco façade; however, the primary feature is the use of numerous large tinted glass windows along the height and width of the building. The Torpedo Factory is sometimes referred to as Building 2 and occupies the majority of the city block between Cameron and King Streets. Adjacent to the south side of the Torpedo Factory, but still on that block, is Building 6, which occupies the remainder of the block. This facility contains shops, retail, and office space on three floors. The two buildings are not physically connected even though the façade conveys the appearance of a connection. The first floor of Building 6 has an open pedestrian throughway that provides access to the first floor shops as well as a route to the marina adjacent to and east of the facility. The building has access points on all sides. The east entries are centrally located in a vestibule and provide immediate access to the food court, Chart House restaurant, City of Alexandria marina, water taxi slips, and the Old Dominion Boat Club to the northeast, east, and southeast, respectively. The vestibule is block construction and spans the height of the building, extending above the roofline to encompass a meeting room. It also houses the building's sole elevator and the east fire stairwell, which provides access to the vestibule's interior and directly onto the riverside boardwalk. The north access point leads onto



Main entrance off of Union Street

Cameron Street via the fire stairwell. There are two access points on the Torpedo Factory’s west side. The main entrance is centrally located and provides access to the building’s first floor. Another entry, a fire stairwell, is located at the southwest corner of the building. Both of these access points provide direct access to the facility from Union Street. The final access point is on the building’s south side, which leads from Building 6 pedestrian throughway. This entry is also referred to as the King Street access point. Although the main entrance has a small alcove leading to the automatic doors, the south entry is the only fully covered entrance into the Torpedo Factory.

3.2 Interior

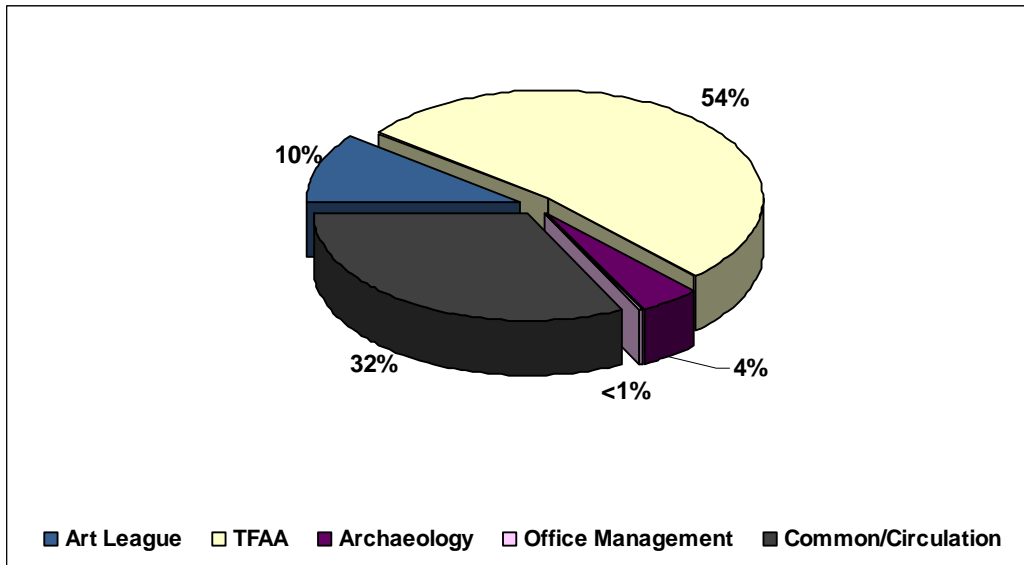
The building was constructed in 1918 for the purpose of manufacturing torpedoes. The City of Alexandria bought the building from the U.S. government in 1969, and the Torpedo Factory Art Center was opened in 1974. A major facility renovation was completed in 1983, which added a mezzanine level (second floor) and brought the facility to its current configuration. The first floor occupies an estimated 28,876 sf, the mezzanine is 17,918 sf, the third floor is an estimated 28,876 sf, and inhabitable roof space measures 330 sf. Support columns throughout the building are spaced approximately 22 feet apart. The separation distances vary for the outermost columns closest to the perimeter walls. Each of the three floors in the building’s interior is comprised of a combination of permanent and semi-permanent walls, common areas for use by all tenants, circulation space, restrooms, elevators, interior staircases, fire stairwells, and utilities areas. The Torpedo Factory’s industrial feel is maintained by exposed support elements such as structural columns, lighting, Heating, Ventilating, and Air Conditioning (HVAC) ducts, utilities, and fire suppression sprinklers.

Currently, the Torpedo Factory supports 82 working artist studios, six galleries, and several primary tenants, which are the TFAA, the City of Alexandria Archaeology Museum and The Art League. Of the total building area, the Archaeology Museum and offices occupies 3,200 sf (4 percent), The Art League occupies 7,758 sf (10 percent), the TFAA occupies 40,247 sf (53 percent), office management spaces occupy 300 sf (<1 percent), and common / circulation space measures 24,495 sf (32 percent).

Table 8: Total Building Usage by Tenant

Tenant	Area (sf)	% of Total
Art League	7,758	10%
TFAA	40,247	53%
Archaeology	3,200	4%
Office Management	300	0%
Common/Circulation	24,495	32%
TOTAL	76,000	

Figure 7: Total Building Usage by Tenant



The TFAA is a corporation comprised of Torpedo Factory artists and tenants. The association leases the building from the City of Alexandria and manages the day-to-day facility operations. The city conducts limited maintenance operations on the building (i.e., repair and maintenance of HVAC systems, external doors, etc.).

3.2.1 First Floor

Tenants on this level include the Art League Gallery (estimated 2,236 sf) in the southwest corner, the Target Gallery (estimated 660 sf) at the building’s north end, and 26 studios located around the floor’s east and west perimeter. A wide variety of art forms are represented in the studios and galleries on this floor including painting / drawing, sculptures, printmaking, fibers, jewelry, photography, ceramics, glass, and enameling.

Direct access to the Torpedo Factory’s first floor may be made via five pedestrian entries. This floor is configured such that studios and galleries are located along the perimeter of the building with common / circulation space in the center. Artists’ studios are enclosed by semi-permanent walls measuring about 7 feet in height. At the studio entrances, this height accounts for one or more access doors and several inches for metal wall framing. The lower 3 feet of these walls is made of metal while the top portion is made of glass so that visitors may view inside the studios. The metal wall framing is either free-standing or connected to various existing support columns. In both cases, these walls can be moved or repositioned as-needed. The Target Galley at the north end of the building has permanent walls made of block. An open interior staircase is centrally located directly across from the main entrance and leads to the upper floors. There is another interior curved staircase fashioned around an old smokestack at the north end of the building that provides access to the mezzanine. The flooring surface is poured concrete.

The common / circulation space on the first floor measures 12,160 sf, which accounts for about 42 percent of the floor’s total space. The primary circulation area runs along the building’s north-south centerline and measures 25 feet wide. This space is used for art displays and can be rented for special events. The Torpedo Factory information booth and gift shop kiosk are also located in the common space adjacent to the central interior staircase. The gift shop kiosk offers novelties, books, and Torpedo Factory

memorabilia. For the most part, the studios and galleries are located beneath the mezzanine and have ceiling heights measuring about 9 feet. Along the building’s east and west exterior walls, the ceiling opens up to the mezzanine’s ceiling at 18 feet, 11 inches. These areas incorporate large tinted glass windows that provide light to artists on both the first floor and the mezzanine lofts.

The vestibule contains restrooms, an elevator, fire stairwell access, an office, and four doors to the waterfront. The building’s pantry is also located in this area. The pantry’s trapezoidal shape is inefficient for storage and large-scale food preparation. At its deepest spot, the space measures 9 feet, 11 inches. Constructed out of block, this space is not equipped as a full kitchen. It has running water, a large single-basin sink, a large food preparation food table, one large and one small refrigerator, two microwave ovens, and a number of electrical outlets. It has no ovens, and there is no direct access from the Torpedo Factory’s studio area to the pantry.

A kiln room is located in the southwest corner of the floor. This room contains three electric kilns, measures 129 sf, and is currently shared by several artists.

The Torpedo Factory’s loading dock is at the northwest corner of the building. It has one large vehicle rollup door that faces west and accesses Union Street.

Table 9: First Floor Usage by Tenant

Tenant	Area (sf)	% of Floor	% of Total Building
Art League	2,236	8%	3%
TFAA	14,380	50%	19%
Office Management	100	0%	0%
Common/Circulation	12,160	42%	16%
Total	28,876		38%

Figure 8: First Floor Usage by Tenant

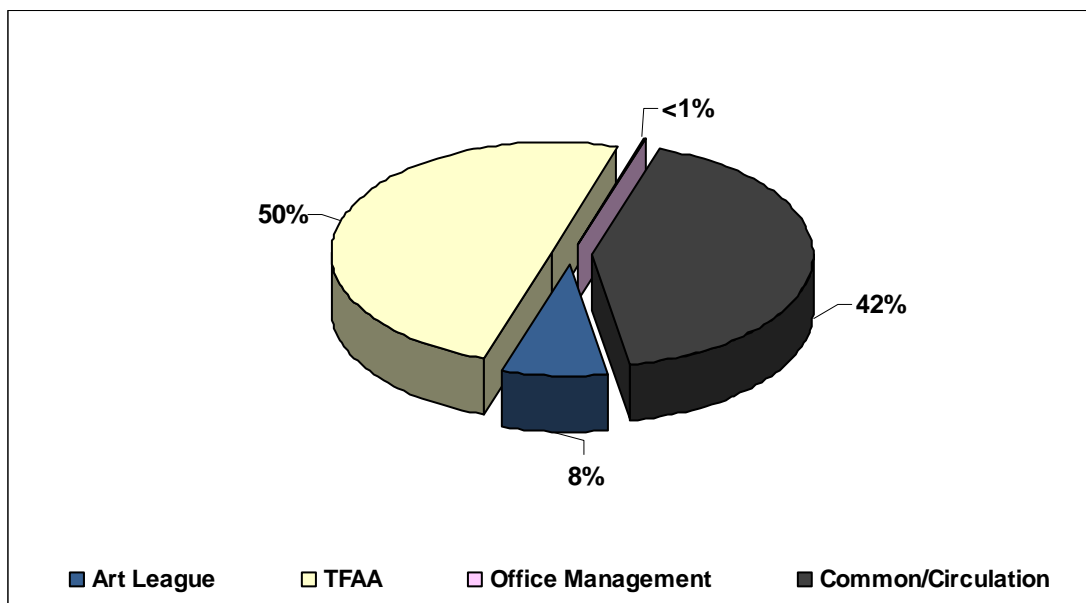
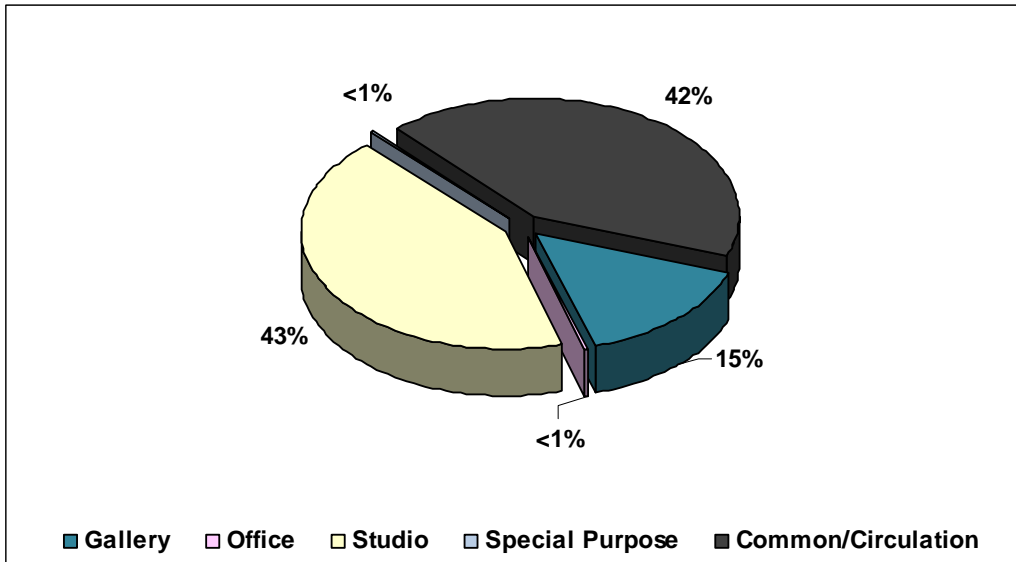


Table 10: First Floor by Major Function / Use

Use	Area (sf)	% of Floor	% of Total Building
Gallery	4,251	15%	6%
Office	100	0%	0%
Studio	12,236	42%	16%
Special Purpose	129	0%	0%
Common/Circulation	12,160	42%	16%
Total	28,876		38%

Figure 9: First Floor by Major Function / Use



3.2.2 Mezzanine / Second Floor

This level supports a number of artist studios, as well as several Art League spaces including administrative offices and classrooms. Art forms represented on the mezzanine include painting / drawing, printmaking, ceramics, jewelry, fibers, enameling, and photography. The mezzanine may be accessed in several ways: internal open staircase, internal curved staircase, elevator, and fire stairwells at the building’s east, north, and southwest. This level extends over the first floor for approximately 40 feet at the north and south ends of the building. Studios on the east and west sides do not extend to the building’s outer walls, which allows a number of studios to have a loft layout with short block walls (approximately 3 feet 6 inches tall) overlooking the first floor studios below.



Mezzanine studios overlooking 1st floor studios

The Art League occupies space at the Torpedo Factory’s southeast for classrooms and in the southwest for administrative offices overlooking the gallery. The Art League occupies 5,522 sf on this level, which is about 31 percent of the level’s total space. TFAA studios occupy 6,002 sf (33 percent) on the

mezzanine. Common / circulation space accounts for 6,294 sf, which equates to approximately 35 percent of available space.

Table 11: Second Floor Usage by Tenant

Tenant	Area (sf)	% of Floor	% of Total Building
Art League	5,522	31%	7%
TFAA	6,002	33%	8%
Office Management	100	1%	0%
Common/Circulation	6,294	35%	8%
Total	17,918		24%

Figure 10: Second Floor Usage by Tenant

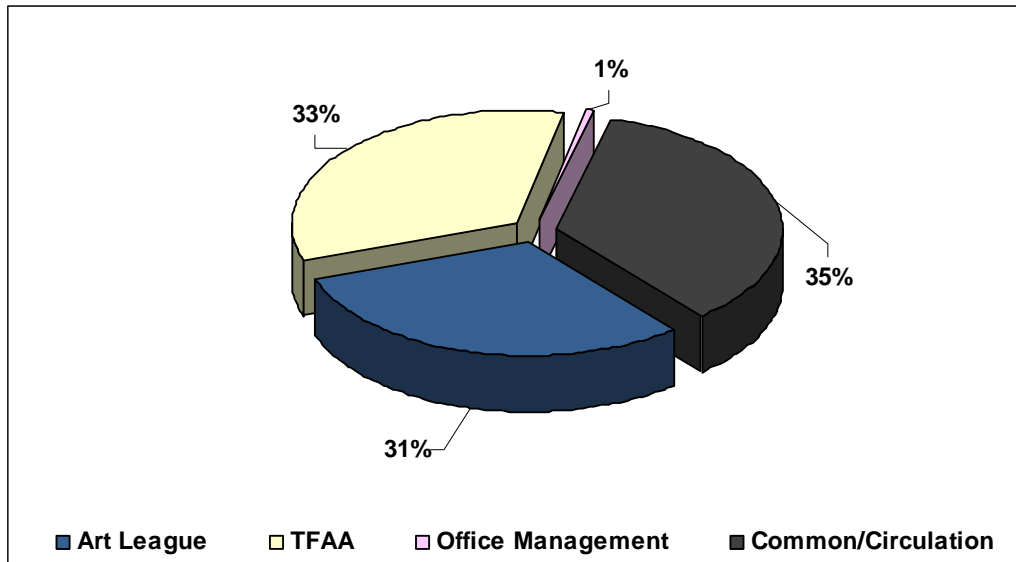
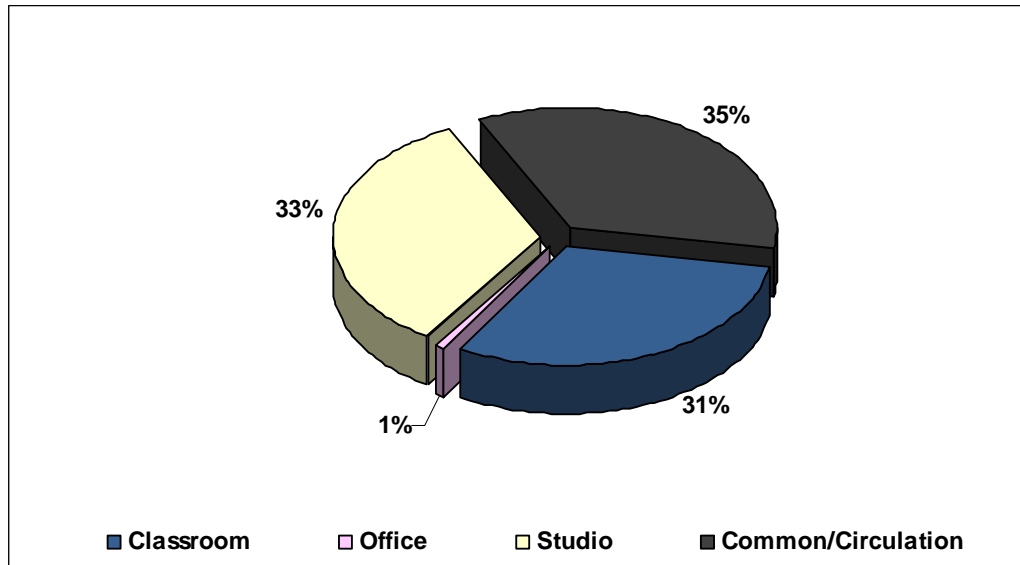


Table 12: Second Floor by Major Function / Use

Use	Area (sf)	% of Floor	% of Total Building
Classroom	5,522	31%	7%
Office	100	1%	0%
Studio	6,002	33%	8%
Common/Circulation	6,294	35%	8%
Total	17,918		24%

Figure 11: Second Floor by Major Function / Use



Walkways and studios around the mezzanine are supported by metal collars attached to the support columns. These walkways measure approximately 6 feet wide except at the top of the internal central staircase where space is larger. Distance from the walkway to the ceiling on this level measures 8 feet, 9 inches. Walkways at the north and south ends of the mezzanine, along with two walkways in the middle of the building, allow movement between the east and west studios.

Circulation space is illuminated by a combination of up / indirect lighting and suspended lighting. Studios use a combination of fluorescent ceiling lights for ambient lighting, task lighting for work spaces, and bright accent lighting to illuminate artwork. The current lighting configuration leaves numerous locations on the mezzanine dim. This effect may be mitigated by adjusting the high wattage up lighting fixtures affixed to the support columns to cast their illumination over a wider area.



Column collars supporting the mezzanine level

HVAC ductwork is exposed and shares ceiling space with lighting fixtures. Sound dampening panels are also suspended from the ceiling, specifically over the areas open to the first floor common / circulation space. These tiles are designed to reduce the noise coming from the first floor studios and common / circulation space. In general, artists do not use alarm systems to secure their studios; however, to meet insurance requirements, jewelry artist studios are alarmed. These studios also have addition security fencing closing off gaps between the top of the studio walls and the ceiling.

The east vestibule contains restrooms, the elevator, fire stairwell access, five studios, and an office.

Utility rooms on this level are located at the far north and south ends of the building. The larger of the two rooms is in the north, adjacent to the fire stairwell. This is where electricity enters the building from the outside to support the Torpedo Factory, as well as Building 6. The southern utility room is smaller in size and contains fewer utility controls. It is adjacent to The Art League School's storage closet and wash / clean up area, which contains two large basins with six spigots. The basins are equipped with paint / sediment collectors to catch paint debris before it enters the city's waste water system.

3.2.3 Third Floor

Tenants on this floor include the City’s Archeology Department, the Alexandria Archeology Museum, and 40 studios. Art media located on this floor include photography, collage / mixed media, glass, printmaking, ceramics, enameling, and fibers; however, the predominant media is painting / drawing. As with the mezzanine, the third floor may be accessed in several ways: internal open staircase, elevator, and fire stairwells at the building’s east, north, and southwest. There is a glass atrium over the internal open staircase. This floor has the most inhabited space of the three floors; there is 22,835 sf (79 percent) of occupied area. The majority of this space is comprised of studios with semi-permanent walls. In some spaces on the third floor, walls between studios are drywall construction and exceed 7 feet in height. The studios and other spaces adjacent to or within the vestibule have one or more permanent walls made of either block or drywall.

Table 13: Third Floor Usage by Tenant

Tenant	Area (sf)	% of Floor	% of Total Building
TFAA	19,535	68%	26%
Archeology	3,200	11%	4%
Office Management	100	0%	0%
Common/Circulation	6,041	21%	8%
Total	28,876		38%

Figure 12: Third Floor Usage by Tenant

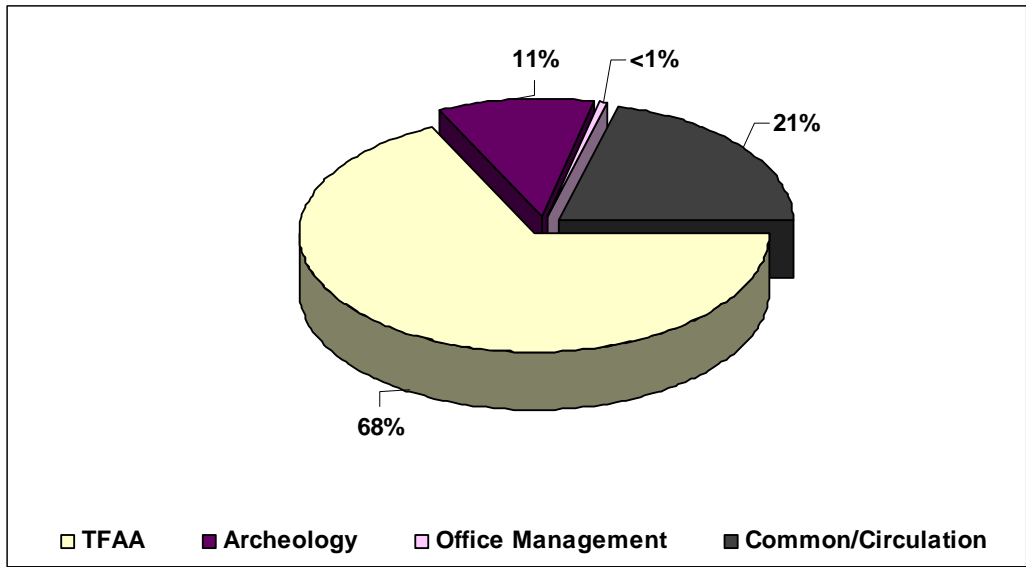
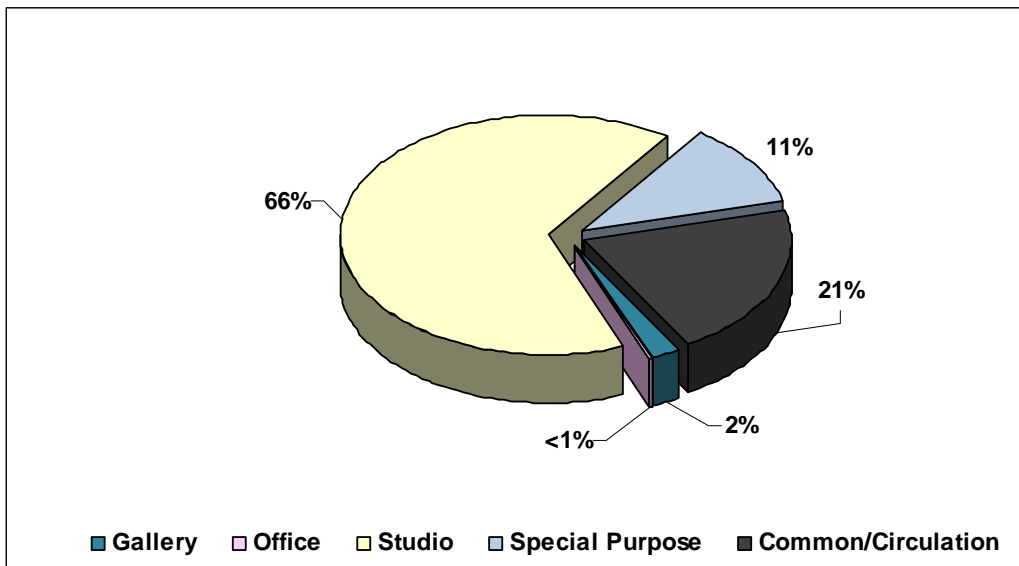


Table 14: Third Floor by Major Function / Use

Use	Area (sf)	% of Floor	% of Total Building
Gallery	637	2%	1%
Office	100	0%	0%
Studio	18,898	65%	25%
Special Purpose	3,200	11%	4%
Common/Circulation	6,041	21%	8%
Total	28,876		38%

Figure 13: Third Floor by Major Function / Use



The third floor ceiling slopes upward from 15 feet, 4 inches on the east side to 18 feet, 9 inches on the west. As with the lower floors, HVAC ductwork and other utilities are suspended from the ceiling and exposed. No sound dampening tiles are used on this floor.

The Archaeology Museum is located at the southwest end of the building. The Archaeology Department administrative offices are elevated above the museum and several studios. The administrative area measures approximately 23 feet wide by 80 feet long and is accessed from inside the museum via a spiral staircase. This area contains walled offices, four desks along the west wall overlooking the studios below, and two climate controlled storage rooms. The overall feel of this area is cramped and cluttered. The spaces beneath these offices have ceilings measuring 9 feet, and except for one studio, air flow does not seem to be an issue.



Elevated archaeology administrative offices

As with the first floor, lighting is provided by more than one source. There are large windows on all sides to provide artists with natural lighting. There is also a combination of suspended down lighting (incandescent and fluorescent), task lighting for work spaces, and bright accent lighting to illuminate artwork.



Conduits from the north utility room

Pedestrian circulation on the third floor is provided by a number of hallways with widths measuring from 4 feet, 10 inches to 6 feet, 9 inches. The east vestibule contains restrooms, the elevator, fire stairwell and roof access, and three studios.

A utility room is located at the far north end of the building, and two utility closets are at the south end of the building. The utility room is adjacent to the fire stairwell. Electrical conduits run from this room to the ceiling and throughout the floor. Additionally, electrical conduit for

Building 6 runs from this room, to the ceiling, then to the south wall where they pass through to provide Building 6 with electricity. The southern utility closets are the size of coat closets (about 18 inches deep) and contain fewer utility controls. These are adjacent to the floor's wash / clean up area, which contains two large basins with four spigots.

3.2.4 Roof

The Torpedo Factory roof is accessed solely via the east fire stairwell. The stairwell leads to a small meeting room measuring 330 sf, which sits atop the building's elevator and a portion of the east fire stairwell. Consequently, elevator service does not extend to the roof. Metal double doors provide roof access from this meeting room. On either side of the room and atop the vestibule are uncovered spaces measuring approximately 460 sf each. These spaces are above the east vestibule third floor studios.



Meeting room on the roof

The roof is flat with a rock / gravel base. Located along the building's north / south centerline and spaced evenly are four large HVAC units. Nine roof penetrations are dispersed across the east half of the roof. These penetrations support the building's HVAC systems. The roof slopes upward by over 3 feet from east to west.

3.3 System of Rentals

The current scheme of space rentals within the Torpedo Factory is that all space is charged an equal rate throughout the building, inclusive of utilities. However, not all spaces have the same potential to earn income, based on widely varying visitor traffic.

