

Successful Rehabilitation Campaigns

A look into what the Coos Bay Egyptian Theatre can do to ensure the success of its rehabilitation and future

by
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A RESEARCH PROJECT
Presented to the City of Coos Bay
And the Egyptian Theatre Preservation Association
In Fulfillment of the requirements
Of the Professional Services Agreement between
The City of Coos Bay and Scott Goodman
From June 1, 2011 through August 31, 2011

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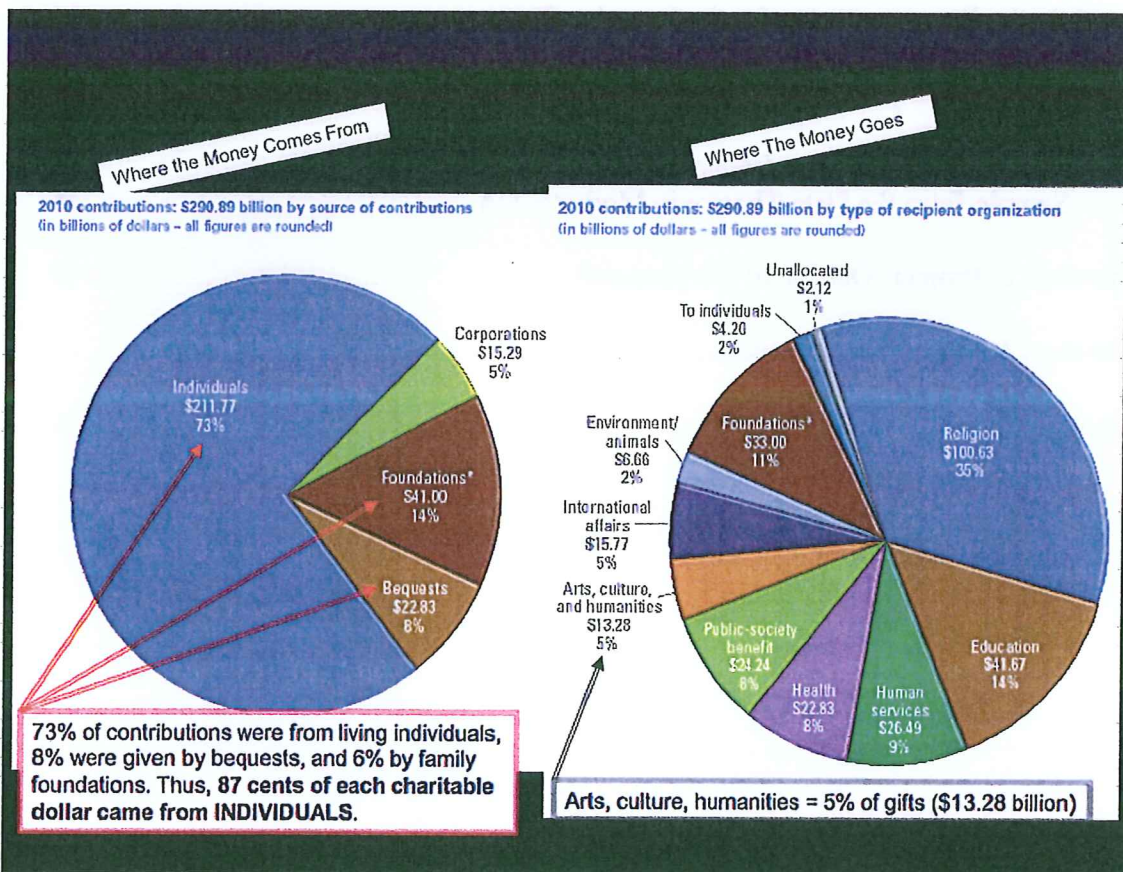
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Research on the “Successful Rehabilitation Campaign”:

Rehabilitation Campaign, the noun/subject of the sentence:

