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Community
Foundation

Inspiring and Connecting Thoughtful Giving

"Giving" Advice

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About Your Foundation

Since 1973, the Toledo Community Foundation has provided individuals, families and businesses interested in the well-being of our community with an *efficient, effective, low-cost, professionally managed* mechanism to achieve their charitable goals.

For philanthropists wishing to maximize the impact and life of their charitable gifts, the Foundation provides *resources for thoughtful giving*. Using its expertise and personalized services, Toledo Community Foundation helps donors transform their philanthropic impulse to measurable community impact. Beyond the gifting of assets, the Foundation helps donors identify issues of importance to them and *inspires engagement* with community organizations addressing these issues, thereby maximizing the impact of charitable gifts and creating a greater sense of fulfillment.

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A Culture of Giving

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THE WALL STREET JOURNAL. EUROPE

FANCY AN EXCLUSIVE Duran Duran concert under the pyramids of the Louvre? Or perhaps you want to sponsor a character from the Royal Opera House's new ballet, "Tales of Beatrix Potter"? You could even jet off on a trip to Moscow alongside the ballet company of the Opera National de Paris. As European cultural institutions take cues from their American brethren and rely increasingly on private donations, the perks that donors get in return for giving are growing in number and diversity.

The Louvre has gone from raising 6% of its operating revenues from philanthropy, sponsorships and space rentals in 2003 to culling 16% of its operating budget from such private funds this year. The Rijksmuseum is launching its first "international friends circle" as it moves forward with plans for a grand 2013 reopening -- complete with massive renovations and a new building -- with a mandate to raise 45 million euros from private funds.

Iconic cultural institutions like the Tate, the Mariinsky and the Louvre all have set up American or international "friends groups" in the last decade, in part to cash in on donations coming from the U.S. and to allow American supporters to take advantage of domestic tax write-offs.

"They have focused much more on the overseas market, and particularly the American market, since about 2000," said Richard Busby, chief executive of BDS Sponsorship Ltd., a consultancy based in the U.K. that specializes in funding in the culture and leisure sectors. Mr. Busby said he was seeing a particular shift among

cultural organizations in continental Europe, which, with a few exceptions, are catching up to the U.K. and the U.S. in terms of developing robust fundraising operations.

The increased importance of private funding has opened up more opportunities for donors. Most cultural organizations offer trips, special exhibitions, tailored lunches and tours, as well as galas or concerts to individuals who open their hearts -- and their wallets -- to support projects.

That also means opportunities for networking. "The research I've seen shows that opera and contemporary art are the two most popular among captains of industry and politicians," Mr. Busby said. "If you go to a concert, the networking opportunities are much more limited than they are in museums or galleries, where you can stand around and have a glass of wine in front of the works of art and still talk to people."

Royal Opera House, London

Despite its staid, aristocratic moniker, the Royal Opera House has been working hard to shed the stiff stereotypes associated with opera and ballet. Recent endeavors aimed at bringing opera to the masses have included staging a short 'Twitter' opera in September, with the libretto crowd-sourced from tweets, and offering, in 2008, exclusive, low-price tickets for the opening night of Mozart's "Don Giovanni" to readers of the British tabloid The Sun.

The ROH, which relies on philanthropic gifts and sponsorships for 20% of its operating income, has been equally inventive about fundraising. Instead of donning black-tie attire and sipping bubbly, supporters of the ROH are more apt to be found donating orchestral scores for Wagner's ring cycle, jetting off to Shanghai or Havana on special "supporters tours" with cast members of the Royal Ballet or sponsoring roles in "La traviata." Those who sponsor roles often get to watch costumes being made behind the scenes and meet the performers.

For donors willing to make an annual gift of GBP 5,000, the ROH has developed a number of initiatives tailored to special philanthropic giving circles. The Wagner Circle, for example, supports the staging of a new Wagner production at ROH each year and features special events like pre-performance talks, post-performance parties and lectures by Wagner scholars. The Connoisseurs' Series holds receptions in private homes across London where star performers like Renee Fleming and Dmitri Hvorostovsky give special talks.

The Louvre, Paris

'KEEP GOOD COMPANY: that is, go to the Louvre,' painter Paul Cezanne wrote to a young artist in 1903, quoting teacher and fellow painter Thomas Couture. Though Cezanne was referring to the possibility of keeping good company with history's great painters, supporters of the Louvre can keep good company in far more extravagant ways.

The 2008 Paris fundraising benefit for American and International Friends of the Louvre, chaired by Houston socialite Becca Cason Thrash, for instance, raised \$2.7 million for the museum before expenses and included, apart from a lavish red-carpet gala, a private performance by Duran Duran under the I.M. Pei-designed pyramid,

lunch with the American ambassador to France, a private fashion viewing at Christian Lacroix and an aperitif-and-cigar reception at the home of Hubert Guerrand-Hermes. Attendees, who were largely donors at the \$10,000-plus level, also viewed a collection of Leonardo da Vinci drawings usually off limits to the public.

