

METAL MUSEUM



EXPANSION PLAN

TRANSFORMING A HIDDEN GEM ALONG THE MISSISSIPPI RIVER
INTO A JEWEL IN THE HEART OF MEMPHIS





” TO CONTINUE GROWING AND SERVING THE MEMPHIS COMMUNITY AND BEYOND, THE METAL MUSEUM WOULD LIKE TO TRANSFORM RUST HALL IN OVERTON PARK INTO A WORLD-CLASS MUSEUM AND EDUCATIONAL CENTER.

WE HOPE YOU WILL AGREE THAT THE TIME IS RIGHT FOR THE METAL MUSEUM TO TAKE ADVANTAGE OF THIS OPPORTUNITY. ”

— **CARISSA HUSSONG,**
METAL MUSEUM EXECUTIVE DIRECTOR

The Expansion Plan was approved by the Metal Museum Board of Trustees on September 15, 2018, with the understanding that this a working document. The plan is subject to change as new information about Rust Hall and potential funding becomes available. Please contact Carissa Hussong, Executive Director, or Frances Winfrey, Director of Development, at (901) 774-6380 for the most current edition of the plan.

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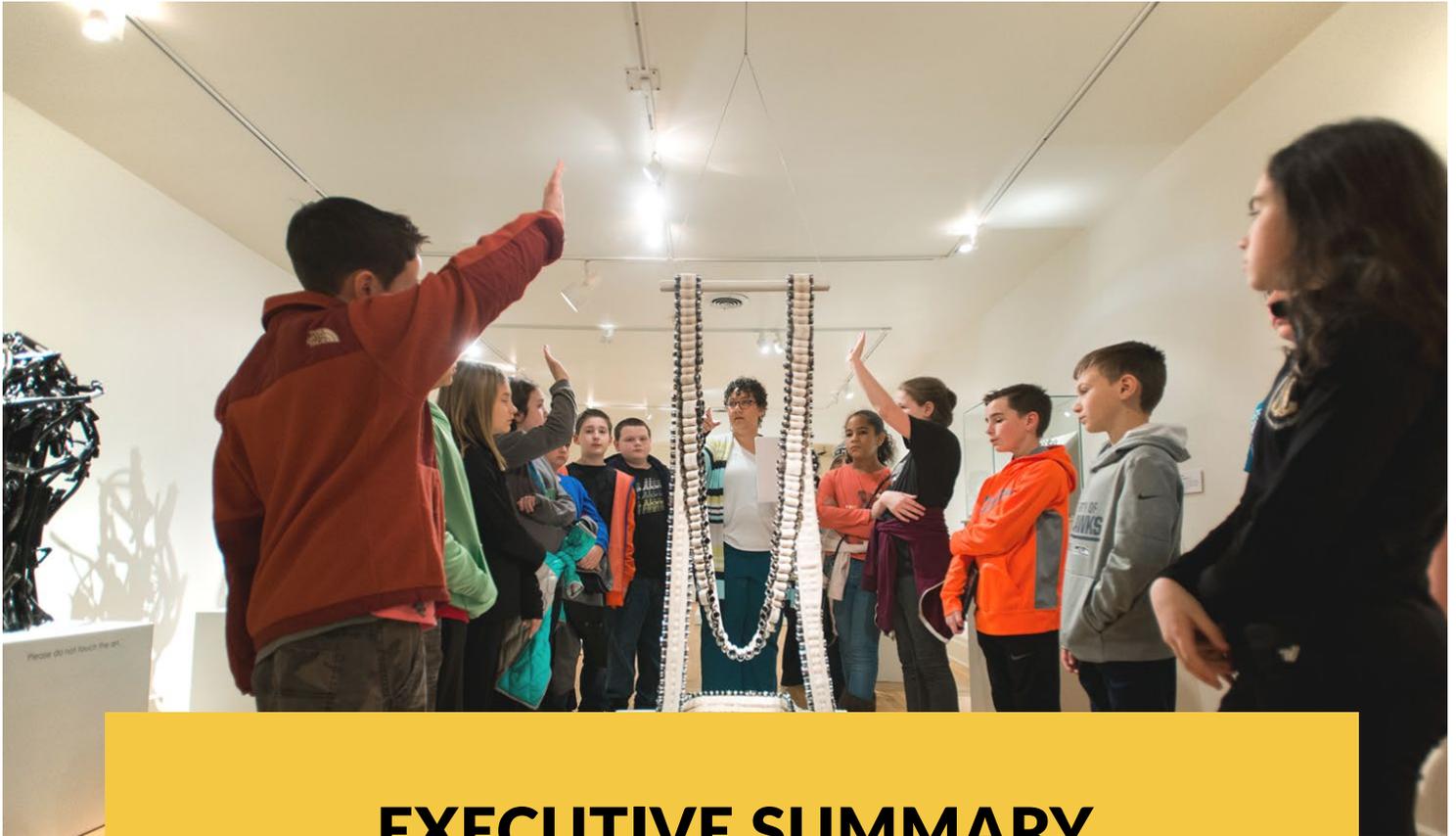
Pat Mitchell Worley

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“ ANY DAY AT THE MUSEUM CAN, AND USUALLY DOES, RESULT IN AN UNFORGETTABLE STORY. MY FAVORITE? IT WILL HAPPEN TOMORROW, AND THAT’S WHY I KEEP COMING BACK. ”

— RICHARD PRILLAMAN,
2006 MASTER METALSMITH, VOLUNTEER, AND MUSEUM MEMBER



EXECUTIVE SUMMARY

CAPITAL NEEDS ASSESSMENT

The National Ornamental Metal Museum's unique focus, commitment to the metal arts, and teaching of innovative practices have positioned it as an artistic and educational center within the metalsmithing community. As the only institution of its kind in the United States, and one of only a few in the world dedicated to this field, the Museum also contributes to Memphis's, and Tennessee's, vibrant cultural and visual arts offerings by providing public programs that cannot be found elsewhere in the region, the country, and possibly even the world.

Over the past decade, the Museum's exhibition and

educational programming has doubled. As a result, the Museum has outgrown its current location, once part of a Merchant Marine hospital complex along the bluff of the Mississippi River. After completing several studies, including a Campus Master Plan, conceptual renderings for the construction of two new buildings at the current location, and a fit test study of Rust Hall in Overton Park, the Metal Museum Board of Trustees has determined that an expansion to Rust Hall in Overton Park is the most desirable opportunity to accommodate continued growth in exhibitions, collections, educational programming, and community engagement.

IMPACT OF EXPANSION

Not only will expanding into Rust Hall in Overton Park help preserve and invigorate one of Memphis's most treasured parks, it will transform the Metal Museum, often referred to as "a hidden gem," into a world-class center for the metal arts. The Museum will better be able to serve the Memphis community through contemporary art exhibitions and educational programs and the international metalsmithing community as a global leader in the collection, preservation, and promotion of fine metalwork.

BY EXPANDING INTO OVERTON PARK, THE METAL MUSEUM WILL:

- Triple annual attendance, reaching approximately **75,000 visitors per year** and providing tours and demonstrations to over 10,000 visitors;
- Triple exhibition space, allowing for **display of more artwork**, including larger and heavier work;
- Have dedicated classrooms to **educate at least 3,800 students of all ages** each year through casual workshops for novices, in-depth classes for experienced metalsmiths, after-school programs and summer camps for youth, and ongoing programs for senior citizens;
- Feature a state-of-the-art storage facility, allowing for **proper care of the existing collection** and the ability to deepen our holdings;
- **Triple the square footage of the Metalworking Facilities**, allowing for the creation of larger projects, designated work space for artists, and more conducive learning areas for students;
- Be **more accessible and visible** in a location in the heart of Memphis, to which visitors can safely walk, bike, or bus and where visitors of all physical abilities can explore the institution;
- **Transform the Bluff Campus into an Artist-in-Residence Program**, to serve metal artists in all mediums and stages of their careers;
- Through the use of classroom, event, studio, and theatre space, and **through collaborative educational programs**, partner with other community organizations and nonprofits to further impact Memphis's arts and nonprofit landscape;
- **Enlarge the Museum Store and Store Gallery** to feature more artists and encourage the collection of fine metalwork;
- **Support mission-based programming** through additional rental revenue from private and corporate events;
- Add to Memphis's collection of unique nationally recognized institutions, such as the Stax Museum, Sun Studios, and the National Civil Rights Museum, that are an **integral part of the city's cultural offerings**; and
- Return the award-winning Rust Hall to its former glory, creating a welcoming, outdoor **public space that serves all Overton Park visitors**.

SUSTAINING A THRIVING ARTS CENTER

Under the current leadership, the Metal Museum has maintained a strong financial position, even during difficult economic times, and has more than doubled revenue generation since 2008. This was achieved through a combination of traditional and non-traditional earned income sources that provided upwards of 60% of the operating budget and by building strong relationships with donors and foundations that resulted in more contributed revenue.

The Museum's future growth, whether in Overton Park or in another location, will double annual expenses. Given the age and size of Rust Hall, the Museum projects that it will cost approximately \$775,000 annually just to occupy, not even program, the building. These cost estimates are based on existing and recommended expenditures provided by the Memphis College of Art. Although the Museum is projecting increased income in all revenue areas to

compensate for increased expenses, significant growth in several areas, most notably in earned income, is projected. Facilities rentals will increase significantly through the addition of multiple spaces of varying sizes and by providing alcohol sales and catering. Museum Store sales will more than double due to increased attendance; repairs and commissions will increase through additional staff and a more efficient work environment; and class tuition will increase with a more robust educational program. With expansion in a more central location, admission revenue is projected to increase significantly, as are corporate contributions and individual contributions resulting from increased visibility and member benefits.