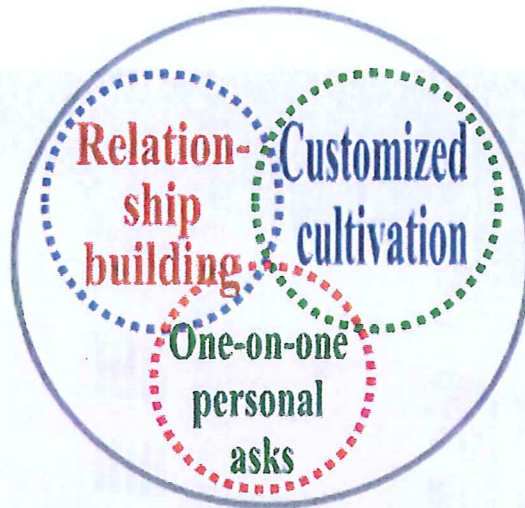
A rehabilitation campaign is the process of raising a desired capital goal to pay the costs of repairing and renovating a threatened facility, in our case, \$3-5mil to reopen the Coos Bay Egyptian Theatre. The Egyptian Theatre is not alone in such financial troubles. Theatres in communities all over the United States are facing difficulties similar to the Egyptian's, and if not, then they did in the past, which is fortunate for us since it means we can learn from both their former successes and mistakes. This valuable information and experience is accessible now more than ever, largely due to the growth in both the League of Historic American Theatres organization and the Internet.

Approximately 87% of contributions to organizations in the United States come from individuals. If your intent were to get as much bang for your effort-bucks as possible, focusing your efforts on the largest piece of the pie would seem to be wisest for pie lovers. This desired capital goal may change between theatres and communities, but the strategy for achieving this goal tends not to.



Capital Campaign Strategy: The Personal Approach

While there are countless methods and strategies for achieving a desired capital goal, an approach that has been proven successful across the country emphasizes the philosophy that “people give to people”, and that people are especially likely to invest financially when they are already invested personally.



This three-pronged approach where a) relationship building, b) customized cultivation, and c) one-on-one personal asks all culminate to create an atmosphere where donors truly come to care deeply for the theater and its role in our community, both emotionally and financially. While this is an extremely involved and concerted approach, it has proven successful time and time again. Take for example:

The Colonial Theater in Pittsfield Massachusetts



Walton Arts Center in Fayetteville, Arkansas



Grand Theater/ArtsBlock Project in Wausau, Wisconsin



Flynn Center for the Performing Arts in Burlington, Vermont



Photo: Jim Westphalen

Capital Campaign Strategy - The Personal Approach:

a) Relationship Building: Get to know the potential donors in the greater community with a significant capacity to give, or better yet, find someone who already knows them. Nobody is going to give significant money to a stranger; learn about the donor's interests, sincerely engage them, and most importantly, **ask for advice**. If you want money, ask for advice. If you want money, ask for advice. If you want money, what do you do? *Ask for advice!* This advice also often tends to lead the way to new donors where new relationships can begin their cultivation.

We can't be expedient in our fundraising. We have to develop the relationships first.

The fact that your organization needs money and does good work is not enough.

What differentiates your organization from all others? What will cause a donor to give to your theater?

- 1. Your historic theater advantage**
- 2. Your personal relationships**



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b) **Customized Cultivation:** Identify where a donor's particular interests with the theatre may be and pursue them, which will ideally turn into financial investments as well.

Capital Campaign Donor Tracking
(For Internal Use Only)

Name	Giving History	Relationships	Suggested Request	Suggested Strategy	Best Solicitor
Doe, JANE and John 0000 Street Coos Bay, OR 97420 w) 111-1111	11- \$10,000 10- \$7,500 09- \$7,500 08- \$5,000	Capital campaign planning committee. Both served on the Facilities Master Plan Oversight Committee	\$50,000 Box Office Window to \$150,000 Lobby	Fred Hunter's Team	Fred Hunter and David Hasselhoff
Smith JOHN and Jane 555 Devils Ln Coquille, OR 94303 h) 756-2222	Seat- \$5,000 11- \$20,000 10- \$15,000 09- \$10,000 08- \$10,000	Attorney, good friends with John Smith. Evan, Thom's son, writes for the paper	\$500,000 Patron's Lounge to \$1,000,000 Stage	Mick Jagger's team and ask John to solicit his partners to match his gift	John Wayne and Mick Jagger
Smith and Jones Attorneys	11- \$1,000 10- \$500 09- \$500 08- \$250		?		
McGruff, RUFF and Tuff 757 Barking Ln, Chicago, IL 97201 w) 888-8888 h) 999-9999	11- \$1,500 10- \$400 09- \$250 08- \$250	Vice President, McGruff Group, Inc. Treasurer, Rotunda Board of Directors. Tuff is Elementary Supervisor Principal for Sunset Middle School	\$2,500 Box Seat to \$5,000 Honor RCA in Patron's Lounge	Steve Martin's Team	Eddie Murphy and Steve Martin

