



new rising sun

PROPOSAL FOR THE RIGHTS TO PRODUCE AND FURTHER DEVELOP BUMBERSHOOT ARTS AND MUSIC FESTIVAL BRAND





Director Robert Nellams and
Bumbershoot RFP Committee
305 Harrison St.
Seattle, WA 98109



Dear Bumbershoot Evaluation Committee:

The New Rising Sun team is honored to submit our proposal in response to the Bumbershoot Arts and Music Festival RFP.

New Rising Sun (NRS) is driven by a collective passion for art, music, community and creativity, and we're deeply inspired by Seattle Center's history and intersection with same in Seattle and the state of Washington at large. We believe there is an unprecedented opportunity to revitalize the Bumbershoot brand at Seattle Center and beyond, and realign with Seattle's changing direction, purpose, and needs.

NRS is a new Seattle creative entity whose leadership and partners have a very rich history producing arts events in Seattle, across the country, and around the world. We are a capable, community-engaged arts programming, production and marketing team, ready to lead the Bumbershoot Arts and Music Festival to a new level of impact.

Bumbershoot has long been associated with a Non-Profit (NP) mission. We'll create a new NP entity from within our network of experienced NP managers and collaborators, or work with Seattle Center's Executive Team to evaluate/identify an appropriate, pre-existing NP partner from potentially interested parties.

Our NP will house the contract rights with Seattle Center, manage the liquor license, and drive our inclusive, year-round education program. Grassroots fundraising and a major-giving donor network, plus associated revenues from the main campus ticket will fund the NP and cover the campus festival event expenses.

The NP partner will engage New Rising Sun, a Washington Social Purpose Corporation, to produce and operate the main festival event at minimal cost to the NP. NRS will then further expand Bumbershoot's brand through sublicense rights to produce and take on the higher risk/reward verticals better served outside the NP. This structure enables NRSs entrepreneurial minds to supercharge the brand, enhance the educational mission, and share event revenues with the City and within certain milestones, contribute to the NP.

Socio-cultural change continues in Seattle and across the nation. Inclusion and diversity are the focal points of our mission. Core to our proposal is our plan to empower and train the next generation of creators and arts producers from underserved communities. NRS recognizes the potential of what Bumbershoot can be and we possess the tools and resources to manifest it. We acknowledge our responsibility to uplift BIPOC, LGBTQIA and other marginalized communities, and we will shepherd students in our education program from volunteers, to paid interns, to art makers and paid assistants, to managers and ultimately the leadership. This isn't a fantasy – this is how NRS and Bumbershoot activate social change and how Bumbershoot becomes much more than a three-day music festival.

We recognize our privilege, which is why we'll invite our friends at Langston to drive programming opportunities themselves under Bumbershoot's umbrella. We'll invite successful and influential local women such as Halo game developer Kiki Wolfkill, and ex-Microsoft and Chophouse Row's Liz Dunn to identify colleagues and friends to craft programming designed by women, for women, within specific Bumbershoot branded verticals.

We are dedicated to supporting artists and will produce Bumbershoot through an art-first lens, on an equal footing with the music, film, and comedy that the festival is known for. We also believe the festival can grow with innovative new verticals: our "Bumbertech" concept will bring the fertile intersection of art, music, and tech to Seattle Center campus. Over time, our vision will attract new and different international audiences, resulting in a more sustainable festival and a more connected arts ecosystem.

We have enlisted early support and seed money commitments from certain civic-minded business leaders, arts supporters, and industry veterans in Seattle who believe and support our plan. With the rights in hand, these commitments serve as the platform for the development of the sustainable, long term financial plan that Seattle Center requires and Bumbershoot deserves.

We are the only local team that has a plan to restore the spirit of artistic discovery that once defined Bumbershoot with the vision to educate the underserved and definitive production chops at Seattle Center to propel the festival into new frontiers and unlock the brand's great potential value. We are in service to Seattle Center, the City and the Pacific Northwest region.

Thank you for your time and consideration to this team, mission, and proposal.

Sincerely,
Greg Lundgren
Joe Paganelli
Steven Severin, Key Business Negotiator



new rising sun

Provide A General Overview Of
Your Organization, Including The
Organization's Structure And Purpose.



OVERVIEW



New Rising Sun (NRS) is a Washington Social Purpose Corporation solely dedicated to reimagining, operating, and evolving Bumbershoot's brand in partnership with a non-profit entity - to be created upon grant of rights to produce Bumbershoot, or as a pre-existing organization identified in collaboration with Seattle Center's executive team - that will hold the contract with the City.

The NP arm is responsible for specific, mission-oriented agenda:
1) our inclusive workforce development education program
2) liquor license management for events and 3) the expense/revenue associated with the main Bumbershoot festival ticket on or around Labor Day at The Center.

The greatest complaint we have encountered across all conversations with those familiar with Bumbershoot is the ticket price. A major component of New Rising Sun's proposal that we believe will differentiate ourselves from the rest, is a tireless commitment to raise money and identify community leadership through individuals and corporations who see the community benefit we plan to deliver.

On a macro level - we see this opportunity as an equitable, accessible and affordable public health solution. We saw what happened with teenage depression, mental health and instability when America shuttered its venues.

Our fellow proposers with sufficient funds to easily bankroll the festival... also have private and public shareholders who will not be satisfied for long with a \$50 target price for the main festival. NRS's commitment to re-anchor festival pricing at these levels while still delivering high quality arts, food, and entertainment at a "subsidized" ticket, is made possible by grassroots fundraising, major giving, and earned revenues.

The NP will engage NRS to operate and manage the main festival event at low cost on the NP's behalf. NRS is managed by a regional team of experienced concert promoters, visual artists and venue operators supported by deeply seasoned industry executives and entrepreneurs. These entrepreneurial spirits are capable of taking on the higher risk/reward verticals that will expand the brand on and off campus and supercharge the NP mission in support of the main Bumbershoot festival event.

Long term financial health for Bumbershoot relies upon this triangular strategy: a marketing, operational, and branding partnership with financial upside participation for Seattle Center, a NP entity to fundraise and hold the contract and liquor license, and the Social Purpose Corporation to produce and build new programming pillars on and off campus throughout the year. These three elements working together will allow us to explore new dimensions, genres, and verticals that will sustain the economics behind the brand and relaunch Bumbershoot for the next 50 years.

BRANDS WE'VE RUN, WORKED FOR OR MANAGED



Ethan Stowell
RESTAURANTS

THE
FILLMORE

LANGSTON
CULTIVATING BLACK BRILLIANCE

MARION OLIVER
McCaw Hall
AT SEATTLE CENTER

*Life
on
Mars*



NEUMOS
E PIKE ST.
SEATTLE

ROCK CANDY
RKCNDY
SEATTLE

SONY
PICTURES

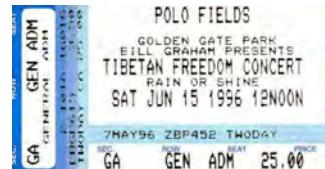
prescient
ENTERTAINMENT

SSC
Seattle Sports
Commission

See
TICKETS

SPECIAL OLYMPICS
USA GAMES
SEATTLE 2018

THE MOUNTAIN
WINERY



THE J.C. THEATRE
525252 525252525252
TAUBE FAMILY MUSIC HALL

Cafe
Racer
SOMA

ADVISORY BOARD



New Rising Sun thanks the following community of donors, advisors, and supporters who have contributed their time, talents, and resources and confirmed their support of our bid for Bumbershoot. Together with the support of these civic-minded business, community, and arts leaders, we intend to recapture and elevate Bumbershoot into a community-engaged, year-long celebration of art, music, food, and technology.



