

KNOWLEDGE BASED CONSULTING GROUP
Ave.

19 Holly

Larkspur, CA 94939
(415) 924-6577
clivej@sbcglobal.net

SPONSORSHIP APPROACH AND EXAMPLES FOR MOZART HAUS
(Draft Working Paper for Discussion)

Market Approach for Mozart Haus Sponsorships

The market for raising sponsorships for the Mozart Haus project is quite large and also quite diverse. A sponsorship marketing strategy should be focused in terms of hitting high priority markets first and then branching out to wider markets. We suggest that a strategy that focuses on a priority of market circumstance would take the following form:

- **Direct Sponsors of Mozart Festivals and Activities.** This market segment comprises current sponsors and members of Mozart related activities, and related commercial enterprises. For example, there are many thousands of subscribers to Mozart festivals in Austria, elsewhere in Europe, and worldwide. They are a very efficient target market because they have already expressed their high interest in Mozart by their purchase, membership, and giving behavior. A fair number of them may be convinced to further their support to Mozart through the renovation of Mozart Haus. An example of this high priority prospect group is the Friends of the Salzburg Festival. Their principal benefactors include **Donald Kahn, Nestlé, Audi, Siemens, Uniq, and AUA** (See attached description). Developing and maintaining a database of these and other music organization contributors (both corporate and individual) should be a high priority of the Mozart Haus sponsorship program.
- **Mozart Related Organizations and Enterprises.** It is not necessary to persuade this segment that the Mozart name is recognized and revered worldwide, but to convince them that Mozart Haus off of Stefandom is the place to be seen, displayed, and honored. These prospects would range from the CD/DVD/Video companies that distribute Mozart's music, to instrument manufacturers, sheet music publishers, major candy makers such as Reber and Dreher, and the souvenir and toy manufacturers. There may be a hundreds of these prospects.
- **Supporters of Music Related Historical Preservation.** Although not necessarily directly related to Mozart, the sponsorship program should reach out to sponsors and benefactors that have shown an interest in historic preservation as it relates to music and composers. An example of this is the Handel House in London (See attached description). An interesting element of the Handel House program is their setting up of a Friends of Handel House fund raising board in the US. Rewley House in Oxford has a similar program and there is already an American Friends of the Salzburg Festival. I would think that Mozart Haus could also attract this kind of support in America - starting with asking everyone's favorite Austrian American, Arnold Schwarzenegger, Governor of California, to serve as Honorary Chairman.
- **Contributors to Music Support Groups Generally.** These supporters have shown a propensity to support various music programs both in terms of capital campaigns and ongoing program support. Several examples are attached (San Francisco Conservatory of Music, Friends of Kirov Ballet and London Sinfonia). Each of these includes a mix of corporate sponsors, government support, and private benefactors. Of particular interest is the success of the Conservatory in raising capital support through a matching grants program. They raised \$18 million through this approach and Mozart Haus should provide for such an approach within the capital campaign. Several examples of campaigns for public supported music radio stations are also included. They contain some creative ideas on tying music related rewards to various membership levels.
- **Mozart Aficionados.** These potential supporters can best be identified through the various Mozart societies around the world. In North America, these include the Mozart Society of America (based in Las Vegas) as well as

- Friends of Mozart, Inc., New York City
- Mozart Society of California
- The Mozart Society of Philadelphia
- Mozart Society, Toronto, Ontario

There are numerous other societies around the world that could be mined to provide a database for soliciting sponsorship support.

- **Consumer Product Companies and Commercial Interests.** Of course, commercial sponsors are among the targets in all of the above categories, but a more direct commercial approach may also be considered. This approach would focus on the projected visitation and advertising exposure that could be obtained through Mozart Haus sponsorship. As an example, a summary of the sponsorship program for PIER 39 is attached to show how sponsors can be approached to support events, festivals, and other activities at a successful visitor attraction.

Leadership Roles and Responsibilities

In all of the sponsorship programs, the role of the Board of Directors is particularly important. Recruiting quality campaign leadership will be critical to the success of the Mozart Haus campaign.

How do you identify great campaign leaders? The first key is not to get caught up in the "exclusive" argument. Some campaigns try to make serving on the leadership committee an exclusive, high-profile activity. They tend to spend so much time focusing on getting only the cream of the crop leaders that they end up leaving other, lower profile leaders behind. The key is to find people who can help – and as many as possible. You don't want everyone on your committee, but getting enough so you can personally reach every possible philanthropic source is important.

Campaign leaders should be committed to the success of the campaign and have knowledge of the mission of the Mozart Haus organization and how it will serve the community. Ideally, the campaign leader will also make a "leadership" gift. A leadership gift is not necessarily, but often is, judged by the size of the gift. A leadership gift is one that provides leadership by its amount. That may mean a leader could make a \$10,000 gift if a \$10,000 gift would impress other potential leaders. If the leader is a multi-millionaire or independently wealthy (or is perceived in the community to be super-wealthy), then a \$10,000 gift is not going to impress anyone.

The **most important** contribution of great leaders is their willingness to open doors to other potential leaders and donors. Having the right person ask is almost always THE critical part of the campaign process. The campaign leader should be highly respected and someone that others will welcome into their homes or offices and listen to what the leader has to say. If a proposed leader can't open the door to potential leaders and donors, then that person is not a leader he/she is a donor.

A great source of campaign leaders is from previous successful campaigns. Mozart Haus should review past campaigns in Vienna and Austria and seek the involvement of those leaders in our campaign.

Board Responsibilities

This group generally meets regularly and is primarily responsible for making sure the other groups function appropriately. Board members and key staff are generally responsible for the following:

- Make leadership gifts
- Provide campaign leadership
- Linkage with corporate/foundation contacts
- Linkage to major gift prospects
- Participate in or host cultivation events
- Secure Endorsements
- Recruit Steering Committee members
- Attend regular meetings.

Gift Charts

Professionals use "gift charts" to determine whether enough prospects have been identified in each gift category. Campaigns are built around "equal sacrifice" not "equal gifts". It's logical that Bill Gates, for example, should be asked to give more to a campaign than a board member who owns a small business.

It's all but impossible to raise any significant amount of money on the idea of asking everyone to make the same level of gift. You can't raise \$1,000,000 by getting \$1,000 gifts from 1,000 people. It is simply easier and more efficient to ask one person who can afford it to give Mozart Haus \$500,000 than it is to ask 500 people to give \$1000.

Gift charts are guidelines, not projections. They can be used to raise sights of donors and prospects and show the type of gifts required to reach a specific goal. In the sponsorship examples that follow, a wide variety of giving levels are used, with often a very creative reward and recognition structure

Generally, the 80/20 rule comes into play. Eighty percent of the funds will come from 20% of the donors. Generally, the gift chart works like this:

- The lead gift is at least 10% of the goal, preferably 20%.
- The next ten gifts equal 40-60% of the goal
- Eighty percent of the goal will come from 20% of your donors.
- As gifts get smaller on the chart, the number of gifts needed will almost always increase.

In addition to the total number of gifts needed, its important to know that there is also something of a formula for determining the number of prospects needed in order to receive each gift needed. For example, if we need five \$100,000 gifts, we will probably need 15 \$100,000 prospects in order to get five \$100,000 gifts. Keep in mind, however, that prospects may drop down into lower categories. We may identify 15 prospects that can give \$100,000 each and only have five actually give – but those others may well make lower level gifts (say, \$50,000 or so). So it's not necessary to take the total number of gifts needed and multiple by three.

Below is a sample gift chart for a \$ 5 million Mozart Haus campaign.

Gift Chart for \$5,000,000 Capital Campaign for Mozart Haus
--

Gifts Needed	Total Gift (5 Years)	5 Annual Payments	Total Raised (Accum)
1	\$500,000	\$100,000	\$500,000
3	\$250,000	\$50,000	\$1,250,000
10	\$100,000	\$20,000	\$2,250,000
20	\$50,000	\$10,000	\$3,250,000
40	\$25,000	\$5,000	\$4,250,000
75	\$10,000	\$2,000	\$5,000,000

Sponsorship Campaign Examples

Some examples of relevant sponsorship programs follow. We look forward to getting together to consider how these and other examples may best be applied in developing the Mozart Haus sponsorship program.

House for Mozart, Salzburg

Of the € 29.2 million estimated costs for this new concert hall, € 8.2 million have to be funded by private sponsors. The largest private contributor was **Donald Kahn** who gave € 4.2 million.

Patrons and Members have also provided substantial support. By the end of February 2004, they had already donated € 242,168 from 1,082 donors. Donations ranged from € 3 to € 50,000.

Salzburg Festival

In 2002 the Festival generated 70% of its total funding, with the rest coming from government support. This high percentage is unique in Europe. Over the decade 1991 – 2002 the principal sponsors and private patrons contributed over € 27.3 million to the Festival.