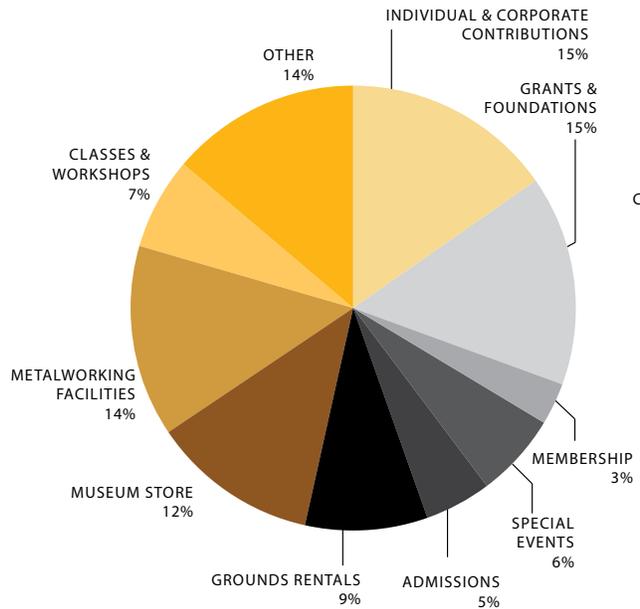
With greater visibility and community support, the Metal Museum is uniquely positioned to raise the funds necessary to provide Memphis with a sustainable world-class art museum.

CAPITAL CAMPAIGN GOAL

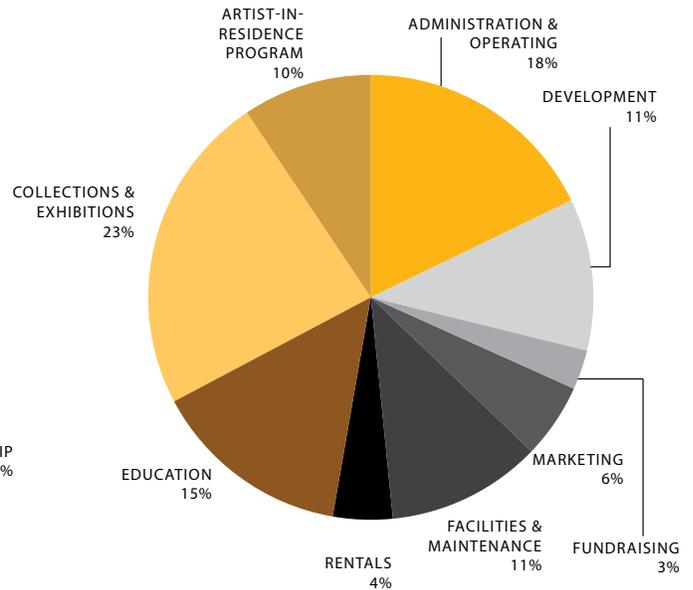
The Metal Museum seeks to raise \$45 million to transform the Metal Museum into a world-class institution. This includes \$21 million for the renovation of Rust Hall, \$4 million to renovate the Bluff Campus into an international Artist-in-Residence Program, and \$20 million for an endowment to ensure the Museum's ongoing financial stability and to provide adequate resources to maintain Rust Hall.

EXECUTIVE SUMMARY

PROJECTED REVENUE FY25

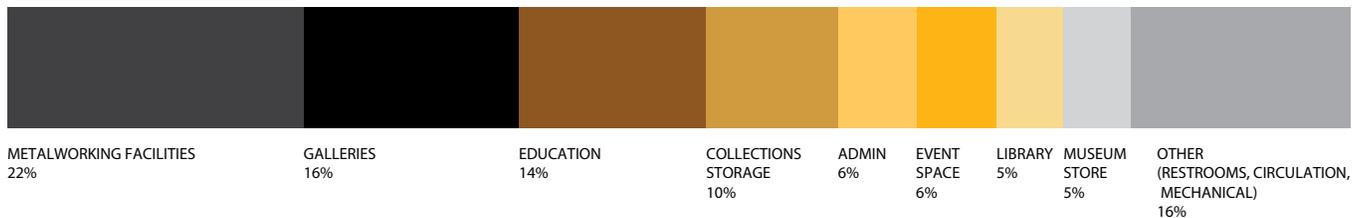


PROJECTED EXPENSES FY25



The Metal Museum staff developed operating budget projections for the expansion into Overton Park using existing data from the current location and from Rust Hall. For a complete overview of projected revenue and expenses, please see page 33.

ALLOCATION OF SPACE IN RUST HALL



EXECUTIVE SUMMARY

THE TIME IS NOW

The Memphis College of Art will cease operations in May 2020, at which time Rust Hall will “go dark.” This would most likely result in additional costs, caused by continued deterioration, for the City of Memphis and the building’s next tenant. For this reason, the Metal Museum has developed a condensed timeline for the capital campaign and for the development of construction drawings. In order to begin construction in June 2020, the Metal

Museum would like to have an architect selected in the spring of 2019. This will allow enough time to complete architectural drawings and the construction bid process by the June 2020 deadline. To meet this deadline, the Museum is seeking conditional funding commitments from potential donors while simultaneously seeking the City of Memphis’s support.

CONCLUSION

This is the Metal Museum’s time to expand upon our founders’ vision. It is a vision that has expanded over the past four decades from a place that showcases and educates the public about architectural and ornamental ironwork to an internationally recognized center for the metal arts in all forms - a place that recognizes the best

contemporary artists and innovations in the field while keeping the craft alive for the general public through exhibitions and hands-on experiences. This is a vision that will dramatically impact both the metalsmithing and Memphis communities, all while securing the future of Overton Park.



TRANSFORMING A HIDDEN GEM INTO A JEWEL IN THE HEART OF MEMPHIS

Over the past decade, the Metal Museum has seen tremendous growth in all program areas, most notably in its exhibitions and educational programming. While this growth has brought increased recognition and support to the Museum's programs, it also has resulted in the Museum filling its existing facilities to capacity. In addition to insufficient space, the buildings, most of which were built in the 1930s, were never intended to showcase artwork or to protect environmentally sensitive archival materials and fail to meet current accessibility requirements, inhibiting the Museum's ability to meet the needs of visitors and lenders.

With these challenges in mind, the Museum hired an architect in 2015 to design two new buildings – one to

house the Museum's exhibitions and collections and one to replace the existing metalworking facilities. The completed campus plan proposed adding over 50,000 square feet of new construction to the current 3.2-acre campus. While desperately needed to maintain current rates of programming growth, these buildings would dramatically change the look and feel of the campus. They would also require extensive, and expensive, foundations and bluff stabilization.

Until recently, the Metal Museum believed building along the bluff was the only viable option for growth. That is, until the idea of expanding operations into the Memphis College of Art's Rust Hall was proposed. In July 2018, the Metal Museum completed a fit test study to determine if the

TRANSFORMING A HIDDEN GEM

square footage and types of spaces provided by Rust Hall would serve current and future growth needs. The study revealed that not only did the Museum's programming needs fit into the building, but the Museum would also be able to significantly expand educational programming with dedicated classroom spaces.

With the closure of the Memphis College of Art in 2020 and the relocation of the Brooks Museum of Art as early

as 2022, Overton Park faces the imminent exodus of two of the City's oldest visual arts institutions. In order to maintain a strong arts presence in Midtown Memphis, and specifically in the Park, both the Memphis College of Art and the City of Memphis strongly desire to have a financially sustainable arts organization, with the capacity to maintain the award-winning, 78,000-square-foot building, move into Rust Hall. The Museum's Board of Trustees believes the Metal Museum is that organization.

WHY NOW? WHY OVERTON PARK?

As the Metal Museum has grown, so has its reputation and place within the Memphis arts community. Often cited for the quality of its exhibitions and unique character, the Museum has a strong financial record and the support of an international network of artists and metalsmiths. With increased interest from collectors and artists to donate work to the collection, exhibitions that are larger in scale than our galleries permit, and growing demand from the public for hands-on experiences, the Museum must expand its facilities. Ideally this expansion would happen in a more visible and accessible location.

Overton Park has been informally associated with the arts since its inception. As an organization with an art focus and a robust education program, the Metal Museum aligns with Overton Park's history as an arts center and its vision to provide diverse audiences the opportunity to explore, create, and learn. The Metal Museum is ideally positioned to become the new heart of the arts in Overton Park. Furthermore, by expanding, rather than moving, its operations, the Museum preserves two cultural treasures – the existing Metal Museum campus and the iconic mid-century building by acclaimed Memphis architect

Roy Harrover. This expansion would allow the Museum to increase its program offerings to both the Memphis community and to the international metals community, for whom Memphis – and the Museum – remains a destination.