Tim Lennon
Exec. Dir.
Langston Seattle



Barbara Malone
Owner, Sorrento Hotel
Community Leader



Richard de Sam Lazaro
Sr. Mgr., Govt. & Community
Expedia



Kelly Curtis
Artist Mgmt: Pearl Jam 1990-2020
Board of Dirs: Global Citizen 2021- Present



Rich Albrecht
CEO & Managing Partner,
Bridge Partners



Beth Knox
Seattle Sports Commision



Ethan Stowell - CEO & Founder,
Ethan Stowell Restaurants

NRS FOUNDERS & PRINCIPLES



Founder Steven Severin co-owns and oversees management, operations and talent buying for Seattle's award winning live music venues Neumos, Barboza, and The Runaway Bar. He is the founder and co-owner of Wake Up Productions, producing and promoting live concerts across Washington from Adele to The Roots since 2004, with services that include promotion, sponsorship and production. Steven got his start at the legendary Seattle venue RKCNDY and has since served on both the Bumbershoot and Mayor's Music Advisory Board and was the founding member of the Seattle Nightlife and Music Association. Steven was also the founding Creative Artistic Director and Talent Buyer for City Arts Fest and worked with Save our Sonics for 8 years.

In 2019 Steven opened the all plant-based restaurant and bar, Life On Mars, with KEXP's John Richards. Since the pandemic, he founded WA Nightlife and Music Association and helped create and pass the Save Our Stages Act in Congress which led to billions of dollars in support of America's shuttered venues.



Founder Greg Lundgren is an artist, designer, curator and arts producer, responsible for such projects as Out of Sight, Vito's, Museum of Museums and Vital 5 Productions. Born and raised in the Seattle area, Lundgren has organized countless exhibitions, art grants, public performances and bold visions for how Seattle's creative community (1/2 a Football Team, Walden 3, Cannonball, AFWFA) could flourish. He has curated two large-scale art exhibits for Bumbershoot (Dada Economics, Portable Confessional Units) and served as an advisor to the now defunct Arts Edge Festival. Since the mid-1990's, Lundgren has been transforming commercial space into dynamic art spaces - in Belltown, South Lake Union, Pioneer Square, Fremont, and First Hill. He was the first tenant to occupy the top floor of King Street Station in over 40 years, and that transformation lead to its permanence as the new Office of Arts and Culture. For over 25 years, Lundgren has advocated for a deeper investment and appreciation of contemporary art in the PNW and firmly believes that Seattle is capable of being a renaissance city.



Brooke O'Neal is a Seattle "born and raised" development professional, non-profit administrator, and event producer with a specialty in local arts and culture organizations. She has spent the last 15 years customizing fundraising strategies, launching engagement and major giving programs, and leading teams to build intentional and exciting events that amplify connections with audiences. From building successful campaigns at First Ave. Theatre to Development Director of Children's Theatre and most recently shaping Founder's Award at MoPOP, Brooke is thrilled to play a role in reshaping Bumbershoot and reclaiming the festival's soul for future generations.



Founder Jody Bardacke works at the non-profit WELD where he helps formerly incarcerated find housing, basic needs and employment opportunities. As an informal Bumbershoot historian and casual record producer, Jody's infinite hip hop knowledge will serve the festival well.



Founder Jeff Ramsey hit the scene in 1991 as a founding member of Colourbox in Pioneer Square. A small stage promoter for many years, Jeff owns Cafe Racer in Capitol Hill and has managed record labels, podcasts and video productions. Jeff's father was an original Bumbershoot creator during the festival's birth.



Founder Joe Paganelli ran The Fillmore Auditorium in San Francisco for Bill Graham Presents, guiding a team between 1998-2006 that broke the profit record twice with annual EBIT north of \$1M. At Sony Pictures, Joe worked with 120 North American record labels and music publishers licensing music and supporting industry leading music supervisors on great TV shows such as *Rescue Me*, *Boondocks*, and *Breaking Bad*.

In 2012, Joe joined the sales team at Flavorus, a high-volume festival and event ticketing company. Using the latest in event entry technology and social media marketing tools for live events, Joe's partnership with the company sales director achieved 30% annual business development volume two years in a row.

In Seattle, Joe runs McCaw Hall (\$10M in operating and reserve funds) for City of Seattle, served on Seattle Center's overall programming committees and books concerts and comedy in addition to managing the business relationship with resident tenants, Pacific NW Ballet and Seattle Opera.



David Mayeri was the former COO of Bill Graham Presents in San Francisco and has 40 years experience renovating and managing live concert venues incl. Fillmore Denver, San Francisco, Shoreline Amphitheater in Mountain View, The Warfield Theater and Sleep Train Pavilion in Concord, California. Currently founder and CEO of Berkeley Music Group, a 501(c)(3) non profit that operates the UC Theater in Berkeley. David serves as the Major Gift Fundraiser. BMG's mission is to present a vibrant and diverse range of live performance to advance the understanding and appreciation of music, culture, and education in the Bay Area. David's successful workforce development cohort education program is the basis of New Rising Sun's education program.



Lee Smith was Chairman of Live Nation: responsible for overseeing concert promotion and venue management for the Northern California and Denver regions, including San Francisco, Sacramento, Reno, Nevada, Denver, Colorado and Salt Lake City, Utah. His division sold 3 million concert tickets and generated \$135 million in ticket revenues annually. The combined region included four amphitheatres, the legendary Fillmore nightclubs in San Francisco and Denver, three comedy clubs, the Mountain Winery and the Silver Legacy Grand Expo in Reno. Since 2011, after departing Live Nation, Lee founded Prescient Entertainment, an independent concert promotion company. Prescient is now the exclusive promoter at the award-winning Mountain Winery in Saratoga, CA as well as booking and producing various shows throughout Northern California. Several venue and event development projects are also underway.



Gloria Connors is a Los Angeles born rock and roller, sound engineer, production director, entrepreneur and proud mom. Touring nationally until she tired of being the only woman on the bus, Gloria founded Connors and Co. Events, LLC and has produced and/or built out many of Seattle's premier live music venues, festivals and events. Gloria's extensive experience delivering top shelf artist ambience, staging, and production value at Bumbershoot in years past, and working with Climate Pledge Arena to produce the billion dollar arena's opening week events on Seattle Center make her the perfect production partner.



New Rising Sun Supporters

**confirmed financial support*

Expedia*

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Phil Bezanson*

Clark Family Foundation*

Greg Smith -Urban Visions*

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Rajeev & Jill Singh *

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Pat Franke

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Community Engagement Partners

Tommy Gregory - Seattle Port Authority

Richard de Sam Lazaro

Snr Mgr Govt + Community, Expedia

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John Cook

Co-Founder, GeekWire

Vito's

The Langston

Christina Scheppelmann

Gen. Dir., Seattle Opera

Ellen Walker

Exec. Dir., Pacific Northwest Ballet

Life on Mars

Cafe Racer

Manny Cawaling

Exec. Dir, Inspire Washington

Amy King

Exec. Dir, Weld Seattle

Nicole Klauss, AKA Bouter

Rat City Roller Derby



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Provide An Executive Summary, Not To Exceed Three Pages In Length (Including Any Tables/Graphs), In Clear And Concise Language, Easily Understood By Persons Not Having A Technical Background.



EXECUTIVE SUMMARY



NRS embraces the very rare opportunity to re-envision how Bumbershoot can serve Seattle and the Pacific Northwest. Our vision includes a focus on the festival's original essential characteristics: an affordable, inclusive, and engaging spectacle designed to stimulate and delight all demographics with artistic excellence.

We will Transform Bumbershoot into a year-round community engagement brand featuring Pacific NW's best food, film, comedy, music, and performing arts and Realign the festival with Seattle's changing growth, purpose, direction and needs.

To get there, we will de-risk the festival by unbundling the hidden, locked-in value that previously manifested as one very high ticket price. NRS will launch new Bumbershoot branded elements at discrete on and off-campus locations. Our plan for an affordable main campus ticket of \$50 to celebrate the 50th re-anchors the inflationary festival price momentum as NRS replaces much of the staggering cost of national music headliner talent with visual and performance art spectacle and intimate stages.

We'll build community partnerships with Rat City Roller Derby, Langston, Pacific Northwest Ballet, NW Women in Tech, KEXP, Subpop, and more. Our mission is to empower and employ the Pacific Northwest's artists, collectives, and underserved communities through multi-disciplinary arts education and programming. NRS will require our corporate sponsorship partners (prior to evaluating assets, budget and access to Bumbershoot audience) to be the other end of the cohort education program bridge - by providing networking, internships and entry level job opportunities for those who finish the training program.