The main sponsors are: Nestlé, Audi, Siemens, Uniqa, and AUA.

Nestlé was the very first sponsor and has supported the Festival since 1990. At the time it was managing director Helmut O. Maucher who committed his enterprise to sponsoring the Festival. Now Peter Brabeck-Lethmate, an Austrian, is at the head of the company

Audi has been one of the main sponsors in Salzburg since 1995

Siemens Festival Nights. Siemens, whose managing director Albert Hochleitner is a great opera enthusiast, has been associated with the Salzburg Festival since 1995,

New Ideas with Uniqa. Uniqa became one of the principal sponsors in 2002. The insurance company was previously committed more to supporting top-level sporting events but now it has signed a three-year contract with the Salzburg Festival

AUA as a partner on the world market. From 2003 Austrian Airlines as the fifth principal sponsor will convey the idea and philosophy of the Salzburg Festival throughout the world. As Josef Burger, AUA chief commercial officer, stated, “The Festival and the Austrian Airlines Group go together perfectly. Both are Austrian top-class names and thus the basic prerequisite for successful sponsorship, a win-win situation is given.”

Sponsors contribute 7% of the Festival budget

In 2001, the Salzburg Festival received € 13.37 million from the federal government, the regional government, the city authorities and from the tourism promotion fund. The sponsors contributed € 3.1 million. This is almost 7% of the budget, a considerable amount without which the program would certainly suffer.

Another key Festival support group is the patrons.

These supporters are from all over the world and provide continuing support to festival activities

List of donors: patrons (900 euros per year)

Georg Randlkofer, Munich

Herzog Franz von Bayern, Munich · Marc Besen, Toorak · Gabriela Grillo, Duisburg · Helma Scheidt, Aigen · Dieter Soltmann, Munich

Wolfgang J. Bacher, Salzburg · Ingelore Ruprecht, Ludwigsburg · Petra und Donald Stelling-Jacobs, Küsnacht Hannelore Stella Thaldorf, Stuttgart

Frank Dorow, Wiesbaden · Dorothee Geyer, Karlsruhe Gerhard Poppinger, Wiener Neustadt · Margret Rey, Bedburg-Kleintrisdorf · Isao Tsukaguchi, Osaka

Herbert Batliner, Vaduz

Generali Holding Vienna AG, Salzburg

Fa. Kaindl Holzindustrie, Wals

Curt Stiftung, Weissenbach/Attersee · Annelotte Koch, Bremen · Kuhn Holding GmbH, Eugendorf · Österreichische Nationalbank, Salzburg · Claudia Steigenberger-Loulakis, Frankfurt · Volksbank Salzburg, Salzburg · Former federal president Richard von Weizsäcker, Berlin

August von Finck, Munich · Kika Möbelhandels-gesellschaft, St. Pölten · Wilhelm Klepsch, Piesendorf Peter A. Protopapadakis, Psychiko · Telekom Austria AG, Vienna

Bank Austria Creditanstalt AG, Vienna · Joaquin Barraquer, Barcelona · Ellen Bassermann, Garmisch-Partenkirchen · Franz von Bayern, Munich · Luitwin Gisbert von Boch-Galhau, Mettlach/Saar · Ernst Brutsche, Salzburg · Marion Cappelen, Hallein · Georg W. Claussen, Hamburg · Yvonne Destribats, Paris · Christof Ebersberg, Ruggell · Rudolf Frey, Salzburg · Fa. Gebauer & Griller, Vienna · Luis Gutierrez, Mexico City · Fritz Haberl, Munich · Haarmann Presswerkzeuge GmbH, Aldenhoven · Barbetta Heartwell, Salzburg · Michael Jahr, Hamburg · Sven A. Kado, Munich · Heinz Klier, Salzburg · Inge Laber, Oberndorf · Juwelier Lähm, Salzburg · Gerhard and Anneliese Lenz, Munich · Günter Mollowitz, Duisburg · Myslik Wohnbau GmbH, Salzburg · Josef Permenschlager, Salzburg · Edgar de Picciotto, Fechy-Vaud · Otto Raber, Salzburg · Ernst Räddecke, Uelzen · Robel Bahnbaumaschinen GmbH, Freilassing · Helmut Röschinger, Munich · Druckerei Roser GmbH, Hallwang · Gertraud Ruhnke, Mondsee · Ingelore Ruprecht, Ludwigsburg · Monica Sachs, Schweinfurt · Salzburg Wohnbau, Salzburg · Irene Sandvoss, Sonsbeck · Helma Scheidt, Aigen/Voglhut · Jutta Schicker- Viebahn, Kulmbach · Shell Austria GmbH, Vienna · Siemens Dematic AG, Offenbach · Magdalena Stein, Inning · Urs Weber, St. Gallen · Peggy Weber-McDowell, Atlanta, Georgia · Horst Will, Cologne · Wilhelm Winterstein, Munich · Wurlitzer Herbert GmbH, Neustadt/Aisch · Reinhold Würth, Künzelsau · Egon Zehnder AG, Zug · Valentin Zeileis, Gallspach

Kurt Alten, Wennigsen · Hanna Amode, Munich · Traudl Berndt, Seewalchen · Bruno O. Braun, Cologne · Ingeborg van Delden, Ludwigshafen · Karl Diehl, Nuremberg · Kunstgärtnerei Doll, Salzburg · Gerhard Drauz, Heilbronn · E.ON Sales & Trading GmbH, Munich · Robert Ehrlich, Wels · Albert Eickhoff, Meerbusch · Dieter Feddersen, Kronberg · Ellen Fries, Rottach-Egern · Johannes Gottinger, Landshut · Robert Granger, Vienna · Christel Gruenke, Düsseldorf · Sigrid Gutekunst, Pfalzgrafenweiler · Wilfried Guth, Frankfurt · Clemens and Christa Haindl, Augsburg · Erna Haselbach, Vaduz · Rolf-Werner and Christa Hoffmann, Velbert · Helene Hoppe, Mülheim · Kurt Höweler, Braunschweig · Josef Huttegger GmbH, Salzburg · Hanno Jerling, Stuttgart · Despina Kallinikos, Sydney · Achim Kann, Munich · Karin Klein, Kassel · Günther Klinge, Grünwald · Heribert Koch, Kelsterbach · Josef Koller, Salzburg · Kommunikation GmbH, Westerkappeln · Heinz Kriwet, Düsseldorf · Armin Kuhr, Dinkler · Sigrid Kümmerlein, Bonn · Werner Lehmann, Stuttgart · Ursula Linnert, Dortmund · Karl-Georg Loritz, Erlangen · Douce Loutsch, Bridel · Will Marx, Cologne · Wolfgang and Lore Meissner, Cologne-Hahnwald · Claus Michaletz, Berlin · Erwin Möller, Hannover · Gerd Mühleisen, Neukeferloh · Andrey Newall, St. Lucia · Patrizia Immobilien AG, Augsburg · Sieglinde Pfeifer, Memmingen · Herbert Pfortmüller, Küssnacht · Andrea Philgus, Frankfurt · Eberhard Preuss-Neudorf, Hongkong · Erich Priewasser, Marburg/Lahn · Janine Rensch, Zürich · Ingo Riedel, Fürth · Axel Röhm, Begnins · Wolfgang Rutke, Grünwald · Jorge Salcedo, Lisboa · Michael Schaefer, Meschede · Fritz Schäfer, Schweinfurt · Edmund Schmidl, Seebuck · Kurt Söllner, Wendelstein · Werner

Senne, Erlangen · Bettina Steigenberger, Frankfurt · Rose-Marie Stockmeyer, Garmisch-Partenkirchen · Gerhard Strauch, Leverkusen · Ingeborg Tewaag, Starnberg · Siegrid Trützschler, Mönchengladbach · Wolfgang von Tscharnier, Risch · Bernd Vogt, Düsseldorf · Hans Peter Wagner, Vienna · Wilfried Wehrle, Zell/Moos · Volker Westerborg, Frankfurt · Elga Wieninger, Anger · Hannelore Wilms, Wiesbaden · Armin Wolter, Dinslaken · Helmut Zambo, Badenweiler · Henri Zimand, Monaco

