River Art Museum Inc. 2018

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www.RiverArtMuseum.org
info@RiverArtMuseum.com
43 Lakeview Ter., Sandy Hook, CT 06482

OVERVIEW

Mission

The mission of the Museum is to save our vanishing American heritage of art and contributions of artists. To save biographical materials, images and works of art. To tell the stories of our creative worth. To enable the creative process to be recognized as the vital resource necessary for continued prosperity and cultural development. To provide enrichment to the public through presentations of previously lesser known American art and artists.

Vision

River Art Museum Inc. will be a cultural center for contemporary American art. It will be recognized globally, regionally and nationally for the significance of its exhibitions and archival service in saving artists' work and biographical identity. The work presented will be of exceptional quality, and will include new and exciting art from local, regional and other American artists.

Core values

Commitment to diversity, exceptional quality, artistic freedom and support for all American artists stands at the center of who we are. We affirm that visual and other creative arts make a significant and lasting impression on our lives and well-being. We acknowledge our responsibility to the future gatekeepers of our cultural heritage to preserve the substance of original art for their continued safe keeping.

We honor our commitment to keeping the doors of history open to contemporary artists.

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Executive Summary

Keeping the doors of history open to contemporary artists.

Unlike other artist/arts assistance programs, our commitment is to be sustained into a future generations' legacy. Obviously, traditional museums and libraries have preserved important cultural documentation making up our history. Our contribution is to broaden the sources available to future curators, historians and art lovers. The American heritage of art has the best opportunity for honest appraisal and representation with the largest possible (memory) represented by tangible historic artifacts as original art. With this in mind, our first commitment is to save the art from destruction. Our 100 years' archival legacy program is directed toward this goal.

100 years is a conceptual benchmark presuming that American society will have an independent vision of what is valuable to them in telling the story of who they are and where they came from. The benefit is to the artists in that their lifetimes' work is not discarded, and to posterity in that their choices have not been limited. This foresight may empower the museums of the future.

The emotional relief that an artist's experience from knowing that their art will survive their death and have a chance for recognition and inclusion for future generations is tremendous. The families and art lovers close to the artist are also relieved of a burden they are not equipped to shoulder. The community are reassured that art does have intrinsic value to humanity and they are doing their part in building a culture for their children. Our most talented children who are willing to endure poverty, deprivation, and exclusion from society to invest their life's effort in something they believe in, have the reassurance that their work will not be thrown away without a second thought.

The unique technology applied to this model makes storage and showing versatile partners in maintaining the collections (while not hiding them). Each art storage container has an individual barcode which when scanned by a smartphone will bring up the specific web page listing the contents with quality pictures, and all related information on each individual work. Shipping documents and information are also included. In this way a curator may order appropriate units of art ready for display. This container identification system is also forwardly compatible with robotic storage management. This makes a scalable archive able to meet expanding needs. We understand that limited budgets mean that not all art works can be framed and ready to show, but we will strive to pack and have show ready representative samples of the artist's greater body of work. Should the desire for deep storage articles be great enough, the resources for appropriate presentation may be forthcoming at that time. That is why proper documentation and indexing for referencing the contents is important. The central database offers flexible discovery to assist curators, biographers, historians and libraries.

We find it exhilarating to think that at some future date our efforts may bring about a great financial boon to estate families, professionals, and art institutions. Certainly the "Vincent van Gogh" example we point to was an explosion of capital assets expansion in the art world. Participating artists and their estates enter into residual rights agreements where any future sales of works realizing profits are divided as per agreement. In this way artists and their estates may confidently hand over custody of their collections. While we desire to build a central Museum facility, we are content to begin with our dynamic storage for preservation and presentation. Phase one is the startup organization and funding.

We look forward to keeping the doors of history open to contemporary artists. Phase one is startup. Phase two is the secure storage and documentation implementation. Phase three is Outreach Projects.

STRATEGIC PROGRAM VISION

The vision is to raise $48,000 to establish 2 long term storage facilities, a web based management system, and a processing office/studio to operate the 100 Year Legacy Program.

