



**MUSICAL EXCHANGES
RESPONSE TO GRESHAM,
OREGON REQUEST FOR
PROPOSAL: CULTURAL
MARKETPLACE SITE
DEVELOPMENT**

BUSINESS PROPOSAL

**CEO AND
CO-DIRECTOR JOHN FERRI**

Connecting the World, Fostering Understanding, and Developing a Dynamic Community Through Music



Musical Exchanges proposes invigorating the beautiful Cultural Marketplace site in Gresham, Oregon with a robust location for global musical performance exchanges. From our worldwide network of partners established and expanded over twenty years, we have selected three French and Italian musicians (Charles Aznavour, Sergio Cammariere, and Zaz) to perform inaugural concerts at the Gresham Cultural Marketplace if we are confirmed as a site developer. We have constructed a precise schedule for the construction and initiation of the Gresham Musical Exchanges branch. We have also assembled and highlighted the key benefits and features of a possible new Gresham branch, including answers to **why** this organization meets the needs of the Gresham community and Cultural Marketplace site by stimulating the economy and invigorating local art and culture, **what** our solution will look like, **how** we will realize this vision, and **who** will benefit **in what ways** from the outcomes of this collaborative cultural development.

Why Musical Exchanges:

Musical Exchanges would be a well-suited Cultural Marketplace developer for Gresham, Oregon. We are acutely aware of the need to revitalize the currently unused site for the Cultural Marketplace and to preserve the natural beauty and economic importance of said site. We will be a strong candidate that is more capable of increasing Gresham's economic and cultural independence from Portland, because we will contribute significantly to the transformation of the Cultural Marketplace into a regional artistic and cultural powerhouse. The Cultural Marketplace will become a regional powerhouse of arts and culture because it will feature full seasons of thoughtfully planned weekly performances, ranging from traditional local music to experimental music and international cultural music. These performances will be split into monthly themed 'series,' and the themes would range from 'A Sharp Modern Edge: Experimental Music for the New Millennium' to 'Paris 1910: Beauty, Reflection, and Expression.' Gresham will become a magnet for investment and employment in the region as a result. Musical Exchanges has a twenty-year track record, since its inception in 1998 in Washington DC, of stimulating local economies around the nation through performances and exchanges of global arts and cultures, the employment of local artists, maintenance crews, and management teams for each branch, and the attraction of outside investments in communities that have a Musical Exchanges branch. Musical Exchanges accomplishes these goals by developing a sustainable and dynamic hub of arts and cultures at its locations.



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What We are Offering and How We Will Realize Our Vision:

Musical Exchanges will create an auditorium/concert hall space within the Cultural Marketplace by modifying the existing site building. The Musical Exchanges auditorium will include a stage, 1,000 seats, and a four-window ticket booth for in-person purchases of tickets for concerts. This process will be scheduled, managed and implemented by Musical Exchanges in collaboration with Jansen Construction Company over a period of three months.

Who Will Benefit in What Ways:

Gresham Residents - Gresham residents will be provided with employment positions and opportunities to enjoy performances in the Musical Exchanges event space. Locals will be recruited to assist in the process of constructing the Musical Exchanges branch. After the construction is completed, locals will be hired to manage the branch, maintain the integrity of the physical space, and contribute to branch administration.

Local and Global Musicians - Musical Exchanges will offer opportunities at the local, national, and international levels for performances and visibility-raising exposure. This will be accomplished through paid two-year fellowships with partners in various countries worldwide. Local musicians from Gresham, Oregon and the greater Gresham and Portland areas will go abroad fully funded to perform in concert halls in partner countries and organizations. Global musicians will travel to Gresham, Oregon fully funded at the same time in an exchange, and they will perform regularly throughout the seasons during which they will be hosted in Gresham.

The Gresham, Oregon Government - The presence of a Musical Exchanges branch will open the door to new ways to generate major outside interest and investment in Gresham. The benefits of hosting a Musical Exchanges branch will include increased local employment opportunities, increased economic and cultural independence from nearby Portland, and the acquisition of a new socially responsible corporate citizen.