A tiered system of rent is a common and fair way to differentiate the value of space within commercial buildings. It also typically has the effect of influencing what types of tenants locate where.

The first floor is usually the most commercially-viable space which enjoys the greatest number of visitors. It is typically a more interactive space. Therefore, it makes sense to place the most retail-oriented tenants with a commonality of purpose on the first floor. These types of tenants can also typically afford to invest more in the appearance of their spaces.

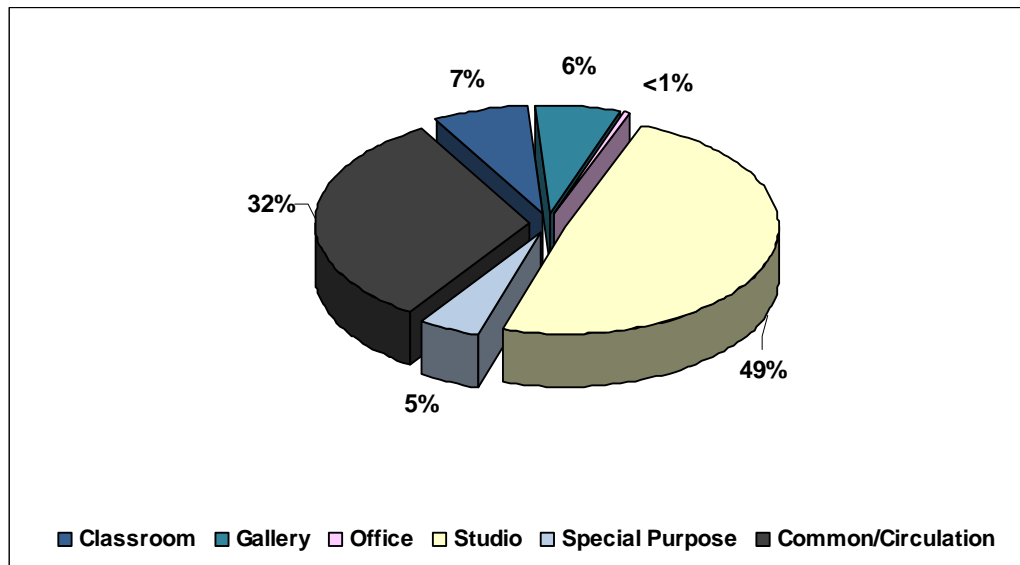
Throughout the history of the Torpedo Factory, quite a different philosophy and criteria has been used to optimize and assign space. Decisions have been based on such factors as the availability of natural light, ceiling heights, and the weight of materials used in artists' work – not on the ease of access to visitors. Multiple objectives for the use of the building currently include:

- Commercially-oriented retail enterprises (i.e. artists who wish to make a living from their studios)
- Non-commercially oriented making of art (quieter surroundings are preferred)
- Education - classrooms
- Offices and meeting space
- Storage space

Table 15: Total Building by Major Function / Use

Use	Area (sf)	% of Total
Classroom	5,522	7%
Gallery	4,889	6%
Office	300	0%
Studio	37,135	49%
Special Purpose	3,659	5%
Common/Circulation	24,495	32%
TOTAL	76,000	

Figure 14: Total Building by Major Function / Use



3.4 Recommendations - External

Because of the new transportation options discussed earlier in this report, the Torpedo Factory has a good opportunity to increase its visitors, especially from the waterfront side. However, the Torpedo Factory’s success as a visitor attraction is negatively impacted by the lack of welcoming signage to direct visitors to its doors.

3.4.1 Signage

Because it has the greatest potential to attract visitors who are already in the vicinity of the Torpedo Factory, signage is the most critical element of marketing. However, unless visitors are already aware of the Torpedo Factory's presence through reputation or paid advertising, there is virtually nothing to direct you to its location:

- There is currently no permanent Torpedo Factory signage anywhere in the City
- Building signage is dilapidated and/or is placed above eye level
- Union Street building signage is obscured by tree tops much of the year
- Colors and typeface on signage appear dated
- Lack of graphic standards in the way the Torpedo Factory Art Center's name and logo is displayed
- No art displayed outside the building to let visitors know what can be seen inside

In interviews with tenants and neighboring businesses, some reported the past presence of signs located at the bottom of King Street. These no longer exist today. Various proposals for new signage were presented over the years, but no significant action had been taken as of the date of this report.

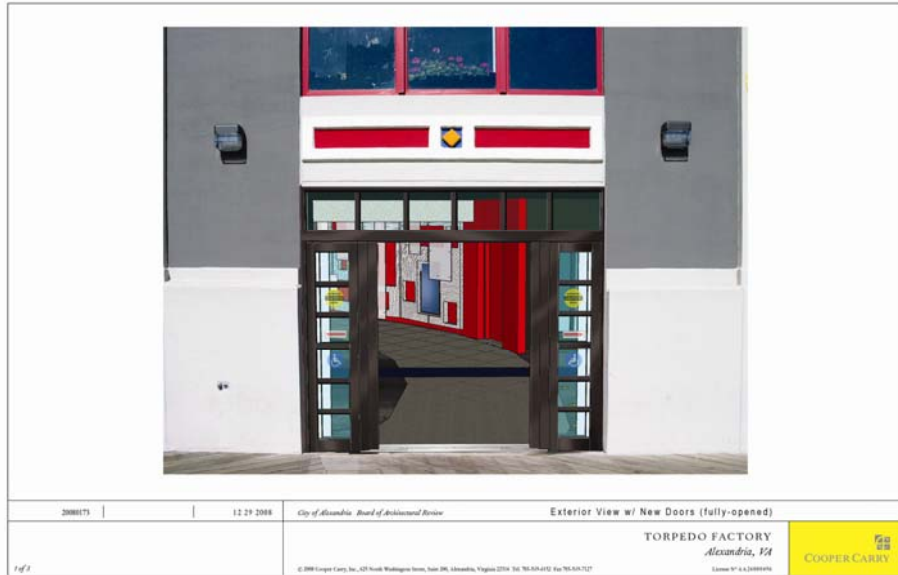
As early as 1978, sculpture by Torpedo Factory artists was displayed on the waterfront side of the building. Unfortunately, this form of marketing and identification of the Torpedo Factory as an art Center has long been absent. The TFAA is currently working to place new sculpture outside, and is now going through the lengthy approval process.

Members of the TFAA are also supporting a concept through the Alexandria Commission for the Arts to create an art walk along the Potomac River that links several parks and public places. This proposal, "Art on the Waterfront" has been presented at numerous public hearings, and is being considered within the Waterfront Planning process.

3.4.2 Waterfront Building Entrance

One proposal to make the Torpedo Factory building more inviting has been to reconfigure the entrance doors on the waterfront side. In 2007, the City of Alexandria hired the firm Cooper Carry to create a new design, which featured automatic doors, new windows that could allow visitors to see through to a lobby, new lighting, and a semi-circular interior with spaces for art. The design was executed through to construction drawings, but was later put on hold as future planning efforts for the larger waterfront and Torpedo Factory were considered.

The following illustrations show the proposed new entrance and lobby area, as designed by Cooper Carry.



External Building Recommendations

Among all possible investments in marketing, new signage is the most urgent need and is likely to bring the greatest return in capturing more of the increasing traffic as a result of the Water Taxi and Trolley. New signage should be installed outside the Torpedo Factory at the earliest possible time.

New signage should have a uniform, professional design. The new Way Finding signage project of the City would help, but the Torpedo Factory should also have its own signage. Even if only temporary, directional signs should be placed on King Street, similar to the “More shops & restaurants” signs.

The City should apply for authorization to place a brown “place of public interest” sign on nearby highways, similar to what other art centers and places of historic interest have. Signs should also be added at the Metro Station, on the Dash Buses and the Trolleys.

The Torpedo Factory building itself offers ample space for signage. Vertical brackets for banners should be installed to direct visitors to various activities and special events happening inside the Torpedo Factory. The TFAA should create banners in a standard size for its events.

Sculpture should be placed on the waterfront side to draw attention and help brand the Torpedo Factory. It will also provide an opportunity for picture taking by tourists. It is recommended that the name of the Torpedo Factory Art Center be placed on the base or pedestal for sculpture.

The proposal for a river front “Art Walk” should begin with the Torpedo Factory location.

The proposal for a more inviting door scheme, lighting and lobby on the waterfront side designed by Cooper Carry should be revisited and considered for investment by the City.

The Torpedo Factory facade on the waterfront side is an untapped resource for marketing. An opportunity exists to make it look much more obviously like an art center. This could be achieved through a “wrap” art design on the waterfront side.

Another less permanent option, although only visible at night, would be to use the building itself as a giant projection screen for evening light shows.¹⁶ This would have the added benefit of providing free entertainment for waterfront visitors.

Standards should be put in place for what can be seen from Torpedo Factory windows to ensure a good first impression to visitors. For example, personal and workshop items propped against the glass, art supplies and temporary signs of individual artists should not be visible from the windows as they detract from the professional appearance of the art center.

3.5 Recommendations – Internal

3.5.1 Addition of a Large Central Gallery on the First Floor

Especially for visitors who do not have enough time to visit the entire building, one feature that could make a difference in increasing their appreciation of the art made on the premises would be a central gallery. In such a location, art from throughout the building could be seen and purchased. Especially because of the problems associated with keeping individual studios open long hours, the presence of a central gallery is an efficient feature that visitors can experience in many art centers around the world (*see Section 7*).

For first-time visitors -- and even repeaters who are not familiar with the operation of the Torpedo Factory -- the existing Target Gallery and Art League galleries may appear to be representative of the

¹⁶ “Art on the Waterfront” presentation, Public Art Subcommittee, Alexandria Commission for the Arts, 2009

work of Torpedo Factory artists, when this is not always the case (*see Section 4*). A significant number of third floor artists also complain about their lack of visitor traffic and exposure of their work.

Throughout the course of this study, the Project Team solicited ideas and feedback about the concept of creating a large, dynamic, interactive gallery on the first floor. While this brought some opposition from artists who preferred not to pay gallery commissions, the idea was well received by external stakeholders, as well as a number of artists within the Torpedo Factory. In fact, as a means of increasing their exposure and sales, some Torpedo Factory artists are already creating artwork in their second or third floor studios, but selling it in the small ground floor galleries.

The advantages of a central gallery include:

- The opportunity to provide a larger and more welcoming art-filled environment, without needing to enter “private spaces”
- In a large central gallery, visitors could be exposed to a greater number of artists’ work, even when they don’t have time to explore all three floors of the building
- With trained sales staff, this gallery could facilitate appointments for individual artists and visits to their studios
- This new feature of the art center could remain open longer hours with less staff to operate it, as compared to many small spaces which each needed staffing
- The artist studios would not need to remain open long hours if the gallery were open in the evening. This would relieve some existing pressure on the artists to extend their hours
- The opportunity for creativity in creating shows, themes and displays would help ensure that visitors have something new to see each time they came to the Torpedo Factory
- Incorporated within a better location, the existing Target Gallery could receive more exposure and potentially greater sales, reducing its current losses.
- The Information Desk could be incorporated into the new gallery, improving its appearance and increasing efficiency in staffing
- By incorporating more of the unrented common space, the City could earn additional rental income. Conceivably sales taxes would also increase.
- The opportunity to re-launch a new feature with publicity and marketing could help revitalize the Torpedo Factory

Disadvantages:

- Disruption to a portion of the first floor, which would require renovation.
- Loss of some individual studio spaces during the period of renovation.
- An increase in the space the TFAA would rent would increase the TFAA’s overhead. (Currently, the TFAA does not pay any rent for the Target Gallery space to the City.)
- The larger gallery would collect commissions on pieces sold. A customary percentage paid to galleries is 30% to 40%. However, if this gallery were run by the TFAA, the Association could decide its own commission rate. The individual artists could decide whether or not to participate and how many pieces to make available for sale in the central gallery. Pieces placed in the gallery would gain exposure for the artists, and could serve as retail “loss leaders” to direct more people to their work.
- The central gallery might potentially take away sales from some second and third floor artist studios. However, it can be argued that this is already occurring with competition from The Art League Gallery and other smaller galleries on the first floor.
- The need to rotate work within the gallery would mean additional work for the artists and/or staff of the gallery.

- The loss of some first floor corridor would result in a loss of space for after-hours building rentals, thereby reducing a stable revenue source for the TFAA. (However, the gallery could be rented out for some functions.)

Summary of Recommendations

The City and the TFAA should adjust the current rent structure to consider the higher value of visitor traffic to tenants on the ground floor. At the present time, the privilege of selling from the first floor is a competitive advantage that carries no additional cost. Opportunity should be given for rental of ground floor spaces to those tenants that prioritize retail activities, stay open longer hours, and are willing to pay higher rents.

As a new visitor attraction that would meet a number of criteria for “success” of the art center, the Torpedo Factory should develop a professionally-designed, central gallery with a stronger retail focus. The recommended location is on the south side of the first floor, where most of the existing small galleries are located. In this location, fewer artist studios would be disrupted and visitors could enter directly through the King Street Arcade entrance.

Rather than individually walled-in spaces as exist today, the new gallery could feature a more open, meandering design (similar to a department store) with moveable interior panels and display pedestals to showcase various types of art and retail items.

The name “Target Gallery” should be used for the new central gallery to maximize branding.

Move the Target Gallery and its activities into the new space as one “department” within the larger gallery. This would give the Target Gallery a more visible location for its existing shows. Convert the former space into artist studios.

Incorporate all existing galleries including The Art League Gallery into the new central gallery, charging rent according to the space occupied. This would ease some financial burden on the TFAA to pay for the entire central gallery space. Individual galleries would negotiate for their own space requirements within the central gallery. Interior design would need to be coordinated and professionally designed.

Move Studio 312, the Multiple Exposures Gallery from the third floor to the first floor and incorporate it within the new gallery. Convert the Multiple Exposures space to artist studios.

The central gallery should remain open until 9PM, beginning with Thursdays, Fridays and Saturdays. Evening hours could be extended to other days of the week during peak seasons, such as the summer months.

Gallery staffing, displays, and signage should actively cross-sell the other floors and artist studios.

Displays, themes and shows should be changed on a regular basis to create a dynamic space that would encourage multiple visits to the Torpedo Factory.

Add a section within the large gallery to showcase the accomplishments of Torpedo Factory artists. Include sales of books by and about Torpedo Factory artists.

A security camera system should be installed to monitor the central gallery space throughout the day and evening.

Impact of Proposed Gallery Space

The south side of the first floor is approximately 12,000 square feet, inclusive of existing gallery spaces, artist studios and common areas. Removing 2,012 square feet for a food and beverage outlet (*see Section 3.6.2*), the remaining space for the proposed gallery is 9,986 square feet.

Of this, 2,625 square feet is now a corridor, for which no rent is currently paid. At the rental rate the TFAA now pays, this space would be valued at approximately \$8,348 per year to the City. The share of utilities the City is currently paying on this common area is approximately \$6,000 per year at 2009 rates. Therefore, if this space came under the rental of the TFAA, accompanied by its proportionate share of utilities, this would result in a total of \$14,348 in new revenue plus utilities savings for the City.

The TFAA would stand to lose revenue from after-hours building rentals due to the addition of a central gallery which would conceivably remain open longer hours on weekends. Based on the loss of these functions on Friday and Saturday nights, the TFAA would lose an annual gross income of \$142,775 or a net income of \$65,677 (*see Section 5.6*). It is conceivable that these losses could be made up in sales in the central gallery and through rental of the central gallery itself as a party venue.

Studio and gallery spaces numbering 12 through 25 would be affected by this move. It is recommended that individual artist studios relocate to other locations in the building, while all small galleries would be co-located within the larger space. To assist in supporting artists with the cost of their studio moves, it is further recommended that the TFAA utilize some of its reserve building renovations fund.

A complete business plan and costing for this project should be undertaken in connection with a professional redesign of the gallery space. It is recommended that a combination of TFAA and City building improvement funds be utilized for the renovation. It is acknowledged that some funds must remain on reserve for maintenance; however, the combined total of these two funds that are currently available stands at over \$680,000.¹⁷ Although dependent on the final design, this could provide for a budget to renovate the space.

¹⁷ The City General Services Department had approximately \$560,000 set aside for Torpedo Factory building maintenance and improvements as of the end of 2009, while the TFAA had \$120,000.

3.5.2 Addition of a Food & Beverage Outlet Accessible from the Waterfront

One of the common suggestions for a new visitor-friendly attraction has been to create a food and beverage outlet within the Torpedo Factory. The concept of adding a café, wine bar or restaurant of some type was discussed prior to and throughout this study. A majority of personal interviews, comments made in an on-line survey and opinions from retail experts supported the addition of a food & beverage outlet. From an economic standpoint for both the City and the Torpedo Factory, the Project Team also felt that this recommendation had many merits.

The *King Street Retail Analysis* prepared by the Gibbs Planning Group alluded to a food and beverage outlet as part of the Torpedo Factory’s future enhancements and long-term viability.¹⁸ According to City Planners, the Alexandria Waterfront plan also seeks to reinvigorate the area by providing more activities for visitors.

The pros and cons for creating a new restaurant include:

<i>Pros</i>	<i>Cons</i>
Will create a new attraction for visitors to the Waterfront area, an area that needs more activity	Lack of established restaurant space within the building
More welcoming sign for visitors, that the building is open, especially if there is indoor/outdoor seating	Redevelopment costs - current short-term lease with the City will not be attractive for investment
Means of encouraging visitors to stay longer by giving an opportunity for refreshments and seating	Reduction of Torpedo Factory space / disruption of existing studios
Will provide a new anchor tenant that could stay open and encourage pedestrian traffic in the evening	Lengthy development approvals required by multiple parties
A new commercial tenant will generate higher rent, taxes and employment	

The Project Team reviewed several potential locations for various types of food and beverage outlets:

Option 1 – Roof-Top Restaurant

While the prime view of rooftop waterfront dining was weighed, the possibility of a restaurant on the roof was set aside due to the lack of basic infrastructure and the inability to reach the roof by the current elevator. This site would not meet American with Disability Act (ADA) compliance. Additionally, the need to structurally reinforce the roof infrastructure to support the weight of a restaurant would be extremely costly. Therefore, a project requiring this magnitude of development costs would likely be unattractive to a private sector developer, who may not receive a return on investment for many years, even if very successful.

¹⁸ King Street Retail Analysis, Gibbs Planning Group, Inc. June 15, 2009.

Option 2 – Central First-Floor Café

An open-style café centrally located within the main first floor lobby and common area was also considered. This arrangement could be accomplished in one of several ways. For example, small seating arrangements could be configured in a circular or semi-circular arrangement, perhaps off to one side. Visitors could sit in this central area and listen to an art lecture or hear live music in the evenings, while conceivably seeing art through studio windows in the vicinity, as well as other art pieces that may be placed throughout the first floor.

The main drawback to this potential setup is the relatively small size and ill-equipped pantry/kitchen on the first floor, which would limit the amount of food preparation that could be done on-site. An expanded kitchen/food preparation area is probably the most desirable manner in which to address this challenge and would provide long-term viability for a restaurant.

Option 3: Waterfront Entrance Restaurant

Based on the recommendations of the Project Team’s engineers, the first floor waterfront side currently housing studios 12, 13, 14 and 15 were deemed to offer the best all-round potential for a successful restaurant location.

One option discussed for this type of café, bistro or wine bar would be for an existing local restaurant or food vendor to utilize this space as a “satellite” location where the main kitchen is within close proximity. The more elaborate food preparation could be undertaken off site and simply transported to the Torpedo Factory. This proposed restaurant space of approximately 2,014-square-foot space has the following pros and cons:

<i>Pros</i>	<i>Cons</i>
Creation of a higher-visibility direct building entrance with signage and lighting into Studio 14 from the waterfront would create a better opportunity to help draw in traffic to both the restaurant and the Torpedo Factory	Expanded pantry/kitchen space would be required including a clear delineation on who will pay for the costs
Opportunity for a full-scale restaurant with a waterfront view and indoor/outdoor seating	Loss of Torpedo Factory studio space
Proximity to the existing 150-square foot kitchen, which could be expanded	
Proximity to restrooms	
The flexibility to open or close off the restaurant from Torpedo Factory operations and/or to provide a flow-through design.	

<i>Pros</i>	<i>Cons</i>
The loss of Torpedo Factory studio rental space would be offset (in the positive) by the increased revenue from the converted restaurant space	
Pedestrians, visitors and patrons of the arts would have a designated place to sit, eat and drink at the Torpedo Factory	

Recommendations

One strategy to increase the economic benefit of the Torpedo Factory is to add a direct waterfront entrance to a new food and beverage outlet through the first floor. This indoor-outdoor restaurant would help draw traffic into the Torpedo Factory, providing an anchor tenant for the Torpedo Factory that could remain open at night. The Project Team recommends that the City reserve space on the waterfront side of the Torpedo Factory for this new feature, removing this square footage from the TFAA lease.

The manner in which a restaurant and its infrastructure could be developed is through a Request for Proposal (RFP) process utilizing a public-private-partnership (PPP) concept.

Through the Torpedo Factory Capital Improvement Fund that has been funded by a set-aside program managed by the City General Services (the approximate balance was \$560,000 as of November 2009), the City could contribute some funds to help develop this conversion. It is envisioned that the City would invest in a new door to the waterfront side as a permanent new feature of the building.

The proposed PPP partner tenant would pay for the infrastructure improvements to the kitchen, design and retrofit the interior and exterior décor of the space, according to a pre-approved concept that can be included in their response to the RFP.

The City would maintain all design approval rights for the concept of the restaurant, which would include interior décor, signage, etc. It is envisioned that the restaurant would feature an original boutique-style interior design that would uniquely compliment the Torpedo Factory.

As an added financial incentive for the developer, this outlet could be given the right to be the exclusive caterer for Torpedo Factory functions.

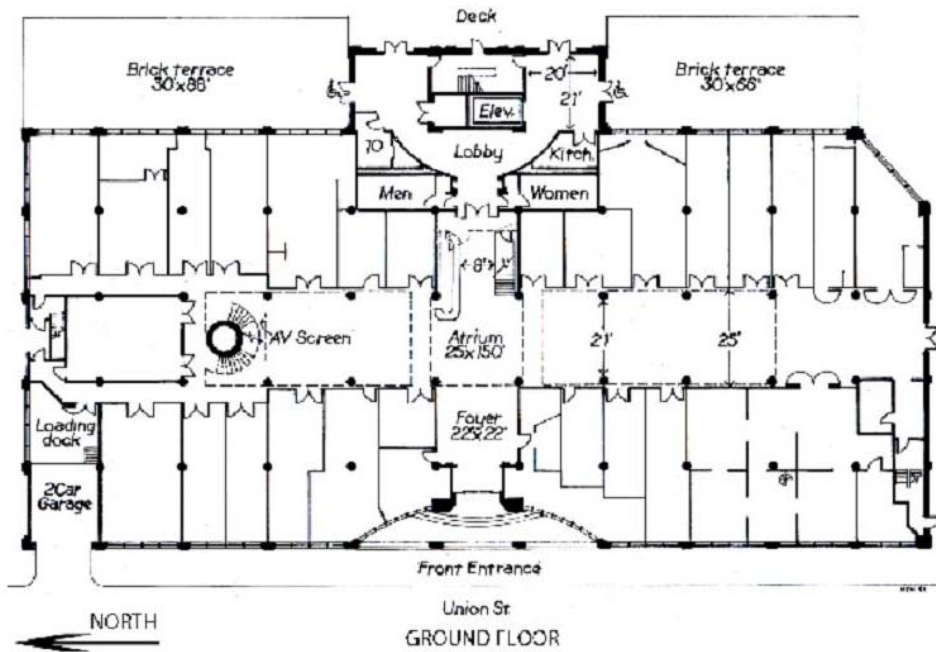
In consideration of the cost to renovate the space, the City should follow established public-private-partnership best practices and provide a long-term lease of 10 to 20 years (depending on the development cost) to allow the opportunity for a reasonable return on investment.

The space under consideration, at 2,014 sf, could accommodate approximately 8 to 16 large tabletops sized 48 inches by 48 inches, depending upon the interior design, the configuration of storage and an expanded kitchen to meet the restaurant's needs. This seating would provide for a conservative layout with good access. Outdoor dining could be added in good weather.

The loss of this space to the TFAA would mean the reduction in one single artist studio space, two dual-occupancy studio spaces and one group space, with total rent now paid to the TFAA of \$21,240 annually. The City of Alexandria is currently paid \$6,586 annually for this space.

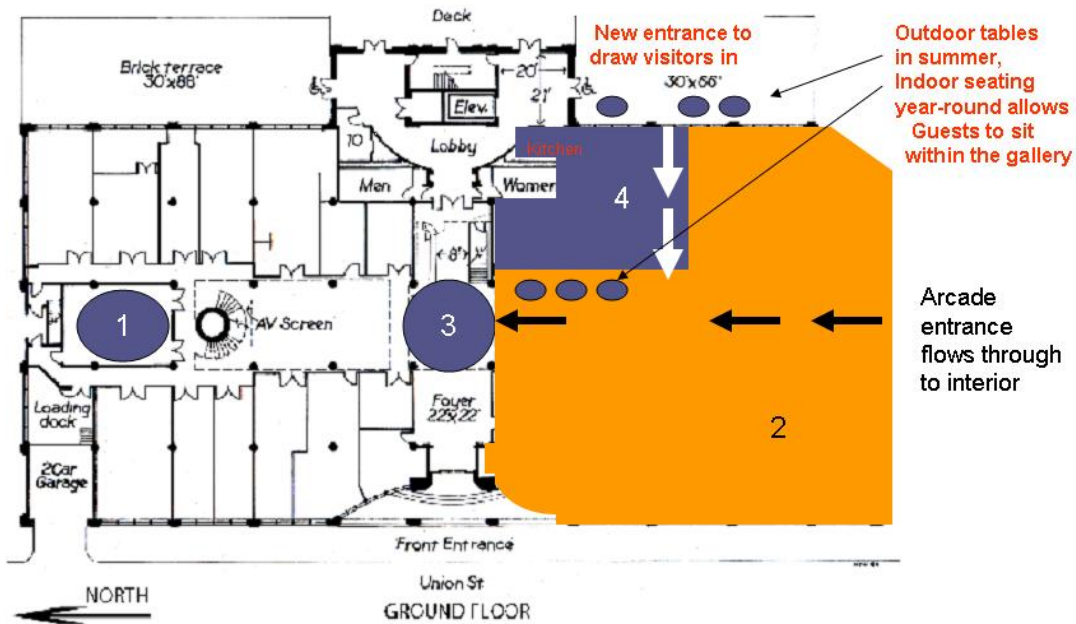
By comparison, if the City were to rent this space at an estimated market rental of \$40 per year, this could yield as much as \$80,560 annually plus taxes. Use of the exterior for outdoor seating would yield additional rent for the private sector lessor that currently has the rights to that space. Depending on the final concept and business hours of the restaurant, this new feature of the Torpedo Factory would create new jobs for the community.