The Office/Studio

A physical processing studio is necessary to receive materials for archiving such as: original works of art, writings, photographs, recordings, computers, digital storage, memorabilia and significant historical items pertinent to each artist's life, work, and process. These must then be cataloged, photographed, assigned appropriate storage, packed and shipped to the storage facilities.

The Web Based Management System

This secure management system must be flexible enough to accommodate the archival and storage process from multiple sources, such as, in house interns, other art institutions, or existing storage transfer. In addition, the database must be searchable for reference, such as, museums, curators, historians, and libraries.

Responsive Outreach Storage Facility (Location 1)

A part of the outreach policy to "Keep the artist's work alive" is the special show-ready storage. These essential support items and original art (ready to hang) are available to ship for showing at authorized presenters, such as, museums, University galleries and alternative art show venues. This storage includes easy access to location staff for scheduled shipping and receiving of traveling shows booked via the web based management.

Archival bulk Storage Facility (Location 2)

Appropriate long term storage of less accessible archival materials requires adequate security and maintenance.

Build a Sustainable Operation Model

With the establishment of client services and all necessary facilities in place, more clients may be recruited to increase income. Donated funds will allow this process to begin. An ongoing fundraising effort will stabilize income and provide for program scholarships for those who cannot afford fees.

FUNDRAISING STRATEGIES 2018

Plans are set for fundraising efforts in 3 categories. The 100 Year Legacy program, The Museum Building, Web, Media, and Communicating efforts.

Foundation/Government Grants

100 Year Legacy Program

The Museum Building Fund

The Web Based Solicitations (RiverArtMuseum.org)

Media and communicating efforts, show building

Email, donation page

Art Prints sales, Annual Auction

Membership (special member's incentives, raffles, private auctions)

Dedicated Donor List (such as)

Specific artist scholarship fund

Adopt an artist

Gifts in the name of (honored individual)

Specific publications commission (movies, books)

Special Event Fundraisers (such as)

Concert and Art Party

Movies (screening with director/cast reception)

GoFundMe

Startup fund.

STATEMENT OF NEED/SERVICES

Every year artists die leaving behind a body of work. Often families are unable or unwilling to do the necessary work of preserving the art. American cultural heritage is vanishing into the landfill. It is our mission to preserve this heritage for a minimum of 100 years so that future generations have the opportunity to choose what is important to the tell the story of who we are.

Storage

A place for American cultural heritage. 2 types of storage facilities are needed.

1. Ready Storage

   A flexible package receiving and shipping, archival friendly, facility whose management team can execute and oversee daily operations.

2. Deep Storage

   A long term, archival friendly, facility whose management team can oversee security and appropriate maintenance.

Archival Documentation

The 100 Year Legacy program needs to maintain visibility and accessibility.

1 Visibility

   At the Museum website catalogs of the collections

2. Accessibility

   Through the Ready Storage service, representative samples (Framed or Prepared for exhibition) in shippable containers for on demand curatorial service.

   Exhibition booking and management service to facilitate the ongoing outreach initiatives.

   An artist application process for registration of potential artist clients

Financial Longevity Assurance

Escrow fund for future storage costs.

STATEMENT OF NEED/SERVICES 2

Artists Relations

Registration of candidate artists

- Artists who can pay for services
- Artists who need financial assistance
- Artist Estates (deceased artist collections)

Legal contracts and documents

- Artist's agreement
- Purchase agreement
- Options agreement
- Showing agreement
- Extended assignment of ownerships

Emergency Collection Re-Location/Storage service

Collections Insurance

Emergency, Storage, Transportation, Showing

Outreach Program

Partners, Affiliated Organizations, Showing Venues, Sponsors and Supporters

Public Relations

Weekly management services

IMPLEMENTATION

Locations and Facilities

1. Central Staff Locations and Facilities
    a. The office is 43 Lakeview Ter., Sandy Hook, CT 06482
2. Program Outreach Shows
    a. Archival Storage
        i. Newtown, CT (pending)
        ii. Sandy Hook, CT (Ready to Ship)
        iii. Kingston, NY
        iv. Vero Beach, FL