The Louvre has ramped up its private fundraising efforts in recent years. Donations go either directly to the Louvre or to a number of specialized support societies, such as American Friends of the Louvre, which then filter the money to specific projects.

The museum organizes special tours for donors, invites them to a yearly donors-only concert in the galleries and organizes lunches and private events with head curators. There are also special trips: The International Council of the American Friends of the Louvre, for example, organized a tour to Beijing in 2008 for the opening of the "Napoleon and the Louvre" exhibit at the Forbidden City and a trip to Mexico City. The Louvre counts among its donors Christopher "Kip" Forbes, vice chairman of Forbes Inc., who runs the American Friends group, and Maryvonne Pinault, the wife of retail mogul Francois Pinault, who heads up Le Cercle Cressent.

Opera National de Paris

THOUGH PERHAPS BEST known outside France as the setting for "Phantom of the Opera," the Opera National de Paris has an allure that goes far beyond the Palais Garnier's 8-ton (crashing) chandelier. Home to renowned ballet and opera companies, the ONP stages about 350 ballet and opera performances in its main auditoriums each season and attracts almost 800,000 spectators. Theophile Gautier, the French Romantic poet and dramatist, called it the "cathedral of the upper crust."

Relying on donors and sponsorships for about 5% of its operating income, the ONP organizes events that bask in traditional, high-society glitz, including four gala nights a year. On Dec. 16, for example, the ONP will host a black-tie gala at Palais Garnier, under the "haut patronage" of French President Nicolas Sarkozy, to celebrate the centenary of the Ballets Russes. The event, which costs 10,000 euros for 10 tickets and benefits the ONP ballet's 2011 tour to Novosibirsk and Moscow, includes a lavish dinner and performances by principals from the ONP ballet and the Bolshoi. The French Garde Republicaine will stand in the grand staircase to welcome VIPs attending the event (the last time the Garde Republicaine stood guard at one of the opera's galas was when Prince Charles attended one in 2004). The ONP plans to invite the gala's donors to rehearsals with the dancers, a reception at the Russian ambassador's residence in Paris -- and also to go on tour with the company to Moscow.

Grand Donateurs, who give a minimum of 100,000 euros and often underwrite a production or a ballet tour, are invited to meet with singers, dancers and directors and are given the opportunity to attend dress rehearsals. Their names are engraved in the Palais Garnier's rotonde des abonnées, which is being restored thanks to Grand Donateur support. The ONP counts some of Europe's most high-profile philanthropists among its top donors, including Yves Saint Laurent co-founder Pierre Berge, Rolls-Royce Chairman Simon Robertson (also a supporter of the Royal Opera House in London), Brazilian philanthropist Lily Safra, winery owner and heiress Philippine de Rothschild and Albert Frere, the richest man in Belgium.

The Prado, Madrid

ERNEST HEMINGWAY OFTEN went to the Museo del Prado before sitting down to write. He admired the approachable simplicity with which the paintings were displayed: "It cannot be right, the tourist thinks. There must be a catch somewhere."

Today, the Prado remains a crown jewel of European museums, buttressed in part by private funds. In 2008, sponsor contributions and private space rentals comprised more than 15% of the museum budget, with the large part of donations coming from corporate donors. Fundacion Amigos del Museo del Prado, the museum's friends organization, also serves as a benefactor for major exhibitions, visitor programs and art restorations. It organizes member trips, such as a recent excursion to Belgium's Rene Magritte Museum.

Though the Prado sometimes receives donations from individuals, such as in 2007 when Spanish king Juan Carlos I gave the museum a sum he received as a prize from a Spanish insurance company, the fundraising program for individuals is less developed than at other European cultural institutions.

The Rijksmuseum, Amsterdam

SOME OF THE Rijksmuseum's greatest treasures have come from private donations. Vermeer's "The Little Street," for instance, was donated by former Royal Dutch Shell Chairman Henri Deterding in 1921, while Rembrandt's "The Jewish Bride" arrived at the museum courtesy of the Dutch banker Adriaan van der Hoop, who gave it to the City of Amsterdam in 1854. Though the Rijksmuseum is the national museum of the Netherlands, it has long relied on the generosity of donors, and today it operates as an independent foundation responsible for raising about half its proceeds. The museum is in the midst of a massive 366 million euros renovation and renewal project, scheduled for completion in 2013, with funding coming primarily from the government but also from a 45 million euro fundraising effort. The project includes plans for the construction of a covered glass courtyard that, like the pyramids at the Louvre, will serve as a central entrance to the museum.