Generally:

**75-95% of contributions
will come from 10-15% of donors
(usually 50-100 donors in a major campaign)**

**they will usually be solicited by
10-15 volunteer leaders**

c) **One-on-one Personal Ask:** Send the right person, at the right time, with the right approach. The goal is to make the donor feel good about their involvement, and good about their giving to make their investment as substantial as possible.

Gracious fundraising . . .

Dear <first name> (and <first name>),

Thank you for your personal involvement and support of the efforts to restore The Rotunda Theatre.

**point and ask technique —
sample personalized
solicitation letter**

You are a special part of The Rotunda and current efforts towards raising the additional \$8,000,000 to get The Rotunda Theatre open, operating, and endowed. This project is important and, in order to be successful, we ask that you join us in supporting The Rotunda at generous gift levels, higher than what might otherwise be expected.

While it is difficult to determine what is an appropriate request, we hope you will consider a [*family*] gift, payable over the next three to five years, in the range of <\$_____ to \$_____>. We would ask you to consider one of the following naming opportunities:

- <• the _____ at \$_____
- the _____ at \$_____
- the _____ at \$_____ >

The Rotunda Theatre restoration project is a symbol of transformation for Capital City and our <community> <region>. The prospect of a vibrant, year-round performing arts center in an historic theater with excellent acoustics in downtown Capital City is elevating hope of what we, as a community, can accomplish. The Theatre will have a major economic impact on the city and region. Please join us in making an early significant gift to The Rotunda's campaign.

If you have any questions, please feel free to call us. Your support at the level you feel is appropriate is very much appreciated. Thank you!

Sincerely,

<names and signatures of all on the call>

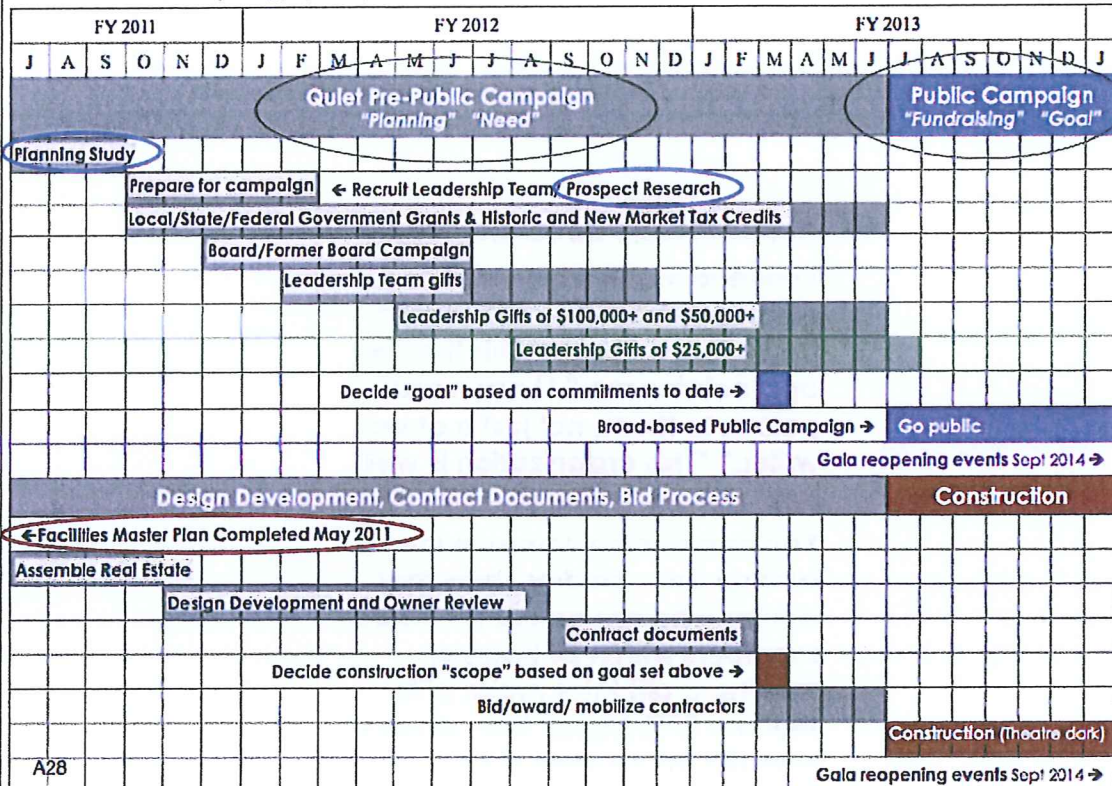
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Capital Campaign and Construction Timetable