Bitzer Kühlmaschinenbau, Sindelfingen · Ludwig Bohrer, Saarbrücken-Fechingen · Manfred Brosche, Großmain · Naterica de Franka Kuppe, Ratingen · Carsten P. Claussen, Meerbusch · Color Drack GmbH, Schwarzach · Hansfried Defet, Nuremberg · Hilmar Derks, Görlitz · Christian and Gabriele Dschulnigg, Saalbach · Theodor Estermann, Linz · Helmut Etschel, Hof · Europa Treuhand Ernst & Young, Salzburg · Helly Bruhn-Braas, Hamburg · Hans Michael Gallenkamp, Osnabrück · Franz Hain, Vienna · Ursula Heller, Nürtingen · Hans-Werner Jacob, Munich · Peter-Michael Jörgens, Hannover Evelyne Kögl, Zell/See · Klaus Kramer, Warburg · Former minister Manfred Lahnstein, Hamburg · Anna Lapuch, Bergheim · Margarete Leinemann, Kaarst · Zementwerk Leube GmbH, Gartenau · Henriette Liebig, Rosenheim · Robert Ludwig, Hofheim · Annemarie Melhardt, Vienna · Sibylle Meyer-Rabingen, Melle · Karl Friedrich Nees, Groß-Umstadt · Hermann Niehoff, Grünwald · Hans Martin Rehbein, Heidelberg · Thomas Rogge, Bremerhaven · Elfriede Schrems, Vienna · Josef H. Spenner, Erwitte · Paul-Adolf Stein, Leinfelden · Karl Thiemig-Stiftung, Munich · Walther Unsin, Nuremberg · Erwin Wasserthal, Munich · Elisabeth Weise, Prien am Chiemsee · Karl-Heinz Weiss, Munich · Sonja Wimpissinger, Gölis · Ilse Wöhr, Augsburg · Martha Worth, Moers · Hermann Wundt, Tübingen

Eginhard Aubell, Leoben · Anneliese Bihler, Kissing · Julius G. Böhrer, Munich · Jürgen Branz, Erlangen · Bernd Brunnhofer, Munich · Wolfgang and Helga Budde, Frankfurt · Camaro Handels-GmbH, Freilassing · Wolf-Dieter Graf von Degenfeld-Schonburg, Stuttgart · Rosemarie Fehrer, Linz · Dorothee Geyer, Karlsruhe · Annemarie Graf, Salzburg · Marliese Grundmann, Weil am Rhein · Rainer Hafer, Stemwede-Dielingen · Anne Hansi, Berlin-Dahlem · Erika Kemmetmüller, Vienna · Christiane von Kessel, Seeheim-Jugenheim · Helmut Krug, Bad Hersfeld · Matthias Müller, Munich · Margret Rey, Bedburg-Kleintroisdorf · Elisabeth Schaller, Seeshaupt · Trudy Schulte, Bischofswiesen · Edith Strobl, Vienna.

Handel House Museum, London

The **Handel House Museum** is located at 25 Brook Street, London, home to the baroque composer George Frideric Handel from 1723 until his death in 1759. It was here that he composed some of the greatest music in history, including *Messiah*, *Zadok the Priest* and *Fireworks Music*.

The Handel House Museum is located on the upper floors of 25 and 23 Brook Street. Since Handel's occupancy, there have been substantial changes to 25 Brook Street. Now a meticulous restoration project has restored as faithfully as possible the early Georgian interiors Handel would have known.

23 Brook Street, the upper floors of which were home to rock legend Jimi Hendrix 1968-9, provides a space for changing exhibitions and events. The house was part of the same development as number 25 and has been restored accordingly.

The museum visit is a tour through Handel's home introducing the visitor to the composer, his music and his time through displays of fine and decorative arts including important works from the Handel House Collection.

The Museum celebrates Handel's life and works, displaying portraits of Handel and his contemporaries in finely restored Georgian interiors and bringing live music back to his house.

The adult admission charge is 4.5 pounds

Restoration

One of the few surviving feature from the period is the original staircase with its exquisite tread ends. Elsewhere, walls were removed and reinstated according to the early Georgian sequence of rooms on the first and second floors. 27/29 Brook Street, which retains much of the detail of the original Barnes development, was used as the prototype for paneling profiles, cornices, shutters, dados and window seats. Three marble fire surrounds salvaged from the eighteenth-century Tom's coffee house in Covent Garden were installed in the front and middle rooms on the first floor and the bedroom. The floors were patched in with second-hand boards, which were limed and waxed, and lime plaster ceilings were reinstated.



Paint analysis shows that the original color of the interiors was a lead grey with a dark chocolate brown subsequently applied to the doors. As was commonplace in early Georgian interiors, areas that became grubby through use, such as doors and skirtings were tidied up with this dark brown.

One vital document for the display of the interiors is the inventory taken in the August after Handel's death. Although valuable items may already have been given away, it provides a good indication of the type of furniture and soft furnishings contained within the house. Examples that fit the description of the inventory are displayed giving an idea of how the rooms functioned during Handel's occupancy. This includes a full tester (or canopied) bed dressed in crimson harateen and a double manual harpsichord commissioned to the specifications of the instrument Handel would have owned.

The interiors of 25 Brook Street as they are now presented are a scholarly recreation, using all available documentation, prototypes and archaeological evidence. As such they are as close as we are ever likely to get to the interiors that Handel would have known.

The Collection

In 1998, the Handel House Collections Trust acquired the Byrne Collection, a major Handel collection which consists of several hundred objects including a letter from Handel to Charles Jennens regarding *Belshazzar* and *Messiah*, an autograph leaf from *Esther*, **Mozart's arrangement of a Handel fugue**, John Mainwaring's *Memoirs of the life of the late George Frederic Handel* (1760) annotated by Jennens, early editions of operas and oratorios, and prints, portraits and sculpture.

In 1996 and 1998 respectively, the Collections Trust also acquired two important oil paintings: a portrait of one of Handel's opera sopranos Faustina Bordoni (?1700-81) by Bartolomeo Nazari (1699-1758) and a portrait of Jennens by Thomas Hudson (1701-79).

A selection of prints and paintings from the collection is displayed in 25 Brook Street alongside loans from major national collections including a magnificent portrait of Handel after Thomas Hudson. By the time he died, Handel owned over eighty paintings suggesting that, in his time too, the principal rooms of the house would have been covered with fine art.

Education

As part of its ongoing education program, the Handel House Museum runs a lively series of events. Based around Handel, his music and his time, the program includes live music recitals, practical music making, workshops, study days, children's events and tours for a wide range of visitors. The Museum has developed relationships with other arts organizations to offer a great variety of events of the highest quality.

A research grant from National Foundation for Youth Music has enabled the Museum to work with hospitals, early years centers, out of school and youth groups to develop a series of vocal, instrumental and compositional projects which will be completed in 2003. The Museum is also committed to providing access for disabled visitors and runs a popular series of workshops for the visually impaired.

Capital Campaign

The total cost of the project is \$10 million. Support for the Handel House Museum's capital campaign has been tremendous. However, they still have the last lap to go to complete the campaign and to secure the Museum's future. The Academy of Founders is the group of major donors to the capital project. They also receive strong support from the USA through the Handel House Foundation of America.

Academy of Founders

Founding Patron

Co-operative Insurance Society

Founding Benefactor

Heritage Lottery Fund

Principal Benefactors

Foundation for Sport and the Arts

Fidelity Investments through the Fidelity Foundation

Howard W Goldsmith Foundation

In loving memory of Anne Gumerlock Lee

Sir Sigmund Warburg's Voluntary Settlement
Blyth Watson Charitable Trust
Simon & Glennie Weil
The Welton Foundation
Garfield Weston Foundation

Fellow Benefactors

The John Ellerman Foundation
Esmée Fairbairn Foundation
The Sir John Fisher Foundation
The Golsoncott Foundation
Nicholas & Judith Goodison
The Kathleen Hannay Memorial Charity
Hubert James
Christopher & Phillida Purvis
Anthon & Diane Vonk
The Wolfson Foundation

Corporate Benefactors

The Handel House Museum offers an opportunity for businesses to develop an ongoing relationship with the Museum through the corporate benefactor scheme. In return for an annual donation of £5,000 + VAT, the Museum offers the following benefits:

- Exclusive evening in the Museum for a reception or recital with a welcome by the Director
- 20% off venue hire charges
- Opportunities for senior corporate members and clients to meet privately with the Museum Director or Chairman
- Free entry to the Museum for employees on production of company identification
- Two invitations to Museum private views and goodwill events
- Credit on Museum donor board at Reception
- Credit in annual Museum newsletter with logo
- Credit on Museum website with logo
- The scheme is open to a maximum of four benefactors at one time.

Handel House Foundation of America

Support for the Handel House Museum's capital campaign from donors in the United States has been tremendous. So far US individuals and trusts have contributed approximately \$1 million.

The museum has significant links with the United States. One in five visitors in the first year came from the United States. One in five of the Museum's 100 volunteers and musicians are American. The museum offers internships to American students through the Foundation for International Education.

The Handel House Foundation of America provides a tax-efficient fundraising vehicle and an opportunity to develop links with Handel-related organizations in America.