Current 1st Floor Layout



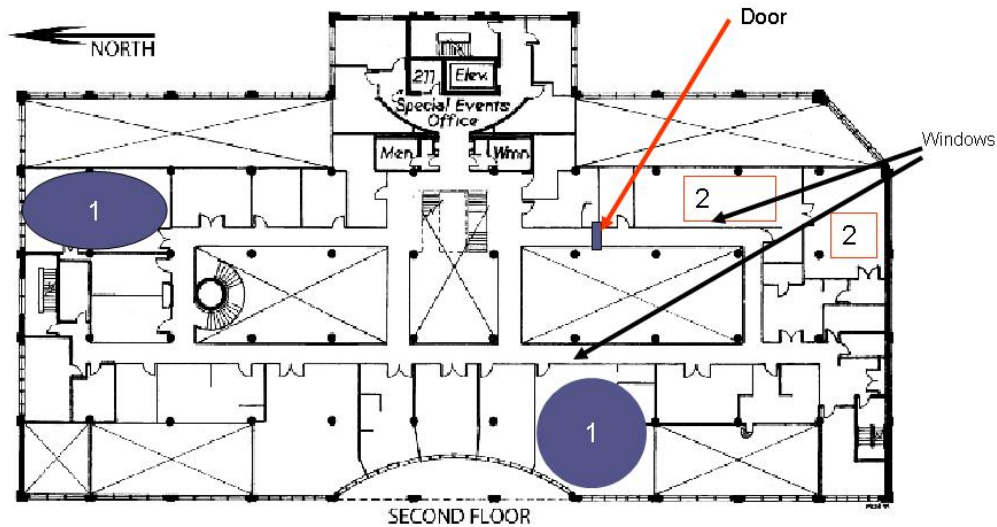
1st Floor Recommendations

- 1) Relocate artist studios from right side to current Target Gallery space (1) or to 2nd and 3rd floors.
- 2) Move & incorporate Target Gallery into new central gallery (2) with professionally-designed, modular décor and “departments” that incorporate exhibition space, smaller galleries and Info Desk retail.
- 3) Add restaurant either in lobby as a central café (3) or in larger location (4) with its own entrance and Waterfront view, indoor/outdoor seating



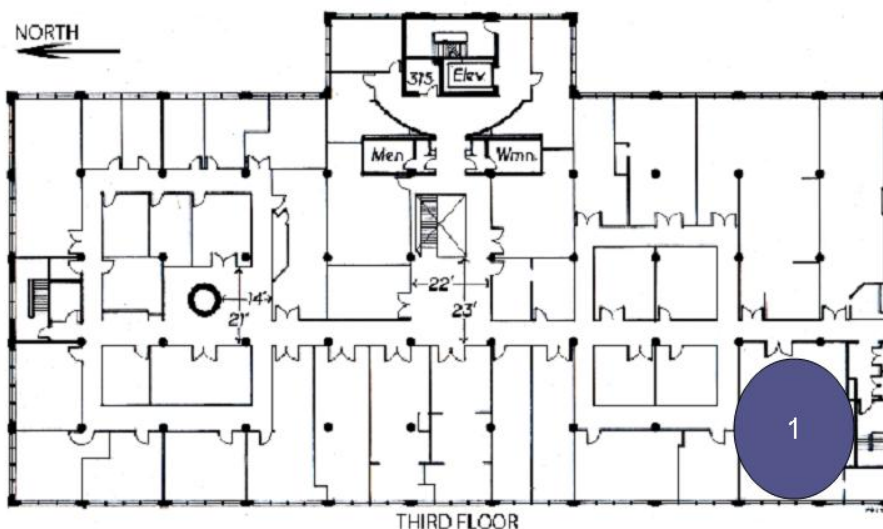
2nd Floor Recommendations

- 1) Close either one or both workshop/classes (1) and consolidate with Art League classes on south side (2). Make these spaces available for artist studios from the 1st floor to move up.
- 2) Install glass entrance door to Art League classrooms to create an obvious transition so visitors will understand that they are entering a school. Open up classroom glass window to interior so visitors can see classes in operation.



3rd Floor Recommendations

- 1) The current location of Archaeology is hidden on the 3rd floor among artist studios. Move Archaeology Museum elsewhere in the City in a ground floor location to increase visitor traffic for Archaeology.
- 2) Utilize Archaeology space (1) for artist studios.



4 Tenants of the Torpedo Factory

The core strength and business of the Torpedo Factory Art Center is the working studios which provide visitors with an opportunity to learn about the making of art and to buy artwork directly from the artists who create the work.

4.1 Working Studios

Part of the charm of the Torpedo Factory is that it is a place where visitors can watch and talk with professional artists as they create art. The artists are expected to engage the public and provide an educational service.

While the number of studios is fixed according to the current building configuration, the number of artists sharing them is ever-changing. Artists have come and gone, shared space or chosen to go solo in the rare instances that solo studios become available. The average annual turnover is 9 artists. Approximately 32% of the lease-holding artists were new within a 5-year period while some 29% resigned and moved out of the building.

In the year 2009, there were:

- 81 working studios
- 143 lease holding artists: 48 were solo and 33 group studios
- 7 associate artists (qualified to occupy space, but not working full time)
- 930 artist members of cooperative galleries
- 53 full-time Torpedo Factory artists wait-listed for studio moves within the building
- 12 wait-listed “associate” artists not currently in the building

Comments of Torpedo Factory Artists:

“We provide the real, the hands on, the hand made. This is what people want today.”

“We get a lot of people in our studios that are connected with art themselves: students, artists across the U.S. We talk about the current methods of doing things, about self-improvement and sharing what we do.”

“We provide not only beauty and inspiration in terms of drawing people to our studios to our art. We are open studios, which is so unique. We talk to people and educate them.”

4.2 Jurying, Subleasing & Tenure

The Torpedo Factory, through the TFAA maintains a long-established jury selection process to allow new artists into the building. Each year, an average of 52 artists apply to join the Torpedo Factory.

In order to maintain fairness, objectivity and standards, a “blind” jury system is performed by outside art professionals. In other words, jurors do not know the identity of the artists whose work they are judging.

This system of ensuring the quality of work and seriousness of candidates is a traditional practice in art centers around the country, restricting entry only to accomplished artists.

Each year, the TFAA Jury Committee utilizes different jurors from the local and national art world. In the past year, art experts have come to be jurors from such esteemed organizations as the Smithsonian Museum, Corcoran College of Art and Design, the Textile Museum, art professors from Messiah College of Pennsylvania, Howard University, Maryland Institute College of Art, as well as representatives of leading regional galleries.

Applicants applying to join the Torpedo Factory are required to provide both original artwork and a CD of photographs of their work. The number of artists selected by the judges varies each year. There is no minimum or maximum quota because the work is judged solely on its merit.

Once an artist has successfully been juried into the Torpedo Factory, he or she is invited to join the TFAA as an Associate Member and is then eligible to sublet. An artist who is juried, willing and available to work in the studio space is likely to be offered space within three years.

Comment of a Torpedo Factory Artist:

“We are looking for work that is honest, unique and professional. The process is fair and gentle, a good, solid process. The Torpedo Factory provides an important structure to grow and support your work. Becoming a Torpedo Factory artist is a life-changing opportunity.”

4.2.1 Determining Studio Space and Rental Rates

A studio is considered vacant only through resignation, retirement, termination or non-renewal and there are no remaining tenants in that studio. Decisions on where to place new artists from the waiting list are made by the Leasing Committee based on the timing of availability.

During the early years of the Torpedo Factory, studios and gallery spaces were assigned based on functional needs of making art and this system continues to this day. For example:

- Many painters prefer natural light to work and require studios with windows.
- Jewelers need spaces that can be fully secured, which works well for second floor spaces with low ceilings. In other parts of the building, there is a gap between the tops of the studios and the ceiling.
- Sculptors require high ceilings and are usually placed on the first floor where there is access to a loading dock to move heavy items.
- Printmakers need ventilation of their spaces in order to remove chemical fumes. Some studios on both the second and third floors have this capability.
- Ceramic studios are on the first floor because of the need to deal with heavy clay and the fact that work needs to be fired. A kiln is located on the first floor.

All square footage throughout the building is charged an equal rent, which factors in an equal share of the utilities. The artists invest in the interior fit-out of their spaces, their choice of lighting, wall treatments, cabinetry, furniture and equipment, if any.

4.2.2 Lifetime Tenure

One rather unique aspect of the Torpedo Factory is that the current system of jurying is for lifetime tenure. Throughout this study, much debate was offered on the issues of offering opportunity for new artists and on the diversity of artists, as well as diversity of the individual artwork.

To some, the upside of the lifetime tenure system is that it ensures commitment and this is evidenced by the high level of volunteer work and private investment that has been made to enhance and equip individual studios. To the outside community, however, this system sometimes gives the appearance of a “closed club” that is non-welcoming to new artists. Questions have been raised regarding the notion of the City providing a subsidized rent for the benefit of individual artists for the long term. A reasonable argument can be made for the concept of the Torpedo Factory as an “art incubator,” which promotes the growth of new artists for a set period of time only.

Internal difficulties have also occurred when artists have felt entitled to hold onto studios for many years, but have become unproductive or disregarded house rules. Currently, there is no performance appraisal system in place to measure productivity.

Comments of Torpedo Factory Artists

“Individuals are here for various purposes. Some don’t think of this as a business and are simply here to make art or are here for social interaction. Others are here to make a living. I like the fact that it’s many things to many people. It’s a place to make art, a place for visitors, a place for us. It also makes it hard to fit into one vision and operating model.”

“It is helpful to have some experienced artists here to mentor others. But I also think that lifetime membership is part of our problem. If you’ve been here for years and done nothing new, you should get out and provide an opportunity for others to take the space.”

“Some of our most productive and hardest-working are the oldest artists and they are successful in every sense. It’s really more of an attitude. If people are here, but not producing, then they should not be here. If someone works hard the whole time they are here, then let them stay.”

The table below discusses the pros and cons of lifetime tenure.

<i>Pros</i>	<i>Cons</i>
Experienced artists can mentor new artists	Some artists become unproductive, but do not want to leave the artist community
Highly accomplished artists enhance the Torpedo Factory’s reputation	Lifetime tenancy limits space and opportunity for new artists
Artists can recover investments in their studios over time	Work may become worn-out without performance measures.
	New artists can attract new visitors

As part of the study process, the Project Team conducted a benchmarking analysis of four other art centers. A detailed discussion of each art center is provided in *Section 6*. Researching term limit policies of the other art centers was one aspect of the analysis. Of the four art centers that were used for the benchmarking effort, three have term limits with an option to renew after a review or re-jurying process. Table 16 provides a summary of the findings.

Table 16: Term Limits for Other Art Centers

Art Center	Location	Number of Studios	Term Limit	Additional Options to Renew
ArtCenter / South Florida	Miami, FL	47	3 years	Once for additional 3 years; apply for Senior Resident Status for an additional 3 years
Artspace	Raleigh, NC	28	None	
GoggleWorks Center for the Arts	Reading, PA	34	2 years	Review by a panel
Workhouse Art Center	Lorton, VA	50+	3 years	Once for additional 2 years; must re-jury after 5 years

4.2.3 Diversity at the Torpedo Factory

One major challenge for the Torpedo Factory is the issue of ensuring diversity of artists and of the art itself. In the current system, there is no guarantee that artists of a different race, ethnicity, or gender will submit work to be juried, nor is there a guarantee that they will be selected.

TFAA members note that artists who are already producing commercially-viable work tend to be able to devote the time and money to work full time as an artist. Those who produce unusual or cutting-edge work may not sell and may need to be subsidized.

Comments of Torpedo Factory Artists

“It is difficult for young people to pass the jury process and very few actually apply. So many are just struggling to break even, or they are reliant on a second job or a spouse to pay the rent. Young people often need to raise a family and support themselves, so they are not able to take a chance on a full time career as an artist.”

“Rather than waiting for them to come to us, we could reach out to minority groups through their churches, schools and clubs. We should try harder to invite minority artists to our jury process.”

“We could structure a studio that could be devoted to specific target groups that could be juried for a certain specific period of time. These artists would have very low rents in a shared studio, group gallery. There could also be an incubator program where young or minority artists could be recruited through satellite Torpedo Factory programs.”

4.3 House Rules

In order to ensure that studios are open during regular hours of the Torpedo Factory, the artists are required to work and open their studios to the public for a minimum number of hours per week ranging from 30 to 40 hours, depending upon the number of artists per studio. The Torpedo Factory is open from 10:00 a.m. to 6:00 p.m. six days out of the week, and until 9:00 p.m. on most Thursdays. The artists often share studios in order to keep their studios open for the required number of hours.

Even with subletting, the requirement of minimum of working hours is a constant debate. Visitors sometimes complain that there are too many closed doors.

For those artists wishing to work on location, they are challenged to find time to do so. Many artists need to do site-specific work. They travel for career development, inspiration, artist residencies, or to teach a workshop. Some artists may also have personal or health reasons to be absent.

For extended leave periods, some artists choose to sublet their studios to other juried artists from the waiting list. The Associates act as substitutes. Artists may sublet for up to four months annually and up to two one-year leaves of absence in a five-year period.

Employment of others within the Torpedo Factory is discouraged. Artists may have an apprentice, but may not pay them primarily to sell artwork. Apprentices may not sell their own work.

Although rules are in place regarding studio hours, enforcing these rules can be difficult. A House Rules Committee is responsible for reviewing compliance, but an individual artist's attendance and conduct is based largely on the honor system. The only leverage available to enforce the rules is to cancel a lease.

Comments of Torpedo Factory Artists

"I have a single studio and the pressure is terrible. I cannot work at night. I'm a landscape painter and need the light. It is vital to my work that I be able to go out and see new places, new things."

"Some of the best artists in the building are teachers who can't teach because of studio hours. On the other hand, there are people who don't keep the hours and it's not enforced. Because we're self-governing, we're unwilling to alienate our friends. Nobody is willing to take the risk of alienating people we work with every day."

4.3.1 Reproductions of Original Artwork

Another rule of the Torpedo Factory is that sales of reproductions or "Giclees" are not allowed.¹⁹ The work displayed in studios must be original artwork created in the Torpedo Factory. Furthermore, all work must be one-of-a-kind or "responsibly-sized" (in numbered) editions. The TFAA implemented this rule to ensure the quality of artwork. In mid-2009, the TFAA voted to uphold the rule that reproductions of original artwork may not be displayed or sold.

¹⁹ The word "Giclees" refers to a high quality print with ink that should not fade. The paper should be high grade and archival, and of lasting monetary value in the art market.

Proponents feel that the original concept of the Torpedo Factory was artists creating original art. This is part of the integrity of the Center; allowing reproductions would be undervaluing the product. However, others say that with new technology, the opportunity to make quality reproductions has changed. Opponents argue that it tends to keep prices high – a problem in allowing artists to earn a living in a recessionary market.

Comments of Torpedo Factory Artists

“The big question is what is original? People come here and find original art. One of the ways people have defined original is no reproductions.”

“Giclee prints would help some people survive. They would defray immense costs of producing art that sells slowly because of high prices attached... viewers would be delighted to have signed prints to begin a collection, to give as gifts.”

“A lot of painters want to make prints of our work, anything that is saleable, but this is not allowed. If you find something successful, you’re forced to paint it over and over. I could do all kinds of new things if I wasn’t so restricted. They won’t let me produce giclees, won’t let me hire anyone, won’t let me bring a new artist to hang their work in my studio. There’s a lot of money being left on the table that we could earn.”

4.4 Galleries

Galleries located within the Torpedo Factory are cooperative ventures which focus on the advancement of their given art medium. Their officers are elected annually and members pay dues to join. Galleries present only juried work to ensure quality, but the standards and procedures for jurying are at the discretion of the galleries. With the exception of the Multiple Exposures photography gallery, all other galleries are located on the first floor.

For the year 2008, the galleries had the following number of member artists:

- The Art League – 803
- Enamelists – 16
- Multiple Exposures – 14
- Potomac Fiber Arts Gallery – 69
- Scope Gallery – 34

4.5 The Art League

Approximately 10% of the space of the Torpedo Factory is subleased to The Art League, which operates a juried gallery, a school, and has its offices located on the second floor. The Art League also operates two other facilities located elsewhere in the City.

Located on the first floor, the Art League Gallery only displays artwork produced by its gallery members. For each exhibit, a panel of jurors determines which pieces will be displayed. Art League Gallery exhibits may include Torpedo Factory artists if an artist is a member and has submitted work to be juried;

however, not all Torpedo Factory artists submit their work for this purpose. Not all Art League members are professional artists.

One feature that distinguishes The Art League Gallery is that it has bin sales of lower-priced artwork. The Art League Gallery has more wall space than the Target Gallery and items can be displayed over several rooms. These are predominantly small pieces of art, which sell at lower prices than the average Target Gallery items.

Although both galleries carry juried work, the Target Gallery features artists from elsewhere in the country, while The Art League features local work. Even though both galleries market and publicize their shows, the fact that local artists sell their work in The Art League Gallery may contribute to the higher visitor traffic and sales. Additionally, The Art League has a highly popular “Patron’s Show” exhibition each year that creates awareness for its gallery.

Throughout the study, many individuals debated the issue over how much space The Art League School occupies and whether the offices of the organization were the best use of space. Some felt that The Art League should be required to reduce its space or move out entirely as a tenant. Others felt that The Art League, as one of the original tenants, was an important part of the central focus of the Torpedo Factory that should remain.

A significant challenge is that the second floor offices, storage spaces and classrooms have the effect of deadening the side of the second floor that The Art League occupies. This detracts from traffic flow and tends to cut down on visitation to other parts of the Torpedo Factory.

On the other hand, it was reported by The Art League that noise from after-hours building rentals and the required closure of the building during these functions had some impact on the scheduling of classes. The TFAA’s building rentals program was considered a deterrent to better use of classroom facilities. During special events, often times students must enter and leave the building through a maintenance stairwell.

Comments of Torpedo Factory Artists

“The classes and offices are detrimental to the ambiance of the place. The mezzanine is visible from below and it looks dark on one side.”

“When people get to the classrooms and offices, it becomes a dead zone. Most people don’t understand what that is. We lose visitors who don’t know where else we have studios.”

4.6 Alexandria Archaeology Museum

The Alexandria Archaeology Museum has occupied 3,200 square feet of space on the third floor of the Torpedo Factory since 1984. Prior to this time, it was one of the original tenants of the art center and was located on the second floor.

The multi-function facility includes exhibit space that is viewable from exterior and interior, a lecture space, equipment storage, staff and volunteer work space and computer stations, and offices of the City archaeologists. The space includes a temperature/humidity-controlled room for collections.

One advantage of the current space to the art center is that it helps draw some traffic to the third floor; however, the use of the space is the one feature of the art center that is not art-focused. The Archaeology staff report that the needs for this facility have somewhat outgrown the space: the space is insufficient for paper collections, books, exhibiting themes, new finds and has no distinct gallery space.

Findings and Recommendations

Several current rules of the TFAA are not conducive to individual artists earning a living. In a difficult economic climate, it is recommended that certain policies should be relaxed in order to allow artists and other tenants to be more commercially viable. Specifically, the rules regarding employment of others and the sale of quality reproductions should be revisited and possibly removed.

House rules regarding studio hours of operation should be enforced. Artists in studios should be encouraged to take on apprentices and student interns as another means of keeping studios open.

To ensure quality and productivity, the Torpedo Factory should begin a new policy of 5-year term limits, after which artists must meet certain performance standards. These standards should be developed by professional artists.

In consideration for their lifetime commitment, existing artists who are founders of the Torpedo Factory should be grandfathered in for a continuance of their tenure.

All other in-house artists should begin a new 5-year term, after which they should be reviewed against performance standards. Upon passing the standards, new 5-year terms should be available.

In order to give artists a means of exiting, but without a total loss of connection to the Torpedo Factory community, the TFAA should develop multiple programs, opportunities and forms of recognition to honor distinguished alumni. *Examples:* Create a studio especially for alumni where they can share rent, but come to work only one or two times per week. Create a feature where the names of retiring Torpedo Factory artists who have reached a certain level of achievement can be inscribed. One such idea may be to create floor tiles featuring names that could also serve to help lead visitors through various sections of the building.

An Alumni Studio could be combined in a location to share with a certain number of new and/or minority artists on a limited time scholarship, providing an environment where artists could receive mentoring.

For the long term, The Art League has plans to consolidate the majority of its operations into its own building. At the present time, however, The Art League is occupying space in a manner that hampers visitor traffic on the second and third floors of the Torpedo Factory. To improve traffic flow and efficiency, The Art League should take steps to improve the appearance of its existing presence in the art center. For example, it should remove storage to other facilities and free up space for Torpedo Factory art studios. One classroom or workshop on the second floor should be converted to artists studios. Studio 202, now a shared but detached workshop on the opposite side of the second floor from The Art League area is in a prime river view location. This space might be ideal for an Alumni Studio. The Art League should open its art supply store on the second floor for public art sales. To be more accessible to the public, this store could be moved into the large gallery proposed for the first floor.

The Art League should also open up the interior windows on its classrooms and perform a general clean up of the space so that visitors can see the activity from the Mezzanine. Another alternative is to install a glass door that clearly defines and marks the space as a school with offices and classrooms, so that visitors will quickly move on to other areas of the Torpedo Factory if they are there to buy art or see art being made.

As cooperative ventures, galleries are designed to target retail sales. All galleries should be located on the first floor where they can receive the greatest amount of traffic. The Multiple Exposures gallery currently on the third floor should be traded for artist studio space on the first floor. The Project Team has provided a recommendation for the establishment of one large gallery space which would incorporate all of the smaller galleries on the first floor. (*See Section 3*).

As recommended in Section 3, the Alexandria Archaeology Museum and offices should be relocated either to the first floor of the Torpedo Factory or to its own space in another area of the City to maximize the opportunity for greater foot traffic.

5 Torpedo Factory Operations

5.1 Torpedo Factory Artists' Association

The Torpedo Factory Art Center was created by artists under a non-profit model to provide affordable space where professional artists could work together. Considered by the artists as an exchange for subsidized building rent by the City, they provide a cultural and educational service by opening their studios.

The Torpedo Factory is governed exclusively by an artist membership organization, the Torpedo Factory Artist Association (TFAA), whose primary purpose is to provide a supportive community setting for the creation of high quality original art. The TFAA is a non-stock, nonprofit corporation chartered in the State of Virginia for “charitable, educational and literary purposes within the meaning of Section 501(c)(3).”

Since it was founded in 1976, however, the TFAA has chosen not to apply for 501(c)(3) non-profit status, which would have enabled it to receive tax-deductible donations and grants of public funds. Over the years, the pros and cons of this status have been heavily debated by the TFAA. Legal opinions and guidance were sought on this issue. The TFAA ultimately voted against the conversion, citing a desire not to shift its attention to major fundraising, but to remain focused on the making and promotion of fine art. The majority of TFAA members also desired to retain internal control over the organization’s Board of Directors and management of the Torpedo Factory.

The TFAA today is governed by a 20-member Board of Directors, elected each May for one-year terms from among lease-holding Torpedo Factory members. Gallery representatives each have one seat on the board. Over 140 individual members of the TFAA have an equal vote on major issues, including the setting of annual budgets to run the Torpedo Factory.

With confirmation by its members on major decisions, the Board exercises all authority for the business of the Torpedo Factory. This authority includes setting policies for and collecting rents from tenants, hiring and oversight of staff functions, and creating and conducting various special art events and outreach programs. In addition to the collection of rent and dues, other revenue-generating activities include a retail store and Information Desk located within the first floor lobby, the Target Gallery, an after-hours building rental program, the selling of web page advertisement pages and links from www.torpedofactory.com to TFAA members, and the sale of Torpedo Factory business packages.

Within the TFAA, there is an Executive Committee made up of 5 officers, 5 area representatives, 5 gallery representatives (the Target Gallery is not represented on the board as it is run by the TFAA), and 12 standing and ad hoc committees.

5.2 Organizational Structure and Staffing

The success of any organization is at least partially dependent on management’s ability to define its goals and direct staff in order to meet those goals. As of 2009, staffing represented the largest cost of running the Torpedo Factory, at approximately \$347,000 per year. This represents over 38% of the total budget of the TFAA. As shown in Table 17, over the past five years, staffing costs increased 22%: during the same period the overall operation suffered losses in some years, as shown in Table 18.

Table 17 – Trends in Payroll & Benefits Expense

	2005	2006	2007	2008	2009 Budget
Payroll/Benefits	\$284,573	\$301,573	\$333,047	\$379,266	\$347,290

Table 18 – Trends in Total Budget of the Torpedo Factory

	2005	2006	2007	2008	2009 Budget
Income	829,408	870,610	892,362	895,643	909,121
Expense	-710,977	-750,671	-808,081	-861,801	-873,148
Depreciation	<u>-19,385</u>	<u>-22,321</u>	<u>-24,059</u>	<u>-20,223</u>	<u>-20,000</u>
Net Income/Loss	46,930	35,500	-3,485	-50,332	15,973

5.2.1 Challenges of Continuity in Management & Multiple Managers

Currently, the potential exists for a completely new Board of Directors to be elected each year, thereby leading to the potential for changing management structures from year to year. The decentralized “hands off” management structure of the past few years was replaced by a “hands on” management and a period of rapid change in 2009. The new Board of Directors put in place a different structure where Board members became much more involved in the operation of the Torpedo Factory. This change in direction was accompanied by changes in time keeping, working hours, benefits, job descriptions and certain staff policies.

Notwithstanding good intentions to add oversight where the new Board felt it was needed, this rapid shift led to a perception of some differences and “disconnect” between the vision of the Board and Torpedo Factory staff. In the past, several functions operated independently, including special event rentals, the Target Gallery and the Information Desk retail operation. The staff had a great deal of autonomy over their functions. The 2009 Board maintained functional reporting relationships to the chairs of various committees, but did a review of each function. In November 2009, the TFAA hired a new Administrator to serve as the overall manager.

5.2.2 TFAA Job Functions and Position Titles

During this study, which required a study of efficiency and productivity, the Project Team undertook an organizational review of the job functions to determine whether the work being performed was actually in line with the mission of the Torpedo Factory. Interviews were conducted with each staff and with members of the Board that chaired committees.

Eight staff members of the TFAA currently support the day-to-day operations of the Torpedo Factory. These include an Administrator (new), Director of Operations, Director of Special Events/Community Liaison, Director of Communications/Office Manager, Administrative and Marketing Assistant,

Bookkeeper (part-time), Target Gallery Director, and Target Gallery Assistant/Graphic Designer (part-time).

While reviewing the current organizational structure and functions of the staff members, it became apparent that the position titles were not appropriately aligned with the actual work performed by the employees. This led to the misperception that some staff were in fact management with the authority to make high-level decisions.

Recommendations

The need to clarify roles, authority and decision making capabilities is critical, especially in small organizations. One way to reduce the confusion in roles may be to reduce the involvement of the Board of Directors in staff functions. This will allow the staff to do what they have been hired to do and should help boost morale. It will also help reduce bottlenecks in the reporting structure, resulting in a more efficient organization. At the same time, the Board members will have more time to devote to artistic programs, special art events, community outreach and other art-related activities which are not the specialty of the staff.

Communication is crucial to keeping employees informed, productive, and happy, especially during periods of transition. Employees need to be informed and engaged in the *reasons* for the change, including the processes, timelines, and how the new organization is expected to operate.

Employees have a responsibility to support and follow the direction of management. At the same time, management has a responsibility to build a cooperative team, to train the staff in new policies and procedures, to communicate desired changes thoroughly and ultimately to take full responsibility for the work and well being of their staff.