SIMILAR CULTURAL PARKS

BALBOA PARK, SAN DIEGO, CA

MUSEUMS IN THE PARK, CHICAGO, IL

CITY PARK, NEW ORLEANS, LA

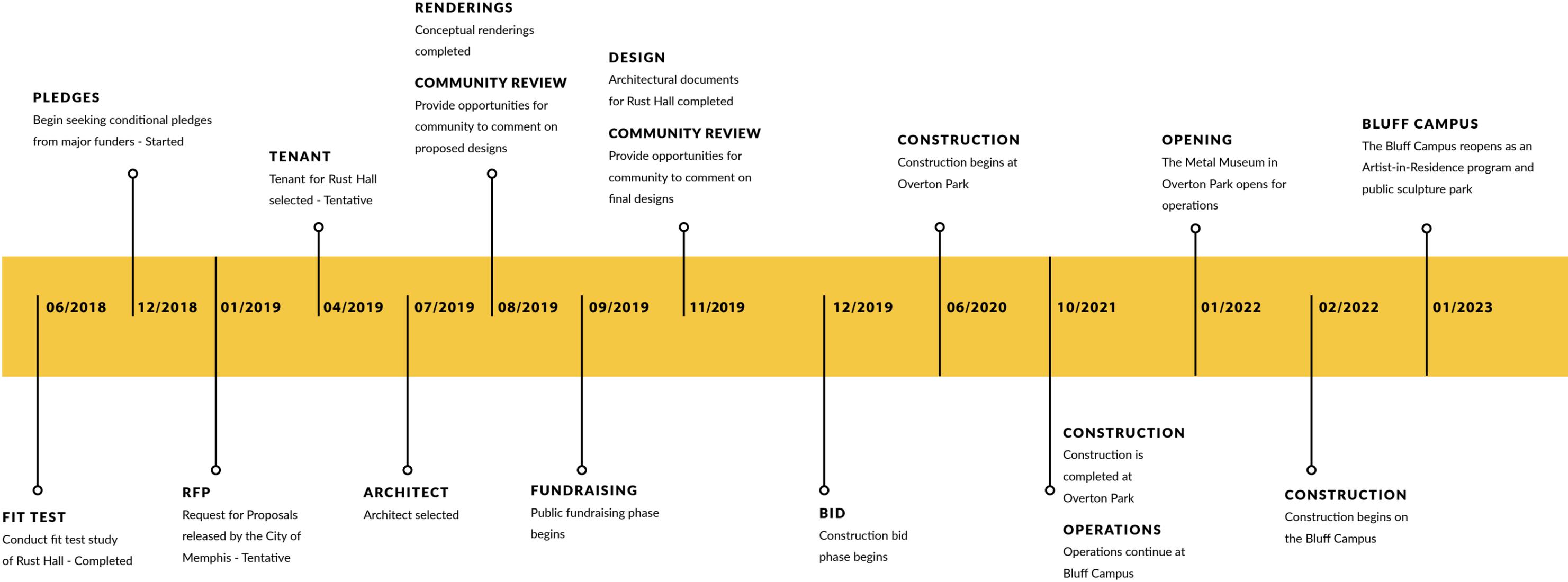
FOREST PARK, ST. LOUIS, MO

ZILLKER METROPOLITAN PARK, AUSTIN, TX

FAIRMOUNT PARK, PHILADELPHIA, PA

PROJECT MILESTONES

There are a number of activities that need to be undertaken in order to make the development of the new Metal Museum in Overton Park a reality. Many of these activities need to take place simultaneously in order to meet the deadline posed by the closing of the College of Art in May 2020. There are also other external factors that may have an impact on the proposed timeline, including the City of Memphis's decision to release a Request for Proposals, which as of yet has not been released.



During this time period, the Museum will continue to develop new and innovative programming to ensure the current facility remains active and successful. The plan outlined above will take considerable time and effort. The Board of Trustees is committed to undertaking the plan to achieve their vision of developing a state-of-the art, centrally located art museum in Overton Park that is a vibrant and welcoming hub for Memphis residents, visitors, and metalsmiths from throughout the country and the world.



ORGANIZATIONAL HISTORY AND ACHIEVEMENTS

MISSION

To preserve, promote, and advance the art and craft of fine metalwork through exhibitions, collections, studio practice, and community education and engagement.

PURPOSE

- To engage and educate the public about metalworking;
- To provide an inviting space for metalsmiths to exhibit their work;
- To collect exceptional examples of metalwork;
- To provide research facilities with access to archival materials about metalsmiths and metalsmithing; and
- To provide opportunities for metalsmiths to refine their work in the Metalworking Facilities, comprised of a smithy, foundry, and small metals studio.

HISTORY

At the 1975 National Ornamental and Miscellaneous Metals Association conference, members of the Memphis chapter, made up of ornamental metals manufacturers and artisans, proposed the idea of a national museum dedicated to the collection, exhibition, and preservation of ornamental metalwork. The following year, the museum-to-be had secured a home in a former U.S. Merchant Marine hospital complex. Over the next three years, a mere \$32,000 and volunteer hours too numerous to count transformed a few derelict buildings into the National Ornamental Metal Museum.

On February 5, 1979, the new Museum, overseen by James “Wally” Wallace, opened its doors to the public. Over the next 30 years, Wally served the Museum as director, administrator, lead blacksmith, curator, mechanic, plumber, and fundraiser. Under his leadership, the Metal Museum grew from a vision of passion into a highly respected and unique institution. In 1986,

the blacksmith shop was completed, followed by the Lawler Foundry in 2003. In 2007, the Museum underwent a \$1.6 million capital campaign to renovate the hospital's executive building. Upon completion of this project, Wally retired and, in January 2008, Carissa Hussong became the Museum's second director. Under her leadership, the Museum has maintained a strong financial position, doubled its exhibition space and offerings, increased staffing including adding apprentices in the blacksmith shop and foundry, developed a robust education program for youth and adult learners alike, established an operating endowment worth over \$2 million, and increased awareness of the Museum in the Memphis region and beyond. This has resulted in larger and more diverse audiences, increased interest in donating fine metalwork to the collection, new local and out of town donors, and more opportunities to partner with other local and national arts organizations and non-profits.

A NATIONAL MUSEUM

Although it was born of an idea for an industry-specific museum, the Metal Museum has become the national center for metal arts. A place that actively promotes artists and their work, plays a vital role in the recognition and collection of fine metal work, and teaches innovative practices. A place that simultaneously serves an international community of artists and artisans creating

work that is steadily building a strong following while also maintaining a voice within the contemporary art dialogue. To this day, the Museum welcomes artists from all fifty states and from across the globe to showcase their work in exhibitions, promote their work in the Museum Store, take or teach classes, and learn from other artists through conferences and events.

” FROM THE MUSEUM, I CARRY AN ADDRESS BOOK OF FRIENDS AND ACQUAINTANCES FROM AROUND THE NATION AND THE WORLD. ”

— JIM COOPER,

CRICKET COVE'S FARM AND FORGE AND FORMER MUSEUM APPRENTICE

ACHIEVEMENTS

EXHIBITIONS

For the past 40 years, the Museum has showcased the work of leading metalsmiths from the United States and from around the world. The Museum celebrates outstanding contributions to the field through the annual Master Metalsmith exhibition and recognizes emerging talent through the *Tributaries* series. Artists featured in these series have gone on to receive prestigious accolades, including MacArthur Fellowships, American Craft Council Fellowships, and grants from the National Endowment for the Arts. In addition to these series, the Museum curates thematic group exhibitions and borrows traveling exhibitions. Exhibitions feature all styles of metalwork, including jewelry, sculpture, hollowware, furniture, and architectural elements, and invite visitors to consider process, aesthetics, and function through interactive educational components.

In 2017, the Museum represented over 40 artists through exhibitions, displayed over 600 objects, and borrowed artwork from over 30 private collectors and from more than 10 museums and galleries. Notable inter-institutional loans of artwork in 2018 include the Museum of Fine Arts, Boston and the Los Angeles County Museum of Art. As the Museum's exhibition program has grown, so too has its recognition, receiving regional and national recognition for excellence, including Awards of Excellence for exhibitions for the past six years from the Tennessee Association of Museums.

“ IT IS SPECIAL TO HAVE MY WORK HERE - IN A PLACE THAT VALUES HOW OBJECTS ARE MADE AND CONTEXTUALIZES METALWORKING WITHIN CONTEMPORARY ART. ”

— LISA GRALNICK,
2018 MASTER METALSMITH



Lisa Gralnick, *Gold Standard Part I: #18 (Fruit Bowl)*, 2012.
Photo courtesy of Jim Escaante.

COLLECTIONS

In addition to showcasing artwork, the Museum has remained committed to preserving the field of American metalsmithing through its permanent collection, comprised of the object, archive, and library collections. Since the Museum's founding, the collection has served as a resource for artists and researchers. The Museum's collection of objects, almost entirely donated by artists and collectors, is made up of over 3,000 works of art that represent a broad spectrum of metalwork. The library collection contains over 6,000 books and portfolios on fine metalwork, including rare books on decorative and fine arts and the slide collection of the Society of North American Goldsmiths.

Over the past five years, the Museum has completed a number of special collections projects that have increased the accessibility of the collection for researchers, artists, and the general public. In 2016, the Museum installed Visible Storage Units which allow for up to 10% of the collection to be on view at all times. As objects are added to Visible Storage, they are cataloged in an online database so, regardless of location, researchers can access the Museum's collection. The Museum has also partnered with the American Craft Council (ACC) to digitize nearly 18,000 slides that are now available online through both the Museum's and ACC's websites. This image collection is the most widely accessed collection on ACC's website and is being used as a national model for other partnerships. Finally, in 2017, the Museum installed moveable shelving units to increase the library's capacity, which has increased its holdings by 30% over the past five years and is projected to grow significantly over the next 10 years as artists look for a permanent home for their personal libraries.

“ ONE OF THE MOST VALUABLE ASPECTS OF THE COLLECTION IS THAT THE MUSEUM IS ACQUIRING WORKS BY LIVING ARTISTS, TO THE ADVANTAGE OF BOTH THE MUSEUM AND THE ARTISTS.”

— SARAH PERKINS,
2019 MASTER METALSMITH



Sarah Perkins, *Delhi Strioes Bowl*, 2012.
Photo courtesy of the Artist.

|| THE METAL MUSEUM IS A SIGNIFICANT MEMBER OF TENNESSEE'S CULTURAL SECTOR, CONTRIBUTING TO THE STATE'S ECONOMY AND HELPING MAKE TENNESSEE AN ATTRACTIVE PLACE TO VISIT, WORK, AND LIVE. ||

— ANNE B. POPE,
EXECUTIVE DIRECTOR OF THE
TENNESSEE ARTS COMMISSION



The Metal Museum created an armillary for the Tennessee Governor's residence featuring state plants and animals, including this mockingbird.

METALWORKING FACILITIES

The metalworking facilities, comprised of the blacksmith shop, foundry, and small metals studio, have also grown significantly over the past 10 years. One of the Museum's most widely respected programs is the metalworking apprenticeship, a two-year program for emerging blacksmiths and casting artists. These artists live and work at the Museum, gaining technical and business skills through work on private and public commissions while building a body of personal work during their free time. Over the past few years, the apprenticeship program's curriculum has been refined, providing more learning opportunities and integrating new technologies and certifications. Andrew Dohner, a Metal Museum supporter and artist, recently stated that, whenever possible, he would "hire a former apprentice because of their skill and professionalism." Many of the apprentices have gone on to successful careers as public artists, studio artists, and fabricators.

In addition to expanding the apprenticeship program, operations in the blacksmith shop have grown more efficient through the addition of a full-time shop coordinator to manage projects, purchasing, the scheduling of demonstrations and classes, and the selection of summer interns. The foundry has also undergone a major transformation since opening in 2003. Once used primarily by volunteers, the foundry now has one full-time operations manager, one apprentice, and numerous interns. Currently in its fifth year, the foundry's annual conference is one of the most anticipated educational events for casting artists. Although not open to the public, the small metals studio and repair lab has also undergone expansion and has hosted numerous interns from across the country, while repairing everything from Grammy Awards and fine art sculpture to mangled spoons and candelabras.