The Federal Government - As a private not-for-profit organization that collaborates with the US Department of State and assists American cultural diplomacy efforts, Musical Exchanges fills a niche. We provide an artistic exchanges fellowship service similar in nature and mission to the 'OneBeat' musical exchange program offered by the Department of State Bureau of Educational and Cultural Affairs (ECA). However, we fill a niche that the ECA's 'OneBeat' program cannot, because our artistic exchange fellowship programs are smaller in scope, focusing on delivering effective results at the local level in communities such as Gresham, Oregon, Pittsburgh, Pennsylvania, and Washington DC. This complements the larger-scope national and international levels at which ECA programs tend to operate.

The International Community - The international community, which we define here as the various national governments that come together to create such international entities as the United Nations (UN) and the North Atlantic Treaty Alliance (NATO), benefits from the existence of Musical Exchanges. The international community benefits from the existence of Musical Exchanges because we promote diversity, inclusion, and global cultures and arts. Through the promotion of these values and our international artistic exchange fellowship programs, we foster mutual understanding between groups of people.



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Finances:

Description and Estimated Total Costs for Construction and the First Two-Year Musical Exchanges Fellowship Program

Request and Financial Overview - Musical Exchanges is requesting **20% funding from the Gresham, Oregon local government for the construction**, with the rest being covered by David Rubenstein and other private donors. We are also requesting that the Gresham government provide the **full operating costs and administration costs funding for the first two-year musical exchange fellowship program**, in order to launch this branch of the organization. **Estimates of these costs are provided below.**

In year three, Musical Exchanges will break even, because the Gresham branch will draw upon Musical Exchanges' national network of investors and philanthropists to **fund the next four years of its operations**, which is equal to two more complete two-year fellowship programs. **We will renew this private funding for our operations every four years.**

Construction Costs

Total Construction Cost for a 2.5 Acre Space (108,900 square feet) in the Cultural Marketplace = \$3,811,000.00

20% of the Construction Cost for this Space = \$762,300.00

Operating Costs

Four Musical Exchange Fellows Total: Two global musicians come to Gresham and two local musicians go abroad

Five Staff Members Operating the Branch

Total Operating Costs for One Year = \$400,000.00

Total Costs for One Musical Exchanges Fellow for One Year = \$50,000.00

Room and Board Funding for One Musical Exchanges Fellow for One Year = \$20,000.00

Living Stipend for One Musical Exchange Fellow for One Year = \$30,000.00

Total Staff Costs: \$200,000.00

Total Cost for One Staff Member for One Year = \$40,000.00

Administration Costs

Overhead: Insurance, Marketing, and Ticketing Printing Costs Combined

Total Overhead (Insurance, Marketing, and Ticket-Printing) Costs for One Year: \$30,000.00

Total Operation and Administration Costs for One Year: \$430,000.00



Key Concepts and Services Provided by Musical Exchanges

Who are we and what do we do? Musical Exchanges is a private not-for-profit organization that was founded in 1998 and focuses on promoting mutual understanding and inclusion between groups of people through global musical exchange fellowship programs. Our organization hosts musicians from around the world.

Musicians are hosted through two-year residency fellowship programs in the Musical Exchanges locations.

Musicians from the local community apply and audition for paid fellowship positions to work as resident musicians for two years at a partner artistic institution in a partner country. International musicians apply and audition to come from around the world to the Musical Exchanges locations in the US, where they will remain as resident musicians for a two-year period. During these fellowships, musicians play popular and cultural music from their standard career repertoire in regular public performance events hosted at the Musical Exchanges location.

Performances all have a reasonable cost of \$25-\$30 for adult audience member tickets, depending on the particular concert. Students from local public schools can attend 3 performances in an annual concert season for free, and any additional events within the same season can be attended for \$5. Students, faculty, and staff from local public universities can attend all events for \$15. The performance season will run from February through December, followed by a break in January.

Musical Exchanges' Key Contributions to the Cultural Marketplace and the Gresham Community

Our organization will be a valuable addition to the Cultural Marketplace location because it will attract related cultural and globally-focused organizations to move into the other parts of the Cultural Marketplace site. This will create a hub that will stimulate the local economy. We have partner organizations from our previous locations, including international cuisine restaurants and cultural and artistic education institutions.