Changes to the current organizational structure have been recommended; however, it should be noted that the area of human resources and staffing is dependent on other decisions on governance that may be made in connection with this report. (*See Section 6*)

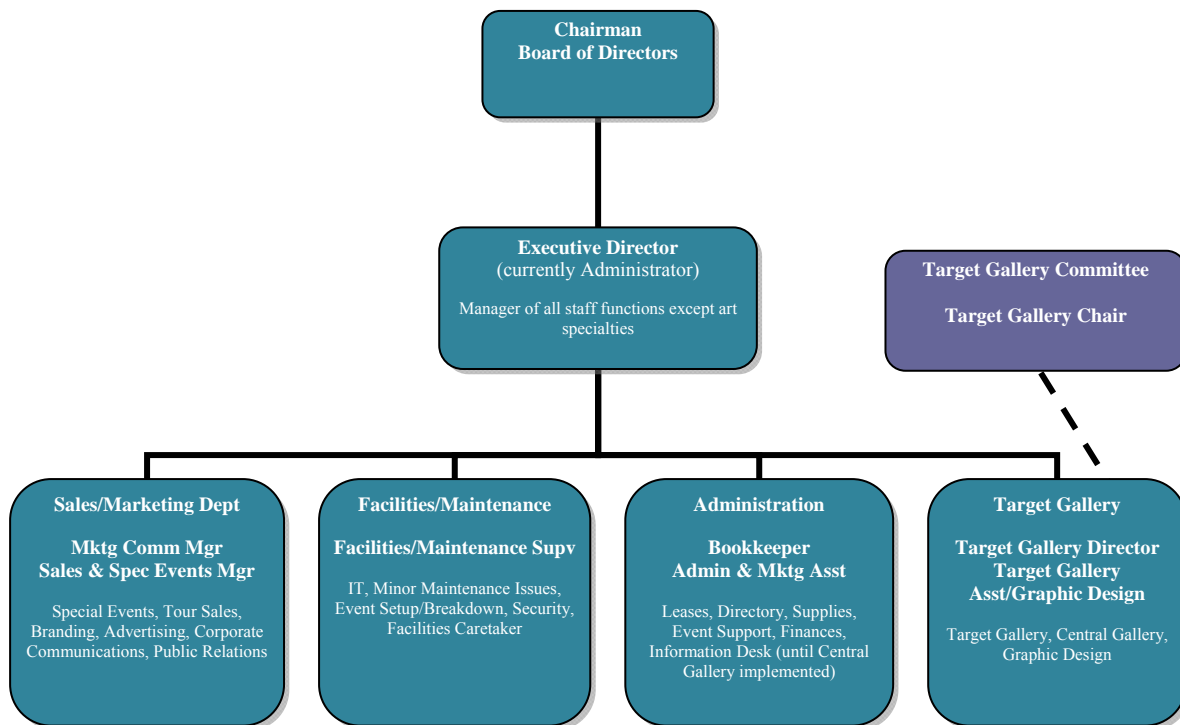
The current and proposed organizational structures both have a management level position, which is titled “Administrator” in the current organization and “Executive Director” in the proposed organization. This position works closely with the Board to provide guidance and direction for the mission and programs of the Torpedo Factory and the day-to-day operations. Since the Administrator position is fairly new to the organization, employees are still adjusting to who has which roles in the management of their job functions and what the chain of command is for various issues. Therefore, the roles and responsibilities of each of the positions must be more clearly defined and communicated.

When developing the proposed organizational structure below, the Project Team determined that at least four of the position titles should be changed in order to better reflect the nature of their actual work. These include:

- Administrator → Executive Director
- Director of Operations → Facilities/Maintenance Supervisor
- Director of Special Events/Community Liaison → Sales & Special Events Manager
- Director of Communications/Office Manager → Marketing Communications Manager

The Project Team recommends developing four departments that will report to the Executive Director (now called “Administrator”). The departments would continue to execute work being performed now; however, the distribution of work would change slightly, and the departments would be set up to accommodate future requirements in an effort to better achieve the Torpedo Factory’s goals.

Position titles and descriptions should be rewritten to reflect the actual required functions and workload of the *positions*, rather than the work currently being performed by the *individuals* currently holding the jobs.



5.2.3 Benefits of Cross-training

In a small organization such as the TFAA, personnel should be cross trained to handle different activities in the event of leave, vacancies, and increased or changing workload activities.

Cross training and cross-utilization of employees is a proactive way to keep the Torpedo Factory and its operations running smoothly and will help create a team-oriented environment. Giving the employees the chance to learn new functions will also help foster more of an interest in the Torpedo Factory's mission, as well as responsibility for the overall success of the organization.

When employees have a vested interest in the jobs of their co-workers, it helps to increase the understanding of business processes, improves productivity and encourages collaboration. Cross training also helps reduce costs needed to train new employees or hire temporary support.

5.2.4 Centralization of Offices & Proposal for Sharing of Resources with The Art League

In addition to the studios and galleries, which are made up of artists who do not employee staff, there are three organizations that have staff within the Torpedo Factory Art Center: the TFAA, The Art League, and the Archaeology Museum. Employees of the TFAA are spread out in offices throughout the building on the first, second, and third floors. Their office layout prohibits the sharing of work and resources and is not conducive to effective management. Being separated also affects the communication and cohesiveness of employees.

Office spaces are small, and employees are placed wherever there is room. In cases where two employees share an office, the employees do not necessarily have similar job functions, but are placed where they are because this is the only space available. For example, the Administrator shares an office with the Administrative and Marketing Assistant, which compromises the comfort level for other staff who may want to discuss sensitive issues with the Administrator. It would be optimal to place the Administrator in a private office.

The Art League and Archaeology, on the other hand, have group offices within the building where employees are co-located. Since space is limited, one option to consolidate staff would be to have the TFAA share resources and office space on the second floor next to or within the same space as The Art League. Although these two art-related organizations occupy the same building, their operations are completely separate. Each organization has their own accounting, marketing, graphic arts, and administrative staff with no overlap and little interaction.

Creating an administrative support pool will help consolidate the administrative resources, making them available to both the TFAA and The Art League and more responsive when programs shift or change and projects arise. The concept of a shared support pool has worked well to reduce costs and increase efficiency in other organizations.

For example, both the TFAA and The Art League employ graphic artists and marketing staff to develop advertising materials. They also both employ bookkeepers and facilities managers. One job function that is currently performed by an Art League staff member and is not covered by the TFAA staff is grant writing. Grant writing is not a full time position, but requires special skills and knowledge to be effective and successful. The TFAA does occasionally seek City marketing grants and could share the cost of The Art League’s grant writer hours. The pros and cons for co-locating the TFAA staff with The Art League staff include:

Pros	Cons
Resources (i.e., printers, copiers, phone system), as well as job functions, could be consolidated and costs split, creating efficiencies and cost savings	Loss of some rental income from The Art League if TFAA staff are placed within their current space
TFAA could take advantage of grant opportunities by using The Art League's grant writer	There may be costs associated with reconfiguring the office space to ensure the efficiency and business operations of both organizations
Opportunity to create an administrative support pool between the two organizations	Current missions are not intertwined and slightly different

Pros	Cons
Increased cooperation between two Alexandria-based arts organizations, creating more opportunities for community outreach and an increase in coordinated arts events	

Recommendations

Adjust internal operations to support the core business of the Torpedo Factory and increase efficiency:

Review position descriptions, titles and streamline reporting and approval structures to better serve the mission of the Torpedo Factory.

Increase communication between management and staff, but allow staff to do their assigned jobs with less duplication from volunteer members of the Board.

Recommendations provided throughout this report, if implemented, could have an impact on the organizational structure and day-to-day operations of the Torpedo Factory. However, in the meantime, the Project Team recommends that the current personnel be consolidated into one location to cross-train and foster teamwork.

Begin sharing of resources between the TFAA and Art League to create efficiencies and help both organizations save money.

5.3 Utilities

The third largest cost of doing business after human resources and rent is utilities. As shown below, utilities costs jumped in 2009 by 15%, at least in part as a result of the cost increase by the utility provider.

Individual tenants are not charged fees for utilities, although their consumption may widely vary, depending on which equipment is used in studios. There are currently no incentives to conserve energy, since individual tenants are not billed for utilities.

Table 19: Utilities Expenses

	2005	2006	2007	2008	2009 Projection
TFAA Share (62%)	\$93,693	\$97,508	\$90,552	\$93,648	\$108,441
City Share (38%)	<u>\$57,425</u>	<u>\$59,763</u>	<u>\$55,500</u>	<u>\$57,397</u>	<u>\$66,464</u>
Total	\$151,118	\$157,271	\$146,052	\$151,045	\$174,905

Recommendations

An energy audit should be conducted on the building to find ways to increase efficiency and reduce costs for utilities.

The City should consider whether it is appropriate to continue to share in the cost of utilities to the same degree as in prior years, absorbing 38% of the cost.

Tenants should be assessed a utilities fee that fairly represents their usage. This can be determined most equitably through an energy audit.

5.4 Information Desk

The TFAA operates an information desk in the first floor lobby of the Torpedo Factory. This serves as a location where visitors can receive maps of the building, ask questions, pick up advertising material and purchase some retail items. A 5-year analysis of this operation currently shows the Information Desk operating at a loss:

Table 20: Information Desk Sales & Expenses

	2005	2006	2007	2008	2009 Budget	2009 Projection
Revenue	75,930	81,478	83,334	83,297	89,000	64,153
Expenses	<u>-83,581</u>	<u>-83,594</u>	<u>-87,792</u>	<u>-78,394</u>	<u>-85,746</u>	<u>-67,934</u>
Net Income	-7,651	-2,116	-4,458	4,903	3,254	-3,781

Sales have dropped 23% from 2008 to 2009 after remaining somewhat constant for three years. Since visitor counts to the Torpedo Factory have increased and merchandise has remained relatively constant, it appears that visitors are not buying as much as in prior years due to the economy. At the time of this report, there was more than \$7,000 in retail items in inventory.

Recommendations

Controls on inventory should be put in place to ensure that the Information Desk does not tie up cash on non-moving merchandise.

The types of merchandise being sold should be evaluated.

Retail sales staff should receive training in engaging customers and customer service.

5.5 The Target Gallery

The Target Gallery provides exhibition space on the ground floor of the Torpedo Factory. The gallery’s annual calendar of exhibitions invites Torpedo Factory artists, other local artists, artists from across the country and around the world to participate in shows. Themes often focus on current trends in the art world. The work submitted to be shown in the gallery is juried by artists and art professionals not affiliated with the Torpedo Factory.

Currently, the Target Gallery changes exhibits every 4 to 5 weeks, providing an opportunity for regional recognition and publicity. There are two solo exhibits per year, one being the “Torpedo Factory Artist of the Year,” which is selected by the Friends of the Torpedo Factory. Other than this show, the Target Gallery does not show the work of Torpedo Factory resident artists.

This 660-square-foot gallery is presently located behind a decorative staircase and the visibility is poor for this type of showcase facility. At the current time, the TFAA is not paying rent to the City for this space, which was converted from its former use as storage. The gallery receives all of its revenue from participating artists through a \$40 fee and a 40% commission on any artwork sales.

A 5-year analysis of the Target Gallery follows. This operation has shown continuous losses:

Table 21: Target Gallery Sales & Expenses

	2005	2006	2007	2008	2009	2009 Projection
Revenue	35,151	45,816	52,579	41,685	36,500	48,005
Expenses	<u>-60,494</u>	<u>-90,573</u>	<u>-97,304</u>	<u>-83,193</u>	<u>-85,088</u>	<u>-82,944</u>
Net Income	-25,343	-44,757	-44,725	-41,508	-48,588	-34,939

Recommendation

The Target Gallery is a central focus of the Art Center and as such, the majority of internal and external stakeholders interviewed felt it should be continued. However, operating losses are too great at this time. For the short-term, the Project Team recommends immediately reducing some expenses, such as external jurying (between \$3,000 to \$6,000 annually) and the printing of catalogs (\$1,000 to \$3,000 annually). Since the work is often from artists who are not tenants of the Torpedo Factory, in-house artists could serve as volunteer jurors.

The TFAA should also explore sharing some staff resources with The Art League to reduce costs of operating the Target Gallery. For instance, The Art League employs a graphic artist and marketing staff to prepare promotional materials, as does the TFAA. The Art League’s gallery has some volunteer help, while the Target Gallery utilizes paid staff.

For the long-term, the Target Gallery should be moved to a higher visibility location. A recommendation of the Project Team is to expand the concept to become a more complete central gallery with a variety of features and interactive activities serving the entire Torpedo Factory Art Center. (See Section 4)

In a more visible location, there may be more interest by celebrity artists, businesses, individuals and other regional arts entities to join in and/or sponsor exhibits. The TFAA staff should pursue sponsorships as a means of reducing costs.

The Target Gallery's advertising and publicity efforts tend to receive good publicity and should, at all times, promote the Torpedo Factory Art Center connection, brand and location in the City of Alexandria.

5.6 After-Hours Building Rentals

As a revenue-generating activity of the TFAA, the Torpedo Factory offers the use of its common areas for after-hours private events and parties. On average, over 40 private functions are held each year at the Torpedo Factory, including weddings, corporate parties, school dances and other activities. Clients have options as to how much of the Torpedo Factory common space they can rent. Typical prices range from \$4,000 to \$5,000 for the first floor, and \$600 to \$750 to add the second and third floors, depending on the season.²⁰

The Project Team reviewed the special event rental operation of the TFAA for several reasons:

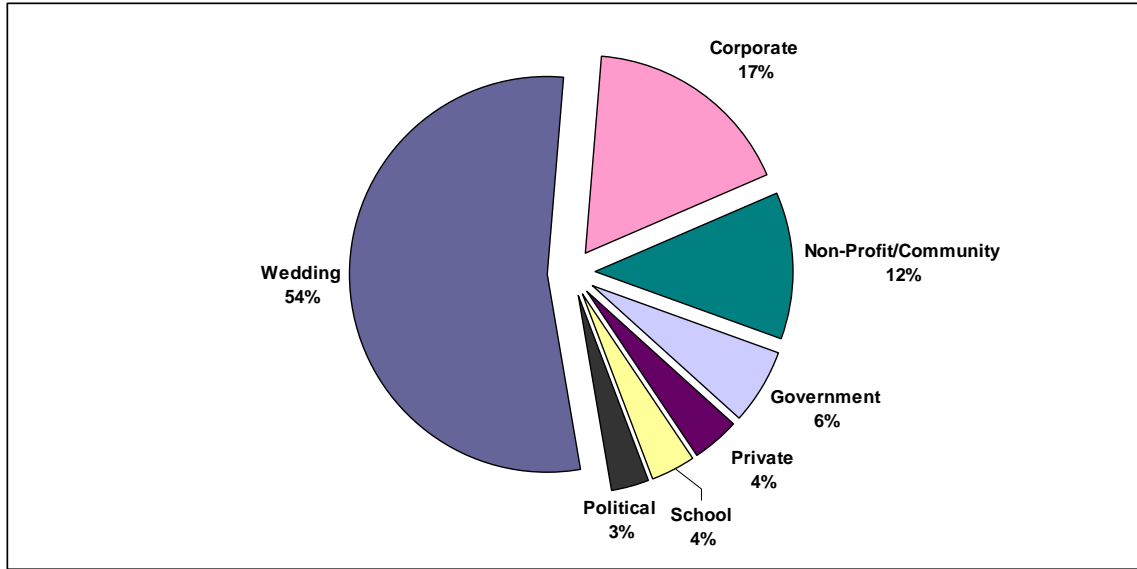
- 1) This program provides a steady and significant source of income to help manage the Center;
- 2) Rentals interfere with the ability of the Torpedo Factory to remain open on weekend nights;
- 3) Rentals interfere with classes of The Art League due to the noise;
- 4) If the common areas were to be reduced, any new operations might reduce the size and marketability of the existing rental space; and
- 5) If this program were to be reduced, there is a possibility that the City's tourism industry could lose some revenue. There are several other venues in the City, including hotel banquet rooms and restaurants where weddings and other banquets can be held. People who book the Torpedo Factory Art Center as a venue tend to select it because of its unique atmosphere, rather than its size and availability.

5.6.1 Event Rental by Type

For 2007 and 2008, there were 44 rentals per year. For 2009, 44 events took place through the end of November with 5 additional events booked for the month of December. As shown in the figure below, weddings account for more than half of the events booked. These events bring guests into the City, where they spend money on parking, hotels, restaurants, retail, and shopping. The clients for approximately 95% of the events from 2007 to 2009 lived in the Northern Virginia and surrounding area.

²⁰ The TFAA has put in place a tiered pricing system for use of the common areas with a wide price difference by floor and by season. This practice is compatible with a tiered pricing rental structure as recommended in Section 3.

Figure 15: Types of Special Event Rentals



This data was gathered from event rentals for 2007, 2008, and 2009 (December represents those booked). Private events included bar/bat mitzvahs, anniversaries, birthdays and reunions.

5.6.2 Revenue Analysis

A detailed financial analysis of the rental program was done to determine the net benefits of party rentals for the TFAA. The information for 2009 is based on the TFAA budget as of September 30, 2009.

Table 22: Financial Impact of Special Events Rental Income

	2005*	2006*	2007*	2008	2009
Revenue	159,021	167,819	169,867	166,025	192,800
Expenses	-74,011	-70,604	-56,552	-99,272	-106,013
Net Income	85,010	97,215	113,315	66,753	86,787

*Does not include certain expenses (e.g., advertising) because these expenses were not discernible from the financial statements for these years.

To analyze the costs versus the benefits of this program, the Project Team applied certain industry standards and business best practices. There were a few observations worth noting:

- Advertising Budget:** The proportionately high budget spent to promote the rentals program appeared excessive at \$22,080 or 13.3% of gross revenue from the program for 2008. The rule of thumb for an advertising budget for hotels (the closest category available to compare to banquet rentals) is 2.1% of sales²¹. It should be noted that the TFAA recently voted to reduce the budget for 2010 to \$13,000, which is approximately 8.6% of projected sales. Based on the standard ratio, the budget should be no more than \$3,500.

²¹ U.S. Small Business Administration and *Advertising Age Magazine*. Other business categories that may provide comparable examples relevant to the Torpedo Factory Art Center study include retail proprietary stores, which is 1.3% of sales and retail variety stores at 2.3%.

- **Commissions:** Commissions are paid by the TFAA to its staff on special event bookings at the rate of 12% on event receipts above a threshold of \$50,000 in annual gross receipts, up to \$150,000 gross, and then at the rate of 15% for receipts above \$150,000. Here, a benchmarking review was applied and it was found that other art centers and art museums in the region do not pay commissions to those who book the functions. Depending on the size of the organization, there may be staff dedicated to special events rental programs – or this function may be handled by public relations and marketing personnel who perform other functions as well. The TFAA’s commission rate is generous in terms of the amount of revenue it takes away from the net revenue. Furthermore, this incentive prioritizes sales volume, rather than the core business of the Torpedo Factory.
- **Use of Common Areas:** The space being rented is the common area of the building, for which the City pays a 38% share of the total building utilities. However, the City does not receive any portion of the Special Events Rental revenue.

When looking at the effect this program has had, the special event rentals do bring visitors to the City and provide financial benefits to the TFAA, but detract to a certain extent from the core purpose of the Torpedo Factory. Often times art displays in the common areas must be removed before each party and then reassembled afterward. This limits the artwork that can be displayed in public spaces and adds considerable extra work for the artists. The noise from private parties also interferes with classes of The Art League.

5.6.3 When considering the need to close on weekend nights to accommodate rentals, what is the “opportunity cost” of lost sales on the Torpedo Factory?

The needs of the rentals program and the impact on Torpedo Factory operations present a major challenge to two core recommendations of this study, namely to open longer hours on weekends and to convert more of common areas to rentable space. These actions are deemed necessary to help improve sales, create additional economic benefits for the City, and improve the visitor experience.

For approximately 97% of building rentals²², the Torpedo Factory closes its doors to visitors at 5:00 p.m. rather than 6:00 p.m. to accommodate set up and preparations. This causes the Torpedo Factory tenants to lose valuable selling time on the busiest day of the week. Furthermore, it detracts from the visitor experience, as visitors need to be informed to leave the building early, contrary to posted hours of operation.

Events typically occur on weekends, which are the prime selling time for retail/commercial establishments. The majority of the external stakeholders, as well as a number of internal stakeholders expressed the view that the Torpedo Factory should be open longer hours in the evening, especially on weekends when more people are in the City of Alexandria. As stated in the *King Street Retail Analysis*, research indicates that more than 70% of all U.S retail purchases are made after 5:30 p.m. and on Sundays.

An analysis of the 2008 Torpedo Factory overall sales versus rental income was performed to determine what the potential cost in lost revenue was to the Torpedo Factory tenants for not opening on weekend nights, as well as having to close an hour early on weeknights for the rentals. The Torpedo Factory implemented longer building hours of staying open until 6:00 p.m. beginning in 2009. However, revenue

²² TFAA special event contracts for 2008 and 2009.

data is not yet available for 2009. Therefore, this analysis was conducted for rentals in 2008, as if the building would have been open longer on the days of an event.

Table 23: Estimate of Opportunity Cost affecting Longer Weekend Hours

Annual Sales for 2008	\$2,577,335
Sales from Special Event Rentals	\$166,025
Annual Sales less Special Events Rental Income	\$2,411,310
Average Sales/Hour*	\$956.87
Additional Sales for Fri & Sat if open until 9:00 p.m.	\$298,543

**In 2008, the Torpedo Factory was open until 5:00 p.m. The average sales/hr was determined by multiplying 360 time 7 hours/day for a total of 2,520 open hours.*

As shown above, the tenants of the Art Center could potentially have earned \$298,543 by staying open until 9:00 p.m. on Fridays and Saturdays. This figure is conservative, since it averaged in days of the week with the lowest sales with weekends, which are prime time for shopping and dining.

The Project Team further analyzed the building rentals in 2008 to look at the breakdown of earnings by day of the week as follows:²³

Table 24: 2008 Building Rental Sales by Day of the Week

Day of the Week	Number of Events	Approx. Number of Guests	Gross Income
Sunday	1	220	\$5,650
Monday	1	175	\$1,950
Tuesday	1	100	\$4,250
Wednesday	1	180	\$800
Thursday	3	600	\$9,550
Friday	4	1,070	\$15,325
Saturday	29	5,445	\$127,450
Total			\$164,975

In 2008, the TFAA earned a gross income of \$152,325 for Thursday, Friday, and Saturday rentals. Taking the average net income of 46% return on this activity for 2008, the revenue to the TFAA for rentals on these three days of the week was \$70,070.

To compare, if the TFAA had not closed at 5:00 p.m. for those events and stayed open until 9:00 p.m., the artists and galleries could have potentially earned \$137,789 in sales.

²³ There is a difference of \$1,050 from the overall gross income for 2008 because two of the events were held on the 4th floor meeting room, which did not effect the operations of the Art Center.

There are pros and cons to consider in the possible restructuring of the After-Hours Building Rental Program:

<i>Pros</i>	<i>Cons</i>
Ability to increase the hours of operation and selling time during prime weekend nights, drawing more visitors to the waterfront area – potential increase of \$300,000 in additional sales to tenants.	Loss of steady source of income for the TFAA.
More opportunities for artwork within the common areas of the Torpedo Factory	Potential for reduction of visitors in the City for events such as weddings and corporate parties

If the Torpedo Factory extended its hours of operation in the evenings, the special events rental program would need to be restructured accordingly. However, implementing longer building hours on the weekends could occur immediately after all currently booked events have transpired. Although the building rentals bring visitors into Alexandria for events, many external stakeholders interviewed felt that it was of greater importance for the Torpedo Factory to extend opening hours and provide night-time shopping and entertainment options for visitors and residents.

Recommendations

Continue special events rental program, but refocus priorities to limit interference with Torpedo Factory operations and Art League classes. For example, instead of removing artwork displayed in the common areas, the TFAA should reinforce the mission of the Torpedo Factory with rental guests and leave displays in place.

The TFAA should continue to allow private building rentals Sundays through Wednesdays, but extend opening hours for at least the first floor from Thursday through Saturday nights to 9:00 p.m.

If the Torpedo Factory implements recommendations to open a central gallery on the first floor, the new gallery could be rented out on weeknights when the Torpedo Factory closes earlier. This practice is done in some other art centers and museums.

Certain expenses of the building event rentals program such as commissions and advertising should be re-evaluated in order to realize more net revenue.

Personnel currently managing the rental program should be cross-utilized in other sales/marketing/tour functions, such as organizing visits by regional groups and convention-goers to the Torpedo Factory.

5.7 Marketing

As shown in the discussion above, rising costs and losses in some areas of the operation have diminished the TFAA's annual budget. Because the reprogramming of marketing funds has been the area of the greatest budget flexibility, any shortfalls and necessary reductions have tended to reduce the Torpedo Factory's investment in marketing. The natural outcome is less exposure to the public.

Different marketing budgets have been assigned for various activities. Shifts in the direction and philosophy of the TFAA Board have tended to have an effect. For the past five years, the level of paid advertising has remained low and relatively constant, at around \$30,000 to \$40,000 annually.

To its credit, the TFAA has managed to stretch its limited budget by applying for City marketing grants and developing cooperative advertising with costs shared among participating artists. The work of a part-time, in-house graphic artist has been supplemented by the volunteer work of Torpedo Factory artists.

The TFAA has built a good web presence and also increasingly utilized web marketing and public relations to generate free publicity, but these efforts require "news hooks" with easy calls to action to engage prospective and repeat customers. Special Torpedo Factory-wide events and shows at the Target Gallery have been particularly useful in providing opportunities for media coverage.

The TFAA employs two marketing staff and has three board committees that contribute ideas for marketing programs. These are the Marketing Committee, Graphics Committee and Website Committee. Other committees manage special events throughout the year. The TFAA Board of Directors also has a Vice President of Marketing tasked with oversight of the advertising plans of the Torpedo Factory.

A review of the Art's Center's advertising revealed the following challenges:

5.7.1 Advertising

In addition to signage which was noted in an earlier section of this report, paid media advertising is perhaps one of the weakest areas of marketing for the Torpedo Factory. The annual budget simply isn't sufficient to give the Torpedo Factory ample presence in the regional media and in Alexandria tourism publications.

Historically, the TFAA has had difficulty designing advertisements that have impact due to the limited size and placement of ads it can afford and ad design. Because of the difficulty in choosing whose artwork to display in photographs, graphic designs tend to feature generic pictures of people creating art rather than the art itself, which is the product for purchase and primary focus of both customers and artists at the Torpedo Factory.

Findings & Recommendations

The Torpedo Factory must have an adequate annual budget for marketing in order to build awareness with visitors. Without this, it is overly reliant on word-of-mouth reputation, its internet presence and waterfront foot traffic. To supplement its limited budget, the TFAA should pursue all opportunities to apply for City marketing grants and engage in cooperative advertising among the tenants of the Torpedo Factory.

The TFAA should consider cross promotions and joint advertising with other arts organizations, such as The Art League, as well as private corporations and foundations that could help sponsor special events.

A greater share of the funds currently spent on advertising after-hours building rentals should be devoted to the Torpedo Factory itself, thereby increasing the budget by as much as \$10,000 per year.

As another means of increasing its budget, the TFAA should require its members to contribute annually to a dedicated marketing fund that cannot be reprogrammed.

The TFAA should periodically commission an advertising agency to update its brand look, including its slogan and advertising template. For example, the Torpedo Factory's logo was created in the 1970's and appears dated. A new logo should be created and rolled out with new signage. The TFAA should consider hiring an objective outside firm that specializes in professional logo design.

Graphic standards should be required throughout all print advertising, banners, collateral materials and the website to improve the branding efforts.

The TFAA should seek the advice of professionals on how to best allocate its limited budget and where to place advertising to reach the right target markets. An annual campaign should be created.

The Torpedo Factory has little presence in the Alexandria Convention and Visitors Association promotional materials. An effort should be made by the TFAA to update and maximize all advertising of the Torpedo Factory within ACVA maps, brochures and collateral materials, videos, website and magazines.

5.7.2 Website

The Torpedo Factory Art Center's Internet presence is generally positive and covered by numerous travel websites, national arts organizations and blogs. It holds up well in ratings and comments. This web presence is supported by a TFAA website – www.torpedofactory.org – which is content-rich and perhaps one of the best examples of the Torpedo Factory's current advertising efforts. The website is an essential advertising element in today's marketing efforts and a worthwhile investment of the TFAA's limited resources.

The Project Team reviewed the website thoroughly and found it practical, intuitive and easy to navigate. Every aspect of the operation of the Torpedo Factory is covered, up-to-date and well maintained. Profiles on the artists with links to their individual websites work well. Links to the six galleries were informative, focused and hold all the key information one would require, although there are limited calls to action.