Outreach Program

    b. Program Art Shows
        i. Show Locations to book
            1. Museums
            2. University Galleries
            3. Alternative Site Shows

Management Plan

1. Create a Website for Administrative Operations and Public Awareness
2. Secure Startup Funding
    a. Initial setup
    b. Annual budget
    c. Incidental operational needs

3. Create nonprofit River Art Museum Inc.
    a. Establish 501c3 certification

4. Sources of funding
    a. Private Donors
        i. Website donations
        ii. Social media appeals
        iii. email appeals
    b. Institutional Donors
        i. US Endowment for the Arts
        ii. State arts grants
        iii. Foundations
        iv. Corporate donations
    c. Fundraiser

COSTS OVERVIEW

Total Startup: $1,600 Total Annual Minimum: $5,000 Total Annual: $25, 000

These are minimum standards for basic programs for 1st artist.

1. Startup
    a. Website Development
        i. $ 60.00 per year, web (registration and renewal)
            Domain name and web domain hosting
            1. SSL- $539.98 for 2 years, $299.99 for 1 year
            2. Domain Privacy (riverartmuseum.org) $9.99
            3. Site-lock monitoring $59.00 for 1 year
            4. Site Backups and Restore $26.99
        ii. webmaster
            1. Retainer
            2. Support
                a. (per hour) $35- $70

2. 100 Years Legacy Archive (Project Development)
    a. Secure Storage (temporary leased)
        2 initial locations, Danbury CT and Kingston N.Y.
            1. Danbury, 9'x 15' x 9' unit approx. $200 per mo. 15'x20' $390
                a. humidity & temperature controlled, secure grounds and building
                b. shipping & receiving services
            2. Kingston,
            3. Annual Total: $4,800
        ii. physical articles of art
        iii. digital articles of art
        iv. biographical materials

    b. Packing and Documentation of Art
        i. Containers
        ii. Photographs
        iii. Framing
            1. Development of Standards
            2. Sensitive Works
3. Insurance
    a. Board of Directors
        i. $1,200.00 liability - (get new Estimate)
    b. Transportation of Art
        i. $250.00 small show 6 box set
    c. Individual Artist Collection
    d. Show Location Rider $250.00

PERMANENT SITE

We are looking at the alternatives for a permanent home for the River Art Museum. This is down the road but planning brings it closer. The Museum strives toward a minimum 100-year archive. However in addition to storage a showcase where outreach and public service programs are based is important.

- Newtown CT, (Remodeling of existing building at Fairfield Hills campus)
- Newtown CT, (New Land & New Building)
- Kingston, NY
- Santé Fe, NM

Our friends in Newtown Connecticut and Ulster county New York, have exciting suggestions. As the program grows and includes more artists, the need for extension sites will be included. Drawings and developmental needs are being aided with the generous help of Ulster County Construction.

In the short term rented storage is the solution we are using to get the Outreach Collection into circulation.

Having a permanent home for the museum is also essential for processing new artist's collections. A processing center makes for efficient assimilation of new collections.

Financial planning for the site will need cooperation with architects, builders, governmental agencies, land agents, legal oversight, grants writers, banks and endowment administrators. The starting approach is the gathering of primary supporting documentation and recommendations under the umbrella of a feasibility study.

Feasibility Study

- Fairfield Hills
    - The following guidelines are recommended for these potential in-fill buildings: -
    - A style of architecture and materials compatible with the balance of the campus - Maximum building height – three stories -
    - Maximum square footage per new building – 50,000 sf. (other than academy) - Parking to be shared with other uses to greatest extent possible

  Full Info: http://www.fairfieldhills.org/PDF/MasterPlan2005.pdf

- Existing Building
    - The alternative of renovation of an existing building
        - Legal implications
        - Costs
        - Usability

LETTER TO ARTISTS

Thank you for your interest in the River Art Museum. I am the founder and first artist participant in the museum program. Our contribution is to broaden the sources available to future curators, historians and art lovers for honest appraisal and representation of original art. With this in mind, our first commitment is to save the art from destruction. Our 100 years archival legacy program is directed toward this goal.