ORGANIZATIONAL HISTORY & ACHIEVEMENTS

COMMUNITY EDUCATION & ENGAGEMENT

Although the Museum has educated the public about metalwork since its inception, the past two years have marked incredible growth for the Museum's educational program. Guided group tours, a staple of all museum education programs, have increased by 15% over the past three years. Approximately half of all tours choose to add a metalworking demonstration or hands-on activity to their tour experience. These opportunities are adjusted to meet the needs of various group sizes - from small groups of less than ten to groups of up to 100. Visitors, however, do not have to be part of a tour to have a robust experience at the Museum. In addition to informal conversations with staff artists, demonstrations and gallery talks are offered every Saturday and Sunday.

Overall participation in workshops and classes has increased in recent years through targeted marketing and more diverse class offerings. The staff has developed drop-in activities for learners of all ages and abilities, such as the Make Your Own workshops and the Youth Maker's Guild, which provides developmentally appropriate activities for ages 3-6, 7-10, and 11-13. Audiences can also participate in the creation of artwork through classes and conferences, which feature blacksmithing, casting, welding, and non-ferrous projects.

In addition to increased onsite educational programming, the Museum continues to work with schools across the region. Projects are of varying lengths, from one day to one semester, and have included student-led design and fabrication of sculptures and murals that were later installed at schools. Building on the success of these projects, the Museum created immersive educational programs to serve schools and non-profit organizations

|| I HAVE TO TELL YOU HOW MUCH I ENJOYED YOUR CLASS. I LEARNED HOW TO USE NEW TOOLS AND MATERIALS AND PICKED UP SOME EXCITING NEW IDEAS. I HAD VERY HIGH HOPES AND YOU LIVED UP TO ALL OF THEM. ”

— DEE JOURE,

CLASS PARTICIPANT AND MUSEUM MEMBER

across the Mid-South. The most notable of these programs is the award-winning Metal Museum Youth Initiative. Started in 2015, the Initiative is comprised of an after-school program and a six-week summer day camp that teaches high school students from underserved neighborhoods metalworking and business skills. Students are able to earn money for their work and to take on mentorship roles with new participants.

“ I HAVE SEEN THE CHILDREN BEGIN THE YEAR WITH NO METALWORK EXPERIENCE AND WITNESSED THEIR JOY IN ACCOMPLISHING FINISHED PIECES OF ART. ”

— CATHY TALBOT,
ARTIST AND VOLUNTEER, TALKING ABOUT
HER EXPERIENCE WITH THE METAL
MUSEUM YOUTH INITIATIVE



LaQuesha McCallister, Metal Museum Youth Initiative program participant, smiles as she successfully solders her first ring.

COMMUNITIES SERVED

For 40 years the Metal Museum has contextualized the roles and uses of metal to create an understanding of the craft and its history as well as the impact that history has had on contemporary art and design. In doing so, the Museum serves a broad range of people – from the world-renowned artist, to the rural hobbyist welder, to the inner-city second grader who has never seen casting in progress.

Since the idea of a museum focused on metals was first proposed, the Museum has served a national and international audience of metal artists through its programs. Events such as the Museum’s two annual educational conferences and the annual fundraiser, Repair Days, draw artists from around the world. Artists also travel to Memphis throughout the year to learn and network with other artists in workshops and classes, to view exhibitions, to access the Museum’s collection and archives for research, or just to catch up with old friends.

The Museum, however, does not exist solely for the metals community, but also for all 30,000 of its annual visitors. In 2018 alone, the Museum welcomed visitors from all 60 zip codes in Shelby County, from over 40 states, and from over 10 countries. Although they come to the Museum for countless reasons, visitors often cite its uniqueness as a primary factor. Once here, through interactions with staff and resident artists, our guests discover a visitor-centric, one-of-a-kind experience that cannot be found elsewhere. Through partnerships with other nonprofit organizations and community organizations, the Museum further expands its reach into new audiences throughout Memphis, serving an additional 15,000 people through offsite programming, such as demonstrations at schools and festivals.



CURRENT CHALLENGES AND THE OPPORTUNITIES PRESENTED BY RUST HALL

LOCATION

CURRENT CHALLENGES

The Metal Museum’s current location near the historic French Fort neighborhood provides a charming, retreat-like atmosphere. While this is a desirable location for some of the Museum’s activities, such as the artist-in-residence and apprenticeship programs, the location is less ideal for a public, visitor-serving organization. Because French Fort is not easily accessible by bus, bike, or foot, visitors must have their own vehicles for transportation or be able to afford a cab or other transportation service such as Uber or Lyft.

There are no other public places to visit in the neighborhood, so visitors must travel again to patronize other institutions, sites, or businesses, including restaurants. Furthermore, the current campus does not meet ADA recommendations. Upgrades to the facilities and grounds to meet current ADA standards are either cost prohibitive or restricted by historic preservation requirements. Therefore, once visitors reach the location, the offerings of the Museum are still not fully accessible to disabled patrons.

CHALLENGES & OPPORTUNITIES

OPPORTUNITIES

The Metal Museum's ability to serve Memphians and tourists would nearly triple with an expansion of programs into Rust Hall, allowing the Museum to reach approximately 75,000 visitors per year and provide tours and demonstrations to over 10,000 people. Overton Park's central location in Memphis is accessible by bus, bike, and foot. The surrounding neighborhood offers many options for activities and dining, making an outing to Overton Park

a multi-destination trip. Renovations to Rust Hall, including upgrades to meet all ADA guidelines, would make programs readily accessible to all visitors. In addition to its central location, the upper floors of Rust Hall offer stunning views of Overton Park, something most people have not had the opportunity to experience. Perhaps most important, Rust Hall offers adequate space for the Metal Museum's current and future growth needs.

EXHIBITIONS

CURRENT CHALLENGES

The Metal Museum's curatorial activities have grown in quantity and quality since the founding of the institution in 1979. This growth reflects both the natural evolution of the Museum and a change in the metals field over time, which can be at least partially credited to the successful implementation of the Museum's mission. Similarly, the Museum's exhibition programming not only focuses on the work of contemporary American metal artists, but also incorporates more expansive perspectives to contextualize the influences and impacts of those artists. As the field of metal art has grown and expanded in the last four decades, the Museum's exhibitions have not only kept pace, but also contributed to that growth. The physical limitations

and location of the current Metal Museum campus and facilities are now threatening the institution's ability to maintain that pace and to continue to be a propelling force in the field.

Without a freight elevator and larger gallery spaces with taller ceilings, certain segments of the field are partially or fully excluded from exhibits, including architectural ironwork, large scale sculptures, cast iron, and furniture. The inability to store and display artwork in environments with stable temperature and humidity precludes the Museum from receiving loans of important artwork from other collecting institutions such as the Metropolitan Museum

” THE EASE OF ACCESS TO RUST HALL AND OVERTON PARK, COUPLED WITH THE FOOT TRAFFIC IN THE PARK, COULD EASILY TAKE THIS HIDDEN GEM TO THE BIG TOURIST STAGE. ”

**— WAYNE HORTON,
METAL MUSEUM MEMBER**

CHALLENGES & OPPORTUNITIES

of Art, the Renwick Gallery of the Smithsonian Museum of American Art, and the Museum of Fine Arts, Houston, among many others. The inability to borrow work results in exhibitions that do not adequately represent artists' careers. In addition to challenges related to planning and executing exhibitions, the visitor experience is impaired as well. Currently, due to the size of the gallery, groups of more than twenty people cannot enjoy the exhibition at the same time. This presents logistical challenges during guided tours, special events, and opening receptions. Added to this, the Museum's largest exhibition space is only accessible by stairs, meaning that not every visitor receives the same experience.



Guests fill the Gasparrini Gallery during the opening reception for the *2015 Taiwan International Metal Crafts Competition*.

OPPORTUNITIES

With a freight elevator and climate-controlled galleries, the Metal Museum will be able to showcase works of art that are currently off-limits due to size or weight. With gallery environments that meet industry standards, the Museum will also better qualify for inter-institutional loans. Therefore, a relocation of the exhibition program to Rust Hall not only offers opportunities to increase the size of the artworks on display, the number of loans approved from other institutions, and the quantity of exhibitions presented, but it will also shift the placement of the Metal Museum within the museum field. The ability to increase

the quantity and quality of exhibitions will make the Metal Museum, and consequently Memphis, a destination for scholars, artists, collectors, curators, and writers interested in the field. As a nationally and internationally renowned institution, the Metal Museum will be able to better serve the Memphis community by providing access to the best the field has to offer. With larger galleries also comes the opportunity to better accommodate tour groups. And, through a fully accessible building, the Museum will be able to offer expanded opportunities for all visitors, regardless of capabilities, to engage with the art.

“ AN EXPANSION TO THE OVERTON PARK LOCATION IS A VERY EXCITING PROSPECT. THE CENTER CITY LOCATION AND OPPORTUNITIES FOR LARGER EXHIBITION SPACE WOULD GIVE THE MUSEUM’S PROGRAMS THE GREATER PUBLIC EXPOSURE THEY DESERVE. ”

— **LINDA THREADGILL,**
2015 MASTER METALSMITH

CHALLENGES & OPPORTUNITIES

COLLECTIONS

CURRENT CHALLENGES

While the Metal Museum primarily collects contemporary American metal artwork, the collection also includes artifacts and artworks of metal with historic or international origin and objects of other mediums such as drawings, books, portfolios, photographs, and archives, all which aid in understanding the field. As with exhibitions, the physical limitations of the current facilities present a threat to not only the institution's ability to preserve its collection, but also to the continued collection of the field.