Through the website, visitors are invited to sign up for online newsletters of the TFAA, which provide frequent updates on activities. This is a cost-effective way of disseminating newsletters; however, the mailing list has a limited reach to less than 4,000.

One of the most important links for the website is the Alexandria Convention and Visitors Association website – www.visitalexandriava.com. This site has information about the Torpedo Factory Art Center and a link, but it is not easy to find. Material on the Torpedo Factory is available within a large listing of almost all enterprises within the City. A visitor must hunt to find the listing under “Attractions & Activities” and “Shopping” and would not find it if they did not know exactly what they were looking for.

Website Recommendations

The Torpedo Factory’s website is a good marketing tool, but could be improved with more calls to action and a new home page design that features a more contemporary look.

A News archives page should be developed to feature not only media releases, special events of the Arts Center and accomplishments of individual Torpedo Factory artists. This should be a permanent online archive, which grows over time, has many links, and will serve to draw more attention to the site.

An online store could help raise funds to support the Torpedo Factory through special offerings, seasonal items, and gift certificates for purchase online. Combined with a promotional campaign at high gifting times, online gift certificates would be a low-cost marketing opportunity.

The presence of the Torpedo Factory in various City websites, especially the ACVA website and other links within Alexandria should be reviewed and maximized.

The Torpedo Factory should enhance its Wikipedia page. This will assist in increasing its prominence in Google Maps and Google Earth. A 3D model could also be created to earn a place in Google Earth tours.

General Marketing Recommendations

The significant involvement of many internal parties in marketing provides for ample ideas. However, it also results in disagreements over philosophy, individual graphic design tastes and results in difficulty in making decisions. The approvals process should be streamlined and limited to professional marketing staff and only one or two members of Torpedo Factory management.

The significant creativity and energies of the TFAA’s membership should be utilized to producing more special art events, more community outreach and cross promotions with other arts organizations.

Public relations efforts are a good way to stretch a limited marketing budget. Frequent press releases and feature stories about the Torpedo Factory and the accomplishments of its tenants should be circulated to regional and national media, as well as placed on the website in a news archive. As one example, for the 2009 Ofrenda event, the Torpedo Factory received over \$30,000 in estimated press coverage, including \$10,000 in print and radio value. Online coverage exceeded an estimated \$20,000 value.

6 Governance: The Challenge of Organizational Change

Business planning is an ongoing process that should be undertaken annually, if not even more frequently. Especially in a difficult economic climate, organizations must be able to interpret trends, anticipate budget shortfalls and adapt quickly with new ideas. For the Torpedo Factory Art Center, finding new ways to work with community partners can make a significant difference in revitalization efforts and sustainability.

Since the Torpedo Factory was privatized in 1998, no major investments in building improvements or adjustments to the basic operating model have been made. Maintenance of this stable environment has meant few major challenges and a generally comfortable status quo. The City provided a subsidized location and created a certain sense of business security through the years.

The Torpedo Factory is in the business of creativity, yet the current governance structure is designed and mandated to operate in a conservative, non-profit manner. The TFAA caters to an internal audience that selects its leadership by an annual popular vote. Its members have specific needs regarding the space they occupy: to keep costs to a minimum and to maintain a supportive working environment *as is*.

Each new board tends to bring in new ideas for the Torpedo Factory's vision, mission, staffing, special events and marketing outreach. In fact, many positive efforts towards revitalization were made in 2009.²⁴ Nevertheless, the current management is limited by the same constraints as their predecessors in terms of the use of space and funding to get things done. The budget of the Torpedo Factory can be compared to a shrinking pie: however it is sliced, there is still not quite enough.

At the same time, over the past few years the City has considered, but issued only one-year leases and halted any major investments in the building. Just as other waterfront improvements were made in preparation for the opening of National Harbor, proposals for new floor tiling, lighting and other improvements for the Torpedo Factory were shelved. In 2007, a new waterfront entrance that offered spaces to showcase art was also prepared²⁵, but not moved forward to completion.

TFAA members have lamented the difficulty in getting approvals for even small projects, such as the painting of exterior doors, brighter lighting for both the interior and exterior, and signage to help visitors find the way.

With these challenges, the Torpedo Factory management has been unable to resolve certain reoccurring issues that spell "success" for external stakeholders:

- how to help more visitors find the Torpedo Factory and make it a part of their visit to Old Town
- how to present a more welcoming, vibrant tourist destination that is open during the hours visitors want to come
- how to achieve a more profitable retail environment for tenants
- how to bring more economic benefits for the City
- how to ensure greater community participation and continuity in management from year to year.

²⁴ The results of recent efforts have been documented in the TFAA's "Status Report of December 2009," presented to City leaders. These efforts were made more successful in part because of increasing visitors to the City brought about by a 10% increase in new hotel rooms and the new Water Taxi, which alone brought 100,000 more visitors.

²⁵ Construction drawings were commissioned by the City of Alexandria and prepared by the Cooper Carrey design firm.

Throughout earlier sections of this report, the Project Team has sought to address the issues raised above. Many recommendations have come directly from internal and external stakeholders. Many of these suggestions have been made in past years, but the will to implement them has been insufficient.

If the City and TFAA now decide to implement the strategies and recommendations contained in this report, the challenges of managing change will be difficult within the framework of the existing organization.

Over the years, the management of the Torpedo Factory has been left almost exclusively to Torpedo Factory artists who may or may not have had business management experience. Acknowledging the commitment they have made, the system of having many equal voices in fiscal policies exclusively controlled by internal stakeholders is a deterrent to change.

Strategies & Recommendations

A fundamental change in governance to a mixed board with more community participation is recommended to manage the facility and implement long-term improvements. The City should appoint a new advisory board to report directly to the City. This would ideally be a smaller, more agile board of no more than 9 directors, to include representatives of the City, the TFAA and the community. This could include a combination of members with staggered, multi-year terms of no less than two years to ensure continuity. A new Board should include varied experience and management skills to support the operation of a major tourist attraction in this prime location on Alexandria's Waterfront. Helpful experience could include: retail management, marketing, knowledge of the tourism industry, finance, arts management and administration of community services.

Because the TFAA is a membership organization limited to juried artists, the existing organization should take advantage of its intended strength: focusing not on the business of facilities management, but on promoting the creation and recognition of quality art, on art-related community outreach, education and partnering with other national and international art organizations.

7 Benchmarks

As part of the study process, the Project Team conducted a benchmarking analysis of four other art centers. This effort was geared toward gaining an understanding of how other art centers are operating and achieving their desired outcomes. Benchmarking is the process of comparing the business processes and performance metrics of one organization to others of a similar or comparative size.

Prior to commencing the benchmarking effort, the Project Team requested input from the Steering Committee and numerous members of the Torpedo Factory Artists' Association for recommendations as to which art centers offered comparable models for success. The following locations were selected:

- ArtCenter / South Florida – Miami, Florida
- ArtSpace, Raleigh – North Carolina
- Goggleworks – Reading, Pennsylvania
- Workhouse Art Center – Lorton, Virginia

Each of these art centers began in historic or run-down areas of their towns. The concept of building art centers is an example of adaptive reuse in architecture. By converting surplus buildings, these community arts centers have helped revitalize their neighborhoods, maintaining local historical and architectural integrity while inspiring cultural and economic resurgence as the community and visitors come together to create, appreciate, and celebrate the arts.

Note: Organizations are often hesitant to share data as a result of time restraints, confidentiality concerns and other factors. The Project Team attempted to gather and confirm similar data from each of the arts centers highlighted within this report.

7.1 ArtCenter / South Florida

The ArtCenter South Florida (ACSF) campus, located within three buildings on Lincoln Road in Miami, Florida, is approximately 60,000 square feet of studios, exhibition galleries, art education classrooms and administrative offices. The ArtCenter was established in 1984 as a non-profit arts organization with the mission of advancing the knowledge and practice of contemporary visual arts and culture in South Florida through education, exhibition and public outreach programming and providing affordable work-space for outstanding visual artists in all stages of career development.

Somewhat like Alexandria's Art League, the ACSF has a program called *ArtStudies* which is a community arts education program offering classes in a wide range of media for students of all ages. There are programs specifically designed to encourage younger audiences: *ArtAdventures* and *ArtCamp*. The ACSF also provides ongoing programming to help develop the careers of individual artists.

According to a Frommer's review²⁶, "Not exactly a museum in the classic sense of the word, ArtCenter/South Florida is a multi-chambered space where local artists display their works in all media -- from photography and sculpture to video and just about anything else that might exemplify their artistic nature. Admission is free, and it's quite fun to mosey through the space viewing the various artists at work in their studios. Of course, all the art is for sale, but there's no pressure to buy."

²⁶ <http://www.frommers.com/destinations/miami/A29901.html>

The ArtCenter provides subsidized studio space to artists through a juried artist program. Within ACSF there are 47 studios ranging from 167 to 572 square feet. The rent is \$8.50 per square foot per year. Additional charges include a common area fee, an energy surcharge, a \$200 annual fee, and a 7% sales tax.

Currently, 38 artists maintain studio space in the ACSF. Not only can visitors enjoy the work of the artists within the ArtCenter, but their work is also on display at several satellite exhibition sites in Miami Beach including the Miami Beach City Hall Gallery. Like the Torpedo Factory, the ACSF enhances the cultural vitality of South Florida through open studios, exhibitions, and education. The ACSF does not have a special events rental program. A comparison of various operational aspects between ACSF and the Torpedo Factory are discussed below.

Hours of Operation. Artists are required to be in their studios for a minimum of 30 hours per week and also need to be present during exhibition openings or events. Artists are required to volunteer at least 10 hours per month to any of the ArtCenter's programs.

- Artist Studios are open 7 days a week for a total of 79 hours
 - 11:00 a.m. to 10:00 p.m., Sunday through Thursday
 - 11:00 a.m. to 11:00 p.m., Friday and Saturday
- Gallery is open 6 days per week for a total of 62 hours
 - 12:00 p.m. to 10:00 p.m., Tuesday through Thursday and Sunday
 - 12:00 p.m. to 11:00 p.m., Friday and Saturday
 - Closed on Monday
- Administrative Offices - dedicated staff hours
 - 9:30 a.m. to 5:30 p.m.

Artist Tenure. A jury process is performed twice a year by a panel of four jurors. The ACSF also reviews applications bi-annually. Artists are juried for an initial three-year period with the ability to renew for an additional three years. After completing six years, artists who are interested may apply for senior resident status and extend their term for up to three more years. In addition to the long term leases, the ACSF allows artists to apply for short-term studio space for a period of three to six months for a specific project. Proposals for short term spaces are reviewed depending upon availability of space.

Gallery. The ArtCenter's gallery is located on the corner of Lincoln and Meridian Avenue with windows into the gallery visible on both streets. Three staff members work in the gallery. Artists, curators and educators may submit exhibition proposals twice a year to the ArtCenter's Exhibition Committee, which is comprised of arts professionals and artists. (The Torpedo Factory's Target Gallery has a similar process for their annual open exhibition where artists can submit proposals for a solo show. For most of the other exhibitions, the Target Gallery Committee has compiled the schedule a few years in advance.)

The ACSF gallery offers a four to five week exhibition (including installation and de-installation); full-time gallery management; design, printing, and distribution of exhibition support materials; distribution to ArtCenter's mailing list and distribution of press materials to a media list. The ArtCenter retains a 10% commission on sales made through the gallery for non-resident artists (the Target Gallery retains 40%).

Board of Directors. The ACSF has a 17-member Board with only one resident artist on the Board. (The TFAA Board is only made up of resident artists.) The ACSF Executive Committee is made up of six

individuals: Chair Emeritus, Vice Chair for Juried Artists and Exhibitions, Vice Chair for Education, Vice Chair, Treasurer, and Secretary.

Staffing. The day-to-day operations of the ACSF are run by 13 staff members: Executive Director, Director of Exhibitions, Comptroller, Assistant to the Comptroller, Director of Education, Executive Assistant, Press Relations, Facilities Manager, two other employees for facilities, and three for the gallery.

7.2 Artspace

Artspace, Inc., located in a historic building in downtown Raleigh, North Carolina, is approximately 30,000 square feet of studios, exhibition galleries, an art education classroom, a gift shop, and administrative offices. Artspace was established in 1986 as a non-profit arts organization dedicated to presenting quality exhibitions and educational programs within an open studio environment.

Education for audiences of all ages is a focal point at Artspace. Artspace also has a well-established outreach program, created in 2001, which provides a safe and constructive opportunity for Raleigh's young that lack adult supervision when not in school.

Artspace provides subsidized studio space to artists through a juried artist program. Within the Artspace building, there are 28 studios. The rent is \$11.75 per square foot per year and utilities are included in this price. Dues are \$80 per year with half of the money going to the Artspace Artists Association (AAA) and the other half to Artspace, Inc.

Within the Artspace building, there are 28 studios, and currently, 33 AAA artists maintain studio space. Studio space is provided to artists through the AAA jury process, as well as through two residency programs: Regional Emerging Artist Residency and Summer Artist in Residence. Like the Torpedo Factory, Artspace enhances the cultural vitality of Raleigh through open studios, exhibitions, and education. A summary of various operational aspects is provided below, as a comparison to the Torpedo Factory.

Hours of Operation. Artists are required to be in their studios for a minimum of 30 hours per week while the building is open to the public.

- The Artspace facility is open 5 days a week for a total of 40 hours, except on weeks of the first Friday of the month for a total of 44 hours
 - 10:00 a.m. to 6:00 p.m., Tuesday through Saturday
 - 10:00 a.m. to 10:00 p.m., First Fridays
 - Closed Sunday and Monday
- UpFront Gift Shop is open 5 days a week for a total of 40 hours, except on weeks of the first Friday of the month for a total of 44 hours
 - 10:00 a.m. to 6:00 p.m., Tuesday through Saturday
 - 10:00 a.m. to 10:00 p.m., First Fridays
 - Closed Sunday and Monday
- Administrative Offices - dedicated staff hours
 - 9:00 a.m. to 5:00 p.m., Monday through Friday

Artspace Artists Association. Much like the TFAA, the AAA is an organization of juried artists working together to provide an environment of interaction with the public and with other artists. Unlike the TFAA, the AAA is a non-profit organization and does not operate the art center, but serves to advance the overall mission of Artspace. Members have the opportunity to contribute in the leadership and direction of the Association by participating on committees, as an officer, or on the Board of Directors.

Opportunities afforded to AAA members include: participation in the Artspace Hall exhibitions, opportunities for solo exhibits in the Artspace Lobby, opportunities for solo or two-person show in the Upfront Gallery, opportunity to be selected for AAA-only group exhibitions in Gallery One, and sales opportunities through the above exhibitions and the Artspace gift shop. (Other than the Torpedo Factory Artist of the Year exhibit, TFAA artists work is not displayed in the Target Gallery.)

Artist Tenure. A two-stage jury process is performed once per year for artists to become a member of the AAA. In the first stage of the process, the Standards Committee members will select the first tier of finalists through www.callforentry.org (CaFÉ) which is an online call for entry for art organizations. In the second stage of the process, a panel of three regional jurors unaffiliated with Artspace will review the work of the finalists chosen in the first stage. AAA members are juried for life and may rent studio space in the Artspace building as it becomes available with a renewable lease and no term limit. The AAA has 100 members and currently, 33 have studio space in the building.

Opportunities for Emerging Artist. In 2000, Artspace established the Regional Emerging Artist Residency Program which provides up-and-coming visual artists with a private, rent-free studio, available 24 hours per day. Selecting from a regional pool of applicants, Artspace grants two 6-month residencies per year to artists early in their professional careers.

Artists are required to work in their studio for a minimum of 15 hours per week while the building is open to the public, especially during scheduled tours. Although the primary focus of the program is to provide emerging artists with time for independent work, they are also expected to give a presentation, speech, and/or demonstration to the public during their residency or exhibition. At the end of the residency, a fully supported exhibition of the artist's work will be showcased in the lobby.

Opportunities for Short Term Residencies. Artspace has a Summer Artist in Residence Program which provides an established, working artist the possibility to obtain studio space for a short term, in order to work on a specific project. This program is designed to bring a new perception on the art making process and various mediums not ordinarily found within the Artspace community. The artists are provided an open studio space within the Artspace's Gallery 1 for four weeks.

Artists are required to work in the studio for a minimum of 20 hours per week while the building is open to the public. The artist is also required to teach two classes or workshops in conjunction with the Artspace Summer Arts Program: one adult workshop and one youth class.

At the end of the residency, the artist's work will be showcased in a gallery exhibition for six to eight weeks, and Artspace offers a \$2000 honorarium. During the opening reception of the exhibit, the artist will present a general lecture or demonstration.

Art Education. Art education programs are a key focus at Artspace, and programs are provided for people of all ages. Programs include artist lectures, gallery talks, workshops and classes, and weekly life drawing sessions. They have programs specifically designed for adults, as well as ones specifically designed for younger audiences.

This summer marked the 20th year for the Artspace Summer Arts Program with week long classes specifically designed for younger audiences (rising 3rd – 10th graders). Each year, based on recommendations of local teachers, Artspace awards fifty youths a scholarship for one full session (one week, all day). The Artspace also has a two-part college prep course which is a series of intensive classes designed to help students planning to apply to college for Fine Arts studies. Artspace offers programs specifically designed for adults throughout the year. Artspace also works with schools for specific tours and programs for students and field trips.

In 2002, Artspace began an Artist Mentor Program for high school juniors and seniors to help them develop skills in the visual arts, learn new techniques, experience personal growth, strengthen communication skills, understand how to run a studio, and achieve success as a full-time artist. (The Friends also has a mentorship program where they match up a high school student with a Torpedo Factory artist.)

Gallery. Within the Artspace building, there are three gallery spaces for exhibitions, as well as the lobby area. The galleries have exhibition opportunities for regional, national, and international artists. Artspace issues a call for entry for their various exhibition opportunities and will include the various guidelines for each particular exhibition.

Artspace retains a 30% commission on sales made through the gallery (the Target Gallery retains 40%). The Artspace does not retain a commission on artwork sales made out of an artist's studio.

Gift Shop. In the lobby of Artspace is a gift shop (UpFront Gift Shop) which showcases a variety of work from Artspace artists in assorted media: paintings, sculpture, fiber art, photography, and handcrafted jewelry and pottery. The Gift Shop also sells original note cards, postcards, prints, posters and Artspace souvenirs. Artspace retains a 30% commission on sales made through the UpFront Gift Shop.

Facility Rentals. Artspace has various facility rental options for private social functions. The building can accommodate up to 500 guests, depending on the option a client chooses. The Artspace's Gallery 2 (up to 300 guests), the lobby (up to 100 guests), the education room (up to 75 guests), or the entire building (excluding artists' studios) may be rented out for private events (up to 500 guests). Unlike the Torpedo Factory, Artspace will leave up the artwork on the walls of the gallery and in the lobby.

The Business Manager is responsible for supervision of facility rentals. The Business Manager will work with the client's choice of caterer, musicians, event planner, and vendors. Parties and receptions cannot begin until after 6:00 p.m. on Tuesday through Saturday night; however, event set up may occur during the afternoon. Because the building is closed to the public on Sunday and Monday, events may begin at anytime on these days. Meetings, conferences, and corporate receptions may be held any day during regular business hours or evenings. The education room is not available during mid-June through late August due to the Artspace Summer Arts Program.

The facility rental rates for Artspace are lower than for the Torpedo Factory; however, the location of the Torpedo Factory in the Washington, DC area commands higher rates. Both Artspace and the Torpedo Factory charge clients \$25/hr for one security guard. However, unlike the Torpedo Factory, in order to host a private social function at Artspace, a current membership at the \$100 level is required.

Board of Directors. Artspace has a 27 member Board with 21 outside members, 2 community volunteers, and 4 members of the AAA: AAA President, Vice President, Past President, and one other AAA member. (The TFAA Board is only made up of resident artists.) The ACSF Executive Committee is made up of five individuals: Chair, Vice Chair, Past Chair, Treasurer, and Secretary. The outside Board members are made up of men and women from various companies, banks, and NC State University.

Staff. The operations of Artspace are run by 6 employees: Executive Director, Director of Programs and Exhibitions, Development Director, Business Manager, Program Assistant, and Administrative Assistant.

7.3 GoggleWorks Center for the Arts

The GoggleWorks Center for the Arts, located on an entire city block in downtown Reading, Pennsylvania, is 130,000 square feet of visual artist studios, classrooms, dance and music studios, a wood shop, darkroom facility, film theatre, gift shop, café, glass blowing facility, a digital media lab, four galleries, and administrative offices. The GoggleWorks facility provides office space for 26 local community arts & cultural organizations. The Greater Reading Visitors Bureau also has an information desk located in the lobby. The GoggleWorks was established in 2004 as a non-profit corporation dedicated to nurturing the arts, fostering creativity, promoting education and enriching the community. The doors were opened to the public in 2005.

Education for audiences of all ages is provided at the GoggleWorks, including teambuilding activities for companies. The GoggleWorks also has two community outreach programs. One program is an after school program which provides a safe and constructive opportunity for Reading's young that lack adult supervision when not in school. The other program is one where the Goggleworks artists will work with local teens to design and produce public art projects. The Goggleworks also works with schools and other organizations for specific tours and programs for students and field trips.

The GoggleWorks provides subsidized studio space to artists through a juried artist program. Within the GoggleWorks there are 34 artist studios starting at 150 square feet. Rent includes heat, electricity, air conditioning, and parking. Additional charges are imposed for utility use beyond average usage and/or the installation of special equipment in a studio (e.g. electricity for kiln, special exhaust system). The rent is \$6 to \$6.50 per square foot per year.

Within the GoggleWorks buildings, there are 34 studios, and currently, 31 artists maintain studio space. Studio space is provided to artists through a jury process. Like the Torpedo Factory, the Goggleworks enhances the cultural vitality of Reading through open studios, exhibitions, and education. A summary of various operational aspects is provided below, as a comparison to the Torpedo factory.

Hours of Operation. Artists are required to be in their studios for a minimum of 20 hours per week and also need to be present during Second Sunday Open Houses. Artists are required to volunteer at least 6 hours per month for and at the GoggleWorks.

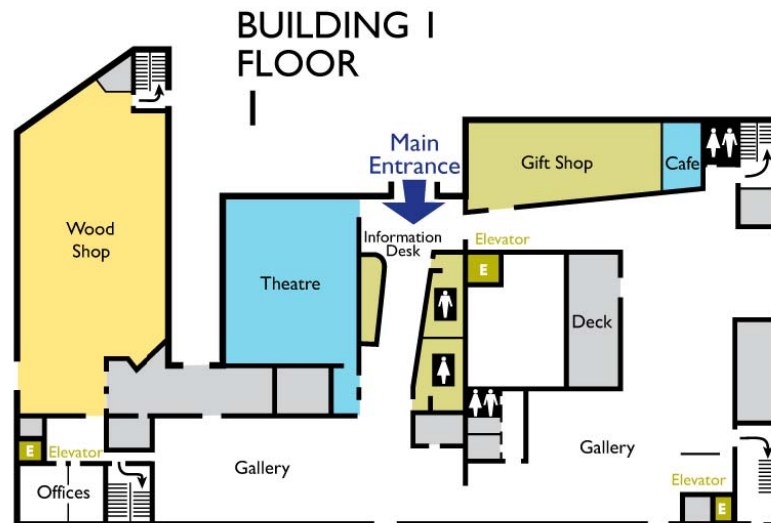
- The GoggleWorks facility is open 7 days a week for a total of 80 hours
 - 9:00 a.m. to 9:00 p.m., Monday through Saturday
 - 11:00 a.m. to 7:00 p.m., Sunday
- The Gift Shop is open 7 days a week for a total of 59 hours
 - 10:00 a.m. to 7:00 p.m., Monday through Friday
 - 10:00 a.m. to 6:00 p.m., Saturday
 - 11:00 a.m. to 5:00 p.m., Sunday
- Cucina Cafe is open 7 days a week for a total of 74 hours
 - 9:00 a.m. to 8:00 p.m., Monday through Saturday
 - 11:00 a.m. to 7:00 p.m., Sunday

Artist Tenure. Studios are offered to juried artists as a two-year lease. Artists who wish to renew their lease at the end of their term may submit work to a studio review panel. Resident artists must donate one exhibit-ready piece of work for the annual auctions or for a fundraising event.

Art Education. The GoggleWorks estimates 10,000 students per year in their extensive arts education programs, offering over 125 classes in a variety of mediums. They have various types of summer camp programs for children of all ages. One camp is even coordinated with the local Body Zone, where the children can swim, play basketball, or ice skate after spending their morning creating at the GoggleWorks. There are year round youth programs, as well.

The GoggleWorks has a Visiting Artist Workshop program which provides students a chance to immerse themselves in their medium, working with nationally recognized artists.

Gallery. The GoggleWorks facility contains several galleries with the majority of the first floor dedicated as its main gallery space (*see floor plan below*).



In the first and second floor galleries, a unique installation method has been implemented with moveable walls that hang from a suspended track system. There is one privately owned and operated gallery. One of the galleries displays rotating work of visiting artists.

Artists have the option to rent space in two of the galleries to display their work. Artists can also rent wall space throughout the GoggleWorks facility. Wall rentals are on a monthly basis for a minimum of 2 months and a maximum of 6 months, unless space is available and an artist chooses to renew their rental agreement. Walls range in price from \$50 to \$200 per month. Artwork is subject to the Gallery Committee's approval. The artwork is sold through the gift shop and the Goggleworks retains a 35% commission on sales (the Target Gallery retains 40%).

Facility Rentals. The Goggleworks has various facility rental options for private social functions. The Goggleworks facility has six spaces that are available for rent, including two conference rooms, one of the galleries, and one of the studios. The rental spaces can accommodate smaller parties of up to 30 guests, as well as larger parties of up to 400 guests, depending on the option a client chooses. Within the

Goggleworks limits, clients can decorate the space themselves or hire a professional to do it. Room rentals come with 10 six foot banquet tables and 60 chairs and additional tables and chairs can be rented.

The Facilities Rental Coordinator is responsible for supervision of facility rentals. The Facilities Rental Coordinator will work with the client's choice of caterer, musicians, event planner, and vendors. Private social functions may occur during hours and after hours. For events that occur after hours, the client must pay an additional fee of \$70 per hour after the facility has closed to cover security and staffing. Functions may run until 11:00 p.m. with one hour after for clean up.

The Goggleworks offers lower facility rental rates for individuals and non-profits than for corporate rentals. The facility rental structure is based on the space and number of hours being rented. Facility rates range from \$50 to \$1,525 for individuals and non-profits and from \$75 to \$1,775 for companies. The Goggleworks also has party packages for children's birthdays which includes one hour of a workshop and one hour of party time for refreshments. The Goggleworks can also create workshop activities to match the theme of the party.

Board of Directors. The GoggleWorks has a 5 member Board: Chairman, President, Vice President, Secretary, and Treasurer.

Staff. The day-to-day operations of the GoggleWorks are run by 13 staff members: Executive Director, Director of Marketing & Communications, Facilities Rental Coordinator, Facilities Manager, Front Desk Manager, Glass & Ceramics Studio Manager, College Programs Coordinator, Finance Director, Store Manager, Educational Outreach Coordinator, Director of Operations, Graphic Designer, and Program Director.

7.4 Workhouse Art Center

The Workhouse Arts Center, a program of the Lorton Arts Foundation, is located in the site of the 55-acre former DC Workhouse and Reformatory, now on the National Register of Historic Places. The campus-like setting provides working studios and exhibition space for more than 100 professional and emerging artists. The art center has the opportunity to grow to three times its current size in terms of artist studios, and will add a performing arts complex with theatre seating for 300 people.