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Putting the “Success” in “Successful Rehabilitation Campaign”:

These three prongs (relationship building, customized cultivation, and one-on-one personal asks) are a reliable recipe for the mechanics of the rehabilitation campaign, but now that the noun/subject of the phrase “Rehabilitation Campaign” has been identified, it is time to focus on the qualitative term of the phrase, “Successful”. This is where you set the plan that not only determines how successful the rehabilitation campaign will be, but also how successful the future operations that are being invested in will be.

This planning creates the vision for the theater that is needed to excite both the community and the donors. People will find it difficult to get excited to raise \$5mil just to keep things the way they always were, but people can get excited to raise \$5mil for the vision of what the theater *could* be, a community builder. The process of planning and creating the vision for the theater is a vital opportunity to engage potential donors and partners for their advice and exciting and earning their investment in the project. The successful rehabilitation campaign isn’t about investing in a theater, it’s about investing in a *community*.

So, what is unique about the historic Egyptian Theatre that can excite this community? In other words, what will the Egyptian Theatre provide to the community that can’t be had with the Pony Village Theatre or Netflix? What is the vision for the Egyptian Theatre?

A Look into the Future

A vision for the Coos Bay Egyptian Theatre

a. Downtown revitalization

- i. *Economic investment into the future of downtown Coos Bay*⁷
- ii. Money in the arts tends to stay in the community and snowball
 - 1. *For every \$1 spent in the arts, \$9.77 is generated through related spending.*⁸
- iii. Beautifying downtown
- iv. Highlighting a Coos Bay historic landmark
- v. Business partnerships
 - 1. Film sponsorships for advertising
 - 2. Unique place for meetings and conferences
- vi. *Tourist attraction, which brings in almost twice as much downtown spending as the local audience*⁹

b. Quality of life

- i. We will have the Coos Art Museum, the LTOB, the OCMF, the Dance Umbrella, and the Egyptian Theatre to create an arts and culture megazord
- ii. *Providing cultural activities draws in professionals across all work sectors*¹⁰
- iii. Lectures and discussions around arts and culture
- iv. A movie going experience that can't be had anywhere else
 - 1. Movie lectures, costume dress-ups, curtain speeches, etc.
- v. A place for local artists to perform
- vi. A unique sense of place

c. Youth education

- i. The arts help curtail failure rates
 - 1. *Increased art opportunities raise student SAT scores and decrease dropout rates.*¹¹
- ii. The arts are a pro-social activity for youth
- iii. Engaging youth in the community is vital to a vibrant city
- iv. Providing arts opportunities to the youth is as important as watering a plant

Strategies the Liberty Theater in Astoria has used in their success that are applicable to the Egyptian Theatre:

Establish a strategic board of directors: The Liberty Theater board of directors in Astoria during their rehabilitation campaign included an architect, a banker, an accountant, a lawyer, an engineer, an editor/publisher, and other knowledgeable/influential community members. Everything starts with the board: the planning, the energy, and the funding.

Consider the surrounding area as business opportunity: Not only does the Liberty Theater have mutually beneficial partnerships with local businesses and restaurants, but the theater is also the owner of their city block and so rents the adjoining office spaces to businesses to help pay theater expenses. This also has enabled the Liberty Theater to expand quite smoothly as the theater has grown. Since the Liberty Theater was renovated in 2002, downtown Astoria has blossomed around the theater with new restaurants, galleries, and businesses all growing together.