Despite innovative efforts to rehouse portions of the collection in environmentally controlled Visible Storage Units, most of the permanent object collection remains in a storage space in the basement of the main Museum building. The storage space is not only susceptible to flooding, but

also has minimal environmental controls. As a result, the objects endure temperature and humidity fluctuations well outside industry standards and best practices. Furthermore, in a historic building with no elevator, this storage space is only accessible by narrow, residential style stairs, which means objects are at risk of damage during transport up and down the stairs for exhibitions, photography, or study. The location, size, and conditions of this storage space also severely limit the objects that can be collected and stored by the Museum. This is problematic because the metals field includes artwork that is large and heavy – objects that cannot be safely carried down the stairs to storage. Therefore, important artworks and impactful artists are not represented at the Museum, leaving gaps in both the collection and the narratives the Museum is able to tell.

OPPORTUNITIES

Expansion into Overton Park provides ample opportunities for the Metal Museum to become the institution that best preserves and showcases the work of metal artists in all media. Equipped with a state-of-the-art storage facility, the Museum will be able to meet industry standards for collections storage, allowing for the proper care of the existing collection and enabling the Museum to deepen its holdings. Artwork that must be declined for the collection now, such as work weighing over 200 pounds or taller than 6 feet, will be accommodated in Rust Hall through a larger, more centralized storage facility that is easily accessible by freight elevator and wide hallways. Additionally, improved accessibility decreases the risk of damage to artwork during transport in and out of storage.

The number of objects that can be properly stored increases with the increased square footage of the storage available in Rust Hall. The increased square footage also

allows for separate, but close, spaces for acquisition processing, cleaning and conservation, crating, crate storage, mounting, photographing, and research. These separations provide a more sterile and stable environment to be maintained in the storage area and decrease the risk of objects being improperly placed in storage before they are fully cataloged. The layout of Rust Hall will also allow for the different collections to be stored in closer proximity. Currently, the library and archive collection, as well as Visible Storage, are housed in a separate building from the main collection storage area. Thorough and scholarly research often requires the use of both the object collection and the library and archive collections. These collections being easily accessible to one another will increase the efficiency and opportunities for research and will decrease the need to transport objects from one building to another.

METALWORKING FACILITIES

CURRENT CHALLENGES

The current metalworking facilities consist of three areas – the blacksmith shop, the foundry, and the small metals and restoration lab. The facilities work alongside one another to create custom commissions and repairs and to educate emerging and established metalsmiths. The current building, approximately 3,800 square feet, was constructed over three decades, often using staff and volunteer labor, and without a master plan for where shared equipment and tools would be located. As the use of the facilities has grown over time and technology has advanced, the shop has outgrown its current facilities, necessitating that essential functions be located either outdoors or in other buildings on the campus. Iron pours, material storage, forklifts, the mobile forge and foundry, trailers, company trucks, and spill-over work space are all located outdoors. The wood shop, the ceramic shell room, and pattern storage (all heavily utilized by the foundry) are

located in the basement of the main Museum building. The spinning lathe and other equipment used by the blacksmith shop and small metals studio are located in the basement of the Library building, where the shop staff is currently renovating a room to house a 3-D printer, drafting tables, and design computers.

In addition to juggling decentralized functions, the limited space hinders productivity and restricts the visitor experience. The blacksmith shop has difficulty completing large-scale projects due to the relatively low ceiling and limited floor space. The foundry does not have adequate space for setting up projects and storing materials and equipment. It also does not have a covered pour floor for iron pours, which means projects and events must be rescheduled in the event of rain. The small metals studio, which is not open to the public, is located behind the blacksmith shop, so clients must walk through the blacksmith shop, making it less accessible. Furthermore, the space is too small to accommodate mid- to large-scale commissions and repairs. To complete larger restoration projects, space must be made available in the blacksmith shop.

One of the biggest challenges in the current facilities, however, is that they must be shared between shop functions and the education department. Almost all of the classes, and all of the casting and forging demonstrations, are conducted in the blacksmith shop and foundry. This shared space not only limits demonstrations to 20 adults, but also results in the disruption of the shop's workflow and limits the apprentices' access to the metalworking facilities during their free time. Furthermore, without seating or temperature control, demonstrations and classes become dangerous during Memphis summers.



Volunteer metalsmiths work on repairs during the annual Repair Days event.

CHALLENGES & OPPORTUNITIES

OPPORTUNITIES

Although the current metalworking facilities at Rust Hall do not meet our programming needs, the building presents a unique opportunity to create studios that accommodate all program needs – including large-scale projects, classes, and demonstrations - under one roof. The Metal Museum anticipates replacing the facilities, one of the last additions to the Memphis College of Art complex, with a state-of-the-art blacksmith shop and foundry for the creation of larger projects with designated work space for apprentices, interns, and resident artists as well as more conducive learning areas for students. Greater efficiencies will be achieved through consolidated work areas, including shared offices, paint room, sandblasting room, wood shop, and a separate heated and cooled studio for demonstrations of all types. The small metals studio would be located in the main building adjacent to classrooms, the education department, and a 3D printing and design center that will be used by the staff and during classes.

The opportunity to work on larger projects also greatly enhances the apprentices' educational experience. Through estimating projects, developing project timelines, and working with clients, the apprentices hone skills that are highly valued for metalsmiths. In addition to commission work, apprentices are also expected to help teach classes and interact with visitors. In exchange, they are able to work on their own projects in the studio spaces – something that is not offered elsewhere. In the new facilities, the Museum will be able to add a second casting apprentice and one or two small metals apprentices, as well as host 6-12 summer interns. With more space available for personal projects and more opportunities to engage with museum visitors and class participants, the Museum is

able to offer a more robust experience to apprentices and summer interns. The increased size of the metalworking facilities will also enable the Museum to grow its forging and casting conferences, which are now limited to only 30 participants, with demand nearly double that.

In the new facilities, a temperature-controlled demonstration space with seating will allow for daily forging, casting, and small metals demonstrations. In addition to adding value to the daily visitor experience, this space will also create a safer environment for visitors by keeping them out of Memphis's summer heat. Paired with this dedicated space will be windows and viewing areas to the studio spaces, which will allow the artists to maintain a steady uninterrupted workflow while keeping visitors at a safe distance from potentially dangerous equipment. This design will enable the staff to work more efficiently, serving more clients and enhancing the educational opportunities for the apprentices, while exposing visitors to every step in the creative process.

” MY LIFE AND WORK ARE STILL ANIMATED DAILY BY RELATIONSHIPS AND EXPERIENCES I OWE TO THE METAL MUSEUM. ”

**— CHRIS WINTERSTEIN,
WINTERSTEIN FORGED METALS AND
FORMER MUSEUM APPRENTICE**

COMMUNITY EDUCATION & ENGAGEMENT

CURRENT CHALLENGES

Although the Metal Museum has doubled its educational offerings over the past few years, the educational program faces numerous challenges that prevent it from reaching its full potential. The primary challenge is a lack of physical space. With no dedicated space, the education program must share spaces with the metalworking facilities and exhibitions. Most classes are taught in the blacksmith shop and foundry, which limits when classes can be held (no summer courses), the number of participants (no more than 10), and the types of classes that can be offered (such as jewelry making). In addition to limited space for classes, there is also no dedicated space for demonstrations. One of the most loved aspects of group tours, demonstrations are currently time-prohibitive for staff because artists must stop their work to set up and conduct demonstrations, equating to about an hour of lost time for every half-hour demonstration.

Although the first floor of the library building was recently converted into a flex space to host workshops and hands-on activities, there is only room for 20 people. Larger educational programs, such as art tile workshops for up to 100 students, must be hosted outside under the tent,

which means these activities can only be offered during certain times of the year and are subject to the weather. Furthermore, because there is only one indoor space for education, only one program can be conducted at a time. In addition to a current lack of classroom and demonstration space, there is also no office space for additional employees, meaning the education program cannot grow with current demand.

The current location also presents a challenge. Although close to downtown Memphis, the Museum is perceived as being isolated from the rest of the community. This perception creates hesitation among visitors when traveling to the Museum after-hours, resulting in low fill rates for evening classes and programs. For weekend classes and conferences, the distance to affordable lunch options presents a challenge to students who are visiting Memphis. Distances from area schools are often an issue for tour groups and for participants in after-school programs. And, as described earlier, there is no readily accessible option for public transportation, meaning students must provide their own transportation.

” IT WOULD BE AN INCREDIBLE OPPORTUNITY FOR [MUSEUM] EDUCATION CLASSES TO BE MORE ACCESSIBLE TO THE PUBLIC. IT SADDENS ME THAT THE [MEMPHIS COLLEGE OF ART] IS CLOSING, BUT THIS CREATES AN OPPORTUNITY FOR THE METAL MUSEUM TO STEP IN, FILL THE VOID, AND MAKE IT MORE SUCCESSFUL. ”

**— SHERRI JAUDÉS,
METALSMITH, VOLUNTEER, AND METAL MUSEUM MEMBER**

CHALLENGES & OPPORTUNITIES

OPPORTUNITIES

Expansion into Rust Hall is expected to have the most significant impact on the Museum's education program. With an increased amount of space, the Museum, for the first time, can plan for programming that meets the needs and interests of the community, rather than by the limitations of the physical space. With larger metalworking spaces, at least three dedicated classroom spaces, and multi-purpose event spaces, the programming opportunities are nearly endless. Furthermore, with the Memphis College of Art's closure there will be a void in community-centered informal arts education, particularly for three-dimensional and sculptural art - a void that can be filled by the Museum's robust programming for learners of all ages.

Already associated with arts education, Rust Hall provides the Museum with adequate space to grow existing programs and establish new ones. With dedicated classroom spaces, the Museum will be able to offer camps during seasonal breaks for youth and teens, hands-on activities throughout the year for all ages, and workshops for groups of all sizes and types. With multiple classrooms, these offerings can be presented simultaneously, allowing the Museum to further expand the number of participants each year. By including classroom space into the metalworking facilities, the Museum will be able to offer longer classes, such as one- to two-week courses in addition to shorter, evening courses, without disrupting workflow in the metalworking facilities. In the new space, course topics will also be expanded to include more variety in both mediums and techniques, including a range of jewelry courses. With more space, the Museum will also be able to welcome more visiting artists to the facilities, providing opportunities for new artistic perspectives and exchanges. Through the expansion of course times and topics, the Museum will be able to not only respond to the current requests of its constituents but also simultaneously expand its audiences.



Blacksmith Ann Klicka conducts a forged hook demonstration for onlooking visitors.