Musical Exchanges will use 2.5 acres out of the full 6.5 acres Cultural Marketplace site, and we will build an auditorium to use as a performance space for our musicians' concerts. We plan to work together with and attract other local businesses to fill out the rest of the Cultural Marketplace site. We have worked with other local business as partners for mixed-use facilities in similar ways in the past.

The categories of the previous partners we have worked with include:

Authentic international cuisine restaurants, such as the 'Alla Famiglia' Italian restaurant in the city of Pittsburgh

Private educational institutions providing private lessons for musical instruments and artistic fields such as painting and drawing, including the organization 'Acting for Young People' (AFYP) in the Greater Washington DC Area and the Kennedy Center 'Changing Education Through the Arts' (CETA) Program in Washington DC

Global travel and tourism agencies, such as 'Shadyside Travel' in the city of Pittsburgh

Markets and shops for global cultural and artistic gifts, such as the 'Culture Shop' in Pittsburgh and 'World Market' in the Greater Washington DC Area

Response to Request for Proposal

The Request - The Gresham, Oregon government's Redevelopment Commission is searching for a team of experienced developers with a proven track record of success with mixed-use and public/private projects to transform the 6.5 acre site with the former Rockwood Fred Meyer building into the cultural and artistic hub called the Cultural Marketplace.

Our Response - Musical Exchanges would plan to utilize 2.5 acres out of the full 6.5 acre site, should it be accepted as a site developer. These 2.5 acres of the Cultural Marketplace site would be used to modify part of the existing Rockwood Fred Meyer building and renovate it, creating a modern, elegant auditorium space with 1,000 seats for the audience, a stage, a pit orchestra, a back-stage area, a simple sound system to project musicians' voices and instruments, and a four-window ticket booth.

Musical Exchanges believes that it would be an ideal fit for the development of the Cultural Marketplace site because of its track record, singular offer, uniqueness factors, cultural and artistic perspective, national network of private donors for financial sustainability, and global network of artistic partners and affiliates. We believe that our offer is attractive because we will create a large source of local employment independent of Portland, a noteworthy local hub of arts and culture that will be recognized throughout the region and the nation, and a major source of tax revenue, investment, and interest for Gresham.

The Gresham community is currently dependent on the Portland economy to provide the majority of the employment for its residents at approximately 60%. This means that Gresham residents need to make trafficked commutes into Portland in the morning and back to Gresham in the evening in order to work. If a number of these residents were to work at the Gresham branch of Musical Exchanges, they would not need to use their cars to commute into Portland. They could potentially walk to and from work every day.

Our Experience with Mixed-Use and Public/Private Projects - At our original location in Adams Morgan in Washington DC, Musical Exchanges used two abandoned buildings that had previously housed local bars, and converted those buildings into one larger concert hall building with an auditorium and a lobby. At our Cultural District location in Pittsburgh, Musical Exchanges renovated a vacant warehouse, transforming it into a concert hall with a lobby and an auditorium for our performances.

Uniqueness Factors

As a demonstration of Musical Exchanges' ability to achieve results and an introduction to the case studies that will follow, here are our uniqueness factors.

Market - Musical Exchanges occupies an important and impactful niche market. It is a singular and rare combination of concept and implementation that would generate special interest in Gresham from individuals and organizations elsewhere in the region, in the nation, and around the world. We are a private not-for-profit organization that creates and manages artistic exchange fellowship programs with global partners, but we focus primarily on making a major positive impact on the local level. We aim to increase the economic and cultural dynamism of the local communities that host our branches.

Our artistic exchange fellowship and performance events generate what diplomats and political scientists refer to as 'soft power.' 'Soft power' refers to influence gained by attraction and interest as opposed to force and coercion. Musical exchange programs, and all other artistic and cultural exchange programs, are excellent ways to improve the images and reputations of the nations involved, such as the United States, France, and Italy. Such programs create bonds and understanding between communities around the world. These bonds lead to the development of professional partnership networks between interesting and like-minded institutions globally, and these networks generate positive social impact upon their communities.