According to James M. Hamrick, Jr., Deputy of the State Historic Preservation Office on the Liberty Theater: "*Rehabilitating this key property will provide a positive example for other building owners, an environment conducive to new businesses, and a reason for residents and visitors to come downtown.*"¹²

Partner, partner, partner: The Liberty Theater has engaged a wide range of community organizations and businesses to be involved with the theater and its operations. Partnerships help establish the theater as a community place and help the community become invested in the theater.

Addendum 1:

HISTORIC THEATRE REHABILITATION CAMPAIGN QUESTIONNAIRE

Greetings fellow historic theatre. On behalf of the Coos Bay, Oregon Egyptian Theatre, thank you for taking the time to share your expertise and experiences regarding a large rehabilitation campaign. You are being asked to participate in this survey because you recognize the importance of historic theatres in our communities. The following questions have been designed to allow you to provide as much information as you would like about your rehabilitation campaign, while hopefully maintaining a level of uniformity to adequately compare results. Surveys can be typed into directly and e-mailed to [scottfgoodman@gmail.com] or completed by hand and mailed to "275 North Broadway, Coos Bay, OR, 97420". A report of your responses will be compiled and reviewed by the Egyptian Theatre Preservation Association and the City of Coos Bay to help ensure a successful rehabilitation campaign. This report will also be made available for use by any other organizations interested in the report's information. Thank you sincerely for your time and your support of fellow historic theatres.

Historic Theater Capital Campaign Questions:

Your name: *Susan J Richardson*

Your organization's name: *The State Theatre, Modesto, CA*

Dates of your last capital campaign: *We do fund-raisers not capital camnaions*

1) What types of fundraising events have been *most* successful for you? What are three things you would attribute its success to?

High-end, invitation-only fund-raisers.

1.Strategic selection of invited guests. If they cannot contribute they aren't invited. 2. The event is organized and executed by board members, staff and a few select professionals. Most goods are donated. 3. Event is held at a private home and is over the top on food, bar, wines, cigar bar, entertainment, etc.

2) What types of fundraising events were *least* successful for you? What are three things that could have made these events more successful?

Events at the theater that are open to the general public.

1.

2.

3.

3) What was the role of local business in your organizations rehabilitation campaign?

The local BIA (Building Industry Association) donated materials and labor, which took the renovation from \$1 million to \$5 million. Several business owners who are involved in their family foundations were tapped for long-term giving.

4) What was the role of your city government in your organization's rehabilitation campaign?

None.

5) What was the capital fundraising goal for your campaign? What was the approximate breakdown of funding sources for your rehabilitation campaign?

\$1 million

Individual Donations over \$1k----- %

Private Foundation Grants ----- %

Public Sources:

Federal----- %

State----- %

City----- %

Local Fundraising Events----- %

6) Was your rehabilitation completed in one single time period (i.e. construction 1/15/11-9/15/11) or has it been a staggered restoration process (i.e. construction during the Fall of 2011-2015)?

The theater was closed for one year for total renovation.

7) What suggestions do you have for helping to ensure an overall successful rehabilitation campaign?

Strategically bring to your board only the community leaders who will be able to contribute over the long term, and who also bring contacts and resources to the theater/project.

Theater Operations Questions

8) Who is the owner of your theatre?

A nonprofit corporation

9) Is your theater run by volunteers or are there paid positions? If so, what are they?

We have volunteers, but staff is paid: General Manager (F/T); Operations Mgr. (new position) F/T; Tech Support, House Managers, Projection, concessions and box office are P/T and

10) What are your most popular shows/events?

Classic rock concerts; first-sun art films

11) What are the top three sources of revenue at your theater?

1) Fund-raising events

2) Concerts

3) Rentals

12) Additional comments or suggestions you would like to make:

THANK YOU VERY MUCH FOR YOUR HELP!!!