With more programs and a centralized location, the Museum is set to become an ideal partner for a wide variety of groups. With ADA accessible spaces, the Museum can add senior programming that promotes social interactions and dexterity, resulting in partnerships with retirement communities and healthcare facilities. The existing auditorium provides opportunities for the Museum to program lectures and films, which not only provide specialized learning opportunities for the community but also create partnerships with other organizations. With a more centralized and visible location for community events and family days, the Museum is a more attractive partner for community groups and more accessible for visiting school groups.

By their nature, museums are educational facilities. The Metal Museum, through expanded programming, however, is able to offer visitors a much richer educational experience, one where the visitor is actively engaged in learning about the field through interactions with artists and the creation of art. Through the expansion, the Museum anticipates being able to serve over 3,800 adult and youth learners through hands-on activities, workshops, and classes, over 250 professional metalsmiths through classes and adult workshops, and 10,000 visitors through tours and metalworking demonstrations.



COMMUNITY BENEFITS

Expansion into Rust Hall will provide new opportunities for partnerships with other nonprofit organizations, located in and beyond Overton Park. Several performing arts groups, including Opera Memphis and Voices of the South, have expressed interest in using the existing auditorium. In addition to a full roster of metalsmithing courses hosted by the Museum, classroom spaces will also be available for use by community groups, both for metals and non-metals classes, continuing the building's over 80-year association with community arts education. The Museum also anticipates serving as both a meeting space and a partner for joint programming with other organizations located in Overton Park, including the Overton Park Conservancy. One example of the type of programming envisioned is teaching visitors about the history and horticulture of the

Park and then casting leaves gathered in the Park into art tiles. The Museum also looks forward to exploring ways to partner with park groups, such as the Levitt Shell and the Memphis Zoo, and engage casual Park explorers in the Museum experience.

The Metal Museum's commitment to building a world-class facility requires that Rust Hall be fully renovated and brought back to its former glory. As a museum, much more of the iconic building will be open to the public, allowing Memphians to enjoy the building, and Overton Park, in new ways. Through the design process, the Museum will invite the community to participate in a visioning session to ensure that Rust Hall remains a valuable public asset that is both inviting and inspiring.

“ I AM PROUD TO BE A SUPPORTER OF EVERYTHING YOU ALL DO AT THE METAL MUSEUM AND I LOVE THIS VISION. ”

**— MAYSEY CRADDOCK,
LOCAL ARTIST AND METAL MUSEUM MEMBER**



AN ARTIST-IN-RESIDENCE PROGRAM AT THE BLUFF CAMPUS

THE ARTIST-IN-RESIDENCE PROGRAM

The Artist-in-Residence Program at the Museum's bluff location will preserve the existing feeling of the campus while providing a space for metalsmiths to focus on their artistic and technical explorations. At any given time, the program will house six to eight emerging and established artists in three-, six-, nine-, or twelve-month intervals, with additional space for visiting artists. Artists will be provided with housing and fully outfitted studio spaces and will be responsible for their own travel, daily living expenses, and materials. A small monthly studio fee to help cover consumables such as gas, coal, and utilities will also be applied.

The current metalworking facilities will be updated and expanded to comfortably provide work spaces for a minimum of four artists, two in the blacksmith shop and two in the foundry, and the current Library Building will be remodeled to house two private small metals or jewelry studios, offices, and gallery spaces for artists to exhibit and sell their work. Similar to the current apprenticeship program, artists will have access to the other studios in addition to their main area of focus as well as access to the Museum's library, permanent collection, and archives. Artists will also be encouraged to engage with the Memphis community by teaching public classes and giving artist talks.

ARTIST-IN-RESIDENCE PROGRAM

” MY RESIDENCY PROVIDED ACCESS TO EQUIPMENT AND SPACE, GIVING ME A STEPPING STONE FOR TRANSITIONING OUT OF SCHOOL AND INTO A PROFESSIONAL CAREER AS A MASTER BLADESMITH AND METALSMITH. ”

— **ANDREW MEERS,**
FORMER ARTIST-IN-RESIDENCE

A COMMUNITY OF METALSMITHS

Since the Museum's founding, artists, particularly blacksmiths, from all over the world have visited the Museum to work with resident artists and apprentices, as well as to connect with artists featured in exhibitions. Through these experiences, the Museum has provided the field with ongoing opportunities for exchange for artists in all stages of their career, creating a gathering space for the community. The Museum's location along the Mississippi River has further fostered this community by providing a beautiful setting for these opportunities to

take place - a place where artists have gathered for nearly 40 years to connect, work, learn, share, and recharge. For this reason, the Board of Trustees and the Museum staff believe it is critical that the Museum preserve the Bluff campus as a retreat, a residence, and, most importantly, an educational facility that can be enjoyed by metalsmiths and non-metalsmiths alike for many more years to come. The Museum intends to achieve this through an Artist-in-Residence Program.

ART MUSEUMS WITH ARTIST-IN-RESIDENCE PROGRAMS

BELLEVUE ART MUSEUM
BELLEVUE, WA

**THE MUSEUM OF ARTS
AND DESIGN**
NEW YORK, NY

RACINE ART MUSEUM
RACINE, WI

DENVER ART MUSEUM
DENVER, CO

**SAN JOSE MUSEUM OF
QUILTS & TEXTILES**
SAN JOSE, CA

MUSEUM OF GLASS
TACOMA, WA

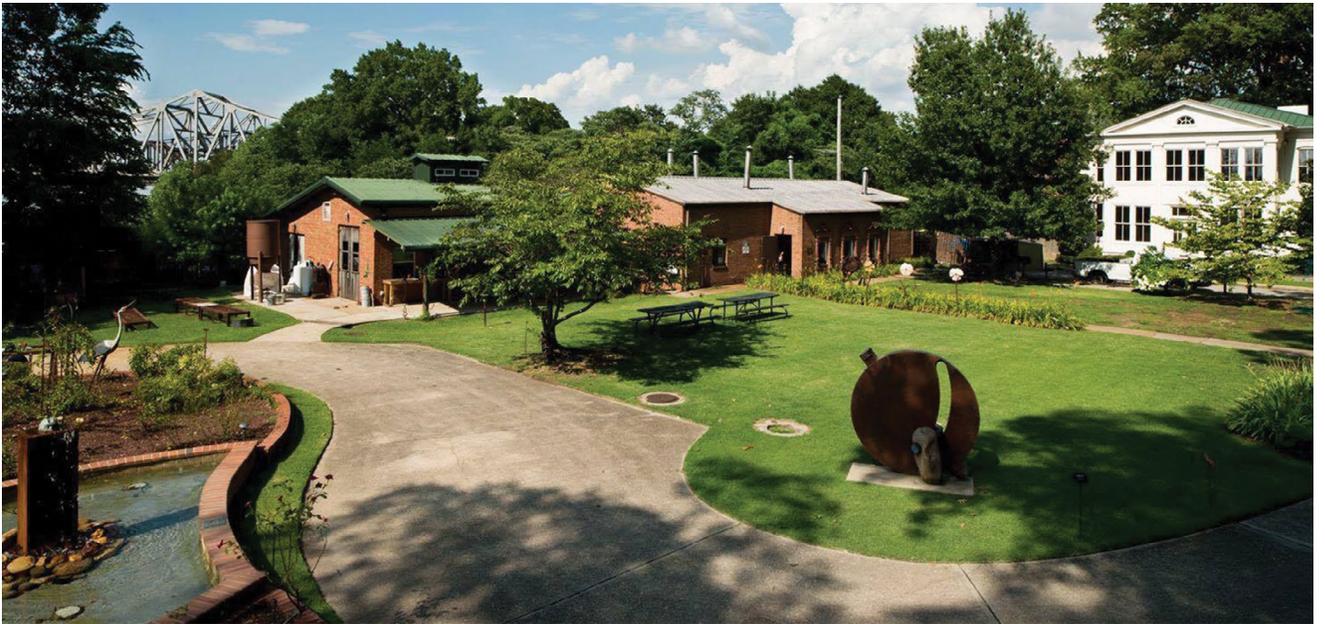
**HOUSTON CENTER FOR
CONTEMPORARY CRAFT**
HOUSTON, TX

**THE CENTER FOR WOOD
IN ART**
PHILADELPHIA, PA

WHAT MAKES THIS RESIDENCY DIFFERENT

While there are many residency opportunities throughout the country and abroad, very few provide the necessary tools and equipment needed by metalsmiths. This is because metalworking equipment is expensive, hard to maintain, and requires larger studio spaces to accommodate both the scale and weight of the equipment. For these reasons, few residencies offer fully outfitted studios. For most residencies, artists must provide their own equipment, taking on the additional expense of moving their studios to another, often distant, location. As a result, many artist-in-residence programs are unaffordable for emerging artists and discourage established artists from exploring shorter residency options. By providing fully equipped studios, the Museum not only removes the financial burden for US based artists, but will also appeal to international artists, ensuring that the Museum remains a place for international exchange.

In addition to not providing equipment, many residencies also require fees for housing, materials, and studio access with little to no stipend or opportunities for steady revenue. Although the Metal Museum will charge a small studio fee, housing will be free and there will be numerous opportunities to earn additional revenue through the sale of artwork, teaching public classes, and assisting with other museum activities, making this an affordable option for metalsmiths in all stages of their careers. By keeping the costs of participating low and by providing opportunities for additional income, the Metal Museum's program will allow greater participation among underrepresented populations, further fostering diverse exchange within the field.



ARTIST-IN-RESIDENCE PROGRAM

SUSTAINING TWO CAMPUSES

Maintaining an Artist-in-Residence Program along the bluff will require modest staffing and funding. Staffing will include a Residency Director to oversee the application process and selection of future residents, manage visitors, oversee and staff the sales gallery, budgeting, and general operations, and a Studio Manager to oversee studio upkeep and maintenance, studio safety, ordering of shared studio supplies, and material resale. The Program staff will work in conjunction with Overton Park staff

to ensure the Bluff Campus's success. The program, including staff and facility costs, is anticipated to be \$350,000 annually. Some operating costs will be covered through studio and materials fees, paid for by Residents. The Museum anticipates funding the rest of the program through grounds rentals, national grants, an established endowment fund that will provide financial support to artists, studio sponsorships, and two annual fund appeals to artists to support scholarship funds.