Board of Directors

James Sitrick
Ellen Harris
Mary Deissler
Christopher Purvis
Anne-Marie Soullière

Campaign Committee

Ellen Harris, Chair, USA Campaign and Boston Chapter – *Professor and Head of Music and Theater Arts, Massachusetts Institute of Technology*

Robert Ashton – *Executive Director, The Bay Foundation*
 Barbara Barclay – *Co-founder, San Francisco Friends of Chamber Music*
 Norman Benzaquen – *Gilder, Gagnon, Howe and Company*
 MaryAnn Bonino – *Founding/Artistic Director, Da Camera Society*
 Joanne Cossa, Co-Chair, New York Chapter – *General Director, Glimmerglass Opera*
 Mary Deissler – *Executive Director, Handel & Haydn Society*
 Dorothea Endicott – *Executive Director, The New York Collegium*
 Ruth Felt – *President, San Francisco Performances*
 Ernest Fleischmann – *Former Managing Director Los Angeles Philharmonic*
 Henry Fogel – *President and CEO, American Symphony Orchestra League*
 Mary Greer – *Treasurer American Bach Society*
 Carol Colburn Høgel – *Founder and Chair, Dunard Fund USA: Officer, Colburn Foundation*
 Marianne Lockwood, Co-Chair, New York Chapter – *Executive Director, Orchestra of St. Luke's*
 Mary Nada – *Trustee of number of charities*
 Christopher Purvis – *Chairman of the Handel House Museum*
 Mark Risinger – *Professional Baritone*
 James Sitrick – *Partner, Coudert Brothers*
 Anne-Marie Soullière – *President, Fidelity Foundation*
 Steven Stamas – *Chairman, Marlboro Music School and Festival; Board Member and Former Chairman, New York Philharmonic*
 Ellen Zetcher – *Trustee of number of charities*

Hiring the Museum

The Handel House Museum offers an intimate atmosphere for private entertaining. In the Performance Room of 25 Brook St, guests can enjoy a recital, as Handel's guests would have done. In the adjoining 23 Brook Street, four rooms are available for drinks receptions, board meetings and speeches. The Museum has an audio-visual room with a plasma screen and DVD player that is available for presentations and receptions.

The Museum has a maximum capacity of 45 standing guests and 30 seated for a recital. The hire charge is £1500 + VAT.

Friends of the Kirov Opera and Ballet (Mariinsky Theater)

On the decision of the Russian Federation Government, the new building of the State Academic Mariinsky Theater with an area of about 39,000 square meters and an auditorium for 2000 seats will have been completed by 2009. The approximate cost of construction of the second stage is 100 million US dollars. Supporters of the Mariinsky Theater, home of the Kirov Opera and Ballet, include

Tsar's Circle

Vneshtorgbank (one of the leading universal banks in Russia).
British Petroleum
Nestle

Grand Dukes' Circle

Daimler Chrysler
EuroFinance Bank
Evrofinance Mosnarbank, Moscow

Directors' Circle

Sistema Financial
Mariinsky Theatre Trust (UK)
Lenenergo
Julius Baer International Ltd
Moscow Narodny Bank
Ermenegildo Zegna
Donald & Jeanne Kahn (also principal contributors to House for Mozart, Salzburg)
Industry & Construction Bank

Belle-étage Circle

Aurora - Capital
Wimm Bill Dann Foods
Evrazholding
White Nights Foundation of America
Stiftung der Freunde des Mariinsky Theaters (Germany)
Rosneft
Sberbank of Russia
Mrs. Bettina von Siemens
Fleming Family & Partners
Mariinsky Foundation (Russia)
"The Foundaton of Generations" of the Khanti-Mansiysk autonomous region
Airbus
Ermenegildo Zegna
Morgan Stanley
PepsiCo

Baignoire Circle

Brewery Company Baltika
Clore Duffield Foundation (UK)
Delzell Foundation

Parterre Circle

Astoria Hotel
Grand Hotel Europe
Mrs. Annette Campbell-White
Lentransgaz
Severstal

JT International
Heineken
Hennessy
ING Group
Royal Philips Electronics
TPG

Friends' Circle

MZ Arsenal
Candide Charitable Trust (UK)
Westpost
Ede & Ravenscroft (GB)
"Moet et Shandon"
AlkoMir company
International Bank of St. Petersburg
Moscow Chekhov Academic Drama Theatre
Mariinsky Friends (Finland)
Mariinsky Friends (Japan)
Mr. Sergei Rudov
Mrs. Natalya Yatskevich
ABN AMRO Bank
Decca Music Group
Ernst & Young, EY Law
Unilever
Nederlandse Gasunie

City of London Sinfonia

The City of London Sinfonia (CLS) was founded in 1971 by its Music Director, Richard Hickox. CLS performs over 80 concerts a year at many of the UK's leading festivals and concert venues, as well as touring abroad and giving regular radio broadcasts.

Performances throughout the UK include regular festival engagements; appearances in the concert series of all major UK cities; and Residencies in the towns of High Wycombe, Chatham, Ipswich and King's Lynn. Highlights of the 2003/04 will include performances in Ipswich, High Wycombe, London, Glasgow, Brighton and Bath of the Orchestra's special production of Peter Shaffer's Amadeus, with CLS performing music from Mozart's great symphonies, the Serenade for 13 Winds, The Magic Flute and the Requiem.

"We rarely hear Mozart playing of this calibre, commitment and discrimination"

Classicalsource.com

Principal Sponsor

MMC (Marsh and McLellan Companies)

Sponsors

Anglian Self Drive (Rental Car)

Slick-Click Ltd (e commerce)

Bank Of Scotland

Birketts Solicitors – Ipswich

Edward Lumley Holdings Ltd (Insurance)

Endowments

Hamish and Carol Ritchie - Principal Cello Chair

Grants And Donations

Aquarius Charitable Foundation

Don & Lorraine Baldry (Gold Patrons)

Simon Bakewell (Gold Patron)

The Britten Estate

Britten-Pears Foundation

Adam & Sara Broadbent

Jane Brogan (Bronze Patron)

John Carpenter (Bronze Patron)

The Carpenters Company

The Timothy Coleman Foundation

Sylvia & Peter Coutts (Bronze Patrons)

Winton Dean & The Hon. Mrs Thalia Dean

Elsa Dobing-Steppe (Bronze Patron)

Eastern Orchestral Board

The Eeman Charitable Trust

The Equitable Charitable Trust

Magouche Fielding

Richard Fisher

Alison Fox

Fox Memorial Trust

Michael & Chantal Freegard

Garfield Weston Foundation

The Garland Appeal

Genesis Foundation

The Gretna Charitable Trust
Richard & Jennifer Hardie
Gillian Horton (Bronze Patron)
Lord & Lady Hutchinson
Ipswich Borough Council
Anne Jacques in memory of her daughter Alice Ruth
Scott M. James (Silver Patron)
Donald & Jeanne Kahn (also principal contributors to House for Mozart, Salzburg)
King's Lynn Borough Council
The Kenneth Leighton Trust
Lloyds TSB Foundation
The Lynn Foundation
The Mactaggart Third Fund
Alison Maddock (Bronze Patron)
Sir Peter & Lady June Marychurch
National Foundation for Youth Music
The National Organisation for Adult Learning
Viscount John Julius Norwich
Francis Oeser (Bronze Patron)
Oldhurst Trust
The Peel Charitable Trust
PF Charitable Trust
PRS Foundation
The Radcliffe Trust
The Rayne Foundation
Mr & Mrs HMJ Ritchie
Patrick & Jean Robson (Silver Patrons)
Leo de Rothschild
Patricia Rudd (Bronze Patron)
Rufford Foundation
RVW Trust
Robert Simpson Society
Fiona and John Smythe (Bronze Patrons)
Frank & Peg Taplin
John & Julia Taylor (Bronze Patrons)
Eddie Waters (Bronze Patron)
William Walton Trust
The Worshipful Company of Fan Makers
Wycombe District Council

San Francisco Conservatory of Music

The San Francisco Conservatory of Music creates a vibrant future for young musicians through an intense, personal educational process. It has outgrown its current home in the Sunset District and is constructing a new state-of-the-art Conservatory at 50 Oak Street in the San Francisco Civic Center.

The Conservatory will open its doors to students in the new facilities in fall 2006. The new facility will provide students, faculty, staff, and the community with an inspirational venue in the cultural heart of the city, where its new neighbors will be the San Francisco Symphony, Opera, and Ballet.

On September 29, 2003, after more than three years of planning, the San Francisco Conservatory of Music broke ground for the new building at Civic Center. Construction began in March of 2004, and the new facility is scheduled to open to students in Fall 2006.