New Rising Sun's Bumbershoot plan rests on three main pillars: Community Engagement/Education, Inclusive Artistic Spectacle, and *Experienced Management*. These three pillars will become the foundation for a revitalized Bumbershoot brand, one which honors the festival's history and guides the next 50 years.

COMMUNITY ENGAGEMENT AND EDUCATION



Our vision for the festival and associated events is wholly inclusive. The NRS plan for Bumbershoot embraces and advances a fresh and progressive focus on community engagement and participation. Our mission is to change and improve people's lives through educational training and the beautiful experience of serving something greater than ourselves. Driven by the opportunity to touch a million hearts, NRS will elevate and transform the Bumbershoot brand through education programs, mentorship opportunities, community partnerships, year round engagement, and accessible ticketing.

We will engage the community in every facet of our work and explicitly remove barriers for underserved communities. We will honor the best of the festival's heritage with vibrant arts, music, comedy, culture, and spectacle, as well as reimagine Bumbershoot to reflect the changing needs of the city.

In a region with so much wealth, technology, and creative capital - our arts ecosystem is shrinking and our youth have limited access to education, opportunity, and mentorship. NRS's Bumbershoot is a platform to enable a productive future for our region's artists and makers. We will build a Bumbershoot that is so much more than just a festival and in doing so - we will help advance Seattle Center's mission all year long. NRS's Bumbershoot is a vehicle for

youth development, creative expression, community engagement and socio-economic progress across the entire city.

We will engage the community in the following ways:

- Inclusive year-round Education Program that reaches across the region.
- Active engagement with community stakeholders, arts organizations, non-profits, and underserved populations.
- "ART FIRST" lens that spotlights and relies on the local arts and social justice ecosystems.

NRS will create, curate, and sometimes just hand over the reins to community engaged partners like PNB, Seattle Opera, and Langston should they wish to drive their mission and programming on a stage or with a new Bumbershoot event. We'll invite Seattle's successful and influential women to design, market, and program a new Bumbertech program vertical: featuring events, mentorship, awards and networking opportunities for women who wish to pursue a career in tech and gaming.



COMMUNITY ENGAGEMENT AND EDUCATION (cont.)

We acknowledge our responsibility to uplift BIPOC, LGBTQIA and other marginalized communities, and dedicate ourselves to shepherd our education cohort from volunteers, to paid interns, to art makers and paid assistants, to managers and ultimately, leadership. This isn't fantasy – this is how institutions activate social change and how Bumbershoot becomes much more than a three-day music festival. A review of our education platform syllabus is found below under Programming Concepts.

NRS's vision combines this unique community-based educational vision with a truly local mindset and hundreds of years of collective experience. We're ready to get to work!



INCLUSIVE ARTISTIC SPECTACLE



Imagine the main campus festival event as the culmination of a year's worth of youth arts education, community outreach, and art-making. A 365 day a year program that reveals and celebrates the community it was designed to uplift.

NRS will task ourselves with promoting and providing a platform for our regional art community that shares with the world just what we are capable of and promotes urban growth at a time when we are deeply questioning the advantages of urban living.

Our greatest passion is to see all of the year-round pre-production for Bumbershoot - the education and training program - strategically tied into the main campus festival event. Students and artists are in marketing meetings, shadowing operations, and painting backdrops. Making costumes and outfitting electric vehicles and sculpture.

Bumbershoot produced by NRS is the Pacific Northwest's version of Carnival, Mardi Gras, Burning Man and Octoberfest. It is built locally from newly arrived communities to big tech, managed by a team with deep roots in regional arts and music production, and in tandem with local NPs, public schools and historically marginalized voices. It represents and celebrates a year's worth of creative labor and presents it in a way that best represents the creative voices of the Pacific Northwest. A sort of World's Fair:

merging the Seattle Art Fair with major music festival rituals and pride - a holiday that all people celebrate and indulge, a celebration of everyone's creativity - from tech and gaming to food and visual arts to LGBTQ and indigenous culture. Will music stages still be present? Heck YES! A music and art party that celebrates the creativity of Cascadia and takes the best elements from Meow Wolf, Art Basel, and the Venice Biennial.

All of this labor is revealed at Seattle Center reflecting thousands of hours of artist and student work. BIPOC youth and artists who will learn by doing, shadowing our work and transforming the festival. They will watch us succeed in real time and grow - from the beginning - alongside us.

Imagine a major art spectacle in Memorial Stadium designed by Greg Lundgren and Olson Kundig. Stark stages and vinyl banners are replaced with lush and elaborate sets. Musicians perform within artist-made environments, creating visually and sonically rich environments for audiences to revel in. Instead of music here and visual art there, the two experiences are interwoven and augmented by fashion, food, interactivity and technology. New experiences highlight our tech-savvy community with 3D mapping, augmented and virtual reality, and new media. Other experiences are hand-built by artists and craftspeople, set designers, interior designers and architects.

SAVVY & EXPERIENCED MANAGEMENT



This is a Bumbershoot that by design is labor-heavy and dependent on a calendar year to sew, paint, construct and produce. This requires thousands of hours of production, and every hour is a classroom, a workshop or an event that educates, trains and empowers a new generation of artists, producers and creatives.

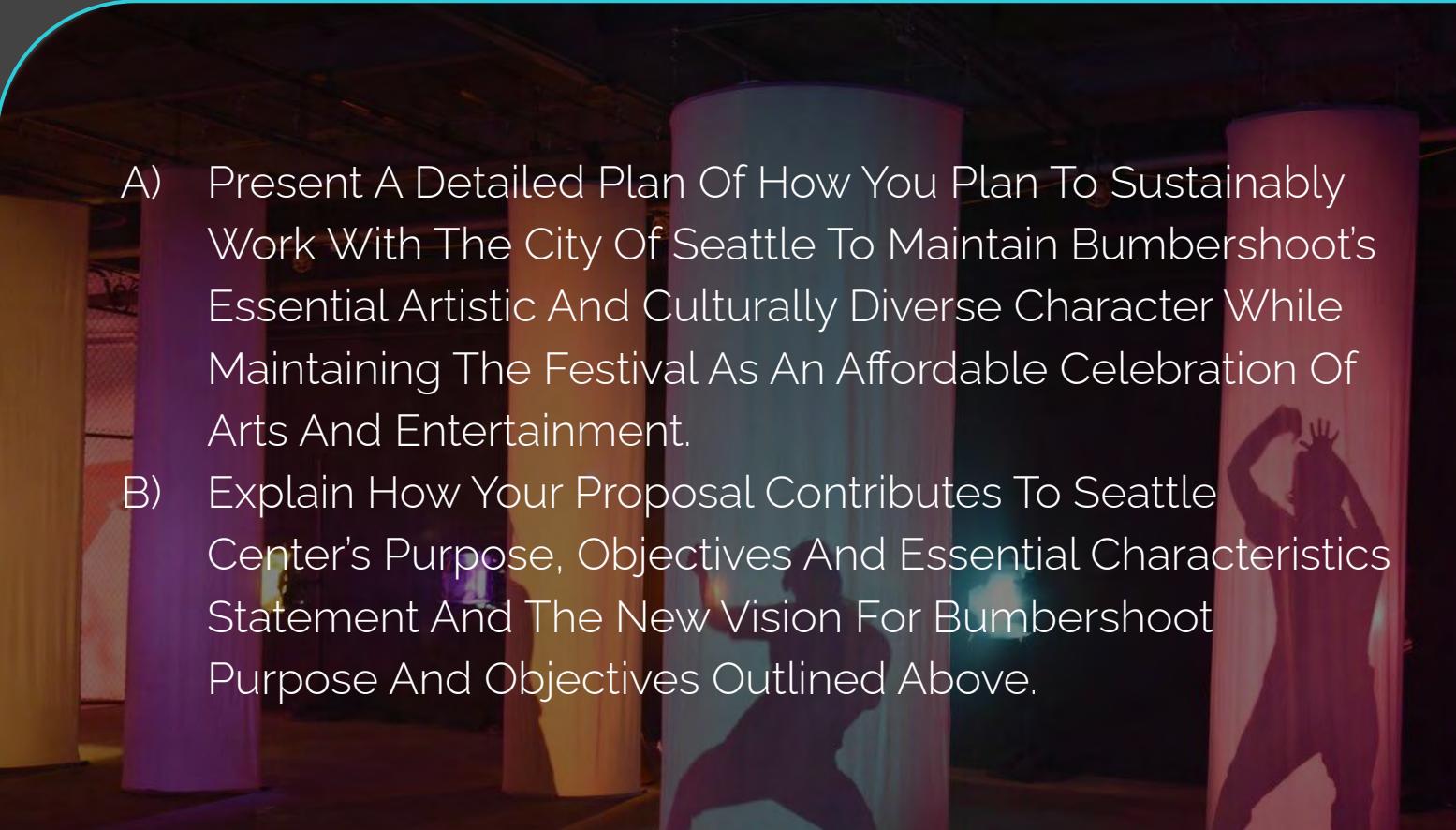
Smart, Savvy and *Experienced Management:*