The Workhouse was opened in September 2008 with the mission of “enriching the lives of all within its reach by creating a vibrant cultural community that fosters a diverse offering of arts, education, social and entertainment experiences for people of all ages.” The public is invited to visit the studios of the working artists, attend musical and theatre performances, see art exhibitions, attend outdoor concerts and events on the Quad and reserve space for special events. The Workhouse is run by the non-profit Lorton Arts Foundation. It also houses the Workhouse Artists Association. In addition to self-generated internal funding and donations from the local community, funding is provided by grants from the National Endowment for the Arts, the Arts Council of Fairfax County, and the Virginia Commission for the Arts.

Art classes are an integral part of the Workhouse experience. Each of the 8 studio buildings that are now open has a classroom space and working artist studios. Most of the buildings include artists of similar media – for example, glass studios, ceramics studios, woodturning, fiber and jewelry, photography, and painting.

The rental rate for artist studios is \$11.00 per sf per year plus \$2.50 per sf per year for utilities and \$40 per month for dues. The studios feature natural and manmade lighting and a standard interior décor and

signage paid for by the Workhouse. This can be supplemented by furniture, equipment and other fixtures owned by the artists.

Hours of Operation. 11:00 a.m. to 7:00 p.m., Wednesday through Saturday
12:00 p.m. to 5:00 p.m., Sunday
Closed on Monday and Tuesday

9 buildings are open during working hours, while another 5 buildings are currently under development.

Artist Tenure. Workhouse artists are juried in to the Art Center for an initial three-year period, with the option to renew for an additional two years. After this, they must re-jury in order to continue to work in their studios. Each artist is required to work a minimum of 100 hours per month, with certain hours in the public spaces (i.e. sales area for each building and 8 hours for the main gallery). They are also required to participate in at least one committee, in one public outreach program, and donate one piece of artwork per year for special fundraising events.

Special Programs. To help artists become commercially successful, ***The Business of Art*** is a certificate program jointly issued by the Arts Business Institute and The Workhouse Arts Center to artists interested in positioning themselves to be competitive in the art market.

As a further means of connecting Workhouse Artists directly to sales opportunities, the Lorton Arts Foundation and the Association of Interior Design Professionals (AIDP) have partnered to offer a collaborative program between Workhouse Artists and interior design professionals. The program encourages the development of working relationships through monthly receptions and special events. Artists work directly with interior designers who bring clients to the Workhouse to discuss their work and commission art for their projects. AIDP co-sponsors an Art, Wine and Design evening reception on the 2nd Saturday of each month. Interior design professionals work with featured studio artists to create a room setting featuring an interior design vignette, which is shown in the Workhouse's main Gallery.

To help promote emerging artists, the Workhouse has a higher education scholarship program offering \$1,000 annually to high school seniors wishing to study art. To qualify, high school seniors must be planning to continue their education in an art related field. Workhouse program participation scholarships are also available for individuals participating in programs such as the *ArtStar* Youth Theatre Camp, Emerging Artist Studio Rental and for participation in workshops and classes.

Art for a Change! is a visual and performing arts education outreach program delivering learning opportunities by professional artists to local elementary, middle, and high school students.

Galleries. Each of the seven buildings that are currently open has its own gallery. In addition, there is a central gallery where visitors can see work in changing themes and shows that is representative of the entire Art Center. The main gallery building also has an art supply store and gift shop where visitors can buy logo merchandise of the Workhouse. All gallery and studio sales require a 30% commission on art sales in order to raise funds for the management and operation of the non-profit Art Center.

Artists are also able to sell their work collectively with other artists within the galleries located in the hallway and reception area of their buildings, but not directly out of their studios. The unique studio set up in the former prison buildings features long hallways that offer ideal display areas for wall-hung artwork. Each building also has a lobby area where 3D displays and a reception area is manned by an artist, who answers questions and assists visitors with sales. The artists in the building are required to spend at least 8 hours per week at this sales and information desk.

Special Event Rentals. The Workhouse has several options for special event rentals, including the main gallery building and the interior Quad. Rentals are handled by the Art Center’s public relations & event specialist.

Staffing. The Workhouse has 24 staff that provide administrative support, gallery sales, maintenance, public relations & special event rentals for the Art Center.

7.5 Summary

The table below provides a brief summary of information found on the four art centers researched for the benchmarking portion of this study. The table outlines key challenges/strategic issues as discussed throughout this report, and identifies the existing programs or policies implemented at the other four centers that could address them. Some of the recommendations proposed by the Project Team are found at these other art centers.

Challenge/Strategic Issue	Other Art Center's Programs/Policies
<p>Increase cash flow within the Torpedo Factory, as well as economic benefits to the City</p>	<p><u>ArtCenter / South Florida</u></p> <ul style="list-style-type: none"> - 10% commission on gallery sales <p><u>Artspace</u></p> <ul style="list-style-type: none"> - Gift Shop - Art education programs - Facility rentals - 30% commission on gallery sales <p><u>GoggleWorks</u></p> <ul style="list-style-type: none"> - Café - Art education programs - Facility rentals & other party opportunities - Rents out gallery space & wall space - 35% commission on sales <p><u>Workhouse</u></p> <ul style="list-style-type: none"> - Art Supply Store & Gift Shop - Art education programs - 30% commission on sales - Facility rentals
<p>Increase recognition as a tourist attraction and as a leading art center</p>	<p><u>ArtCenter / South Florida</u></p> <ul style="list-style-type: none"> - Gallery located on first floor with windows visible on two streets <p><u>Artspace</u></p> <ul style="list-style-type: none"> - Gift Shop – artwork & souvenirs <p><u>GoggleWorks</u></p> <ul style="list-style-type: none"> - Café & Gift Shop – artwork & souvenirs <p><u>Workhouse</u></p> <ul style="list-style-type: none"> - Art Supply Store & Gift Shop – artwork & souvenirs
<p>Provide an opportunity for more visitors by being open when they want to visit</p>	<p><u>ArtCenter / South Florida</u></p> <ul style="list-style-type: none"> - Studios <li style="padding-left: 20px;">Su – Th – Open until 10:00 p.m. <li style="padding-left: 20px;">F & Sa – Open until 11:00 p.m. - Gallery <li style="padding-left: 20px;">Su, Tu – Th – Open until 10:00 p.m. <li style="padding-left: 20px;">F & Sa – Open until 11:00 p.m. <p><u>GoggleWorks</u></p> <ul style="list-style-type: none"> - M – Sa – Open until 9:00 p.m. - Su – Open until 7:00 p.m.

Challenge/Strategic Issue	Other Art Center's Programs/Policies
Provide opportunities for emerging artists / Diversify artists and artwork	<p><u>ArtCenter / South Florida</u></p> <ul style="list-style-type: none"> - 3-year term limit with option to renew – maximum of 9 years <p><u>Artspace</u></p> <ul style="list-style-type: none"> - Emerging Artists – two 6-month residencies per year - Summer Artist Residencies – 4 weeks <p><u>GoggleWorks</u></p> <ul style="list-style-type: none"> - Visiting Artist Workshop Program - 2-year term limit with option to renew upon review panel decision <p><u>Workhouse</u></p> <ul style="list-style-type: none"> - Emerging Artists – scholarship program - 3-year term limit with option to renew for additional 2-years, but then re-jury

8 Appendix

Appendix A: SWOT Analysis

The following analysis of the strengths, weaknesses, opportunities and threats to the Torpedo Factory was compiled during a group brainstorming session of the TFAA Board of Directors. A useful management tool, this exercise validated a number of the ideas of the Project Team and provided insights into which areas the strategic plan should focus its attention.

Strengths

- World-renowned reputation
- 35 years of continuous operation
- One of the City's largest, free tourist attractions
- Great location on the waterfront
- Easy access to public land and water transportation
- Creation of cultural vitality/identity for the City
- Educational resource: visitors learn by seeing the creation of art in progress, free children's events & school tours
- Accomplished artists selected via an independent jury system
- Commitment to professional art
- Variety of art mediums and styles

Weaknesses

- Poor signage to direct visitors to the Torpedo Factory
- Lack of awareness/understanding of the working studio concept by the public
- Parking limitations and expense hinder time visitors can spend and add to costs of doing business
- Closed after 6:00 p.m., except on Thursday
- Limited internal business management experience to run the Torpedo Factory
- Difficulty transitioning from operations of the past to current and future needs
- Lack of financial resources; some Torpedo Factory operations subsidize others
- Limited space for new artists, storage, expansion of galleries and studios
- Difficult for young and/or inexperienced artists to break into the art field full time leads to less diversity of artists
- Required working hours to keep studios open sometimes make it difficult to create art versus the freedom to work on location
- Prohibition on the sale of reproductions of original work keep prices high and make it difficult for artists to earn a living
- Special event rentals conflict with art center operations, requiring closure during prime visitation time (by 5:00 p.m. on some weekend nights); displays and banners need to be taken down for party rentals, thereby increasing work and discouraging promotion of art in the common areas
- Lack of knowledge of what the City is looking for and regular interface

Opportunities

- Increase vibrancy, diversity, and visitor traffic through special art events
- Redevelop appearance of waterfront entrance
- Create better signage– implement City-wide Way Finding Program
- Improve lighting inside and outside the building
- New space planning as a means of maximizing the Torpedo Factory space
- Add a restaurant or wine bar as a means of drawing in traffic and encouraging people to stay longer
- Extend evening hours
- New program for visiting artists

- Increase marketing/sales efforts
- Expand online sales
- Develop relationships with local stakeholders and organizations

Threats

- Economic downturn – art sales are suffering as people have less discretionary income
- Competition from commercial development closer to Metro, periodic craft shows and art festivals elsewhere in the City
- Communications breakdown / lack of clarity about what the City wants for the Torpedo Factory
- Fear of future requirements: increased rent, loss of control of operations, loss of identity, focus, quality of art
- Negative local perception which may influence support - stale, exclusive, dated image

Appendix B: Internet Survey for TFAA Customer Database

The original concept of the survey to have George Washington University graduate students of the Department of Tourism and Hospitality Management conduct interviews on the streets in Old Town was determined to be an inappropriate method to gauge the knowledge and experience of the Torpedo Factory due to the time of year being the lowest for tourism. The concern from some members of the Steering Committee was that this method may skew the data and not get to the core of determining visitor impact and experience.

Another factor that affected this decision was the amount of time available to conduct the on-street interviews. The information for the *Visitor Impact Survey* conducted from June 1993 through May 1994 by Dr. D.C. Frechtling and his graduate students was gathered during a 12-month period. For the current study, the students would have had approximately one month to conduct interviews and gather data, providing information which may not be indicative of the visitors/tourists to the City.

The Steering Committee determined that conducting an internet survey of the TFAA customer database would be the best approach in the short timeframe to gather information on the visitor experience. Several iterations of the questions to be included on the survey were vetted through the Steering Committee. Once finalized, The Team developed the survey using Survey Monkey. The questions included on the survey are provided at the end of this section.

The survey was issued to the TFAA's pre-populated email distribution list of 3,491 individuals. As of November 30, 2009, a total of 235 people, or 6.7% of the distribution list, clicked on the survey link in the email. Of the individuals who clicked on the link, 175 responded which equates to 74.5% of those who clicked on the link, but only about 5% of the overall distribution list.

The distribution list is not strictly visitors/clients. There are also artists on the list, as well as other "interested parties" of the Torpedo Factory, such as spouses of artists and community leaders. Unfortunately, there is no way to tell how many of these individuals responded to the survey, but through the Torpedo Factory's email system, PatronMail, it was determined that 11 artists and 9 "interested parties" clicked on the link.

The original survey released contained a major oversight forcing individuals completing the survey to answer an opinion question without being given the option to select other or none of the above. In order to complete the quiz, an individual had to select one of three choices that he/she may not have agreed with. However, the question did allow survey participants to include an open-ended response, so if they did not agree with any of the three items listed, they could state that they only selected a response because they did not have the option to complete the survey without selecting one of the three items. Several individuals stated that they would not have chosen any of the three items listed. Unfortunately, this error was not found until after 101 survey responses had already been received. Therefore, the data other than the open-ended responses for this question was not used for analysis purposes.

Due to the low response rate, issue with the one question, as well as concerns as to whether or not several artists may have completed the survey, the Project Team determined that the online survey would be used for anecdotal purposes only. However, the results to each question are provided below, following the list of questions.

Questions for Internet Survey of Visitors

- 1) Please tell us about where you live.
 - City/Town (open-ended – answer required)
 - State (select a state)
 - Zip/Postal Code (open-ended – answer required)
 - Country (open-ended – answer required)
- 2) How did you first learn about the Torpedo Factory Art Center? (select one – answer required)
 - Friend, relative, other individual(s)
 - Hotel recommendation (e.g., concierge)
 - Visitors Center
 - Advertisement (please specify in the field below where you saw the ad)
 - Website
 - I was visiting Alexandria and saw a sign
 - I was visiting Alexandria and happened to find the art center
 - Other (please specify in the field below)
 - Don't recall
 - Advertisement or Other (open-ended field)
- 3) How many times have you visited the Torpedo Factory Art Center? (select one – answer required)
 - I have never been
 - 1-5
 - 6-10
 - 11-15
 - 16-20
 - 21-30
 - 31-35
 - 36-40
 - 41-45
 - 46-50
 - 50+
- 4) In the last 12 months, how many times did you visit the Torpedo Factory Art Center? (select one – answer required)
 - None
 - 1-5
 - 6-10
 - 11-15
 - 16-20
 - 21-25
 - 25-30
 - 31-35
 - 36-40
 - 41-45
 - 46-50
 - 50+
- 5) When visiting the Torpedo Factory Art Center, do you typically visit: (select yes or no – answer required)
 - 1st Floor

- 2nd Floor
 - 3rd Floor
 - Galleries
- 6) Which galleries have you visited? (check all that apply – answer required)
- I have not visited any of the galleries
 - Art League Gallery
 - Target Gallery
 - Enamelists
 - Fiberworks
 - Multiple Exposures
 - Potomac Fiber Arts
 - Printmakers, Inc.
 - Scope Gallery
 - Don't know the name of the gallery
- 7) Why did you visit the floors/galleries that you selected in Questions 4 and 5 above? (check all that apply – answer required)
- Visiting a particular artist
 - Looking to buy art for my home
 - Looking to buy art for a business
 - Looking to buy a gift for someone
 - Came for educational purposes to see art being made
 - Came for educational purposes to take a class
 - Came for entertainment purposes to see art
 - Came for a special event being held
 - Came to buy supplies at the art supply store
 - Came to visit the Archaeology Museum
 - Other (please specify – open-ended field)
- 8) Did you buy anything from an artist or gallery on any visit you made in the last 12 months? (select one – answer required)
- Yes
 - No
 - Have not visited the Torpedo Factory Art Center in the last 12 months

Original Question #9:

- 9) Would any of the following items impact your decision to visit the Torpedo Factory Art Center again? (check all that apply, explain your selection – answer required)
- Open longer hours at night (after 6 pm)
 - Central gallery/location where art from various artists in the building could be seen/sold
 - Café/Coffee Bar/Wine Bar
 - Explain your selection below (open-ended field)









Revised Question #9 (revised after 101 responses had been received):












- 9) Would any of the following items impact your decision to visit the Torpedo Factory Art Center again? (check all that apply – answer not required)
- Open longer hours at night (after 6 pm)
 - Central gallery/location where art from various artists in the building could be seen/sold
 - Café/Coffee Bar/Wine Bar
 - Other (please explain below – open ended field)

- None of the above
- 10) Do you have any suggestion(s) to help improve your overall experience at the Torpedo Factory Art Center? (open-ended field – answer not required)

Results from the Internet Survey

- 1) Demographic Data
117 (86%) from Northern VA (69 from Alexandria); 15 from DC, 18 from MD
4 from VA (excluding Northern VA)
19 from other states (AZ, CA, MI, MN, NC, NJ, NY, OH, OR, PA, TX, WA, WI, WV)
2 responses were from outside of the US: China & India

2. How did you first learn about the Torpedo Factory Art Center?			Response Percent	Response Count
Friend, relative, other individual (s)		45.7%	80	
Hotel recommendation (e.g., concierge)		0.0%	0	
Visitors Center		0.6%	1	
Advertisement (please specify in the field below where you saw the ad)		2.3%	4	
Website		4.6%	8	
I was visiting Alexandria and saw a sign		2.9%	5	
I was visiting Alexandria and happened to find the art center		10.9%	19	
Other (please specify in the field below)		18.9%	33	
Don't recall		14.3%	25	
Advertisement or Other			43	
answered question			175	
skipped question			0	

3. How many times have you visited the Torpedo Factory Art Center?			Response Percent	Response Count
I have never been		2.3%	4	
1-5		22.3%	39	
6-10		14.9%	26	
11-15		7.4%	13	
16-20		5.7%	10	
21-30		6.9%	12	
31-35		3.4%	6	
36-40		4.0%	7	
41-45		0.6%	1	
46-50		2.9%	5	
50+		29.7%	52	
answered question			175	
skipped question			0	


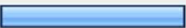



4. In the last 12 months, how many times did you visit the Torpedo Factory Art Center?			
		Response Percent	Response Count
None		8.0%	14
1-5		51.4%	90
6-10		13.7%	24
11-15		9.1%	16
16-20		5.1%	9
21-25		1.7%	3
26-30		2.9%	5
31-35		0.6%	1
36-40		1.1%	2
41-45		0.6%	1
46-50		0.6%	1
50+		5.1%	9
answered question			175
skipped question			0

5. When visiting the Torpedo Factory Art Center, do you typically visit:			
	Yes	No	Response Count
1st Floor	97.7% (167)	2.3% (4)	171
2nd Floor	86.6% (129)	13.4% (20)	149
3rd Floor	77.2% (112)	22.8% (33)	145
Galleries	93.3% (152)	6.7% (11)	163
answered question			175
skipped question			0

6. Which galleries have you visited? (check all that apply)			
		Response Percent	Response Count
I have not visited any of the galleries		5.1%	9
Art League Gallery		66.9%	117
Target Gallery		56.6%	99
Enamelists		28.0%	49
Fiberworks		40.0%	70
Multiple Exposures		24.6%	43
Potomac Fiber Arts		31.4%	55
Printmakers, Inc		33.1%	58
Scope Gallery		22.9%	40
Don't know the name of the gallery		28.6%	50
		answered question	175
		skipped question	0

7. Why did you visit the floors/galleries that you selected in Questions 4 and 5 above? (check all that apply)			
		Response Percent	Response Count
Visiting a particular artist		42.3%	74
Looking to buy art for my home		38.3%	67
Looking to buy art for a business		1.7%	3
Looking to buy a gift for someone		38.3%	67
Came for educational purposes to see art being made		34.3%	60
Came for educational purposes to take a class		14.3%	25
Came for entertainment purposes to see art		62.9%	110
Came for a special event being held		52.0%	91
Came to buy supplies at the art supply store		12.0%	21
Came to visit the Archaeology Museum		14.9%	26
Other (please specify)		19.4%	34
		answered question	175
		skipped question	0

8. Did you buy anything from an artist or gallery on any visit you made in the last 12 months?				
			Response Percent	Response Count
Yes			42.3%	74
No			52.0%	91
Have not visited the Torpedo Factory Art Center in the last 12 months			5.7%	10
			<i>answered question</i>	175
			<i>skipped question</i>	0

9. Would any of the following items impact your decision to visit the Torpedo Factory Art Center again? (check all that apply)				
			Response Percent	Response Count
Open longer hours at night (after 6 pm)			42.5%	74
Central gallery/location where art from various artists in the building could be seen/sold			33.3%	58
Cafe/Coffee Bar/Wine Bar			52.3%	91
Other (please explain below)			6.9%	12
None of the above			14.9%	26
Please explain your selection(s) or other suggestions you have				83
			<i>answered question</i>	174
			<i>skipped question</i>	1

Appendix C: Tenant Questionnaire

As part of the process to determine the economic contribution of the Torpedo Factory to the City, an anonymous questionnaire was distributed on November 23, 2009 to each resident artist, as well to each of the six galleries via the mailboxes located on the first floor of the Torpedo Factory. Prior to distribution of the questionnaire, the TFAA President issued an email to the tenants explaining the importance of the questionnaire to this process and asking everyone to complete the survey.

A total of 146 questionnaires were distributed. A control number was recorded on the bottom of each questionnaire to ensure no duplication, and determine the amount of responses received versus the original distribution. Tenants were asked to return complete questionnaires in the sealed envelope provided and then to drop the response in the locked survey box located at the Information Desk by 5:00 p.m. on November 30, 2009.

The initial set of replies was collected on December 1, 2009 with a total of 77 responses (52%) received. The Project Team decided to wait allow more time for tenants to complete the questionnaire. The final responses were collected on December 11, 2009 with 12 more questionnaires completed, bringing the total to 89 responses (60%).

The questions included as part of the questionnaire, as well as the results are provided below.

Questions for Torpedo Factory Tenants

- 1) Did you have any employees who did work in support of your studios and/or art sales at a location within the City of Alexandria in 2008?

Yes, I had _____ (number) of employees [] No

I had an Apprentice who was _____ was not _____ paid
(please check appropriate answer above)

- 2) To estimate the Torpedo Factory's financial impact on the City of Alexandria, we need to consider what you have spent in the City because of the fact that you were working at the Torpedo Factory Art Center. Please estimate the amount of your purchases in 2008 from businesses located in Alexandria for each of the following categories. This includes business addresses with zip codes between 22301 through 22314 inclusive.

Local Advertising \$ _____	Public transportation \$ _____
Photography \$ _____	Shipping \$ _____
Restaurants \$ _____	Office supplies \$ _____
Professional dues \$ _____	Art Supplies \$ _____
Framing and materials \$ _____	Services \$ _____
Parking \$ _____	Other Expenses \$ _____

- 3) Is the Torpedo Factory Art Center your primary place of work?
[] Yes [] No

- 4) Did you buy supplies in the art supply store that is located on the second floor of the Torpedo Factory Art Center in 2008?
[] Yes [] No

- 5) Could you estimate how much you spent in the art supply store, if any, in 2008?
\$ _____
- 6) Do you teach at any of The Art League classes? _____ Yes _____ No

Results from the Questionnaire

- 1) Employees - 8 tenants reported having an employee(s) in 2008 for a total of 14 employees.

Apprentices - 16 reported having an apprentice in 2008, with 8 having a paid apprentice, 7 having an unpaid apprentice, and one person reporting having both a paid and unpaid apprentice.

- | | |
|--|-------------------------------------|
| 2) Local Advertising \$ <u>17,055</u> | Public transportation \$ <u>570</u> |
| Photography \$ <u>21,388</u> | Shipping \$ <u>35,730</u> |
| Restaurants \$ <u>116,205</u> | Office supplies \$ <u>20,758</u> |
| Professional dues \$ <u>23,690</u> | Art Supplies \$ <u>127,431</u> |
| Framing and materials \$ <u>45,189</u> | Services \$ <u>29,680</u> |
| Parking \$ <u>52,745</u> | Other Expenses \$ <u>171,477</u> |

Grand Total: \$661,918

- 3) Torpedo Factory primary place of work?

Yes	No	No Answer	Equal
79	6	3	1

- 4) Purchases at The Art League supply store

Yes	No	No Answer
85	2	2

- 5) Approximate total expenses in the supply store = \$54,051

- 6) Teach Art League classes?

Yes	No	No Answer
14	73	2

Appendix D: Draft Vision Statement

DRAFT VISION STATEMENT

Alexandria's Torpedo Factory Art Center: Irresistible Destination

For thirty-five years a unique partnership between the City of Alexandria and the Torpedo Factory Artists' Association has sustained the Torpedo Factory Art Center as one of America's premier institutions for creating fine arts and crafts in studios available to the public.

Today the Torpedo Factory is a symbol of Alexandria's commitment to creativity in the heart of historic Old Town, enriching the City's cultural life and advancing its economic vitality.

The City's bold plans to renew its waterfront provides a transformational opportunity for the Torpedo Factory to renew its own role in promoting art and commerce in Alexandria.

The Torpedo Factory Artists' Association will therefore develop and execute plans in four major areas in order to build the Torpedo Factory's market and strengthen its contribution to Alexandria's economy and quality of life. The Association's mission is to make the Torpedo Factory, the waterfront and all of Alexandria an irresistible destination for art buyers, art lovers, local citizens and tourists from around the region, the U.S., and abroad.

Making and Selling Art

Key elements:

- Ensure that the Torpedo Factory offers unique work that meets the highest standards of originality and excellence.
- The providing and managing of studio space for accomplished working artists;
- The maintaining of open studios to allow the general public to interact with artists and learn about the processes of making art.
- Provide increased opportunities for new artistic vision.
- Implement a multimedia marketing and communications strategy.
- Develop enrichment programs for resident artists and associates focused on marketing and retailing tradecraft.
- Support traveling exhibitions of Torpedo Factory artists' work.
- Provide exhibition and work space to media specific and other galleries and workshops to enlarge pool of exhibiting artists.

Sponsoring Community Cultural Activities

Key elements:

- Offer children's programs independently and with community partners.
- Establish an ongoing exhibition program in conjunction with foreign embassies and international organizations.
- Offer classes for adults and children through The Art League and Discover Graphics.
- Promote and conduct Torpedo Factory tours.
- Pursue new initiatives in interactive programming.
- Present public lectures.
- Serve as mentors to young Alexandria artists.
- Host events that explore and celebrate Alexandria's cultural diversity.
- Collaborate with The Art League on exhibition and marketing opportunities.
- Work with Alexandria Archaeology to pursue common goals.

Pursuing Synergies within the City's Business and Tourism Community

Key elements:

- Energize and cooperate with Friends of the Torpedo Factory to provide enhanced resources for meeting Torpedo Factory objectives.
- Cross-promote goods and services with local merchants.
- Explore and develop synergies with Alexandria's marketing, public relations, design, and communications companies.
- Strengthen links and share best practices with other Alexandria cultural tourism destinations.
- Revitalize ties with local trade, tourism and cultural organizations.

Strengthening the Torpedo Factory/City Partnership

Key elements:

- Keep the City and City leaders informed about the Torpedo Factory's accomplishments and successes.
- Work hard to understand and respond to the City's expectations of the Torpedo Factory.
- Propose ways the City could help the Torpedo Factory achieve its goals and meet City expectations.
- Fully integrate the Torpedo Factory into the citywide cultural tourism plan.
- Fully integrate the Torpedo Factory into the waterfront plan.
- Revise and update Torpedo Factory governance structures and bylaws.
- Organize and direct professional staff necessary for the Torpedo Factory to achieve its goals and execute its functions.

Appendix E: Additional Analysis of the Door Count and Visitor Data

The door counts are tallied by way of an infrared light beam and digital counter installed on the primary visitor entrances to the building. These include the Union Street entrance, three doors on the waterfront side, and the arcade entrance near King Street. There is no counter on the loading dock or on the fire exit door on the East side of the building.

There is an additional door to a stairwell on the West corner on the Union Street side. This is used primarily as an exit by students of Art League classes held in the building and employees of The Art League who tend to use this door as an exit after normal opening hours of the art center. This door is not monitored.

The major limitation on the door counter that has been observed on a consistent basis over the years by art center staff is that the break in the light beam cannot count more than one person at a time when people are entering side by side. Additionally, when people move too fast, sometimes the counter does not count them.

The TFAA Director of Operations has done manual studies to compare his visual counts versus what the light beam senses. He has done this on different days of the week and at different hours. According to his analysis, the Union Street and King Street door counters miss approximately 20 people for every 100 that enter the building. He considered the door counter on the waterfront doors to be more accurate. To compensate for these errors in the counting mechanism, the TFAA Director of Operations has adjusted the door counts upward on a consistent basis over the years. The door count data provided to us for 2004 through 2009 are as follows:

<u>2004</u>	<u>2005</u>	<u>2006</u>	<u>2007</u>	<u>2008</u>	<u>2009</u>
515,226	498,523	498,702	481,712	518,471	564,751

Source: Door count data spreadsheet as calculated and maintained by the TFAA Director of Operations for 2004 through 2009.