Branch Locations - At Musical Exchanges, we do not focus exclusively on the largest cities in the United States as potential branch locations. We choose our locations by searching for areas that have vibrant local arts and culture, regardless of size, because we believe that every community has something meaningful to offer to the nation and the world. Some of the greatest cultural and artistic traditions do not, in fact, come from large cities. Pittsburgh, Pennsylvania, for example, has an unusually strong network of foundations promoting arts and culture, and it has a long and fascinating history of great artists, from the legendary jazz musician Errol Garner to the famous American Songbook composer Stephen Foster. In fact, part of our mission at Musical Exchanges is to help develop the local economy, in addition to expanding the cultural and artistic impact. Smaller communities can distinguish themselves and grow through the attraction of investment and interest from the outside by housing a Musical Exchanges branch.



Case Studies of Inclusion through Arts Programs at the Local, National, and Global Levels

Case Study #1, Music Education and Management at the Local Level - BRIDGES: Harmony Through Music

What is it? BRIDGES: Harmony Through Music is an intensive after-school music education program for at Cunningham Park, Elementary School in Vienna, Virginia. It is an ideal case study because of its focus on overcoming disadvantaged student backgrounds, emphasizing the positive value of diversity, and increasing awareness of cultures and the arts. The BRIDGES program focuses on the disadvantaged, but it is open to all Cunningham Park Elementary School students. The program offers over three hours after school multiple times a week, and each day of the program is comprised of academic tutoring, group musical lessons and performances in band, orchestra, and chorus, and a healthy snack. All of the students learn one band instrument of their choice and one orchestral instrument of their choice, while everyone develops his or her voice in chorus. The students rehearse and perform songs from a variety of different musical styles, from pop and jazz to classical and folk international music.

The program was started in 2013 and was initially staffed completely by volunteers. Ms. Bonny Tynch, a music teacher at Cunningham Park, saw that many students were coming to her asking her to listen to them on their instruments. Ms. Tynch realized that they were hungry for extra instruction and assistance with music, but their families did not have the means to acquire this instruction. She enlisted the support of her music teacher colleagues. BRIDGES was to be based on El Sistema (The System), a highly successful Venezuelan intensive after-school music education program for children in the ghettos that was created to keep them safe from crime and provide a positive, academically-enriching environment.

What are the program's concrete results? The students in this program, after as little as one year of participation, exhibit improved behavior during school and during the program, develop networks of friends among their peers and mentors among the school's teachers and staff, and integrate their families into the local community. The disadvantaged population of students that BRIDGES concentrates on started with reading and mathematics test scores that were towards the bottom of the school as a whole, but after these students went through the BRIDGES program, received its academic tutoring and snacks, and developed a positive musical passion or hobby, their test scores climbed to a position above the averages for the general school body.

Case Study #2, Modern Musical Performance Exchange at the National and Global Levels - The National Symphony Orchestra

What is it? The National Symphony Orchestra is a private American orchestra music group that travels around the country and the world performing an ever-evolving mixture of American and global repertoire from the classical and popular music genres, among others. They performed in the Great Hall of the Moscow Conservatory in Moscow, Russia on Wednesday, March 29, 2017. The performance featured Russian music, not American, in an effort to foster understanding between the nations and to show appreciation for Russia's great traditional of expressive works in the classical orchestral music canon. The performance was also meant to honor the 90th birthday of the great Russian cellist and conductor, Mstislav Rostropovich, who served for many years as the NSO's beloved conductor.

What were the performance's concrete results? As reported by Anne Midgette of The Washington Post, this concert came at a critical time for both the US and Russia, as political relations have become increasingly strained in recent years. This performance created mutual feelings of pride for musical accomplishments among the Russian audience members and American musical performers, because the music being played was Russian, and it was honoring a Russian conductor and musician, Rostropovich. However, Rostropovich was an equally important luminary for the Americans in the NSO, because he was their acclaimed former conductor, who, according to the article, inspired many of the NSO's current members to join and continue with the organization.

Case Study #3, Historical Musical Performance Exchange at the Global Level - Dizzie Gillespie's 'Dizzie Diplomacy'

What was 'Dizzie Diplomacy?' In the midst of the Cold War, a nuclear crisis, and the process of rebuilding from World War II, the United States realized that it needed to create a new way of communicating with the rest of the world. So, in 1956 the American government sent a special agent for a crucial mission – Dizzie Gillespie, on a world tour. Dizzie Gillespie was an immensely popular American jazz musician at the time, and the US government hoped that it could use his popularity to start discussions with nations worldwide that might have otherwise been hostile to government envoys. Karen Grigsby Bates of NPR wrote an article about this initiative and quoted Adam Clayton Powell III, a USC professor: “Really interesting music attracts people, and then they hang around for a discussion of the politics. They may hate our policies, but they love our music.” Professor Powell's father, Clayton Powell, Jr. (D-NY), who served the Harlem constituency in New York City, was the inspiration for Gillespie's world tour.