The San Francisco Conservatory of Music recently announced that it has met the \$9 million challenge for its \$65 million capital campaign. The challenge was created by three leading San Francisco philanthropists and long-time Conservatory supporters: the late Phyllis Wattis, the Bernard Osher Foundation and the Ann and Gordon Getty Foundation.

- Phyllis Wattis \$2.5 million challenge grant, met July 2002
- Bernard Osher Foundation \$3 million met September 2003
- Ann and Gordon Getty Foundation \$3.5 million met March 2004

Colin Murdoch, president of the Conservatory says, "The completion of this challenge illustrates the strong support for the new Conservatory and the future of music. The combined challenges and matching gifts of \$18 million represent nearly 30% of the \$65 million capital campaign."

As of June 2, 2004, The San Francisco Conservatory of Music has raised \$41,434,000 of the total campaign goal of \$63,000,000, with \$21,566,000 remaining.

	Goal	Raised	Remaining
Project	\$63,000,000	\$41,539,000	\$21,461,000
Endowment	\$2,000,000	\$4,137,000	-
Campaign Total	\$65,000,000		\$21,461,000

NAMING OPPORTUNITIES

Within the capital campaign, the Conservatory is offering naming opportunities for principal donors. These naming opportunities include

TEACHING STUDIO

\$200,000, \$350,000 or \$500,000 gift



Teaching studios are integral to the Conservatory educational process, for in these rooms our faculty members work one-on-one with students to hone their musical skills and inspire their passion. Some studios are on the outside of the building with magnificent views either north toward Davies Symphony Hall or south looking at the San Francisco Bay and coastal hills. Each will be equipped with a piano so that instrumental and vocal students can experience the effect of

accompaniment throughout their study. Some will include a second grand piano for piano instruction.

PRACTICE ROOM

\$50,000, \$100,000 or \$200,000 gift

Practice, along with top quality teaching and coaching, is central to Conservatory students' mastery of their instruments and development as professional musicians. Most Collegiate students practice at least five or six hours each day. Practice rooms of varying sizes are located throughout the building.

LISTING ON WALL OF FOUNDERS

\$25,000 gift

All donors of \$25,000 or more will be listed on the dramatic Wall of Founders in the atrium lobby.

NAMED SEAT IN RECITAL OR CONCERT HALL

\$2,500 or \$5,000 gift



The Recital Hall is specifically designed for chamber music and other small ensemble performances as well as recitals by our faculty and students. The dramatic world-class Concert Hall is designed to showcase the Conservatory's orchestra and accommodate our largest audiences.

Other naming opportunities are available throughout the building for gifts ranging from **\$50,000 to \$5,000,000**.

Campaign Supporters

The following individuals and organizations have provided support for the Conservatory's relocation to Civic Center. This list of nearly 200 patrons represents gifts and pledges of \$500 and above received through March 31, 2004.

Joanne and Clark Ahn
Mrs. Agnes Albert
Auerbach & Associates
Nancy and Joachim Bechtle
Mr. and Mrs. Robert N. Beck
Louis de K. Belden
Patricia and Edwin Berkowitz
Paul and Kathy Bissinger
Drs. Richard and Nancy Bohannon
The Bothin Foundation
Mr. George M. Bowles
Ava Jean and Harold Brumbaum
Eva Benson Buck Charitable Trust
C.M. Capital Foundation
Estate of Emy Callaghan
Carol and Lyman Casey
Dr. Chi-Foon and Rebecca-Sen Chan
Columbia Foundation
Dr. and Mrs. Bruce Cowan
Mr. Wesley Day
Mr. Craig J. DeBerg
Mr. and Mrs. Reid W. Dennis

Ms. Katherine E. Akos
Jola and John Anderson
Mr. and Mrs. Kent T. Baum
Edward W. and Marshia A. Beck
Mr. and Mrs. John C. Beckman
Ms. Irina Belotelkin
Ms. Marjorie W. Bissinger
Mr. and Mrs. Donald Black
Didi and Dix Boring
Mr. and Mrs. William K. Bowes, Jr.
Mr. Carl G. Brown, Jr.
Mr. and Mrs. John M. Bryan
Mr. and Mrs. James F. Buckley, Jr.
Mr. and Mrs. J. Peter Cahill
Dr. and Mrs. John N. Callander
Mr. Solomon B. Cera and Ms. Chandra Sen
Mr. Sin-Tung Chiu
Mr. Charles Coones
Mrs. Emily B. Date
Mr. and Mrs. André Paul P. de Bord
Mr. and Mrs. Jean Deleage
Mrs. Genevieve di San Faustino

Ms. Patricia Swig Dinner
 Mrs. Betsy Dohrmann
 James and Jean Douglas
 Eldorado Foundation
 Mr. and Mrs. Staffan Encrantz
 Estate of Lewis and Emy Callaghan
 Ms. Jeanne Ewan
 Mrs. A. Barlow Ferguson
 Flack & Kurtz Inc.
 Forell/Elsesser Engineering
 Mrs. Alfred Fromm
 The Ann and Gordon Getty Foundation
 Margaret and Stephen Gill
 Mr. and Mrs. Ernest Goggio
 Richard and Rhoda Goldman Fund
 Mr. and Mrs. Jon D. Gruber
 Mr. and Mrs. Bruce W. Hart
 Mr. and Mrs. Kent M. Harvey
 Mr. Alvin Hayman
 Herbst Foundation
 Mrs. Jacqueline Hoefer
 Peter Boesch and Darril Hudson
 The James Irvine Foundation
 Blackadar
 Walter S. Johnson Foundation
 Dr. Ralph H. Kellogg
 Mr. and Mrs. William R. Kimball
 Mr. and Mrs. Leonard E. Kingsley
 Mr. Harold Korf
 The Stanley S. Langendorf Foundation
 Richard and Tatwina Lee
 Mr. and Mrs. Charles F. Lowrey
 Richard A. Marciano and Teresa Middleton
 Mr. Gilbert E. Matthews
 McWilliams Family Donor Fund
 Mr. and Mrs. J. Alec Merriam
 Mr. and Mrs. John Miller
 Ms. Gloria Miner
 Mrs. Joseph A. Moore
 Mr. Mark A. Moore
 Colin and Sam Murdoch
 Mr. Alasdair Neale and Dr. Lowell Tong
 Mr. Donald Oestreicher
 Oppenheim Lewis, Inc.
 Mrs. Lise Deschamps Ostwald
 Marie Kendrick Otto Foundation
 Deepika R. Pakianathan and Phil Pemberton
 Ms. Virginia Patterson
 Melissa and Ritchie Post
 Mr. and Mrs. Joshua Rafner
 Ms. Margaret S. Rocchia
 Mr. James E. Ryan
 Kim and George Sarlo
 SBC Communications, Inc.
 Mr. and Mrs. Jack E. Schuss

Christina and Neil Diver
 Mr. and Mrs. Dixon R. Doll
 Mrs. Morris M. Doyle
 Mr. and Mrs. Harris Elvebak
 Jacqueline and Christian Erdman
 Mr. and Mrs. George Ettelson
 Mr. Saturnino S. Fanlo
 Ms. Carolyn Zecca Ferris
 Mr. and Mrs. Alan Lee Follett
 Mrs. Mara Fritz
 Mr. and Mrs. Gordon P. Getty
 Mrs. Harold B. Getz, Jr.
 William Gilmore Foundation
 The David B. Gold Foundation
 Mr. and Mrs. Robert L. Green
 Walter and Elise Haas Fund
 Mrs. Charlene Harvey
 Warren and Carla Hashagen
 Mr. and Mrs. F. Warren Hellman
 The William and Flora Hewlett Foundation
 Mr. James C. Hormel and Mr. Timothy Wu
 Mrs. Jaquelin H. Hume
 Ms. Marcia Johnson and Mr. Thomas

Mr. and Mrs. William R. Kales, II
 Raymond and Elsie Kelly
 Mrs. June Hope Kingsley
 Koret Foundation
 Dr. Bruce A. Lamott
 Mr. John Lee
 Ms. Bonnie Lindahl
 Lynmar Winery
 Miss Jo Markovich
 Mr. Bruce McEver
 Mericos Foundation
 Dr. John L. Meyer
 Russell H. Miller, Jr.
 Montgomery Street Foundation
 Mr. James R. Moore
 Mr. and Mrs. D. E. Mundell
 Mr. and Mrs. James Myerson
 Lawrence R. Newhouse
 Dr. and Mrs. Erik Olsen
 The Bernard Osher Foundation
 Mr. and Mrs. Richard C. Otter
 Page & Turnbull
 Mr. and Mrs. James Paras
 Mr. and Mrs. William Poland
 Mrs. Linda L. Protiva
 Mr. and Mrs. Damon Raika
 Mr. and Mrs. Claude Rosenberg, Jr.
 Nancy and Howard Sackson
 Mr. Michael J. Savage
 Dr. and Mrs. Rolf G. Scherman
 Mr. James H. Schwabacher, Jr.