NRS is powered by former Seattle Center leadership, top tier local international music and arts managers plus local business owners and executives. We have previously served Bumbershoot, attempted to Save Our Sonics and Kept Music Live – helping craft the legislation that distributed billions of dollars to America's shuttered venues. We have hundreds of years of combined arts and music leadership experience spread across the team and we recognize the privilege we've inherited and acquired along the way. We understand how to revitalize the brand - we know it will take time, effort and money.

This NRS team, including our advisors and consultants, have produced the largest music festivals, run the nation's most famous concert venues, operated hip bars and restaurants on Capitol Hill, and subsequently dubbed by Seattle Magazine as this city's Most Influential Nightlife Person. We've worked on Hollywood's greatest TV series, and advised billion dollar tech companies. We've served our city, generated press in our endeavors, and earned Monocle Magazine's Arts Entrepreneur of The Year. We have booked, promoted, and operated independent and major arts and music venues of all sizes.

We believe, in a certain fanatical way, that everything we have done in our lives - everything - has brought us to this very moment, with you, to serve the Pacific Northwest as creatively and authentically as we can possibly can.



- 
- A) Present A Detailed Plan Of How You Plan To Sustainably Work With The City Of Seattle To Maintain Bumbershoot's Essential Artistic And Culturally Diverse Character While Maintaining The Festival As An Affordable Celebration Of Arts And Entertainment.
 - B) Explain How Your Proposal Contributes To Seattle Center's Purpose, Objectives And Essential Characteristics Statement And The New Vision For Bumbershoot Purpose And Objectives Outlined Above.

DETAILED PLAN AND CONTRIBUTION TO SEATTLE CENTER PURPOSE



Seattle Center is evolving rapidly. We have participated in this evolution with you. We understand the unique opportunities available now to create an improved Bumbershoot partnership with Seattle Center and how to better serve the campus agenda. Bumbershoot will again be a magnet for ALL people and draw them to and uplift Seattle Center.

Our Programming Objectives for the campus festival: recent Bumbershoot programming has ultimately, and almost exclusively, been targeted to a demographic under 25 years. A great demographic to have, but not if it's the only one. The largest and most likely to engage segments of the population are currently highly underserved (ages 25-65 and beyond).

We will create visual and music programming that speaks to Bumbershoot's historic fanbase, such as The Golden Era of Hip Hop and David Bowie Tribute Stages, inviting these former loyalists back onto campus as they recognize Bumbershoot once again.

Art, Wellness, Film and Tech verticals appeal to families and mature audiences while the Music programming and visual art spectacle will remind those in Seattle of the festival they once fell in love with. A return on the main campus to balanced and

exciting music lineups featuring local and international performers across many genres from neoclassical, blues, punk, and indie to vintage hip-hop.

Seattle's Rat City Roller Derby will run derby bouts beneath a punk rock music stage. Seattle's Massive Monkeys will spontaneously break out on the concourse in between music stage sets. We'll invite Tariqa Waters to curate the Exhibition Hall. Seattle Opera or Pacific Northwest Ballet opens for a major national headliner at the Arena. New partnerships and stages for KEXP, Subpop, and Freakout Records will co-mingle with art installations and local artists programming zen garden sound baths in one of the theatres.

Bumbershoot becomes a cultural destination with the roots and nature that define us. People and Music play all night long. Pop-up restaurants, breweries and record store stands populate the breezeways. The New Pavilion art concept programming offers booth space to every gallery in the region. Large scale Augmented Reality art projects populate the campus. Transformed electric golf carts prowl Memorial Stadium, in between amazing sculptural wonders.

DETAILED PLAN AND CONTRIBUTION TO SEATTLE CENTER PURPOSE (cont.)



Microsoft sponsors Bumbertech: an art/music/technology fusion featuring new product launches in an art-drenched, interstellar landscape. The David Lynch Orchestra performs as fans pass through intimate, geodesic dome experiences on campus. Fans saunter past Seattle's epic record store pop-ups, a mini vinyl village, on their way out of the festival.

Everyone is encouraged to dress up. Everyone is encouraged to dress down. We'll invite interactive performance troupes to infiltrate the campus. Nobody will know the performer from the audience. Everything is a collaboration. And the festival is the holiday to underline why Art is Life.

And we both know this is going to take us 7 years. Come on, take our hand. Let's do it!

Our Sustainability + Affordability Plan: NRS is designed to produce profitable ticketed vertical brands, strategically rolled out during years 1 through 5. We'll launch Bumbershoot's new comedy festival, Climate Pledge Arena concert(s), Corporate and Special Events Production at a physical Bumbershoot history location downtown, Bumbershoot Animation Tech film festival, and one-off ticketed art and music events such as Greg Lundgren's Out of Sight.

We'll produce contemporary art exhibits and EDM events with NRS partner, Upper Left, and contemplate "Bumbershoot Lights," a light show like Enchant that will drive significant revenues and support Seattle Center, our non-profit mission, and main festival event sustainability.

NRS's financial model achieves breakeven by Y3 and reaches a steady state of \$1.25 annual EBITDA not including light show or film festival revenue projections. To get there we need a vote of confidence and the rights to produce Bumbershoot. And Seattle Center's patience and a long view for partnership with a community engaged team.

The Bumbershoot Non Profit arm will develop grassroots fundraising and a major giving network - already launched by NRS - supported by Seattle's successful, civic-minded, business and arts leaders and corporations.

Current commitments = ~\$500,000+ (prior to RFP) toward a \$2M goal as seed funding toward Y1 festival overhead and programming. Contributed major donor revenue shall increase to \$3.5M annually and then decrease in proportion to growing earned revenues until a 50/50 ratio or better is achieved - reducing continued reliance on charitable donations and strengthening our business model.



Downtown Revitalization: A key assumption in this model is the acquisition and development of a downtown commercial property to house a Bumbershoot history and visual art attraction. Advisory Board Member Liz Dunn, successful Chophouse Row developer, is guiding this process with NRS, introducing the necessary experience and relationships to help us get this done.

NRS will work with community real estate developers in support of this plan to help identify a building for Bumbershoot HQ that shall serve artists in residence, student education training, art makers, and special and corporate event productions that drive revenue.

Our plan to expand the brand: NRS will work in collaboration with Seattle Center's executive team to preserve Bumbershoot's essential characteristics and promote Seattle Center's mission. We will work together with you to launch additional verticals over time to benefit various communities and all ages.

We envision a "BumberGanic" farm fresh experience for a broad demographic, helping communities experience education, music, and healthy food at one of Washington's many organic farms. We see wellness lectures inviting Seattle's spiritual community to participate with Mooji, Deepak Chopra, Pema Chodron, or Eckhart Tolle.

Family education and learning opportunities will surface through BumberTech - advancing the brand and Seattle Center's mission.