Addendum 2:

Projects outside of the research contract I have been significantly involved with and would like to see continue:

Youth Engagement

- Letters of support from middle and high school students for the Egyptian Theatre
- Student art from elementary, middle and high school students for the Egyptian Theatre
- Student Volunteers for making posters
- Coordinating Egyptian Theatre support clubs at the middle and high school with teacher supervisors
- Created a student Facebook support page for the Egyptian Theatre

Wednesday Market

- Arranged the ETPA Wednesday Market booth
- Manned the ETPA booth for memberships, volunteer recruitment, and merchandise sales

Winewalk Benefit

- Public Service Announcements (PSAs): wrote and recorded radio ads
- Corresponded and coordinated with Winewalk sponsor (The World Newspaper)

Casablanca at Sharkbites

- First movie since the Egyptian Theatre's closure
- Arranged the event with Sharkbites facility owners
- Designed movie poster
- TV interviews for promotion: Channel 14 interview and KCBY People at Noon
- PSAs: recorded and wrote radio ads
- Organized educational lecturer for the movie
- MC'd the event

ETPA board meetings

- Active meeting participant
- The ETPA allowed me to organize and run the agenda for certain board meetings

Networking

- Met with concerned community members
- Phone interviewed executive directors of other historic theaters such as the Egyptian Theatre in DeKalb, Illinois
- Met in Astoria with Steve Forrester (founding board member of the rehabilitated Liberty Theater in Astoria) and Rosemary Baker-Monaghan (executive director of the Liberty Theater in Astoria)
- Attended the week long League of Historic American Theaters (LHAT) annual conference in Schenectady, NY with workshops and networking events

Addendum 3:

Future recommended plans include, but are not limited to:

- Drive-in Movie at the Harding building on Marshfield High campus
- Continued monthly/bi-monthly movies at Sharkbites or similar venue with lecture and theme
- Include downtown restaurants and businesses in future events (i.e. *Edward Scissorhands* with a haircut coupon for Blackwells Hair Co, etc.)
- Include local organizations in movie events (i.e. surf club and *Endless Summer*, gourmet clubs and *Julia* or *Chocolat*, skateboard groups and *Lords of Dogtown*, etc.)
- Board recruitment and strategy (Steve Forrester of the Liberty Theater has volunteered to give a talk on board importance and strategy)
- Board training for donor cultivation (any links to Hollywood special interest monies?)
- Student coordinated events (i.e. flash mobs and youth oriented films)

Endnotes

¹ North, Halsey. "Building Successful Capitol Campaigns." LHAT Annual Conference. LHAT. Proctors Theatre, Schenectady, NY. 12 Jul 2011. Seminar.

² Ibid.

³ Ibid.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ "The arts increase the element of excitement and variety that is the key to urbanity. Government and the private sector now recognize the role of artists as dynamic city builders". (J., Anthony, and National Conference. *Economic impact of the arts: a sourcebook*. DC: Natl Conference of State, 1987, 8.)

⁸ Wilhelm, Ian. "Report Estimates Extended Benefits of Every Foundation Dollar Spent." *Chronicle of Philanthropy* 11 Dec 2008: 1-2. Web. 2 Aug 2011.

⁹ Ibid.

¹⁰ Business investment is more likely in places that are attractive to educated, highly skilled workers, managers, and entrepreneurs...Quality of life – including items such as housing, education, health care, security, and entertainment and cultural activities – can influence private investment in a variety of ways. By holding and attracting residents, a community's quality of life contributes markets for certain kinds of service-sector firms. By increasing the interest value in its downtown through entertainment and cultural facilities and high-quality design, a city can strengthen its potential as a headquarters and financial-services centers as well as buttress its retail sector. Offering the schools, housing, and amenities that are important to highly skilled workers and managers strengthens an area's attractiveness to high-tech businesses. Being known as a good place to live or an interesting place to visit enhances an area's image and improves the odds that it will succeed economically in ways that are real but difficult to quantify. (Anthony, 134.)

¹¹ Sandra S. Ruppert and the National Assembly of State Arts Agencies, *Critical Evidence: How the Arts Benefit Student Achievement* (Washington, DC: National Assembly of State Arts Agencies and the Arts Education Partnership, 2006)

¹² Hamrick, James M. Jr. "The Liberty Theater Historic Preservation." *Liberty Theater*. Blank Zebra, 22 Jul 2011. Web. 28 Jul 2011. <http://www.liberty-theater.org/about-restoration.php>.