Mr. and Mrs. Edwin A. Seipp, Jr.
Sheppard, Mullin, Richter & Hampton LLP
Simon Martin-Vegue
Mr. Paul W. Skinner
Mr. and Mrs. Larry Snyder
Sound Capital Management, Inc.
Mrs. Georgiana G. Stevens
Swinerton Inc.
Mr. and Mrs. Calvin B. Tilden
Ms. Elizabeth A. Touma
Mr. Daniel G. Volkmann, Jr.
Mrs. Phyllis Wattis
White & Case LLP
Ms. Kathryn Wittenmyer and Mr. David Hildreth
Mr. and Mrs. Ashford D. Wood

Dr. A. Jess Shenson
Mrs. Eugene A. Shurtleff
Winkelstein Moris
Mr. and Mrs. Jan E. G. Smit
Mr. and Mrs. Frank J. Soriano
Mr. and Mrs. Robert M. Stafford
Mrs. Shirley Ross Sullivan
Reginald Tom Tidy Revocable Trust
Drs. Jane Chang Tom and Sanford Tom
Union Bank of California
Estate of Harry J. Wagner
George and Linda Wertheim
Mr. and Mrs. Michael R. V. Whitman
Mrs. David B. Wodlinger

National Jazz Park/ WWOZ

A Partnership to Support Cultural Tourism and Economic Development

WWOZ is a public service jazz music station that currently occupies inadequate, cramped space in two dilapidated old buildings along St. Philip Street in historic Treme. Adding urgency to its need to find a new home, the station is now facing eviction as the new National Jazz Historical Park takes shape in Armstrong Park. Armstrong Park is the site for the new National Jazz Historical Park currently being developed by the National Park Service, which has already received over \$3 million in federal funding.

In partnership with the City of New Orleans and the National Park Service, WWOZ plans to build a new 6,000 square foot building in Armstrong Park, on a prominent site located near the North Rampart Street entrance to the Park. From its new location in Armstrong Park, WWOZ will be uniquely situated to participate in, and draw people to, the National Jazz Park. WWOZ will actually broadcast live in the Park, offering visitors a uniquely New Orleans listening experience.



Outside of the proposed new building.

New Orleans now attracts over 10 million visitors who spend over \$3 billion a year. The new National Jazz Park is expected to draw 45,000 to 60,000 of these visitors per year to Armstrong Park. WWOZ's presence in the Park will enrich the environment for cultural tourism and serve as a catalyst for the ongoing economic development of the Rampart Street corridor.

The building will be all new construction and specially designed to meet all of the station's broadcasting, recording and community outreach needs. It will include sound and recording studios, space for staff and volunteers, music storage space, and a satellite uplink facility for national broadcasts.

Recognition for Gifts of Different Levels to the WWOZ Capital Campaign

1. The Primary Sponsorship Level \$500,000

One primary sponsor will be recognized on the brass plaque to be exhibited in the lobby of the new building, identifying the donor as "The Primary Sponsor" of the new home for WWOZ. The Primary Sponsor will also be recognized in related publicity, such as press announcements, the printed program at the dedication, full page advertisements in Gambit and OffBeat at the end of the campaign, the station's Internet site, and in announcements by the station on the air. The Primary Sponsorship package includes all the additional items listed for the Louis Armstrong donor level below.



Plans for the Jazz National Historical Park.

Due to the community nature of public radio and the use of public land in Armstrong Park, the building will not be able to be named after a donor.

2. The Louis Armstrong Donor Level \$250,000

- name on permanent bronze plaque in visitor lobby (first tier)
- on-air mentions: 5 per week for two years
- name on Internet site with link from home page
- name in program at dedication
- name in full page ad in Gambit and OffBeat at end of campaign
- framed jazz rendering for office or home display

- four Brass Pass packages to Jazz Fest
 - one limited edition CD recorded live at WWOZ Piano Night
3. The Mahalia Jackson Donor Level \$100,000 to \$249,000
- name on bronze plaque in visitor lobby (second tier)
 - on-air mentions: 5 per week for one year
 - name on Internet site with link from first page of campaign website, revolving banner
 - name in program at dedication
 - name in full page ad in Gambit and OffBeat at end of campaign
 - framed jazz rendering for office or home display
 - two Brass Pass packages to Jazz Fest
 - one limited edition CD recorded live at WWOZ Piano Night
4. The Sidney Bechet Donor Level \$50,000 to \$99,000
- name on plaque in visitor lobby (third tier)
 - on air mentions: 3 per week for one year
 - name on Internet site, with link from second page of campaign website, revolving banner
 - name in program at dedication
 - name in full page ad in Gambit and OffBeat at end of campaign
 - framed jazz rendering for office or home display
 - one 2001 Brass Pass package to Jazz Fest
 - one limited edition CD recorded live at WWOZ Piano Night
5. The Kid Ory Donor Level \$25,000 to \$49,000
- name on plaque in visitor lobby
 - name on Internet site with link, listed at page bottom
 - name in program at dedication
 - name in full page ad in Gambit and OffBeat at end of campaign
 - framed jazz rendering for office or home display
 - one 2001 Brass Pass package to Jazz Fest
 - one limited edition CD recorded live at WWOZ Piano Night
6. The James Booker Donor Level \$10,000 to \$24,000
- name on plaque in visitor lobby
 - name in program at dedication
 - name in full page ad in Gambit and OffBeat at end of campaign
 - framed jazz rendering
 - one limited edition CD recorded live at Piano Night
7. The Blue Lu Barker OZ Partners \$1,000 to \$9,000
- Historic jazz photograph
 - name in program at dedication
 - one limited edition CD recorded live at Piano Night

The Campaign for WXPN

WXPN is a public radio station focusing on contemporary music and the arts. It is currently completing a \$4 million capital campaign for a new broadcast facility. More than 5,900 individuals have contributed to the campaign and they are less than \$87,000 away from the \$4 million goal. Over eighty percent of the total was raised from individuals. They are still accepting contributions toward the campaign and have been able to adjust earlier designs to accommodate more names on the donor recognition wall.

The New WXPN Broadcast Facility

The new facilities, to be housed side-by-side with an exciting new live music venue located on the Walnut Street Bridge, just a few blocks from 30th Street Station, will make it possible for WXPN to produce and present even more quality programming, to stage and house events for its listeners, and to further its mission of promoting and nurturing contemporary music and the arts.



Although a new home will make a significant difference in the way WXPN brings great radio to its listeners, it won't make any difference at all in the kind of radio it produces. WXPN will continue to showcase artists from across the spectrum of contemporary music. Flagship programs like World Café and Kids Corner will continue to entertain and inform. And the commitment to staging first-class community events such as Singer-Songwriter Weekend will, if anything, grow stronger in the years ahead.

Ways to support the Campaign for WXPN.

Donor Alley

Contributors of \$500 or more will have their name listed on our donor recognition wall in Donor Alley. The Donor Recognition Wall will be a collection of CD record label reproductions. Each contributor of \$500 or more can select the label of their choice and their name will be inscribed on the label and posted on the wall as a WXPN keystone contributor

Capital Campaign Commemorative Opportunities

Music Legend: \$25,000 (payable over 5 years)

- Inscription on Major Donor Wall in building lobby
- Name on Donor Recognition Wall in "Donor Alley"
- Copy of donor wall recognition plate for home display
- Invitation to Singer Songwriter Weekend '04 VIP activities and weekend passes
- Invitations to selected World Café sessions
- A complete set of Live at the World Café compact discs (volumes 1-17)
- VIP invitations to Grand Opening events
- 2 Commemorative T-shirts
- Invitations to Donor Wall unveiling party
- Subscription to WXPN newsletters

Hall of Famer: \$10,000 (payable over 5 years)

- Inscription on Major Donor Wall in building lobby
- Name on Donor Recognition Wall in "Donor Alley"
- Copy of donor wall recognition plate for home display
- Invitation to Singer Songwriter Weekend '04 VIP activities and weekend passes
- VIP invitations to Grand Opening events

- 2 Commemorative T-shirts
- Invitations to Donor Wall unveiling party
- Subscription to WXPB newsletters

Rock Star: \$5,000 (payable over 5 years)

- Inscription on Major Donor Wall in building lobby
- Name on Donor Recognition Wall in “Donor Alley”
- Copy of donor wall recognition plate for home display
- Two weekend passes to Singer Songwriter Weekend ’04
- VIP invitations to Grand Opening events
- 2 Commemorative T-shirts
- Invitations to Donor Wall unveiling party
- Subscription to WXPB newsletters