ART MUSEUMS WITH MULTIPLE LOCATIONS

Mint Museum

Charlotte, NC
Population: 842K

Fine Arts Museums of San Francisco

San Francisco, CA
Population: 871K

Philbrook Museum of Art

Tulsa, OK
Population: 403K

Seattle Art Museum

Seattle, WA
Population: 704K

Honolulu Museum of Art

Honolulu, HI
Population: 353K

Metal Museum

Memphis, TN
Population: 653K

SERVING THE MEMPHIS COMMUNITY

Beyond providing artists with the time and space to focus on their artwork, the Metal Museum's Artist-in-Residence Program will preserve the existing campus for the public's use and enjoyment. Through enhancements to the existing 3.2-acre sculpture garden and the creation of an onsite sales gallery featuring work by resident artists, the Museum will serve an estimated additional 10,000 visitors per year. Furthermore, the Museum will provide Memphians with special opportunities to connect directly with artists, both through regular hours and through events such as open studio nights and sales gallery receptions.

The Artist-in-Residence program will also contribute to Memphis's growing creative economy. As evidenced by cities like Asheville, NC, and Austin, TX, an investment in artists often results in artists choosing to continue living and working near the institutions that fostered their artistic growth. Therefore, the Artist-in-Residence program is poised to not only offer opportunities for artists and the community, but also to foster increased creative growth in Memphis, specifically in downtown Memphis.



CAMPAIGN BUDGET AND PROJECTED OPERATING COSTS

The Metal Museum seeks to raise \$45 million to transform Rust Hall into a world-class museum that celebrates the field of fine metalwork. This includes \$21 million for the renovation of Rust Hall, \$4 million to renovate the Bluff Campus into an international Artist-in-Residence Program, and \$20 million for the endowment to ensure ongoing financial stability and provide adequate resources to maintain Rust Hall. The renovation and new construction budget for Rust Hall is based on the fit test study provided by Self Tucker Architects and includes several major projects.

- Enhancing the grand entry staircase to meet current ADA requirements and create a welcoming entrance and public space;
- Removing the staircase in the lobby to provide additional space;
- Renovating the auditorium to host small performances;
- Rebuilding the metalworking facilities;
- Replacing the existing elevators and adding a freight elevator;
- Upgrading the HVAC systems to meet current Alliance of American Museum standards;
- Reconfiguring the ground level to create a collections storage facility, classrooms, event storage, and a catering kitchen;
- Planting a green roof;
- Completing all deferred maintenance, including venting and ADA modifications to existing restrooms; and
- Exterior upgrades, including replacing glass walls on both towers, replacing the grand skylight, repairing concrete, and repainting the exterior of the building.

CAPITAL CAMPAIGN BUDGET *

OVERTON PARK CAMPUS

Renovation and New Construction	13,200,000
Design and Consulting Fees	1,980,000
FF&E, Metalworking Equipment, and Other Soft Costs	2,850,000
Contingency (10%)	1,320,000
Escalation (4% for two years)	1,575,000

BLUFF CAMPUS

Landscaping & Paving	250,000
Wallace Building (with 7.5% design fee)	1,250,000
Duplex	300,000
Library	25,000
Metalworking Facilities	250,000
Event Space	1,250,000
Contingency (10%)	300,000
Escalation (4% for three years)	450,000

TOTAL CAPITAL COSTS 25,000,000

ENDOWMENT GOAL 20,000,000

TOTAL CAPITAL CAMPAIGN GOAL 45,000,000

*The estimates are preliminary as detailed drawings have not yet been completed. In addition to capital costs, the Museum will need funds for other start-up items such as fundraising costs, marketing, and wages during the fundraising and renovation period.

The Museum has begun the silent phase of the capital campaign and is seeking to raise conditional pledges to support its request to lease Rust Hall from the City of Memphis. Once 75% of the funds have been committed and the Museum has secured Rust Hall, the Museum will begin the public phase of its campaign. The Museum will engage the services of a professional third-party fundraiser to assist with raising funds for the capital campaign. It is expected that funds will be raised through a variety of sources, including foundation grants, individual major gifts, and public fundraising, both locally and nationally.

THIS IS AN OPPORTUNITY TO CREATE A WORLD-CLASS MUSEUM FOR A FRACTION OF WHAT IT WOULD COST TO BUILD SOMETHING FROM THE GROUND UP.

Kimbell Art Museum

Fort Worth, TX
Budget: \$138M
Square Footage: 101,000
Cost per Sq. Ft.: \$1,366

North Carolina Museum of Art

Raleigh, NC
Budget: \$72.5M
Square Footage: 127,000
Cost per Sq. Ft.: \$571

The Speed Museum of Art

Louisville, KY
Budget: \$60M
Square Footage: 202,500
Cost per Sq. Ft.: \$296

Virginia Museum of Fine Arts

Richmond, VA
Budget: \$200M
Square Footage: 338,000
Cost per Sq. Ft.: \$592

Columbus Museum of Art

Columbus, OH
Budget: \$37.5M
Square Footage: 88,000
Cost per Sq. Ft.: \$426

Metal Museum

Memphis, TN
Budget: \$25M
Square Footage: 95,000
Cost per Sq. Ft.: \$263

ENDOWMENT

According to research conducted by the Association of Art Museum Directors, endowments supply an average of 22% of annual revenue and support. This equates to four times a museum's annual operating budget. Therefore, the Metal Museum seeks to raise \$20 million for the endowment. The purpose of this endowment will be to cover the costs of occupancy as well as future capital improvement needs, allowing for annual revenue generation and fundraising to support programming. An endowment of this size will provide approximately \$1 million annually.

A \$20 million endowment will ensure the future of the Metal Museum and of Rust Hall by preserving a historically significant building while enabling the Museum to focus its ongoing fundraising efforts on the exhibitions and education. Furthermore, an adequate endowment will protect the Museum from "crisis fundraising" for infrastructure in the future.

CAPITAL IMPROVEMENT FUND

Rust Hall currently has an estimated \$3 million in deferred maintenance in addition to the \$2.7 million in capital improvements completed since 2009. Although some of these expenditures are for items that have 20 to 30-year replacement schedules, the numbers suggest

that the building will need approximately \$3 million in capital improvements over the next 10 years. A capital improvement reserve of no less than \$250,000 should be set aside annually for anticipated capital needs.

GENERAL OPERATING INCOME AND EXPENSE PROJECTIONS AND ASSUMPTIONS

The Metal Museum staff developed operating budget projections for the expansion into Rust Hall using existing data from the current location and from Rust Hall. Assumptions about revenue projections are detailed in the following pages. A few important items to note are that the budgets were developed independently by the program directors,

the numbers are in keeping with institutions of similar size (including the Brooks Museum of Art and the Dixon Gallery and Gardens), and there is a projected deficit during the first few years of operation in Rust Hall before the full endowment draw can be taken. The deficit will be offset through soft costs and contingency in the capital campaign.

CAMPAIGN BUDGET & PROJECTED OPERATING COSTS

PROJECTED OPERATING BUDGETS FY18 - FY25								
	FY18	FY19	FY20	FY21	FY22	FY23	FY24	FY25
INCOME								
CONTRIBUTIONS								
Individual	174,279	185,000	200,000	220,000	250,000	275,000	302,500	326,700
Corporate	67,119	75,000	95,000	114,000	179,550	224,438	280,547	308,602
Exhibit Sponsorship	6,000	14,535	15,752	17,977	36,139	75,525	77,550	80,189
Grants	336,633	351,000	433,025	494,687	615,000	632,000	710,000	717,000
In-Kind	6,759	13,871	16,000	17,000	32,000	30,000	30,000	30,000
EARNED								
Membership	28,535	42,058	45,633	49,512	105,626	124,638	139,595	152,158
Special Events	96,982	101,655	114,068	121,986	183,756	214,631	244,864	279,378
Admission	49,611	55,500	55,738	62,578	202,956	221,571	234,257	242,820
Rental Income	79,850	80,000	80,200	91,100	129,713	213,488	365,588	421,238
Museum Store	173,241	192,747	219,270	238,169	462,925	543,273	587,128	607,376
Metalworking Facilities	308,378	310,000	400,115	411,768	497,147	630,595	630,870	659,402
Classes & Workshops	70,141	105,929	125,949	134,133	223,634	336,181	359,130	361,136
Other	6,021	5,000	-	-	-	21,900	45,000	45,750
Endowment Draw	109,297	101,427	110,889	113,433	146,749	248,326	420,915	599,729
TOTAL INCOME	1,512,846	1,624,685	1,885,855	2,056,883	3,000,941	3,723,545	4,359,720	4,763,042
<i>CONTRIBUTIONS</i>	39%	39%	40%	42%	37%	33%	32%	31%
<i>EARNED INCOME</i>	54%	54%	54%	52%	58%	60%	58%	57%
<i>ENDOWMENT</i>	7%	6%	6%	6%	5%	7%	10%	13%
EXPENSES								
Admin & Operating	140,564	151,296	156,356	203,061	497,581	600,662	619,229	640,972
Development	116,544	141,522	242,405	249,128	342,645	364,353	347,810	389,516
Fundraising	63,275	101,287	104,502	107,778	149,095	143,203	147,077	153,298
Marketing	59,784	71,618	78,984	105,014	165,040	176,271	183,241	192,085
Facilities & Maintenance	84,119	89,555	104,910	107,720	187,005	350,939	379,823	393,846
Rentals	15,479	24,250	33,728	35,078	105,271	117,698	134,935	144,960
Museum Store	128,765	165,000	164,792	174,422	299,660	348,354	370,761	383,629
Metalworking Facilities	341,484	319,106	362,319	373,677	469,942	596,820	609,962	630,099
Education	165,776	207,263	241,826	249,208	383,079	468,287	490,488	505,941
Collections & Exhibitions	289,298	293,355	315,049	359,538	722,785	755,254	775,500	801,894
Artist-in-Residence Program	-	-	2,500	2,500	30,435	238,442	318,464	329,929
TOTAL EXPENSES	1,405,089	1,554,234	1,807,286	1,967,147	3,352,437	4,160,203	4,404,399	4,566,473
NET INCOME	107,757	70,451	78,569	87,736	(351,496)	(436,659)	(44,678)	196,570

ASSUMPTIONS

CONTRIBUTIONS

The Museum anticipates only modest growth in local contributions. With many other non-profits undergoing redevelopment and expansion alongside the Metal Museum, the Museum assumes that fundraising will be challenging in Memphis. On the other hand, the new facility will generate increased interest outside the region. This plan assumes that the Museum's national audience of donors and supporters will not only be retained but that it will continue to grow. Current national trends in philanthropic giving suggest this donor base will continue to increase by 3-5% annually.