However, upon analysis of the door count spreadsheet provided to the Project Team, the calculations were not in line with the analysis and observations made and were actually overestimated by approximately 10%. The Project Team adjusted the figures and used these instead when analyzing the door count data. The revised door counts are provided in *Section 2* and are as follows:

<u>2004</u>	<u>2005</u>	<u>2006</u>	<u>2007</u>	<u>2008</u>	<u>2009</u>
466,735	451,440	451,872	437,187	471,271	514,414

Source: Door count data spreadsheet maintained by the TFAA Director of Operations for 2004 through 2009. Note: These door counts reflect a calculation for entering and exiting, as well as an additional 20% for the King Street and Union Street entrances to account for door counter error.

As stated in *Section 2*, several factors should be considered when looking at the door counts for each year. The Project Team considered the following factors when analyzing the data:

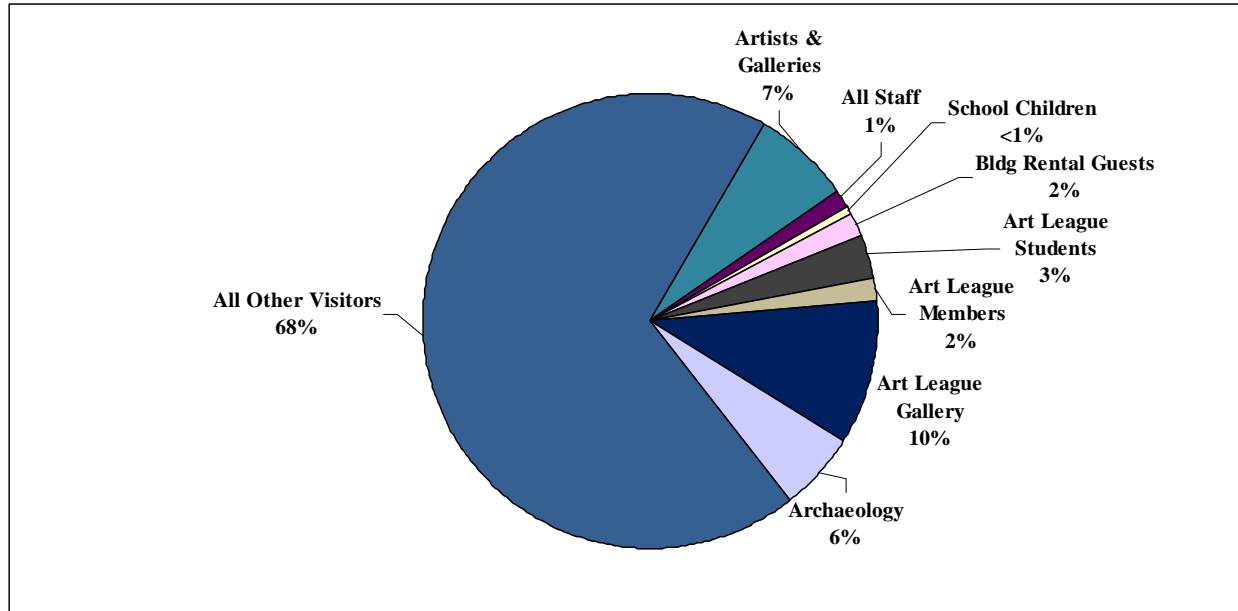
- Visitors enter and exit the building. Therefore, the total daily count recorded is divided by two.
- Approximately 140 artists work in the building, as well as six galleries that are operated by one or more of their artists, generally on a staggered basis in order to meet the required hours outlined in

the House Rules and to keep most studios open from 10:00 a.m. to 6:00 p.m. daily, and until 9:00 p.m. on most Thursday evenings. As reported by people working in the Torpedo Factory, it is a typical practice to park on the street in metered spaces and come in and out of the building several times a day to attend to parking meters. The artists also come in and out to complete errands and/or get coffee or meals at nearby restaurants.

- As of November 2009, the TFAA had eight employees. In the past few years, there were as many as nine employees. The Art League has 17 employees with the majority working out of their office space located in the Torpedo Factory. Alexandria Archaeology has six employees working on the third floor of the Torpedo Factory. These employees come in and out during the day for breaks, to complete errands, have meetings outside of the building, and/or to attend to parking meters. Some staff work five days per week, while others work part-time.
- Art League students take classes in the Torpedo Factory, and some of these students register in person. The Art League has three classrooms and a shared workshop on the second floor. Some students may take more than one class per day. Therefore, they sometimes come in and out to move their vehicles and/or to get food or drinks outside the building.
- Special event building rentals take place on nights and weekends after hours. The Torpedo Factory closes at 5:00 p.m. on these nights so event set up can occur. In 2007 and 2008, there were 42 building rentals. In 2009 through the end of November, there were 44 events, with 5 more events booked for the month of December. The number of guests for each function ranges from 90 to 700, but on average is 186. To support these functions, there are employees of catering companies, florists, musicians, security and other staff that may come in and out numerous times to bring equipment and food into and out of the building. For example, to set up for an event, staff may bring a large number of chairs into the building and may come in and out as many as 30 times.
- Since smoking is not allowed in the building, guests of special events and other individuals in the building may go in and out to smoke.
- Some visitors come to the Torpedo Factory simply to use the restrooms and are included in the total door count. These frequently include morning joggers that are seen on a consistent basis by Torpedo Factory staff.

The Project Team collected information from various sources to analyze the door counts with the above factors in mind. Figure 4 provided in *Section 2*, as well as below shows the breakdown for 2008.

Breakdown of the 2008 Door Count Total



Source: Door count data spreadsheet maintained by the TFAA Director of Operations for 2008; Building Rental Guest data as approximated by the Director of Special Events/Community Liaison; Art League student, member, and visitor totals provided by Art League staff; Archaeology Museum visitor totals provided by Archaeology staff. Note: Assumptions made for these calculations are discussed below.

Visitor data was provided from various sources. When calculating the above breakdown totals for 2008 by purpose of entering the building, the Project Team made the following assumptions:

- Artists & Galleries – 60% of the 140 artists and 1 individual working in each gallery for 360 days
- All Staff
 - TFAA – 6 full-time staff members, 40 hours per week; 1 full-time staff member, 32 hours per week; 1 part-time staff member, 18 hours per week; and 1 part-time staff member, 15 hours per week (assumptions include holidays and paid time off)
 - Art League – 10 full-time staff members, 40 hours per week and 10 part-time staff members, 18 hours per week (assumptions include holidays and paid time off)
 - Archaeology – 6 full-time staff, 40 hours per week (assumptions include holidays and paid time off)
- School Children – 40 children twice per week for 33 weeks (Assume 9 months of school with 4 weeks per month minus 3 weeks for winter & spring vacation)
- Building Rental Guests – Approximation of guests for 2008 events provided by Director of Special Events/Community Liaison based on estimates provided in the contract documents. In cases where the approximate number of guests was not given, the Project Team estimated the number of guests based on similar event types and space utilization. In addition to guests, the Project Team assumed 2 staff per event, based on discussions with the Director of Special Events/Community Liaison, and 1 guard, unless otherwise stated in the information provided. Also, assumed 4 caterers for events going in and out twice.
- Art League Students – Includes students taking classes, and students registering for classes in person. Numbers provided by The Art League for the past two years, so divided by 2.
- Art League Members (dropping up and picking up artwork from exhibits) – Total provided by The Art League for 2008.
- Art League Gallery Visitors – Total for July 2008 through December 2008 provided by The Art League. Using the average visitors per month from 2008, calculated January through June 2008.

- Archaeology Visitors – Total for 2008 provided by Archaeology staff.

The Project Team also looked at similar data for 2007 and 2009 (projected for December). The overall percentage breakdown is approximately the same (give or take about 1% in a few areas). Looking at this information, the Project Team assumes that the Artists & Galleries, Staff, School Children, Building Rental Guests, Art League Students, and Art League Members dropping off and picking up artwork for an exhibit are not Torpedo Factory customers when walking through the door for these particular purposes.

It is possible that at some point all of these individuals may come back and purchase artwork; however, when in the building for these specific purposes, the assumption has been made that no purchases are being made. The same assumption cannot be made for visitors to The Art League Gallery and Archaeology Museum because those individuals may actually visit other studios or galleries within the Torpedo Factory, as well as may make a purchase from anywhere within the building.

Based on these assumptions, for 2008, approximately 16% (or about 75,500) of the individuals included in the overall door counts are not considered purchasing customers, with approximately 84% (or about 396,000) of the individuals considered as customers/visitors to the Torpedo Factory.

The door count data for 2009, however, has shown that the visitor numbers have increased by approximately 11% (approximately 440,000).

Another factor to keep in mind when looking at the breakdown of door counts is not only the purpose of visits to the Torpedo Factory itself, but also the overall economic contribution of these individuals to the City of Alexandria. For example, in looking at breakdown above for 2008, approximately 99% (excludes school children) of the individuals could have potentially made purchases outside of the Torpedo Factory. Individuals may be staying in hotel rooms, buying meals within the City, paying for parking, purchasing items at other retail establishments, as well making other various purchases. (Section 2 discusses the economic impact of the Torpedo Factory, including visitor spending.)

Visitors by Entrance

Section 2 provides an analysis of the door count data by the three separate entrances: Union Street, King Street (often referred to as the Arcade entrance), and the Potomac River Waterfront (there are three doors within close proximity on this side). With the introduction of the Water Taxi and King Street trolley in 2008, the Project Team analyzed the trends in foot traffic for a six year period, 2004 through 2009.

Table 25 below shows the change in visitor traffic from year to year, as well as the overall change between 2004 and 2009. The waterfront entrance has shown the largest increase in traffic in 2008 and 2009. The number of people entering through the Union Street entrance has decreased since 2004, but this is still the most heavily utilized entrance.

Table 25: Change in Traffic by Entrance

Entrance	2004 – 2005	2005 – 2006	2006 – 2007	2007 – 2008	2008 – 2009	2004 - 2009
Union Street	-3.8%	0.8%	-6.5%	2.2%	5.3%	-2.5%
King Street	-1.7%	-2.3%	-2.8%	11.2%	6.9%	11.0%
Waterfront	-4.3%	1.8%	1.2%	12.2%	12.7%	24.8%

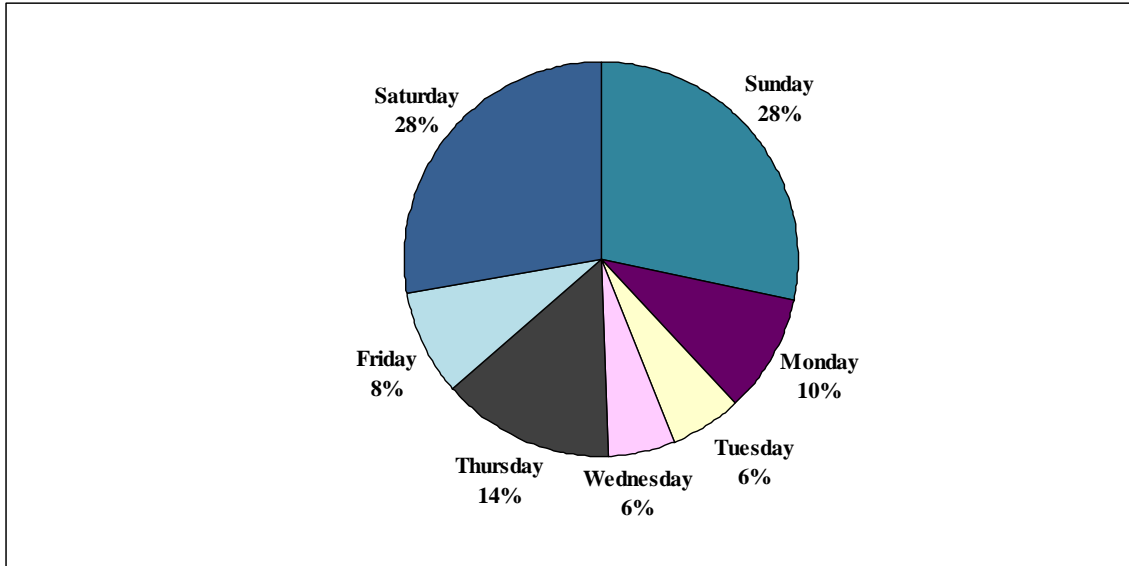
Target Gallery Visitors

The Project Team projected a total of 38,371 visitors came to the Target Gallery for a one year period ending in November 2009. Looking at the total door counts for the Torpedo Factory and the breakdown of the door counts by purpose, the Target Gallery visitors comprised approximately 10% of the "All Other Visitors" category. It cannot be ascertained whether these visitors came specifically to visit the Target Gallery, or visited simply because they found this galley while walking through the rest of the Torpedo Factory.

When looking at visitor information reported by The Art League, the Target Gallery received approximately 40% fewer visitors. The Target Gallery is in a less visible location behind the staircase, whereas The Art League Gallery has a prime location next to the King Street entrance. The fact that the Target Gallery is hidden may be one major reason why the visitor numbers are so much lower.

The trend shows that the majority of visitor traffic occurred on the weekends and the least amount of traffic occurred on Tuesdays, which corresponds with the analysis of the door count data for the entire Torpedo Factory. However, the data from the Target Gallery shows that during the week, the heaviest visitor traffic occurred on Thursday, whereas the door count data shows that the heaviest foot traffic through the Torpedo Factory is on Friday. This difference may be attributed to Second Thursday Art Nights when most of the galleries receptions occurred.

**Figure 16: Target Gallery Visitors by Day of the Week
(9/25/08 - 11/8/09)**



Potomac Fiber Arts Gallery Visitors

The Potomac Fiber Arts Gallery provided visitor and sales counts for a three-month period beginning on September 15, 2009 and ending on November 18, 2009 by day and by hour. The Project Team analyzed the data for the following:

- 1) Breakdown of visitors by time of day.
- 2) Breakdown of the number of sales by time of day.
- 3) Breakdown of visitors by day of the week.
- 4) Breakdown of the number of sales by day of the week.

The charts below provide a graphic depiction of these breakdowns. The data shows that the highest visitor traffic occurred between 1:00 p.m. and 4:00 p.m. and subsequently, the highest number of sales occurred during this same timeframe. In looking at the data for the number of visitors and sales by day of the week, Saturdays had the highest visitation rates and sales, while the lowest visitation rates was on Mondays, but sales were lowest on Thursdays.

Figure 17: Visitor Count by Time of Day (9/15/09 - 11/18/09)

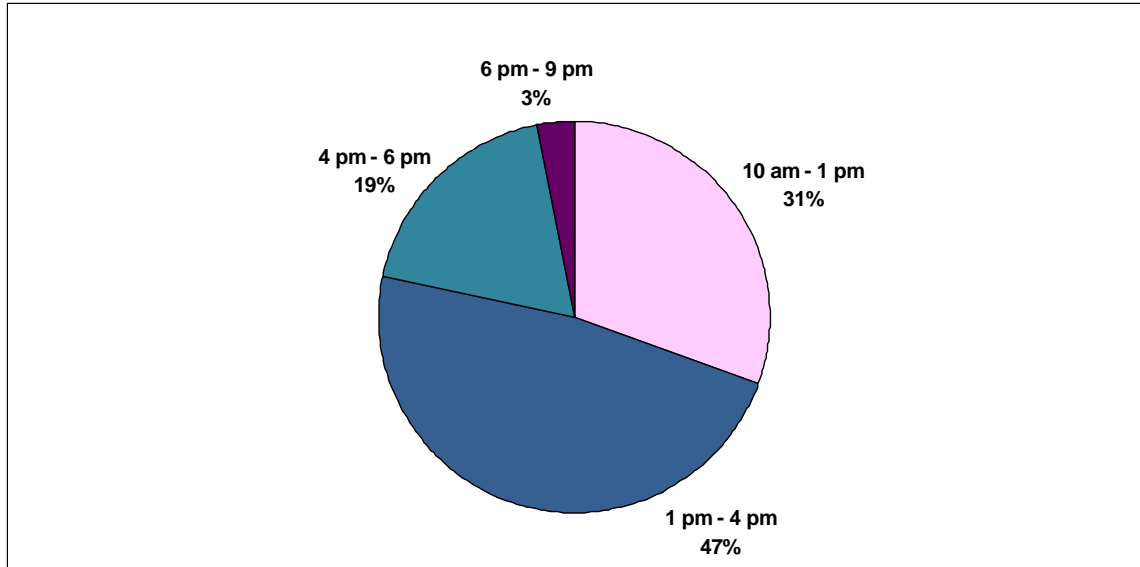


Figure 18: Number of Sales by Time of Day (9/15/09 - 11/18/09)

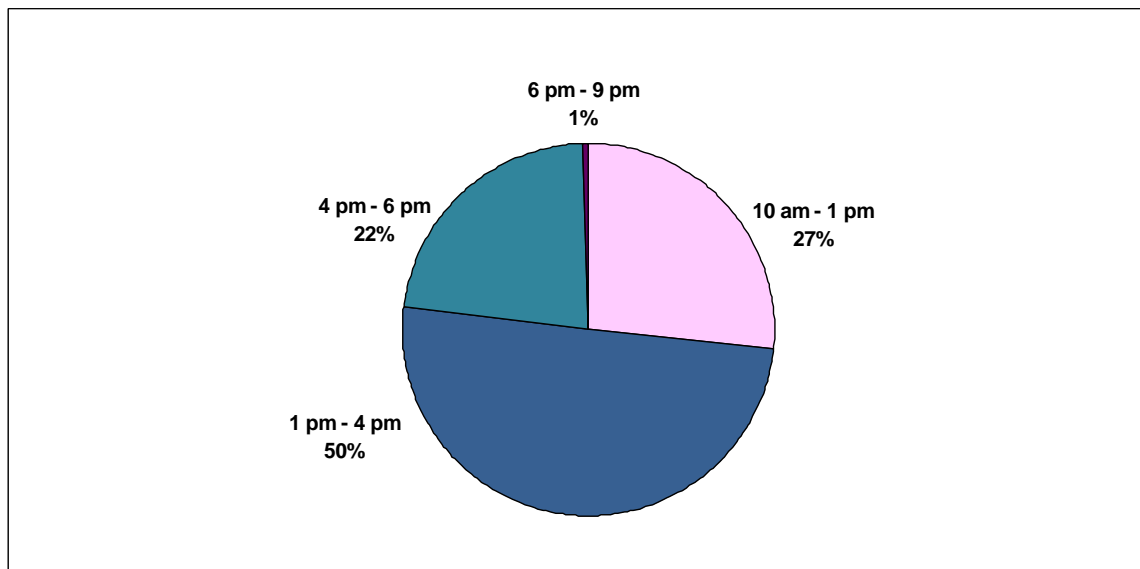


Figure 19: Visitor Count by Day of the Week (9/15/09 - 11/18/09)

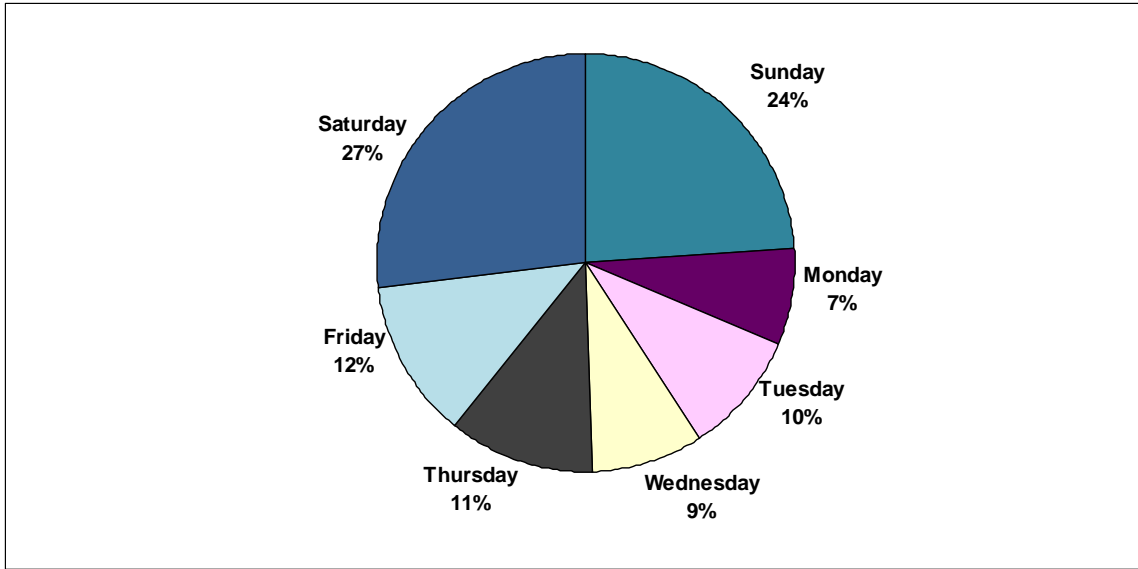
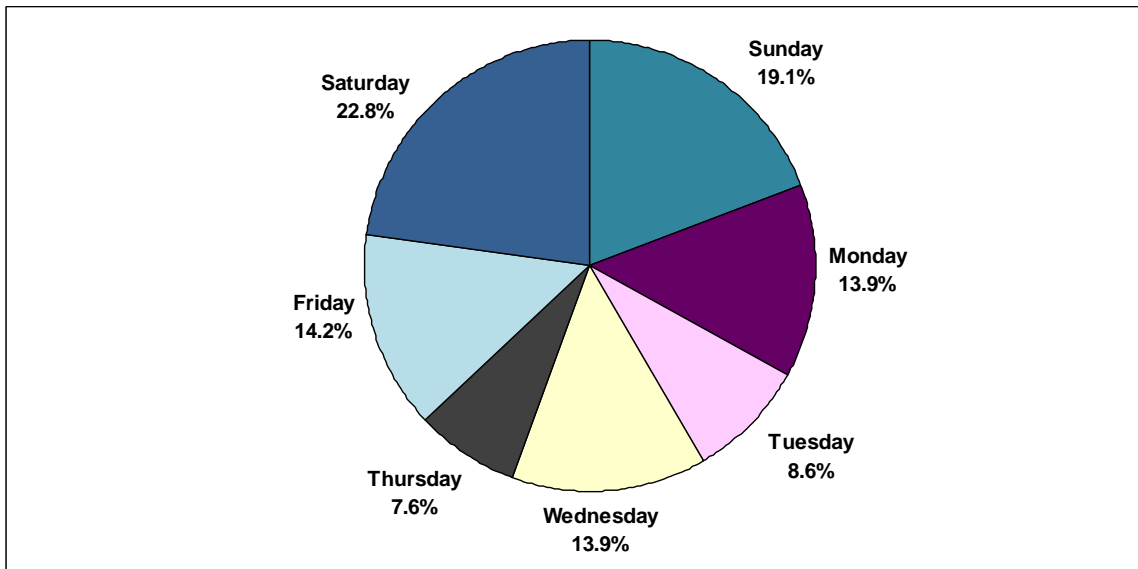


Figure 20: Sales by Day of the Week (9/15/09 - 11/18/09)



Appendix F: Building Assessment

The Project Team's evaluation of the Torpedo Factory Art Center as performed by Matrix Design Group assessed eight categories. One category was segmented into six subcategories to ensure a thorough and complete assessment.

- Building Envelope
- Building Access
- Functional Layout
- Interior Pedestrian Flow
- Interior Wall Systems
- Building Systems
 - Cooling
 - Heating
 - Lighting
 - Power
 - Plumbing
 - Special Systems
- Building Exterior Area (within 15 feet)
- Surrounding Area (within the city block)

Building Envelope

A building envelope is the separation between the interior and the exterior environments of a building. It serves as the outer shell to protect the indoor environment, as well as to facilitate its climate control. The building's envelope may also be referred to as the exterior surface of a building's construction (i.e., the walls, windows, roof and floors).

The Torpedo Factory measures 76,000 square feet (sf), is rectangular in shape, and is oriented north-south. The building envelope is constructed of block and provides a large open space interior which is supported by large interior round columns. There is a vestibule on the east side of the building at the midpoint, which houses the elevator, east fire stairwell, and studios on some floors. The vestibule spans the entire height of the building and extends above the roofline. Floor spaces are estimated at 28,876 sf for the first floor, 17,918 sf for the mezzanine, 28,876 sf for the third floor, and 330 sf for the roof. These areas include the vestibule. Interior spaces such as studios and galleries are created primarily with semi-permanent walls. Exceptions to this include the east entry (elevator, fire stairwell, and restrooms) and the Target Gallery where walls are made of block. The facility's exterior is comprised of a stucco façade; however, the primary feature is the use of numerous large tinted glass windows along the height and width of the building.



View of Torpedo Factory's northwest corner adjacent to Union Street



Vestibule on the east side of the building



Interior spaces are comprised of permanent and semi-permanent walls

Assessment

Flexibility/Adaptability – The building's envelope is made of thick permanent walls that offer very limited flexibility. The envelope is predominantly rectangular in shape, which generally offers linear surfaces for any modifications. The flood plain level also limits some types of uses due to periodic flooding.

Limitations – The first floor has a thick and solid wall structure below the window line that would be costly to remove or penetrate, but can be accomplished. Any changes to the permanent wall construction would require considerations for architectural compatibility and adherence to requirements as an historical landmark. The building is an historical landmark.

Building Access

Building access refers to the facility's provisions for approach, entering, and exiting of Torpedo Factory tenants, visitors, and other pedestrians. This category incorporates access for unencumbered pedestrians, as well as for persons requiring special considerations, such as those with disabilities.

The Torpedo Factory has access points on each side of the building. These are detailed below:

Main / West – The main entrance is located at the building's midpoint on the west side along Union Street. This consists of an alcove with two sets of motion activated automatic sliding glass double doors separated by a breezeway. The entry opens into the facility's first floor beneath the mezzanine and leads to common / circulation space between studios. This leads to / provides direct access to the interior open staircase.

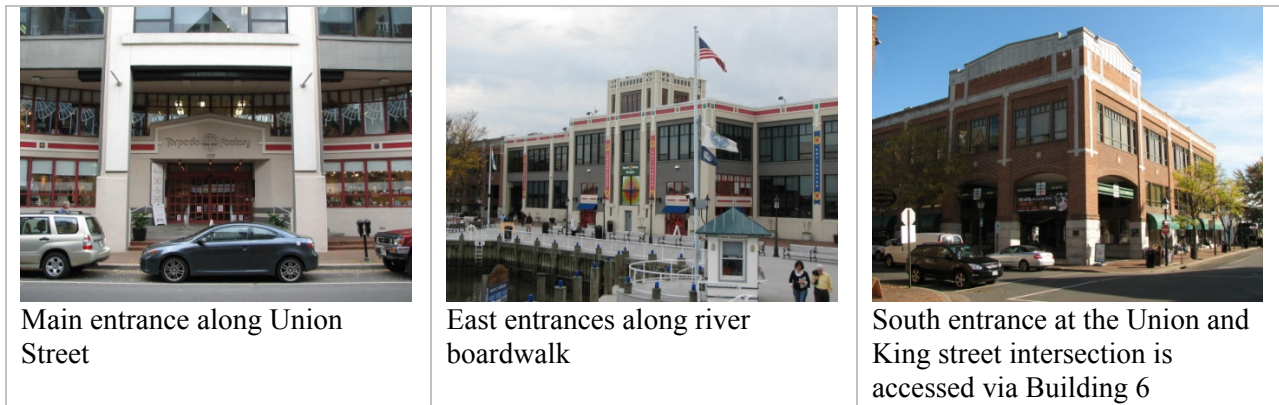
East / Riverside – This access point is on the building's east side along the river, also at the midpoint. This area is located in a vestibule measuring approximately 1,490 sf. This area extends approximately 21 ft from the primary structure eastward toward the river boardwalk. The vestibule houses the Torpedo Factory's east fire stairwell and sole elevator. The north side of the vestibule contains two sets of glass doors; one set opens directly north and one opens onto the boardwalk. Similarly, the south side contains a set of doors that open directly south and a set that opens onto the boardwalk.