We'll build partnerships with Vera, KEXP, and MoPop that strengthen the core of Seattle Center's purpose as a landlord and culture curator. We'll also explore options for NRS to work with Seattle Center to launch SC Presents. Our expertise with talent buying, marketing, and production can help drive a new SC brand and associated revenues with concerts in the Armory, Mural, Fisher or McCaw.

How we "Inspire the human spirit to build stronger communities:" We believe the most effective expression of the principles and purpose Seattle Center stands for is to empower and educate the next generation of arts producers from underserved communities. This is our Bumbershoot mission. We are already building bridges to get there: NRS has initiated conversations with Sanctuary Arts, Community For Youth, and Young Women Empowered as communities we seek to serve through our education program. NRS will require corporate sponsors to participate in our education program. When participants complete the program, corporate sponsors and our community engaged partners will provide networking, internship and entry level opportunities as a condition of sponsorship.



Our education platform for community engagement: NRS has identified a robust, pre-existing education program and syllabus structure to engage underserved communities. The "BumberWorks" education, training, and workforce development program is designed after a successful world-class program in the Bay Area led by David Mayeri, former Bill Graham Presents and Clearchannel Chief Operations Officers and NRS Board Member. Our objective is to replicated the Bay Area's program placement with 80% of participants into part or full-time positions upon completion of our program. The Bumberworks platform consists of the following three elements:

1. ENTRY LEVEL TRAINING

Cohort training program for underrepresented youth (BIPOC, low-income, disabled, LGBTQ+, etc.) ages 17-25 to remove the barriers to entry into the music industry through a 6-9 month experiential workforce development program via workshops, shadow shifts, and paid internships.

Workshops & Paid Internship Topics

- Production
- Live Sound
- Concert Lighting
- Front of House & Bar Operations
- Marketing & Promotion
- Email & Digital Marketing
- Fundraising & Sponsorships
- Box Office Management
- Talent Production
- Personal Finance
- Live Stream Video Production
- Artist Royalties & more

Speaker Series with Industry Professionals

- Tour Managers
- Sound Engineers
- Lighting Designers
- Special Event Directors
- Production Managers
- Artists
- Managers
- Agents
- Strategic Partnership
- Development Directors
- Talent Buyers & more

- Mentorship, Networking & Job Placement
- Assist with resume building, cover letter writing, professional networking, and job search/application.



Over 80% of participants will achieve relevant employment upon graduating from the program.



2. ADVANCED TRAINING

Advanced management training for existing venue employees from underrepresented communities. Strengthens skills to expand career opportunities and create avenues for growth within the industry via advanced workshops, one-on-one mentoring, and leadership opportunities.

Advanced Workshop Skills

- Production Manager
- Talent Buyer
- Marketing Director
- Bar Manager
- Event Manager
- Budgeting and P&L
- Special Events Director
- Floor Manager
- Live Sound Engineering
- Lighting Designer
- Salesforce for Nonprofits
- Community Development
- Video Production
- Email Marketing Platforms
- Google Ads & more

3. ADVICE & MENTORSHIP

Pairing experienced industry professionals with venue staff, management & owners to answer questions and offer advice.

- Peer to peer advice: Creating a network of advanced music industry mentors to exchange knowledge and resources, and to advise one another in various areas of expertise.
- Mentorship advice: Providing mentoring advice to support experienced individuals contemplating advancement and/or management opportunities to further actualize their goals.



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Identify How You Would Intend To Engage With Seattle Center, Including The Roles You And Seattle Center Would Play In Communications, Decision Making, Marketing, Branding, And Other Elements Of Your Proposal.



TRUE PARTNERSHIP WITH SEATTLE CENTER



We are fortunate and honored to work arm-in-arm with Seattle Center's talented workforce and festival-experienced staff and executives. We believe we can support your mission with an inclusive festival that brings art, culture, people, parking revenue and engagement to Seattle Center.

NRS will ask specific Seattle Center managers and executives to join NRS and/or our affiliated NP's Advisory Board. We'll conduct regular meetings to reinforce Seattle Center marketing and brand initiatives, envision new Bumbershoot event verticals, and make sure we are marketing to zip codes and neighborhoods who have fallen out of touch with the festival. As life approaches a post-COVID normal, NRS and Seattle Center will be well positioned to support a community-engaged, partnership-oriented Bumbershoot. The combination of Seattle Center's marketing team and NRS's event based marketing promoters can make Bumbershoot marketing a fully-throated endeavor.

Ultimately - the financial risk of producing the festival falls upon NRS, our investors, as well as the affiliated NP partner and it's donors. NRS asks Seattle Center's Bumbershoot Executive and Manager Committee to help us shape a Seattle Center "long view" partnership with the city where both parties strive to accept short term risk in exchange for longer term success.

Seattle Center shall be named in all advertising and marketing as "New Rising Sun and Seattle Center Presents."

Enhance Seattle Center objectives and launch SC Presents: A partnership with NRS in Y3 to launch SC Presents through Concerts at The Mural, McCaw and The Armory. NRS will provide talent buying service, flexible purchasing practices, agency offers & relationships, deposits, ticketing and box office, settlements and concert promotion. NRS is uniquely positioned to understand the attributes, values, and challenges to get this done successfully.

We have learned from former Bumbershoot producers: NRS has already undertaken an effort to identify and create a transparent review of the festival's challenges to improve the operational relationship with Seattle Center. Our goal for this work is to create a stronger brand with a long term view for success and greater upside potential for Seattle Center.

Here are some of the key lessons: Seattle Center labor cost, facility use policies, and ticket price affordability expectations, coupled with increased promoter competition and skyrocketing talent cost are key drivers that have impacted Bumbershoot's decline. Many of the producer's decisions in recent years have appeared optional or creative - divergent from the festival's essential characteristics - but some of these may have been necessary to justify the ever increasing risk to the event producer.



OUR PLAN TO ADDRESS THESE CHALLENGES AND CREATE A DEEPER PARTNERSHIP WITH SEATTLE CENTER AS FOLLOWS:

Partnership vs. limiting liability

- Enhanced soft cost contribution by City
- Introduce "revenue share" that provides Seattle Center with the same fire in the belly that we have to decrease unnecessary expense and negotiate through challenges
- Include SC in marketing and brand visibility at all off campus events + a revenue share per ticket regardless of location.

Mitigate risk through separately ticketed Bumbershoot events. A separate arena ticket booked and produced with world class industry executives Lee Smith and Kelly Curtis, allows the greatest level of affordable/accessible pricing for both the campus festival ticket and arena events. Every ticket buyer will have a seat, eliminating fire marshall restrictions that have plagued past Bumbershoots.