At the end of the year, the Rijksmuseum will launch a new International Friends Circle in an effort to shore up money for the renovation project and boost the visibility of the museum around the world. The museum will organize special events for the International Friends Circle, such as drinks at TEFAF (the European fine art fair in Maastricht). There will also be a dinner at the Dutch ambassador's residence in Washington, which will coincide with a Rijksmuseum exhibit on Hendrick Avercamp, the foremost Dutch painter of winter landscapes, set to arrive at the U.S. capital's National Gallery in March.

For a minimum of 50,000 euros, top donors can endow a fund at the Rijksmuseum Foundation, with the money going directly to the cause of the donor's choice. There are 30 such foundations, comprising a total fund value of 14 million euros, with various naming opportunities and an intimate, accessible relationship with the museum's curators available to the elite circle of donors. While 90% of such funds are endowed by individuals, others come from companies like Corus (Tata Steel), which sponsors an Indian art curator, for instance. Top donors include Victor Muller, the former CEO of Dutch car company Spyker Cars, whose fund involves young people in Dutch national heritage, and photography collector Manfred Heiting, whose fund advances photo-historical research.

The Tate, Great Britain

THE TATE, WHICH operates a sizable multi-tiered, development scheme, attributed 20% of its self-generated income, or about GBP 27 million, for the 2008-09 fiscal year to fundraising (including capital). It boasts 95,000 memberships, which encompass 200,000 individuals -- and many say that the members room atop the Tate Modern, with its sweeping views of the Thames and St. Paul's Cathedral, justify the fees, which start at GBP 50 per year. Members enjoy unlimited access to the Tate Modern, the Tate Britain and the smaller museums in Liverpool and St. Ives. The Tate is particularly popular with the young set: 60% of Tate Modern's audience is under the age of 35.

Donors looking for more involvement can become Tate Patrons, which offers access to special events like out-of-hours, curator-led tours, visits to private art collections and opening receptions for major exhibitions. Platinum patrons, who pay GBP 10,000 per annum, get to tour exhibitions as they are going up and partake in special travel programs as well as Tate dinners with directors, artists and trustees.

Sir Henry Tate, the gallery's first benefactor, made a fortune as a sugar refiner. Today, the museum counts scores of people as Tate Benefactors, a designation higher than platinum patron.

The Guggenheim, Venice and Bilbao

PEGGY GUGGENHEIM, the wealthy art collector and heiress whose father died on the Titanic and whose uncle, Solomon R. Guggenheim, became one of America's most important arts philanthropists, spent much of World War II in Europe amassing a sparkling contemporary art collection, replete with names like Pablo Picasso, Salvador Dali and Piet Mondrian. She was a gutsy woman, having bought Fernand Leger's "Men in the City" (1919) just as Hitler invaded Norway and having snapped up Constantin Brancusi's "Bird in Space" (1923) as the Germans approached Paris. She finally fled Nazi-occupied France in 1941 with art in hand and artist in tow (German painter Max Ernst left with her; they later married and divorced). Her marvelous collection of Cubist, abstract and Surrealist art now resides primarily at the Peggy Guggenheim Collection in Venice, where it adorns the walls of her former house, the Palazzo Venier dei Leoni, on the Grand Canal. The collection was bequeathed to the Solomon R. Guggenheim Foundation upon her death in 1979.

An exclusive group of no more than 70 donors can become members of the Collection's invitation-only Advisory Board, which requires an annual donation of 7,500 euros and meets twice a year, once in Venice and once in another city, such as Sibiu, Transylvania in 2007, Zurich in 2008 and New York this year. The advisers also attend special events like the annual Regatta Lunch, which takes place on the roof terrace of the museum during the Grand Canal's Regata Storica gondola race, and an annual concert on Peggy Guggenheim's birthday.

Opened in 1997, the Frank Gehry-designed Guggenheim Bilbao was built using government funds and then turned over to the Solomon R. Guggenheim Foundation for operation. The Guggenheim in Venice is modest from the outside and tremendous on the inside, whereas the Guggenheim in Bilbao is the opposite -- renowned more for its sloping metallic exterior than for the permanent collection of 20th-century art and sculpture inside. The Bilbao museum does, however, boast high-profile temporary exhibitions.

The Guggenheim Bilbao has over 16,000 members, who pay anywhere from 20 euros to 8,000 euros in annual dues. Honor Members, who support the museum at the top level, participate in an Advisory Committee similar to the one in Venice. The Guggenheim Bilbao also organizes other special events for its members. In 2007, for example, artist Mainer Lopez executed "AdosAdos," in which over 1,000 members held up panels to simulate an extension of the museum. For both museums, the largest donations usually go through the Solomon R. Guggenheim Foundation.

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