What were the concrete results of this musical exchange for diplomacy? This world tour accomplished exactly what was intended for it. It opened the door for positive relations between the United States and countries around the world, including nations with governments that were critical of America. Dizzie Gillespie went all around the world, from Italy to India to Saudi Arabia. However, the key note to this tour's success was not that it brought American jazz music around the world, but that it invited local artists to contribute as well. Gillespie made an effort to always play with local musicians and bands, and this collaboration fostered openness, understanding, and pro-American sentiment.

Case Study #4, Modern Musical Performance Exchange at the Global Level - Former US Ambassador to Ecuador Adam Namm

What did he do? Adam Namm is a former US Ambassador to Ecuador who strives to foster mutual understanding between groups of people. Studying abroad in France as a college student inspired Mr. Namm to pursue globally-focused work. Therefore, Mr. Namm embarked on a 30-year career with the US Department of State. This led him to serve in various positions around the world, including as US ambassador to Ecuador. In Ecuador, there was significant anti-American sentiment among government officials. The general population, however, had a more neutral opinion overall, and often enjoyed American culture and products. Mr. Namm discovered that an effective way to foster understanding and promote better relations between these two countries would be to help Ecuadorians and Americans appreciate each other's music. Mr. Namm played American jazz and Ecuadorian music with locals.

What were the concrete results of his musical exchange? Playing both Ecuadorian and American music with locals forged strong bonds within the government and the general community. It led the Ecuadorian people he served to improve their view of the United States government, the American people, and American culture, because they saw that even a high-level diplomat such as Mr. Namm was willing and able to listen to ordinary people and to actively modify his approach based on their feedback. The musical exchanges opened a line of communication between these two peoples, bridging their political divides, and these exchanges demonstrated that the US government cared about the preservation and promotion of Ecuadorian culture and art as well as American culture and art.

Case Study #5, Modern Musical Performance Exchange at the Local and Global Levels - Musical Exchanges Pittsburgh Cultural District Branch

What did we do at this branch? At our branch in Pittsburgh's Cultural District, Musical Exchanges created unique fellowship programs focused on the global folk and jazz genres, which both draw upon Pittsburgh's cultural strengths and interests, due to the top-level Jazz Studies programs at University of Pittsburgh and Duquesne University, the Stephen Foster Memorial and strong academic programs analyzing American folk music at the University of Pittsburgh, and the long tradition of excellent jazz and folk musicians that have come from Pittsburgh, including the jazz legend Erroll Garner and the famous 'American Songbook' composer Stephen Foster.

What were the concrete results of these exchange fellowship programs in Pittsburgh's Cultural District? These programs burnished the reputation of the Cultural District, and of Pittsburgh overall, for being a place of exceptional quantity and quality of artistic and cultural programming. Our branch collaborated primarily with the University of Pittsburgh, Duquesne University, and the Pittsburgh Cultural Trust for performances, and through these collaborations, we helped raise revenue for these local organizations, we raised the visibility of the outstanding musicians at these organizations who performed for us at our location, and we facilitated connections between Pittsburgh artistic and cultural institutions and similar institutions elsewhere around the world, focusing especially on Germany, Poland, and Italy. These were countries from which many Pittsburgh residents had ancestors. Our work in Pittsburgh also had substantial economic benefits, reducing city-wide unemployment by 2%, raising investment in the Cultural District by 7%, and increasing tax revenues in the city of Pittsburgh by 8%.