MEMBERSHIP

Membership revenue is expected to increase by 53% in FY22, representing a 38% increase in the number of member households. Membership revenue is calculated on an average gift per household basis. Household goals are calculated based on a percentage of retention and acquisition, which is informed by industry standards. The Museum assumes that it will maintain its current average retention rate of 74% of all members. The average retention rate for all museums is between 50-79%. Following industry standards, the Museum assumes that 40% of all visitors are prospective members; 4% of these prospects will join or renew their membership onsite. In this plan, the Museum also assumes that in FY21-FY23, there will be many new memberships secured from households located in the areas surrounding the park.

ATTENDANCE AND ADMISSION

Attendance is projected to increase by 230% to a total of nearly 75,000 visitors per year and generate nearly \$250,000 in revenue, a 375% change due in part to higher admission prices in Overton Park. These numbers are in keeping with current attendance numbers reported by the Memphis Brooks Museum of Art.* It is also assumed that the Museum will experience an 84% increase in attendance in the first six months in Overton Park, followed by modest increases in the following fiscal years. The projections assume that the makeup of current visitors, such as 12% of all visitors use Groupon and that 49% of visitors are adults paying full admission, remains the same. One notable difference in Overton Park will be the addition of free tours for Title I School groups as well as free general admission for anyone under the age of 18.

OVERTON PARK VISITORSHIP

If the Metal Museum reached just 1% of the people visiting Overton Park and its other attractions, it would reach nearly 19,000 additional people annually.

ATTRACTION	ANNUAL VISITORS	1% OF ANNUAL VISITORS
MEMPHIS ZOO	1,200,000	12,000
BROOKS MUSEUM OF ART	60,000 - 80,000	600 - 800
LEVITT SHELL	120,000	1,200
OVERTON PARK	250,000 - 500,000	2,500 - 5,000
TOTAL	1,630,000 - 1,900,000	16,300 - 19,000

*These numbers were provided by the Overton Park Conservancy and are best estimates.

CAMPAIGN BUDGET & PROJECTED OPERATING COSTS

SPECIAL EVENTS AND FUNDRAISERS

The Museum assumes that its largest annual event, Repair Days, will continue to operate at the Bluff Campus. Upon moving to Overton Park, visibility of the event will increase, assuming a 16% increase in revenue in FY22. Strategies to increase the number and value of repairs, ticket prices, and auction contributions are all assumed to be implemented successfully, resulting in increased revenue. The plan assumes similar strategies implemented to the spring fundraiser, the Forging on the River Dinner and Auction. In addition to being able to host smaller receptions and informational events for donors throughout the year at Overton Park, the Museum also assumes the implementation of a spring fundraiser in Overton Park to increase awareness of, and support for, the robust and varied education program.

MUSEUM STORE REVENUE

Museum Store revenue is based on current purchasing patterns and attendance. For the past several years, 12-13% of all visitors, excluding those attending private events, made a purchase in the store, with an average receipt of \$72. The Projected Operating Budget uses this same model and does not account for increased sales due to the more central location. Based on this model, Museum Store gross receipts will increase by 250%, in keeping with the projected increase in attendance. The cost of goods sold and direct operating expenses are calculated using percentages based on averages from previous years.

RENTAL INCOME

Both the Overton Park Campus and the Bluff Campus offer opportunities for earned income through rentals. The bluff is a unique venue that takes advantage of the grounds and the sweeping view of the Mississippi River, which currently attracts wedding parties and large corporate events. The Overton Park Campus has several more distinct rental options, including the lobby, the second-floor roof-top terrace, the south terrace and adjacent interior space, the boardroom, and the auditorium. These spaces provide a variety of options for events of all sizes and will attract daytime meetings, weddings and receptions, corporate events, and non-profit fundraisers. As a result, rental income is projected to increase by 425%. This increase is due not only to additional rental options, but is also from the addition of the sale of liquor, which will account for approximately one-third of revenues, and the internal oversight of catering and furniture rentals. For budgeting purposes, the projected income was reduced by 25% to provide a more conservative estimate. Rental Income projections will be revised after the architectural renderings have been completed to adjust to any changes in the building and program design.

METALWORKING FACILITIES

With additional staff and larger, more efficient work space, the metalworking facilities are projected to double their production, reaching nearly \$660,000 in earned income while providing an additional \$150,000 in services to other program areas within the Museum, such as teaching classes and assisting with conferences. Revenue projections are based on the number of hours each employee can provide. Increases in expenses are due in part to the addition of apprentices and to increases in salaries to off-set the change in housing policies. Apprentices will no longer be provided housing as part of their compensation.

CAMPAIGN BUDGET & PROJECTED OPERATING COSTS

ARTIST-IN-RESIDENCE PROGRAM

The residency program is anticipated to cost approximately \$325,000 each year. Some operating costs will be covered through studio and materials fees, paid for by residents. The Museum anticipates funding the program through grounds rentals, national grants, an established endowment fund that will provide financial support to artists, studio sponsorships, and two annual fund appeals to artists to support scholarship funds.

	FY23	FY24	FY25
STUDIO FEES	15,000	30,000	30,000
MATERIAL RESALE	14,400	30,000	30,750
RENTAL INCOME	42,975	109,650	109,650
GRANTS & ENDOWMENT	166,067	148,814	159,529
TOTAL	238,442	318,464	329,929

CLASSES AND WORKSHOPS

Participation in educational programming is expected to double with the expansion into Overton Park, with Make Your Own and other hands-on activities increasing fourfold. Guided tours will also increase by 425%, reaching approximately 10,500 visitors per year, approximately 18% of which will be free tours for Title I students. Overall revenue from educational activities will increase by 300% while expenses will increase by 200%. Despite revenue growth, grants funds and revenue from other program areas will be necessary to supplement the costs of providing a robust educational program.

BUILDING OCCUPANCY COSTS

Rust Hall will cost approximately \$775,000 to occupy during its first full year under new tenants in FY23. These cost estimates are based on existing and recommended expenditures provided by the Memphis College of Art.

	FY23	FY24	FY25
SALARIES & BENEFITS (2 PEOPLE)	115,908	117,674	122,227
LANDSCAPING	27,316	27,999	28,699
ONGOING REPAIRS & MAINTENANCE	156,000	162,240	168,730
INSURANCE	51,250	52,531	53,845
SECURITY	181,825	186,370	186,370
SERVICE CONTRACTS	100,152	102,656	105,222
TELEPHONE & INTERNET	12,300	12,608	12,923
UTILITIES	128,125	131,328	134,611
TOTAL	772,876	793,406	817,286

Service Contracts include janitorial, HVAC, IT, exterminators, and elevator licensing. Ongoing Repairs & Maintenance is 0.75% of the replacement cost of the facility. This number is slightly higher than what was recommended by the former facilities manager, which was \$100,000 in FY18. The Occupancy costs are not directly reflected in the Proposed Operating Budget on page 33 because they are included in the overhead costs applied to each program area.

CAMPAIGN BUDGET & PROJECTED OPERATING COSTS

CURRENT AND FUTURE ORGANIZATIONAL STRUCTURE

CURRENT

(18 full-time; 3 part-time)

- Executive Director
- Director of Development
 - Rentals and Events Coordinator
 - Guest Services (2 part-time)
- Facilities Manager
- Marketing Coordinator
- Director of Exhibitions & Collections
 - Exhibitions Manager
 - Registrar
- Museum Store Manager
 - Museum Store Assistant (part-time)
- Metals Studio Director
 - Project Coordinator
 - Blacksmithing Apprentice (2)
 - Repairs Specialist & Preparator
 - Foundry Manager
 - Casting Apprentice
- Education & Community Engagement Manager
 - Youth Program Coordinator
- Outsourced Services
 - Bookkeeper
 - Graphic Design
 - Landscaping

FUTURE

(33 full-time; 4 part-time)

- Executive Director
- Controller/CFO
- Administrative Assistant
- Director of Development
 - Grants and Foundations Coordinator
 - Membership and Donor Services
 - Guest Services Manager
 - Guest Services (3 part-time)
- Chief Operating Officer
 - Facilities Manager
 - Facilities Assistant
 - Rental and Events Manager
 - Museum Store Manager
 - Store Assistant (part-time)
- Marketing Director
 - Social Media Manager
- Director of Exhibitions & Collections
 - Exhibitions Manager
 - Registrar
 - Preparator
- Metals Studio Director
 - Project Coordinator
 - Blacksmithing Apprentice (2)
 - Repairs Specialist
 - Small Metals Apprentice
 - Foundry Manager
 - Casting Apprentice (2)
- Community Education & Engagement Director
 - Youth Program Coordinator
 - Adult Education Coordinator
 - Outreach and Events Coordinator
- Artist Residency Manager
 - Shop Coordinator
- Outsourced Services
 - Graphic Design
 - Security
 - IT
 - Janitorial
 - Landscaping



THANK YOU

**FOR TAKING TIME TO CONSIDER OUR EXPANSION PLAN.
IT'S AN EXCITING TIME FOR THE METAL MUSEUM.
WE APPRECIATE YOUR SUPPORT.**

APPENDICES (COPIES AVAILABLE UPON REQUEST)

- I. CAMPUS MASTER PLAN**
- II. RUST HALL FIT TEST STUDY**
- III. DETAILED INCOME AND EXPENSE PROJECTIONS**
- IV. KEY STAFF QUALIFICATIONS**
- V. STRATEGIC PLAN**

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