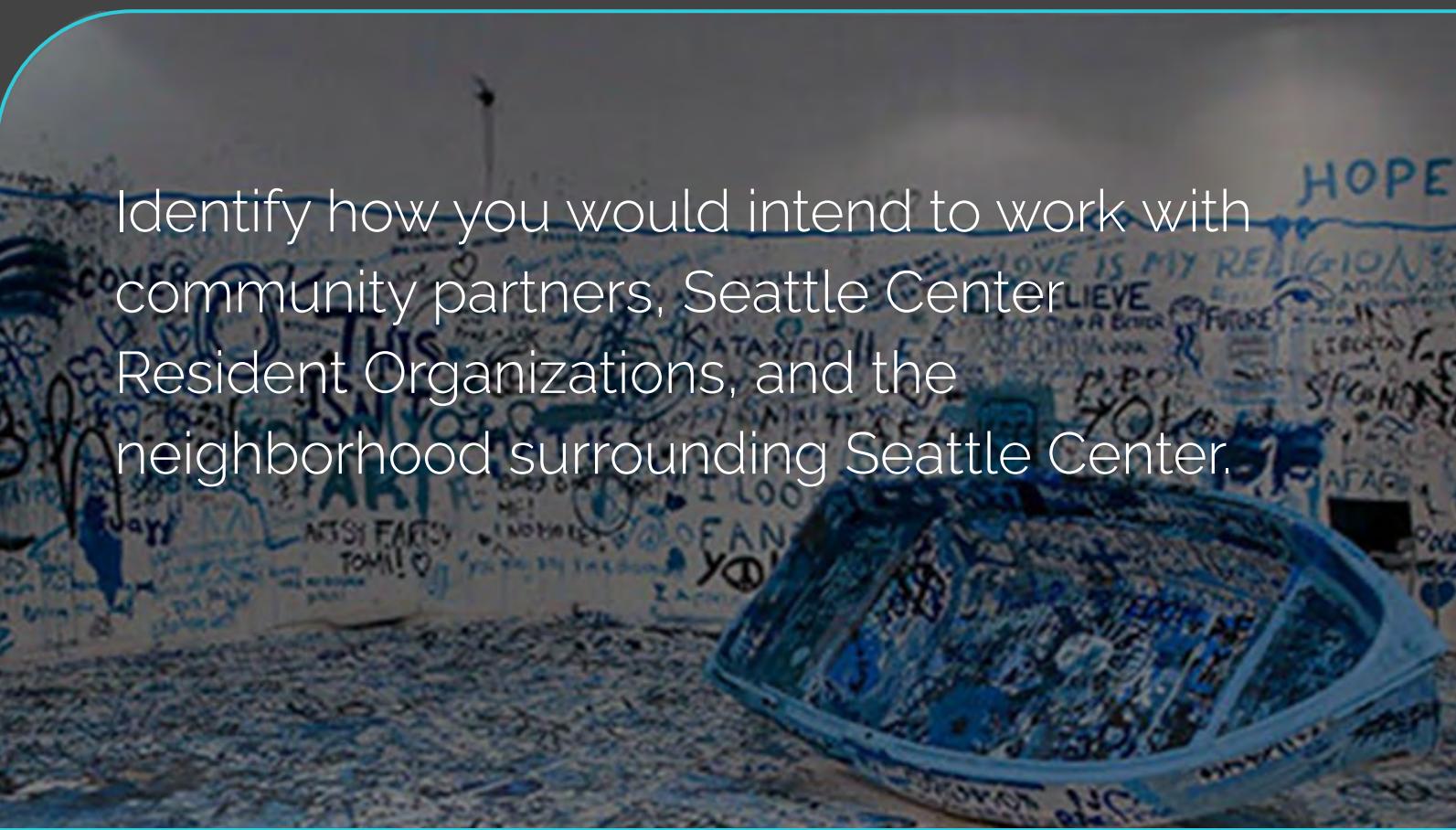
Labor Cost: With more shared purpose, NRS will ask Seattle Center leadership to help create a collaborative "partner program" allowing participating NRS education program participants, BIPOC and LGBTQ+ community members, to work side by side with SC labor pools. This will serve our mission, create education opportunities for candidates, and provide opportunities for local union involvement.

Address Facility Use Restrictions: We request that Seattle Center senior leadership recommit to spectacle, be flexible on facility use to enable artistic freedom, and promote resident tenant cooperation.



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Identify how you would intend to work with community partners, Seattle Center Resident Organizations, and the neighborhood surrounding Seattle Center.





COMMUNITY PARTNERSHIP

Our team has a long history working with Seattle Center and its resident tenants.

NRS Advisory board includes Seattle business veterans Beth Knox, Richard Albrecht, and Kelly Curtis - all very experienced with the Center, Seattle's arts and entertainment communities and the resident tenants.

NRS business partner, Steven Severin, sat on the Save our Sonics board, advised the Mayor on the city's music advisory council for several years, served on Bumbershoot's Advisory Council and produced City Arts Festival. Steven has relationships with Shunpike, The Residency, Vera, KEXP and many, more.

NRS partner Greg Lundgren has been producing art across the city's landscape and venues for twenty-five years, including a role with Paul Allen's Seattle Art Fair.

Joe Paganelli's role as McCaw Hall General Manager provides great insight into the challenges, mission, and purpose at Seattle Center. Joe launched KEXP's successful annual radio show at McCaw Hall. Strong relationships with Pacific Northwest Ballet, WELD (providing support for formerly incarcerated), Rat City Roller Derby, Seattle Opera, Oak View Group and many more.

NRS has reached out to many community members (Seattle Sports Commission, Terry Morgan's Borealis) and will continue to seek input and collaboration, making sure the festival and associated verticals reaches ages, cultures, and neighborhoods that wish to participate in a brand that represents the entire Pacific Northwest communities. We ask Seattle Center's Bumbershoot team to join us in that work.

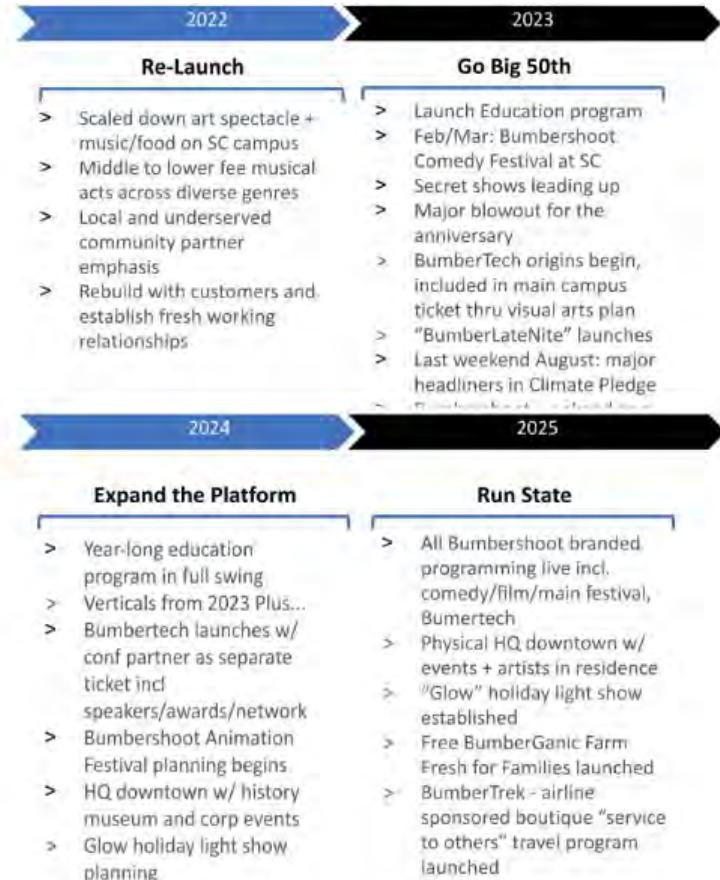


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Provide a proposed schedule and operational plan for the planning and execution of Bumbershoot 2022 and beyond.

MILESTONE AND TIMELINE



MILESTONE AND TIMELINE (cont.)



Allowing for continued Covid disruption impacts to sales and operations: as Bumbershoot "turns 49" in 2022, we will work to rekindle the spirit of discovery and address pandemic realities with an appropriately scaled festival next year. 2022 is a dress rehearsal for a major 50th anniversary celebration in 2023.

2022: a major art spectacle event on campus incld Armory with stages at Mural, Fisher, and Fountain. Limited Food/Beverage due to continued potential COVID protocols and concern. Demonstrate a smaller scaled Bumbershoot with an art-first lens. Programming to include music acts that live in the middle to lower talent fee range, spontaneous visual and performing art + mobile music interaction. Ticket price = \$50 with a focus of building out the first 15,000 fans to help restore the base.

Feb/Mar 2023: Bumbershoot Comedy Festival is intended as the first new separately ticketed Bumbershoot event at McCaw Hall.

Feb-June 2023: Secret shows at discreet, off campus locations pepper the months leading up to 2023 Labor Day - a year's worth of art production, community-engaged collaboration, marketing and planning for the 50th.

Mid August 2023: Main Festival 50th Anniversary blowout - the main campus culmination ticket, priced ~\$50/\$85 is a two day festival - engaged with the NRS education program. Through negotiation and help from SC Bumbershoot exec team using RFP prompt (12 months advance notice) to move the main festival off Labor Day.

The Bumbertech vertical begins during the 50th Anniversary campus main festival event with tech installations and events across the campus grounds. We plan to use Cornish as the black box visual art tech space HQ.