South / King Street – One access point exists on the Torpedo Factory's south side on the first floor. This is located below the mezzanine overhang, and consists of two doors. This point is covered and leads directly to Building 6's first floor shops and pedestrian throughway between Union / King Streets and the boardwalk.

Fire – There are three fire stairwells in the Torpedo Factory – north, south, and east. These are block construction and have single, manually operated doors on each floor. The north stairwell is located at the

building’s midpoint, has windows to the building’s exterior, and opens to Cameron Street. The south stairwell is completely enclosed, is located in the southwest corner of the building, and opens to Union Street close to King Street. The east stairwell is located adjacent to the elevator in the vestibule. This stairwell provides exits to the interior vestibule and directly onto the boardwalk. It has large tinted windows on the exterior overlooking the boardwalk, and is the only means of accessing the roof.

Loading Dock – There is one loading dock for the Torpedo Factory, which is at the northwest corner of the building at the intersection of Union and Cameron streets. This access point is to the first floor and is for use solely by vehicles. It has a single large rollup vehicle door with direct access to Union Street.



Assessment

Flexibility/Adaptability – Existing access points are conveniently located along all sides of the building; however, new or additional access points may be added if desired. The need for adequate access to meet building capacity and meet fire codes is essential.

Limitations – Although changes to the building’s existing access points are feasible, impacts will result to the available studio spaces, primarily on the first floor. Any changes to the King Street access point could impact connectivity with Building 6 and the pedestrian thoroughway.

Functional Layout

Functional layout is the relationship between the arrangement of the facility’s components, parts, or areas and the building’s overall focus (i.e., retail, manufacturing, entertainment, etc.). This may be assessed by how efficient the facility is in supporting or meeting its purpose. For the Torpedo Factory Art Center, the functional layout refers to the arrangement of the museum, various studios, workshops, classrooms, and galleries with respect to each space’s purpose and / or subject matter. It also corresponds to the locations of internal spaces in relation to necessary building support spaces (i.e., kiln room, wash and storage areas, electrical, water, natural gas, etc.). Studios in the Torpedo Factory may have only one artist or they may have several that share the space.

First Floor – A wide variety of art forms are represented in the studios and galleries on this floor. The northeast section of the floor has painting/drawing, sculptures, and printmaking. The southeast section has ceramics, painting/drawing, fibers, jewelry, photography, and sculptures. Painting/drawing, sculptures, glass, jewelry, and enameling are located in the northwest section of the floor. The southwest portion of this floor has ceramics, painting/drawing, printmaking, jewelry, and The Art League Gallery. The Target Gallery is located in the north central area of the first floor, beneath the mezzanine.

Mezzanine – In the mezzanine’s northeast section are printmaking and jewelry studios. The vestibule houses studios with jewelry, fibers, enameling, and printmaking. The southern half of the Torpedo Factory’s mezzanine is comprised predominantly of Art League studios, classrooms, and administrative space. The northwest portion of this floor is painting/drawing, printmaking, ceramics, jewelry, and photography. The majority of the studios on this level do not abut the building’s exterior walls. Rather, they overlook the first floor studios in a loft configuration. Only four mezzanine studios and one classroom extend to the outer wall. These are located on the west side of the Torpedo Factory (studios 221, 222, 223, 224, and 225).

Third Floor – The third floor has the largest number of studios and other spaces of any floor. The most common art medium here is painting/drawing. In the northeast section is painting/drawing, photography, and collage/mixed media. The vestibule houses glass, printmaking, and painting/drawing. The southeast portion of this floor has printmaking, painting/drawing, sculpture, ceramics, enameling, and fibers. Fibers, glass, painting/drawing, as well as the Archaeology Museum and the Alexandria Archaeology Department administrative offices are located in the southwest area of the third floor. The northwest section of this floor primarily houses painting/drawing with some fibers and photography.

		
<p>First floor studios are partially located below mezzanine spaces</p>	<p>Most of the mezzanine studios are configured as lofts overlooking the first floor studios along the east and west walls</p>	<p>Third floor studios are comprised primarily of semi-permanent walls</p>

Assessment

Flexibility/Adaptability – The functional layout within the building is directly related to the interior wall systems. The existing wall systems are primarily semi-permanent, which allows for a significant amount of flexibility with the building’s functional layout. Another key element to functional layout flexibility is the desire to group art types by similarity. This helps visitors and customers to more easily navigate the building. The possibility to utilize these spaces for other uses is feasible.

Limitations – Functional layout is limited by specific requirements of the individual artists. Some artists require special electrical support, enhanced studio security, or access to common spaces such as clean up sinks. Additionally, some artists work in more than one medium (i.e., painting and sculpture). This can limit the ability to effectively group studios by function. The potential to create permanent walls and enclose additional spaces in the open areas would create issues relates to air flow, heating and cooling systems.

Interior Wall Systems

The Torpedo Factory’s interior wall systems are comprised primarily of semi-permanent dividers measuring about 7 feet in height. At the studio entrances, this height accounts for one or more access

doors and several inches for metal wall framing. The lower 3 feet of these walls is made of metal while the top portion is made of glass so that visitors may view inside the studios. The metal wall framing is either free-standing or connected to various existing support columns. In both cases, these walls can be moved or repositioned as-needed. In some spaces and on the third floor, walls between studios exceed 7 feet and are drywall construction.

The studios and other spaces adjacent to or within the vestibule have one or more permanent walls made of either block or drywall. The loft studios along the east and west sides of the building have short block walls (approximately 3 feet 6 inches tall) were they overlook the first floor studios. Additionally, spaces at the north and south ends of the building under the mezzanine are mainly block construction. This includes the Target Gallery.



Studios on the first floor with semi-permanent walls



Mezzanine studios have semi-permanent walls and permanent walls overlooking studios below



Semi-permanent walls on the third floor

Assessment

Flexibility/Adaptability – Although some studio and gallery walls are of permanent construction, interior wall systems are predominantly semi-permanent, which offers some flexibility. These systems may be relocated and reconfigured to various shapes and sizes to fit the needs of the individual artists.

Limitations – The semi-permanent wall systems are over 20 years old and additional or replacement parts may be difficult to obtain. Should this be the case, the ability to reconfigure internal spaces as desired using this wall system may be limited.

Interior Pedestrian Flow

This category relates directly to the pedestrian circulation pattern established within the facility. Proper circulation patterns will provide tenants and visitors with easy navigation throughout all floors of the building.

Pedestrian flow throughout the Torpedo Factory varies per floor. The following are descriptions of each floor's flow:

First Floor – The Torpedo Factory first floor studios, galleries and other tenant space is generally located along the building's exterior walls. This creates wide central pedestrian circulation areas running along the building's centerline (north-south) and also perpendicularly (east-west) at its midpoint between the main and east access points. Visitors may enter the various studios and The Art League Gallery directly from these central circulation areas. The long centerline circulation space extends from the King Street entrance to the mezzanine overhang at the north end of the building. At this point under the mezzanine overhang, the single open circulation area changes to two narrow pedestrian hallways, one west and one

east of the Target Gallery and fire stairwell. Pedestrians may cross between these smaller hallways through the north fire stairwell; however, they must open two fire doors to do so. A curved open staircase at this end of the building allows access to the mezzanine level.

The perpendicular circulation space provides direct access to several studios directly inside the main entrance. Once at the center of the building, pedestrians may access the open interior stairwell to the mezzanine and third floor.

Restrooms, the elevator, the pantry, and access points to the boardwalk may be accessed through double doors leading to the vestibule adjacent to the interior open staircase. These doors, as well as one north facing and one south facing vestibule door are equipped with devices to assist the disabled with opening. The three fire stairwells provide access between all floors, too.

Mezzanine / Second Floor – The mezzanine level may be accessed through any of the fire stairwells, the elevator, or one of the interior staircases. This floor and studios extend over the first floor for approximately 40 feet at the north and south ends of the building. Walkways measure approximately 6 feet wide except at the top of the internal central staircase where space is larger. Pedestrian flow primarily follows the elevated walkways, which extend over the circulation areas on the first floor. Walkways at the north and south ends of the mezzanine, along with two elevated walkways in the middle of the building allow cross circulation between the east and west studios. Restrooms, the elevator, east fire stairwell, and five studios are located in the vestibule.

Third Floor – The third floor may be accessed via the fire stairwells, elevator, or the central interior staircase. Studios here are located along the perimeter walls, as well as within interior spaces. The floor’s numerous hallways follow a circuitous path and measure between 4 feet, 10 inches to 6 feet, 9 inches. Restrooms, the elevator, east fire stairwell, and three studios are located in the vestibule.

Roof – Only authorized personnel have access to the roof. But there is access to the small office space located on the roof.



North interior staircase between the first floor and mezzanine



The central interior staircase provides access to all three levels of the Torpedo Factory



Mezzanine pedestrian flow is via elevated walkways

Assessment

Flexibility/Adaptability – Pedestrian flow between levels is established with existing permanent staircases, fire stairwells, and an elevator. Pedestrian flow on the mezzanine is also established with elevated walkways, which does not offer flexibility. Throughout the first and third floors, pedestrian circulation patterns are currently dictated by the locations and configurations of the studios; however, these patterns may be changed by relocating the semi-permanent walls.

Limitations – Limitations to pedestrian flow are presented by spaces with permanent walls. These spaces are located mainly on the first floor at the north and south ends of the building beneath the mezzanine.

The mezzanine walkways are considered permanent with limitations for movement/relocation. Access to the roof is limited and not ADA compliant.

Building Systems - Subcategory: Building Cooling

The ability of building systems to maintain a comfortable environment for tenants and visitors is an important part of the overall experience at the Torpedo Factory.

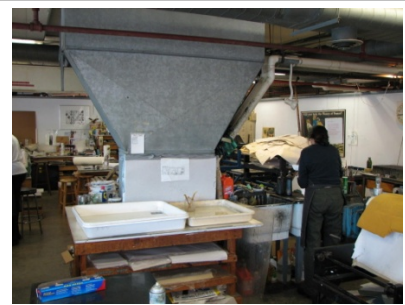
The Torpedo Factory has four air conditioning units located on the roof and oriented along the building's centerline. The units' cooling capacities total 220 tons. Utilities are exposed and run along each floor's ceilings. This includes heating, ventilating, and air conditioning (HVAC) ductwork, which on the first floor, is suspended from the underside of the mezzanine overhang and extends into the studios and galleries. The floor to ceiling distance in these areas is about 9 feet. The first floor is also supported by HVAC ducting above the common / circulation areas; however, these ducts are secured to the mezzanine level's ceiling, which is 18 feet, 11 inches above the first floor. On the mezzanine level, the distance from the floor to the ceiling measures 8 feet, 9 inches. HVAC ducting extends mainly laterally into studios and classrooms from the main ducts on the ceiling running along the building's centerline. For the third floor, HVAC ductwork is suspended from the ceiling, which measures 15 feet, 4 inches on the building's east side and slopes upward to 18 feet, 9 inches on the west.



Four HVAC units are located on the roof along the building's north-south centerline



Ductwork is exposed and suspended from each floor's ceiling



Some ductwork between floors is located in studio workspace

Assessment

Flexibility/Adaptability – HVAC ductwork is sufficient and located above the studios and other spaces. With ceiling heights reaching almost 19 feet, ductwork supporting the third floor is well clear of overhead obstructions. Ducting may be reconfigured rather easily to support revised floor layouts as long as it remains consistent with the cooling unit capacities.

Limitations – There is reduced overhead clearance for HVAC ducting supporting the mezzanine studios and the studios on the first floor. This hampers airflow to these spaces where high intensity lighting creates significant amounts of heat. Also, restrictions occur in studios where vertical ducting passes between floors. Vertical ducting is necessary to support the lower floors.

Building Systems - Subcategory: Building Heating

Located in an area that experiences cold winter temperatures, the Torpedo Factory building systems must be able to maintain a comfortable environment for tenants and visitors. The facility is supported by

natural gas-fired heating units' located inline with the cooling system. The heating units use the same ductwork described in Building Cooling section.

Assessment

Flexibility/Adaptability – HVAC ductwork is sufficient and located above the studios and other spaces. With ceiling heights reaching almost 19 feet, ductwork supporting the third floor is well clear of overhead obstructions. Ducting may be reconfigured rather easily to support revised floor layouts as long as it remains consistent with the cooling unit capacities.

Limitations – There is reduced overhead clearance for HVAC ducting supporting the mezzanine studios and the studios on the first floor. This hampers airflow to these spaces. Also, restrictions occur in studios where vertical ducting passes between floors. Vertical ducting is necessary to support the lower floors.

Building Systems - Subcategory: Building Lighting

The Torpedo Factory incorporates several forms of interior lighting in common areas, studios, and galleries. Adequate lighting is an essential element to the production, display, and viewing of art within the facility's studios and galleries.

The majority of the studios and galleries on the first floor are located partially beneath the mezzanine and where ceiling heights measure about 9 feet. The remainders of these spaces closer to the building's exterior walls have ceilings that open up to 18 feet, 11 inches. These areas incorporate large tinted glass windows that provide light to artists on both the first floor and the mezzanine lofts. In addition to the light entering through these windows, these first floor tenants use multiple lighting sources including suspended down lighting (incandescent and fluorescent), task lighting for work spaces, and bright accent lighting to illuminate artwork. Lighting in the pedestrian circulation spaces is provided primarily by suspended overhead lighting fixtures.

Circulation space on the mezzanine level is illuminated by a combination of up lighting and suspended lighting. All but five studios and classrooms on this level have a loft layout where the rear portions (closest to the building's perimeter walls) overlook the first floor spaces below; consequently, the mezzanine spaces also benefit from the light passing through the large exterior windows. Studios that do not have a loft layout have their own exterior windows to allow natural light in. Like the studios and galleries on the first floor, the spaces on this level augment the natural light with a combination of fluorescent ceiling lights for ambient lighting, task lighting for work spaces, and bright accent lighting to illuminate artwork.

As with the first floor, lighting is provided by more than one source. There are large windows on all sides to provide artists along the building's perimeter with natural lighting. Interior studios do not have direct access to the exterior windows. Both perimeter and interior spaces use a combination of suspended down lighting (incandescent and fluorescent), task lighting for work spaces, and bright accent lighting to draw attention to artwork.



The building has large windows to allow natural light into the studios



The mezzanine uses overhead lighting and indirect lighting located on support columns



Studios use a combination of lighting types to illuminate work spaces and artwork

Assessment

Flexibility/Adaptability – Electrical conduits are suspended from the ceilings, which allows for flexibility in revising lighting sources and patterns supporting the building spaces. The concept of exposed conduits allows for easier reconfiguration of electrical boxes and lighting.

Limitations – Due to the relatively low overhead clearance between the mezzanine walkways and ceiling, overhead lighting should illuminate as wide an area as possible. Current mezzanine lighting leaves the common areas dim.

Building Systems - Subcategory: Building Power

The Torpedo Factory supports artists working in many different mediums. The power requirements of each artist vary depending on their art form. The electrical power available within the facility and within each workspace, studio, or gallery must meet the needs of the particular occupying artist.




First floor is located in the Potomac River floodplain; therefore, no utilities rooms are located on this level.

Utilities rooms on the mezzanine level are located at the far north and south ends of the building. The larger of the two rooms is in the north, adjacent to the fire stairwell. This is where electricity enters the building from the outside to support the Torpedo Factory, as well as Building 6. The southern utility room is smaller in size and contains fewer utility controls.

The third floor has a utilities room at the far north end of the building and two utility closets at the south end of the building. The utility room is adjacent to the fire stairwell, and it contains electrical conduits that run from this room to the ceiling and throughout the floor. Additionally, electrical conduits for Building 6 run from this room, to the ceiling, then to the south wall where they pass through to provide Building 6 with electricity. The southern utility closets are the size of coat closets (approximately 18 inches deep) and contain fewer utility controls.

The Torpedo Factory studios, galleries, administrative spaces, and classrooms require standard 110 Volt (V) power to support equipment and lighting. The exceptions to this requirement are two studios on the first floor. Studio #4 in the northeast side of the building and Studio #33 on the northwest side both require 220V power to support welding equipment. Studio #33 is located adjacent to the loading dock and currently has two special circuits to support this equipment. The three kilns in the southwest corner of the first floor run on 110V power; however, they require heavier amperage circuit breakers. The HVAC units on the roof and the supporting equipment (i.e., fans, blower motors, etc.) require a 220/240 three phased power supply.

In addition to the electrical systems described above, there are two 110V electrical outlets located on the exterior of the Torpedo Factory’s west wall. These are located in close proximity to the main entrance.

		
<p>To avoid the river’s floodplain, power enters the building at the north end of the second floor</p>	<p>Utilities conduits located at the north end of the building on the third floor</p>	<p>Utilities are exposed suspended from the ceilings</p>

Assessment

Flexibility/Adaptability – Building electrical power originates from the second floor’s north utility room. Exposed overhead conduits provide flexibility when considering changes to the current electrical power layout. The ability to reconfigure or run new box and outlets is enhanced by the exposed look of the spaces.

Limitations – Changes to the existing electrical power layout must not result in power demands greater than what is currently provided to the building. Depending on the desired layout and power requirements, new breaker boxes and circuit breakers may be needed. Any changes that require a major reconfiguration or expansion of the electrical panels will be limiting and costly to accomplish.

Building Systems - Subcategory: Building Plumbing

Plumbing within the Torpedo Factory must adequately support tenants and visitors. Depending on their art medium, tenants may require water for creation of art and for cleaning. Both tenants and visitors need sufficient access to drinking water and operational restrooms. Water is distributed throughout the Torpedo Factory in piping exposed along the ceilings and enclosed in permanent walls.

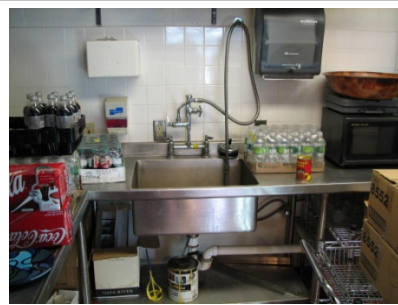
The Torpedo Factory plumbing systems are limited. Each floor has two restrooms, one for males and one for females. The male restrooms on the first floor have two sinks, two urinals, and two toilets while the female restrooms on that floor have two sinks and four toilets. Male restrooms on the mezzanine level and third floor have two sinks, one urinal, and two toilets. The female restrooms on these floors have two sinks and three toilets. The pantry on the first floor has hot and cold running water and a single-basin sink.

Each floor has long sinks with multiple spigots to support artist and student clean up. These are located in the southwest corner next to the fire stairwell. The first floor sink has three spigots and a single drain line. There are two sinks on the mezzanine level each having three spigots. Both of these sinks have a single drain line outfitted with a simple sediment collection apparatus to collect paints before entering the city's wastewater system. The mezzanine sinks are the only ones configured with sediment collection devices. The third floor has two sinks with two spigots and drain lines each.

A number of studios have small sinks to support the artist's process. On the first floor, studios 9 and 33 have sinks; however, it was noted that the sink in Studio 9 was primarily for personal use. There are seven studios on the mezzanine level with sinks (studios 201, 202, 206, 212, 219, 221, and 228). Studio 228 has three sinks. The third floor has eight studios and classrooms with sinks (studios 302, 304, 312, 313, 325, 326, 327, and 330). One space, Studio 44, is plumbed for a sink; however, one is not installed.

Janitor's sinks are located on all three floors. The male and female restrooms on the mezzanine and third floors have these sinks, as does the female restroom on the first floor. The building's 80-gallon electric hot water heater is located in the first floor male restroom.

In addition to the plumbing detailed above, there are two external spigots located on the building's east wall just outside of the vestibule's north and south doors. These water points were described as being used primarily by marina users and rarely by Torpedo Factory personnel.



Wash basin in the pantry



Mezzanine clean up sinks have sediment traps



Restrooms on each level are located in the vestibule

Assessment

Flexibility/Adaptability – Domestic water supply lines are suspended from the ceilings along with the other building utilities. This provides flexibility in locating water sources as new supply lines may be dropped into spaces as desired.

Limitations – Although relocating or adding water supply to studios does not pose major issues, tapping into the building's waste water system could. Waste water lines are located in permanent walls and beneath the floor. Connecting new drain lines to the building's main drain lines could require significant effort.

Building Systems - Subcategory: Building Special Systems

Special systems include those not addressed in the previous categories. These systems are detailed below.

The majorities of studios in the Torpedo Factory rely on door / deadbolt locks and do not have monitored security systems. To comply with insurance requirements, jewelry artists use monitored security systems.

These artists are located on the mezzanine level. For additional security, they have also installed metal screening between the top of the semi-permanent walls and the ceiling to close those access points.

The Torpedo Factory has one elevator located in the east vestibule. The elevator has a capacity of 3,000 pounds / 20 persons and is accessed from the south.

Each floor has a fire suppression sprinkler system running overhead in exposed piping. The building's fire alarm control box is located in the third floor north utilities room. There are fire hose boxes and pull alarms on each floor adjacent to the fire stairwells.

The Archaeology Department administrative space has dedicated fiber lines that are connected into the city's network. The Torpedo Factory Artists' Association (TFAA) is contracted with Cavalier Telephone for its phone and internet service. The building has WI-FI (two access points for tenants and one for public). Every studio has a phone jacks with two available connections. The studios have several options for internet connectivity – via phone line (DSL), Comcast hard wired, and using the TFAA-provided wireless network. Tenants must coordinate with the provider and pay for the first two options.

There are no hazardous waste storage, collection, and disposal locations in the Torpedo Factory. Artists maintain their supplies in their studios.

The Archaeology Department maintains two climate controlled storage rooms located in their administrative space on the third floor. These rooms cumulatively measure approximately 678 sf.



Elevators are located on the east side of the building in the vestibule



Archaeology Department has dedicated fiber connectivity to Alexandria's network



Archaeology Department has climate controlled storage

Assessment

Flexibility/Adaptability – The only system with flexibility is the TFAA phone and internet services from commercial providers. These lines may be relocated as needed. Wireless connectivity would remain unaffected by internal floor plan changes.

Limitations – Overall, special systems within the building have limitations with regards to change. To sustain operations, the Archaeology Department requires dedicated fiber connectivity to the city's network and also requires climate controlled storage for artifacts. The building's elevator system is located in the vestibule within permanent walls. Relocating the elevator would require significant effort and investment. The lack of hazardous material storage and hazardous waste collection is a significant limitation.

Building Exterior Area

This category addresses the area within 15 feet of the Torpedo Factory's exterior.

North – Within 15 feet of building’s north side is Cameron Street, which allows access to the river and boardwalk attractions including the city marina, water taxis, information booth, food court, and Chart House R restaurant. This area is illuminated by light fixtures spaced about 20 feet apart and mounted on the Torpedo Factory support columns at a height of approximately 15 feet. Although just outside the building’s 15-foot envelope, the building adjacent to the Torpedo Factory on the north also has lights mounted on the exterior to illuminate the building and Cameron Street. These fixtures are also located on support columns at about the same height as the Torpedo Factory exterior lights, but these fixtures are sconces.

South – Building 6 abuts the Torpedo Factory on the south. The King Street entrance leads to the entrances to Building 6 retailers; however, these entries are outside of the 15-foot envelope. Also just outside of the 15-foot envelope, the King Street pedestrian sidewalk is illuminated by lamp posts spaced approximately 50 feet apart.

East – The boardwalk is immediately adjacent to the Torpedo Factory’s east side. Flat open areas paved with concrete and / or brick are located on the north and south sides of the vestibule. These areas measure approximately 2,385 sf each. On the east side and adjacent to the vestibule and within the 15-foot envelope is the boardwalk surface comprised of wood or composite wood decking.

The east side of the Torpedo Factory has the most exterior lighting of all the sides. Extending from the roof area are seven large floodlights focused on the boardwalk. Below those lights and at a height of about 19 feet are four wall-mounted downward facing floodlights. Two of these lights are above the vestibule’s east-facing doors, and the other two are located on the northeast and southeast portions of the building, respectively. Immediately outside of the east-facing vestibule doors are four wall-mounted light fixtures. These are attached at a height of approximately 12 feet. Just outside the building’s 15-foot envelope on the east are 10 lamp posts. These are on the boardwalk and arranged parallel to the Torpedo Factory.

West – The Torpedo Factory is bounded by a pedestrian sidewalk and Union Street on the west. The pedestrian sidewalk is illuminated by lamp posts spaced approximately 50 feet apart.



Assessment

Flexibility/Adaptability – The Torpedo Factory building occupies the majority of the city block upon which it sits. Consequently, there is limited space for additions within 15 feet of the building’s north, south, and west sides. Space is available on the building’s east side, though, adjacent to the boardwalk. Since this side of the building is not restricted by historical architectural guidelines, there are more design options for future renovations.

Limitations – For changes to be made on the building’s east side, coordination would be needed between the city/TFAA and the private developer who retains the rights to the brick areas adjacent to the northeast and southeast sections of the building.

Building Surrounding Area

This category addresses the exterior area within the city block on which the Torpedo Factory’s is located.

The Torpedo Factory and Building 6 occupy the city block upon which they sit. The site is bounded by Cameron Street on the north, Union Street on the west, King Street on the south, and the Potomac River boardwalk on the east. The area around the Torpedo Factory is generally comprised of water-based facilities (i.e. marina buildings, boat slips, water taxis, etc.), administrative / office buildings, residential structures (i.e. brownstones), a parking garage, retailers and other businesses, and restaurants. The following are the major uses around the Torpedo Factory.

North – Administrative / office buildings and residences

South – South of King Street along Union Street are restaurants, retailers, and other businesses

East – Immediately adjacent to the Torpedo Factory’s northeast corner is a food court and the Chart House Restaurant. The city marina sits east of the building, and the Old Dominion Boat Club is adjacent to the southeast corner of the building along the water’s edge.

West – Immediately west of Union Street across from the Torpedo Factory are a multi-level parking garage, businesses, and condominiums.



Panoramic view from the intersection of Union and King streets looking northeast at the Torpedo Factory



Panoramic view from the building’s roof looking northeast at the food court, Chart House Restaurant, and the water taxi landing

Assessment

Flexibility/Adaptability – The Torpedo Factory building occupies the majority of the city block upon which it sits and is bounded by Building 6 on the south. Consequently, there is limited flexibility for additions.

Limitations – Existing development on all sides of the building limit possibilities for expansion outside of the 15-foot distance described above in Building Exterior Area.

Appendix G: Steering Committee & Consultants

Steering Committee

Thomas Gates, Assistant City Manager, City of Alexandria

Penelope Barringer, Treasurer, Torpedo Factory Artists' Association

Stephanie Pace Brown, President & CEO, Alexandria Convention & Visitors Association

Alisa J. Carrel, Director, Office of the Arts, Department of Recreation, Parks & Cultural Activities, City of Alexandria

Rosemary Covey, President, Torpedo Factory Artists' Association

Susan Sanders, Vice President for Community Relations, Torpedo Factory Artists' Association

Project Team

Arthur L. Smith, President, Management Analysis, Inc.

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Charlotte Vick, Senior Consultant

Douglas C. Frechtling, Ph.D., Professor of Tourism Studies, George Washington University

Mike Hrapla, Vice President, Matrix Design Group, Inc.

Rick Rust, AICP, Senior Associate, Matrix Design Group, Inc.

Todd Tamburino, Senior Planner, Matrix Design Group, Inc.