Headliner: \$2,500 (payable over 5 years)

- Name on Donor Recognition Wall in “Donor Alley”
- Copy of donor wall recognition plate for home display
- Two weekend passes to Singer Songwriter Weekend ’04
- Invitations to selected Grand Opening events
- 2 Commemorative T-shirts
- Invitations to Donor Wall unveiling party
- Subscription to WXPB newsletters

Emerging Artist: \$1,000 (payable over 2 years)

- Name on Donor Recognition Wall in “Donor Alley”
- Copy of donor wall recognition plate for home display
- Invitations to selected Grand Opening events
- 2 Commemorative T-shirts
- Invitations to Donor Wall unveiling party
- Subscription to WXPB newsletters

One Hit Wonder-ful: \$500 (payable over 12 months)

- Name on Donor Recognition Wall in “Donor Alley”
- Copy of donor wall recognition plate for home display
- 2 Commemorative T-shirts
- Invitations to Donor Wall unveiling party
- Subscription to WXPB newsletters

www.xpb.org

Village Light Opera Group

Founded in 1935 as a volunteer theater organization designed to promote the works of Gilbert and Sullivan, the Village Light Opera Group (VLOG) has spent the past 67 years offering the New York public a chance to see high quality productions of rarely performed light operas, operettas and Broadway musicals. With its fifty-plus member casts, and twenty-plus piece orchestras, VLOG prides itself on setting standards for musical performance seldom possible amongst New York's commercial theater organizations who have to cope with the high costs of salaried performers. VLOG's membership is at its heart, and it affords its members a chance to perform and engage in backstage activities as well as a chance to work on its management, allowing them to gain skills that aid their professional development. With its open casting policy, VLOG gives opportunities to aspiring actors, and with its large scale productions, it provides chances for up and coming designers to prove themselves. A unique amalgam of professional standards and community interests, the Village Light Opera Group has set itself apart over the years, filling an important niche in New York Society.

With escalating rents now threatening VLOG's financial security, VLOG's membership has had to consider an alternative to renting a loft space for its set and costume construction and hiring other space for rehearsals. The purchase of a space that would combine set and costume construction facilities and a rehearsal hall under one roof would secure VLOG's financial and artistic future. With New York's uncertain real estate market, low interest rates, and the availability of reasonably priced industrial cooperatives for sale in the Garment District, it makes sense for VLOG to purchase now. Appropriate commercial cooperatives in the Garment District range in asking price from \$650,000 to \$1,000,000. With a down payment of only \$200,000, and build-out costs not exceeding \$35,000, a capital campaign is more than feasible.

Village Light Opera Group Capital Campaign

Campaign Donor Levels

♪ MAESTRO'S CIRCLE (\$50,000 and up)

- Potential naming rights for entire loft space (top donor);
- Attendance for 4 at ribbon-cutting ceremony;
- Lifetime VLOG subscription;
- Prominent listing in all donor acknowledgments, including permanent tribute in the loft;
- Invitation to Leadership Dinner.

♪ PRODUCER'S CLUB (\$10,000 TO \$49,999)

- Potential naming rights for interior spaces of the loft;
- Attendance for 4 at ribbon-cutting ceremony;
- Lifetime VLOG subscription; prominent
- Listing in all donor acknowledgments, including permanent tribute in the loft;
- Invitation to Leadership Dinner.

♪ DIRECTOR'S CHAIR (\$5,000 to \$9,999)

- Attendance for 4 at ribbon-cutting ceremony;
- 4 subscriptions to VLOG's next five seasons;
- Prominent listing in all donor acknowledgments, including permanent tribute in the loft;

- Invitation to Leadership Dinner.

♪ TREBLE CLEF (\$2,500 TO \$4,999)

- Attendance for 2 at ribbon-cutting ceremony;
- 4 subscriptions to VLOG's next two seasons;
- Prominent listing in all donor acknowledgments, including permanent tribute in the loft;
- Invitation to Leadership Dinner.

♪ BASS CLEF (\$1,000 to \$2,499)

- Attendance for 2 at ribbon-cutting ceremony;
- 2 subscriptions to VLOG's 2002-03 season;
- Prominent listing in all donor acknowledgments, including permanent tribute in the loft;
- Invitation to Leadership Dinner.

♪ WHOLE NOTE (\$500 to \$999)

- Listing in all donor acknowledgments, including permanent tribute in the loft.

♪ QUARTER NOTE (\$250 to \$499)

- Listing in all donor acknowledgments, including permanent tribute in the loft.

♪ EIGHTH NOTE (\$125 to \$249)

- Listing in all donor acknowledgments, including permanent tribute in the loft.

Edgemar Center for the Arts, Santa Monica California

ECA serves as collaborative rehearsal and performance space open to artists of all disciplines and experience levels. It is a space in which professional and classical theater productions, dance performances, visual arts and films collaborate with independent, experimental, and student works in various stages of development.

Additionally, ECA serves all facets of the Westside community by offering public arts programs. The programs include ticketed performances and educational outreach courses for children and senior citizens.

Nestled between a café, salon, retail shops, and an annex of the Museum of Contemporary Art store, Edgemar Center for the Arts is the anchor of the Edgemar complex on Main Street in Santa Monica. The interior courtyard provides a hub for activity and a cross-pollination of artists, businesses, residents and visitors to this beachside destination. The complex is a stop on the tour of local gems designed by architect Frank Gehry.

The facility cost \$1.2 million to construct. These funds were raised between 1999 and 2003 in a Capital Campaign. The operating budget is \$850,000 each year, approximately half of which is raised through subscriptions to performances. The remainder of the expenses are funded through philanthropic contributions from corporations, foundations, and individuals who see the importance of the programs.

Honorary Board

The Honorary Board is comprised of leading supporters and members of the Westside artistic community.

Jason Alexander
Kate Capshaw
Browne Greene
Leana Greene
Patricia Heaton
David Hunt
Elaine Joyce
Jerry Katell
Abby Sher
Dr. Richard Marrs
Neil Simon
Steven Spielberg
Richard Ulfvengren

Capital Campaign Donor Wall

Gifts of \$5,000 and over are listed for at least seven (7) years on the Capital Campaign Donor Wall inside ECA's lobby. Next to that list will be the Annual Fund Donor Wall, which will list all gifts of \$2,500 and over, which have been designated for our Operating Budget. The Annual Fund Donor Wall will change every year. The greatest benefit of supporting Edgemar Center for the Arts is seeing the result of your investment in the community. Additional benefits by donor category include:

BRONZE (\$5,000-\$9,999)

- Acknowledgment on our ANNUAL FUND Donor Wall in our lobby
- Acknowledgment on our ANNUAL FUND Donor Wall on this website
- Your choice of one (1) Season Subscription

SILVER (\$10,000-\$14,999)

- Acknowledgment on our ANNUAL FUND Donor Wall in our lobby
- Acknowledgment on our ANNUAL FUND Donor Wall on this website
- Acknowledgment on one (1) chair plaque in the theatre
- Your choice of two (2) Season Subscriptions

GOLD (\$15,000-\$49,999)

- Acknowledgment on our ANNUAL FUND Donor Wall in our lobby
- Acknowledgment on our ANNUAL FUND Donor Wall on this website
- Acknowledgment on two (2) chair plaques in the theatre
- Your choice of two (2) Season Subscriptions and six accompanying tickets for friends and family
- Behind-the-scenes tours
- Meet & Greet opportunities with artists throughout the year

PLATINUM (\$50,000 to \$99,999)

- Acknowledgment on our ANNUAL FUND Donor Wall in our lobby
- Acknowledgment on our ANNUAL FUND Donor Wall on this website
- Acknowledgment on two (2) chair plaques in the theatre
- Your choice of two (2) Season Subscriptions and six accompanying tickets for friends and family
- Behind-the-scenes tours
- Meet & Greet opportunities with artists throughout the year
- Dinner with selected artists

DIAMOND (\$100,000 and over)

- Acknowledgment on our ANNUAL FUND Donor Wall in our lobby
- Acknowledgment on our ANNUAL FUND Donor Wall on this website
- Acknowledgment on two (2) chair plaques in the theatre
- Your choice of two (2) Season Subscriptions and six accompanying tickets for friends and family
- Behind-the-scenes tours
- Meet & Greet opportunities with artists throughout the year
- Dinner with selected artists
- As of now, the Capital Campaign Donor Wall stands as follows:

List of Current Donors**Diamond**

Steven Spielberg & Kate Capshaw

Platinum

Ray Bradbury

Michelle Danner

David Hunt & Patricia Heaton

Bradley A. Jabour M.D.

Michael E. Napoliello, Jr.