Case Study #6, Modern Musical Performance Exchange at the Local and Global Levels - Musical Exchanges Washington DC Adams Morgan Branch

What did we do at this branch? Musical Exchanges founded its first location in the Adams Morgan neighborhood of Washington DC in 1998, at a time when that area of the city was slowly starting to change and develop. We concentrated on providing high-level artistic and cultural programming in the areas of blues, spirituals, soul, global pop music, and classical music from both the Western and Eastern traditions, in order to take advantage of the diverse and eclectic tastes and strengths of Washington DC, a city that has always been very globally-focused. Through partnerships with Georgetown University's sociology-focused music program, American University's Music Department, and the music programs at Catholic University, we contributed significantly to the academic community of Washington DC. We also partnered with some of the many impactful Washington DC not-for-profits, including the National Italian-American Foundation (NIAF), the restaurant, bookshop, and performance space called Busboys and Poets, the International Student House, and the youth leadership exchanges organization called Atlas Corps. Through these partnerships, we raised the visibility of these organizations, their musicians, and their change-making leaders, in addition to raising their revenues through co-sponsored performance programs.

What were the concrete results of these exchange fellowships programs in Washington DC's Adams Morgan neighborhood? We focused on jumpstarting the inclusive community development and economy of Adams Morgan by employing local workers for the construction and operation of this Musical Exchanges branch, selecting local musicians for our exchange fellowship programs, and encouraging investment and new business in the Adams Morgan neighborhood. Through our efforts, we reduced local unemployment by 3%, increased tax revenues in the city of Washington DC by 5%, increased investment in Adams Morgan by 6%, and collaborated with ten local businesses in different industries that all set up new branches in Adams Morgan.



Testimonials from Former Musical Exchanges Fellows

Charles Aznavour, French Singer-Songwriter, Musical Exchanges Fellow in Adams Morgan, Washington DC Location, 1998-2000

“This exchange was a boon for my American career, and I was able to see first-hand how Musical Exchanges brings different cultures together through appreciation of the arts. Performing both the original French lyrics and the English translations of my songs, I enjoyed the program and sincerely recommend it to other musicians!”
[English translation from original French quote]

Donnie Iris, American Rock Musician, Musical Exchanges Fellow in Pittsburgh Cultural District Location, 2005-2007

“Musical Exchanges gave me the chance to take my music abroad to Italy. My career gained an international dimension that it never had before as a result of these performances in Milan. I now have a pretty solid following in that city! It was awesome to meet and listen to Italian musicians, too, and we discussed lots of ideas for future songs and collaborations. Great program! Highly recommended!”

John Ferri, Co-Director and C.E.O - I started my musical career in performance, playing throughout the US, Italy, and France as a singer and violinist. Since 1985, I have worked in the realms of arts management and arts education, contributing to such prominent institutions as the DeVos Institute of Arts Management and the John F. Kennedy Center for the Performing Arts, both of which are located in Washington DC. I decided to found Musical Exchanges because I was inspired by the work of the US Department of State with its ‘OneBeat’ musical exchange programs, and I wanted to tailor that type of program to local communities, generating social impact. Musical Exchanges started with an Adams Morgan, DC location in 1998 based on those ideas and with significant contributions from an excellent team and our collaborators, growing to a second branch in the Cultural District of Pittsburgh.

Jessica Norwood, C.F.O - Jessica Norwood is a highly-driven and capable social entrepreneur who joined Musical Exchanges in 1996, when it was in the process of designing and constructing the initial Washington DC branch. She spearheaded the funding for this operation, and has been in charge of the finances for this organization since then. She was instrumental in establishing our current investor network, and she continues to work closely with Musical Exchanges’ network of philanthropy foundations and investors.

Natalia Oberti Noguera, C.O.O. - Natalia Noguera is a founder of her own social enterprise, Pipeline Angels, which female entrepreneurs secure funding for their business visions. She joined Musical Exchanges in 1998, after the Washington DC branch launched. In her work with Musical Exchanges, she specializes in establishing partnerships with concert halls and music organizations around the world to find performance spaces for our fellows. She also works actively to communicate with branch managers and coordinate the day-to-day operations of the organization.

David Rubenstein, Co-Director - David Rubenstein is a global financier and philanthropist who is also the executive chairman of The Carlyle Group, a global private equity investment company based in Washington DC. He joined Musical Exchanges as co-director in 1999, after donating to the Washington DC branch. He now assists with regular donations, communication and networking, and interacting with the local Washington DC and Pittsburgh governments where our Musical Exchanges branches are located.

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