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I hope the included supporting materials will give substance to the Museum concept and our expectations for implementing the necessary phases of development. My thanks to our volunteers and supporters who have heightened our expectations for this artistic social venture.

If you are interested in long term archival storage and management of your artistic body of work, learn more on line at: Artists Participation Link: www.riverartmuseum.org/artistparticipation.php

We look forward to keeping the doors of history open to contemporary artists.

- Glen River

SUSTAINABILITY PLAN

We are looking forward to our first year with the future in mind. Sustainability is a key goal as the Museum strives toward a minimum 100-year archive.

Membership is the base for our supporters.

- Patron
- Sustaining
- Lifetime
- Artist
- Endowment

Incentives for donor and member

- Annual Art drawing giveaway (selected from members list)
- Sustaining (private art auction)
- Lifetime (honor role)
- Endowment (honor role)
- Donor may elect to be listed on website supporters

Hall of Hero's

We plan to honor the great supporters of art. Both from the past and our own distinguished patrons.



Johanna
van Gogh Bonger
(Hero from Past)



Peggy Guggenheim
(Hero from Past)



Julia Wasserman
(our Patron)



Carla Hardy
(our Patron)



Fredi Leet
(our Patron)

Our thanks to our donors and supporters who have heightened our expectations for this artistic social venture. We look forward to keeping the doors of history open to contemporary artists.

OUR TEAM

Board of Directors

a. President and CEO: Glen River
   Founding Director, motivating and managing staff and volunteers, developing partners and stakeholders, "mentor" expertise, oversight of training and professional development of mentors and staff

b. Vice President: Creative, "To Be Filled"
   Maintain artist, and artist's estate relations

c. Vice President: Donor, "To Be Filled"
   Maintain donor relations, and fundraising efforts

d. Vice President: Corporate "To Be Filled"
   Economics. Expertise in web design and development, fundraising efforts

e. Secretary: John Gabriel writer/editor, researcher.
   i. Minimum required responsibilities
      1. Annual Meeting of the Board Minutes Report

f. Treasurer: Glen River Experience with book keeping and will continue on board via conference call.
   i. Minimum required responsibilities
      1. Annual Financial Report

g. Director: To Be Filled,
   Creative development, Biographical projects, fundraising entertainment events, , and continuing on board via conference call.

h. Director: Josie Peralta
   Creative development, Translations Consultant, and Special Needs advisor

i. Director: To Be Filled,
   Creative development, and continuing on board via conference call.

j. Director: Fredi Leet
   Creative development, PR consultant, Storage Facilitator

k. Director: Carla Hardy
   Creative development, PR consultant, Storage Facilitator

l. Director: "To Be Filled", Docent and Curatorial Programing, Patron, Fundraising.

OUR TEAM - (VOLUNTEERS NEEDED)

As a first step please consider your time you have available. If we can find a best fit for expectations and activities you will be part of, then perhaps we can enjoy your help without overburdening your schedule.

PR Spokesperson (The public face of the museum)
Copy Reader-Editor
Photography
Archive developer
Blog Writer
SEO
Social Media
Interns Manager
Webmaster
Financial Consultant
Legal Consultant

Administrative assistant
In the startup period (working with Glen River)
Maintaining calendar, tasks overview, initial communications and executive response

Communications Director
In the startup period (working with Admin. Assist. and Glen River)
Maintaining calendar, tasks overview, regular communications
Tasks:
Calendar dates & corrections
Scheduling for Admin. and Program Dir.

Docent
Create introductory tours

Programs Directors
Storage (maintenance and development)
Traveling Shows (funding and development)
Media Development
PR materials
Movies