Abby Sher

Gold

The Ahmanson Foundation

AT&T

Valerie Debler

Browne & Leana Greene

The Dan Hartman Arts & Music Foundation

Dr. Richard Marrs

Silver

Brooke Adams & Tony Shalhoub

Roxann Dawson

The Fishman Family Foundation

Don LaFontaine & Nita Whitaker

Brad & Jill Garrett

Lucy Gonda

Vera & Paul Guerin
Paula Holt
Jerry & Laura Katell
Kyle Secor

Bronze

Jason Alexander
Dean & Tricia Biasucci
Barbara Bosson
Robert Corolla
Frank Darabont
Peter Formuzis
"The Galley" Capt. Ron
Jason Gedrick
Dr. & Mrs. Ron Gershman
Gregory B. Gershuni
Sheila Goldman
Jennifer Grant
Tom Hanks & Rita Wilson
Carol Harris
Maureen Horgan
Helen Hunt
John Crabtree-Ireland
Allison Kending
Rena Kramer
Richard Landry
Joseph Lawrence
Justin and Alissa Miller
Leeds Mattress Stores
Robert Moskowitz
Jason Moskowitz
Joan H. Nordman
Jake Phillips
Victor Syrmis & Pamela Shaw
Edward Tinney
UBS
Wells Fargo Bank
Kimberly Williams-Paisley

PIER 39 Partnership Marketing and Sponsorship Program



PIER 39 At-a-Glance

Overview

- Located on San Francisco's waterfront - near Fisherman's Wharf
- 3rd most visited destination attraction in the U.S.
- Number One attraction in San Francisco
- 10.5 million visitors annually
- 45-acre waterfront property
- Open year-round

Two-level, outdoor festival market place

- 110 specialty shops
- 11 bay view restaurants and Hard Rock Café
- 300 berth marina
- 1,000 car garage

Attractions

- | | |
|------------------------------------|--------------------------------------|
| • Bay and Alcatraz Cruises | Catamaran Cruises |
| • SeaPlane Rides | World-Famous Sea Lions |
| • San Francisco Street Performers | Turbo Ride Motion Simulation Theatre |
| • Riptide Arcade | Cable Car Tours |
| • Frequent Flyer (Bungee Jump) | San Francisco Carousel |
| • V Show (Las Vegas Variety Show) | |



PIER 39 Visitor Demographics

Income and Education

- Average household income: \$78,860
- College education or higher: 55%

Family Status

- Households with children: 33%
- Married: over 50%

Origin of Visitors

- U.S. Visitor: 76%
 - California Visitor: 30%
 - Local Visitor: 14%
 - Non- California Visitor: 46%
- International Visitor: 24%

Age:

- Average age: 40.5 years old
- 15-24 years 9%
- 25-34 years 32%
- 35-44 years 22%
- 44+ years 37%

Ethnicity:

- Asian 7%
- White 79%
- Black 13%

PIER 39 Visitation Characteristics

- Average size of visitor group: 3.4 persons
- Average length of stay: 3.9 hours
- Per capita spending: \$70



PIER 39 Sponsorship Program Opportunities

The keys to the Success of Sponsorship at PIER 39 is a commitment to

- Understand needs of potential corporate sponsors
- To provide package that matches specific audience and marketing goals, and
- To deliver quantifiable results that impact bottom line

To meet these objectives, there are several ways in which one can participate in the sponsorship program:

- Corporate Partnerships
- Event Sponsorships
- Attraction Sponsorships
- Sampling/Display and Product Introductions
- Outdoor Advertising

These programs are summarized below:

PIER 39 Official Corporate Partners

PIER 39 currently has seven corporate sponsors

- ATA Airlines
- Dreyers Ice Cream
- Coca Cola
- Crystal Geyser Water



- Shell Vacations Club
- DiscoverCard



- Kodak

These Corporate Partners receive extensive and comprehensive year-round promotion. Each partnership program is customized to the individual partner's needs in order to help achieve specific marketing and sales goals. The partnership programs provide: category exclusivity, sales rights, on-site branding and promotional rights at PIER 39 and its business units, including the Blue and Gold Fleet. Sponsorship benefits include:

- Promotional Category exclusivity
- Inclusion in PIER 39 collateral and signage
- Event sponsorship
- Ongoing sampling opportunities
- Hospitality and on-PIER trade benefits
- Website inclusion
- Media tie-ins
- Co-marketing promotions
- Inclusion on PIER 39 information line
- Free parking
- Employee discounts
- Sales rights (TBD)
- Ongoing public relations support
- Video board advertising
- Inclusion in event related advertising
- Other Customized opportunities
- VIP packages

Examples of Special Promotions with Corporate Partners include

- Special Coca-Cola PIER 39 Commemorative Bottle
 - Custom 8-ounce glass bottle features PIER 39 logo and anniversary date
 - Sold at locations on the PIER and throughout Northern California

- Coca-Cola 24 Pack Promotion
 - Approximately one million 24 packs of Coca-Cola products sold in Northern California feature coupons for a free PIER 39 Fun Pack and a free child's Bay Cruise ticket
- Discover Card Employee Incentive Program. Goals: Generate excitement about Discover Card and motivate PIER employees
 - During April and May of 2003, 61 participating PIER 39 employees won a \$50 gift card each for promoting Discover Card transactions
 - At the conclusion of the promotion, two participating tenants won \$500 gift cards each

PIER 39 Event Sponsorships

A diverse calendar of PIER 39 events targets specific demographics of Bay Area residents and visitors during key time periods. Event sponsors derive sponsorship benefits throughout the event promotional period, and PIER 39 works with sponsors to tailored event marketing programs to fit each sponsor's needs and objectives. Event sponsorship benefits include:

- Promotional Category exclusivity
- Inclusion in event related advertising
- On-site signage
- Booth space to sample/display
- Hospitality
- Sales rights (TBD)
- Website inclusion
- Public relations support
- PA announcements
- Video board advertising

Some of our events and associated attendance include:

- Fleet Week 200,000
- Tulipmania Festival 150,000



- Pumpkin Pandemonium 30,000
- 4th of July Waterfront Festival 200,000
- Viva Las Americas 60,000



- Tree Lighting Celebration 30,000

Event Sponsors. Besides the associated corporate sponsors, event sponsors include:

- TGI Friday's
- Lipton
- SBC Communications
- San Francisco Chronicle
- BV Wine
- Wells Fargo
- Chase Home Finance

PIER 39 Attraction Sponsorships

Sponsorship of PIER 39's famous attractions provides a unique opportunity to strengthen customer relationships through interactive, hands-on, family friendly activities. Attraction Sponsorship benefits include:

- Naming rights
- Branding on and around the attraction
- Branding on PIER 39 collateral
- Consumer promotions
- Trade promotions

PIER 39 Sampling/Display and Product Introduction Programs

PIER 39 Partners have the opportunity to sample and/or display and introduce new products during events or during the year. Examples of clients who participate in the sampling and product introduction program include:

- TGI Friday's
- Clif Bar
- Nintendo Gameboy
- ING Financial
- Tempo
- Pepperidge Farm

Outdoor Advertising

Partners are also able to advertise to via a number of signage and message boards, including:

- Tower Billboard
- Garage Signage
- Video Board

PIER 39 Partnership Benefit Summary

Exclusive

- Promotional exclusivity

Collateral Materials

- PIER 39 Brochure
- PIER 39 Fun Pack
- PIER 39 Website

CAL Welcome Center

- Information on Sponsor
- Special offer and coupons
- Sponsor information at the Internet station

On-site Branding

- Directories
- Duratrans
- Garage Signage
- Menu Board
- Event Banner
- Corporate Banner

Blue & Gold Fleet

- Signage on board Bay Cruise and Commuter Ferry

Events

- Co-sponsorship status

Hospitality

- V-Show
- VIP Pass
- Fun Pack
- Fleet Week VIP Reception invitations
- Invitations to industry and business functions

Travel Industry Promotions

- Introduction to hospitality industry
- Exposure in travel industry tradeshow
- Hosting of Agents and Tour Operators
- Inclusion in PIER 39 Publications

Public Relations

- Event-related press releases
- Year-round press releases
- Partnership-related

Cross Promotions

- Tie-ins with other PIER sponsors

PIER 39 Market Development

PIER 39 Market Development is the official in-house sponsorship agency for PIER 39. They also represent selected other Bay Area attractions and festivals. They have the following Market Development Objectives:

- Create client-specific opportunities to help promotional partners meet their marketing and sales objectives
- Increase incremental revenue streams for PIER 39 and corporate partners
- Create activation programs with corporate partners to extend benefits to marketing partners on and off the PIER
- Develop and implement integrated marketing plans
- Provide support to Sponsors through a designated account manager, comprehensive recaps of performance and benefits, and an annual Sponsor Summit to consider changes and improvements.