A separately ticketed Bumbershoot Late Nite launches on a separate weekend as the main campus event. We envision an off campus, after-hours, 2k capacity event that customers can bundle with the festival ticket or purchase separately.

Late August 2023: SEPARATELY TICKETED Climate Pledge Arena concert, possible benefit and major outing for hard core music fans with 3-4 major headliners, a week before or after the affordably priced main campus ticket.

2024-25 SAME AS ABOVE WITH ADDITIONAL PROGRAMMING LAYERED IN:



November: BumberTech's art/music fusion in partnership with Seattle's Geekwire and/or NW Women in Tech may include: E-sport gaming event opportunity in partnership with Advisory Board Members Beth Knox (Seattle Sports Commission) and Kiki Wolfkill (Ex Director at 343 Industries, creator of Halo and Exec. Producer of the Halo TV show coming out on Showtime. Voted 10 most powerful women in gaming by Fortune Mag.) + networking, awards, and conference speakers "removing barriers for women in tech" events as a separately ticketed event.

Rollout and partnership plans for Bumbershoot's annual Animation Film Technology and Creator Festival. NRS will identify the right festival partners to launch Bumbershoot Animation Festival, which overlaps and cross-collateralizes the BumberTech brand through shared events, marketing, community leaders and partners.

Launch Bumbershoot's physical ticketed museum attraction to help revitalize Seattle's downtown economy with arts, music, and tourism focus, a daytime ticketed Bumbershoot history and arts museum attraction. Corporate and special events production and catering will provide ancillary revenues for Bumbershoot / NRS.

By 2025 all initially contemplated verticals: Bumbershoot Comedy Fest, BumberTech, Animation Film Fest, Climate Pledge Arena's Bumbershoot Concert, Bumbershoot Latenite and Bumbershoot Arts and Music Festival (an affordable campus ticketed event) are all underway.

Further opportunities for consideration: Bumberganic (free): A Farm Fresh Music, Food and Play For Families at Full Circle Farms. WaterSongs: ticketed singer/songwriter foodie event at the pier on Waterfront, Out of Sight Art Show. Glow holiday light show potential partnership with Terry Morgan's Borealis or Lusio.

MARKETING



Bumbershoot by NRS will embrace tech-enabled marketing techniques to drive return on investment. Our digitally-enabled marketing plans will be nimble, data-driven, and measure success. We will consult the festival's previous marketing managers, who have decades of experience promoting major festivals and venues, established local agency partners with major corporate clients, and new agency partners that use highly specialized digital media tactics.

The festival is marketed across digital, print, street team, publicity, SC MarCom and word of mouth. NRS will identify and market to segments that have not had capacity to engage at previous price levels.

A return to analog "street team" tactics includes highly personal marketing teams showing up in Seattle's hotspot retail and commercial neighborhoods, leaving posters and a word about the 50th and a ticket price and programming agenda worth twice the price of entry.

Bundle Bumbershoot Offers: Bundle separate, ticketed layers of the festival to take place on campus and throughout the year in multiple, discreet locations. Comedy, Film, Arena, Bumbershoot

Latenite, BumberWellness, BumberTech provide a spectrum of cost entry points ranging from free to market value allowing access to all personal economies. NRS will breathe new life into comedy through major partnerships with major domo live comedy executive Geof Wills, selling 2 million comedy venue and tour tickets annually. We envision a new film festival by Y3 designed to attract industry executives and talent from LA, NY and London. New free and market priced programming layers such as Tech, Gaming, Late Nite, Trek, Wellness and Bumbershoot Art Fair will all come online by Y4 or Y5.

Customer trust must be returned. This is a 3-5 year plan. Bumbershoot 50 and beyond will begin the new Pull Economy, attracting participants and attendees from around Pacific Northwest through the artistic lens of innovative programming with a spectrum of bundled offers ranging from free to low cost entry points with room for market based pricing for those who can afford that. When attendees of all ages from around Pac NW and the nation are comfortable re-engaging the festival through affordable, equitable and high profile events and programming - the festival can expand into new pricing and tiered programming layers on and off campus.

MARKETING (cont.)



The new low cost of the main campus ticket shall be promoted and made available to Seattle's least represented zip codes. A ground campaign that will visit small stores across the city, accompanied by a major rebranding effort that will look like nothing so much as a benevolent art collective thinking mysteriously creating anticipation and intrigue before the customer knows what is coming.

NRS will establish connections with high schools and colleges in under-represented neighborhoods in central, north and south Seattle to invite students who have normally not been exposed and may wish to participate in NRS's cohort education and training "around the microphone."

NRS will forge partnerships with a combination of experienced and new marketing partners to Bumbershoot marketing partners through former AEG personnel, KEXP, Seattle's major radio stations, college radio, The Stranger and more. NRS will also explore partnerships with the highly focused social media marketing genius behind Enchant's major holiday light show in 2019 which attracted two hundred thousand attendees in Y1, primarily through social media alone.

An annual subscription model continues the conversation with Seattle festival lovers throughout the year.

Partnership with Seattle Center MarCom is essential, reviewing effective past practices and introducing new ones with Seattle Center's new website experience.

NRS will engage a ground campaign touching base with individual communities and small businesses who have lost touch with the festival's mission and programming over the last few years.

Historic ticketing data through Frontgate and any marketing, social media and email data negotiated through One Reel shall inform a new marketing approach and PR Agency to relaunch the brand and targeted social media campaigns to setup the 50th Anniversary Bumbershoot in 2022.



MARKETING (cont.)

Past ticket buyers + Organic Social Media (FB, IG, Twitter)

Paid Social media ad campaigns (FB, IG, Twitter) + PR Agency

Community Partners + Seattle Center Resident Organizations and venues

Climate Pledge Arena / Oak View Group

Seattle nightlife & music community + Washington Nightlife and Music Association

Local music retail (Easy Street, Sonic Boom, Silver Platters, etc)

Educational (Seattle Public Schools, regional colleges, art & music schools, tech schools, NP

art & music organizations + B-Shoot Sponsors

Local & regional radio, television (paid advertising, editorial, news)

Tourist & Conventions: (Visit Seattle, Convention Bureau)

Cruise ship operators + regional airline partners

Social media influencers + Outdoor Advertising (Billboards, Transit)

Street Marketing (wheat pasting, posterizing, retail & hand-to-hand flyering)

Community engagement at regional events (Bumbershoot marketing at sporting, festival, art, cultural and other large community events)



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Outline your proposed term of agreement with Seattle Center, including any extension periods.



TERM AND PROPOSED DEAL POINTS



TERM

NRS is seeking a ten (10) year term with a five (5) year extension option.

FINANCIAL TERMS

We propose a revenue share between Seattle Center and NRS starting in 2024 as follows:

Campus festival base price ticket revenue share equal to 10% of all box office base fee revenue less the sum of Seattle Center's final labor bill for the main campus festival event, plus \$1 per ticket sold to all Bumbershoot branded events (regardless of ticket type) capped at \$200,000 in Y3-7 and \$2 per ticket sold to all Bumbershoot branded events (regardless of ticket type) capped at \$400,000 Y8-15.

Example Formula as follows:

Revenue Share = $10\% * \$2,200,000$ (base ticket revenue) -
(\$200,000 SC Labor) + \$58,500 (\$1 per ticket across all Bumber branded events on/off campus Y3-7).

Rent = \$220,000 - \$250,000 + \$58,500

Rev Share = \$78,500

NRS will seek through negotiation to address certain labor integration and cost concerns addressed herein to reduce potential labor group expense, thereby increasing revenue share results for Seattle Center.



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Provide specific information about your organization's financial condition, including proof of financial stability for each of the last five years, and anticipated loans or funding efforts necessary to implement your proposal.





The NP Entity/Partner:

Our financial projection for a time constrained 2022 main campus event requires \$1.75M to finance all program and operational costs. This is exclusive of any necessary overhead that may be required or already covered with a pre-existing NP partner.

NRS has secured soft-circled commitments over \$500,000 in seed money, conditional upon RFP selection. Many corporations and individuals have opted to wait and see who wins the RFP prior to identifying or committing any funds. NRS has established an early and excited donor base that we may share with an existing NP partner or continue to build out in time for 2023's main campus event.

In 2023, Bumbershoot main festival expense across programming, education, equipment, salaries and overhead shall reach \$6.5M. We'll fund the 50th anniversary with \$3.5M in major giving, plus a combination of corporate sponsorship sales, grants, and grassroots fundraising. Event revenues across ticket sales, ticket fees, concession, merchandise and vendor revenues will play a major part in our 2023 plan.

The Social Purpose Corporation:

NRS management are in discussion with potential backers and remain open to pairings with potential partners to raise \$4M capital investment to finance the Social Purpose Corp. to manage and operate the main campus festival, and take on the higher risk ticketed concepts including Bumbershoot Comedy Festival, Enchant style Holiday Light show, Bumbershoot's Arena Concert(s) and special events/corporate party production company, capitalizing on corporates and events planning within the Bumbershoot lens.

NON PROFIT PRO FORMA SUMMARY



NON PROFIT MODEL		2022	Y2	Y3	Y4	Y5
SUMMARY INCOME						
Carry Forward		\$2,661,551	54,319,834	\$5,647,167	\$8,356,242	
Contributed	3,000,000	3,000,000	2,500,000	2,500,000	2,000,000	
Grants	300,000	150,000	150,000	150,000	150,000	
REVENUE						
Gross Sponsorship	500,000	1,150,000	1,225,000	2,075,000	2,075,000	
Ticket + Fee Income	945,000	2,662,500	3,165,650	4,293,850	5,023,500	
Combined Merch/Concession	136,551	373,133	655,589	780,034	1,034,118	
Other Event Rev	0	0	0	0	0	
TOTAL REVENUE	1,881,551	4,335,633	5,196,239	7,298,884	8,282,618	
EXPENSE						
Education Program	0	200,000	275,000	275,000	275,000	
Sponsorship Integration	100,000	230,000	245,000	415,000	415,000	
Event Prod Expense	967,000	2,372,350	2,849,406	3,337,309	3,403,172	
Marketing	70,000	210,000	210,000	215,000	225,000	
Talent	540,000	1,385,000	1,720,000	1,770,000	1,820,000	
TOTAL PROGRAM EXPENSE	1,677,000	4,597,350	5,299,406	6,012,309	6,138,172	
SG&A						
Office Rent	0	0	0	0	0	
Salaries + Outside Service	491,000	828,000	845,000	858,000	864,500	
Misc Operational	52,000	252,000	224,500	219,500	217,000	
TOTAL SG&A	543,000	1,080,000	1,069,500	1,077,500	1,081,500	
TOTAL EXPENSE	\$2,220,000	\$5,677,350	\$6,368,906	\$7,089,809	\$7,219,672	
CHANGE IN NET ASSETS	-\$338,449	-\$1,341,717	-\$1,172,667	\$209,075	\$1,062,946	

WASH SOCIAL PURPOSE PRO FORMA SUMMARY



FOR PROFIT MODEL		2022	Y2	Y3	Y4	Y5
SUMMARY INCOME						
Carry Forward		\$146,100	\$2,306,764	\$2,752,777	\$3,772,971	
Capital Investment		\$1,000,000	\$3,000,000			
REVENUE						
Gross Sponsorship	0	200,000	250,000	300,000	300,000	
Membership	0	50,000	150,000	350,000	500,000	
Combined Ticket	0	2,054,523	2,863,632	3,027,377	3,119,862	
Combined Merch/Concession	0	35,746	811,666	1,272,079	1,316,511	
Other Event Rev	0	0	402,000	669,600	702,900	
TOTAL REVENUE	0	2,340,269	4,477,298	5,619,056	5,939,273	
EXPENSE						
Sponsorship Integration	0	40,000	50,000	60,000	60,000	
Event Prod Expense	0	533,855	1,048,685	1,302,592	1,333,896	
Marketing	0	68,000	135,400	175,920	182,566	
Talent	0	1,300,000	1,650,000	1,900,000	1,950,000	
TOTAL PROGRAM EXPENSE	0	1,941,855	2,884,085	3,438,512	3,526,462	
SG&A						
Office Rent	0	36,000	36,000	48,000	48,000	
Salaries + Outside Service	791,900	1,129,750	1,066,700	1,072,850	1,072,850	
Misc Operational	62,000	72,000	44,500	39,500	37,000	
TOTAL SG&A	853,900	1,237,750	1,147,200	1,160,350	1,157,850	
TOTAL EXPENSE	\$853,900	\$3,179,605	\$4,031,285	\$4,598,862	\$4,684,312	
EBITDA	-\$853,900	-\$839,336	\$446,013	\$1,020,194	\$1,254,961	



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Provide references for your organization.



LETTERS OF RECOMMENDATION



October 5, 2021

Bumbershoot RFP Committee
Seattle Center

Dear Committee,

I write to you out of a love for Seattle Center and excitement for what is possible for the future of Bumbershoot. If there was one ethic that guided me during my time with all of you, it was that Programming needed to lead with heart, sincerity and artistry as we engaged with our community. And now I envy you who are entrusted with the task of determining a path for Bumbershoot to return and inspire joy, excitement and awe on a scale that few events enjoy. I wish you well in this endeavor.

I am sure you will be offered a wide array of perspectives on what that path should be. I have recently been fortunate to have an inside look at one of your proposed partners and am inspired to recommend to you the **New Rising Sun Team**.

The first thing I would look for in a partner is how bad they want it and why. Would they love doing this and would they do it for the right reasons? Do they have a vision that excites them and me? Are they in service to community? Are they putting Art first? Do they have a team that can generate new ideas from the quirky to the grand spectacle? And can they achieve all of that while making the festival commercially viable? My time spent with New Rising Sun has answered all of those questions and inspired me to write this letter on their behalf.

Seattle Center is at a pivotal point in its evolution. There is certainly new money on campus that will serve a critical need. Campus residents will be coming out of covid having adapted their organizations in ways they never thought possible. New leadership will be landing all over the campus and, yet another administration will come to City Hall. And here you are with an opportunity to set the table for the most broadly known and attended single event in Seattle Center's history.

I would not pretend to know what you should do at this point. I have a unique, but limited view from my rocking chair. However, I invite you to take a close and serious look at **New Rising Sun**. A look at their ideas, their commitment to community, their centering of Art, their impressive team and their love for what is possible.

They might be a gamble when compared to some well-funded proposers; I don't know. But I will leave you with a quote from the 13th century philosopher-poet Rumi.

"Gamble everything for love if you are a true human being. Half-heartedness doesn't reach into majesty. Gamble everything for love"

My best to you all,
John Merner
Retired

Letter of Recommendation for Greg Lundgren
From: Alan Maskin, Principle/Owner, Olson Kundig
To The Seattle Center Review Committee,

Greg Lundgren is a Seattle-based cultural nomad- whose migratory pattern has been exclusively devoted (and committed) to elevating artists and producing culture in the Pacific Northwest. Sometimes created for just one night, and sometimes "in perpetuity " - he has worked individually and in collectives to make brilliant platforms that showcase scores of artists and curators working in all media types. His installations have thrilled audiences hungry for original forms of culture and helped launch careers of countless northwest creatives.

To name a few:

- Out of Sight (a Seattle Art Fair "satellite" located on the top floor of the historic King Street Station.)
- Museum of Museums (transforming an unused and overlooked mid-century building into the *only* museum to open during the pandemic when all other museums around the globe shuttered their doors ...and their imaginations.)
- The Bureau of Arts and Culture (an expansive installation presented by his artist collective PDL, revealing a multiplicity of sculptural and public art proposals for the city of Seattle).
- Dada Economics (a crowd sourced, inclusive exhibition featured in the NW rooms at Bumbershoot).... and literally dozens of others. All of them located "here" - and like Bumbershoot- unequivocally Seattle.

When thinking about the past 25 years (when Greg has produced culture in our region) - two things jump out:

1- Most of what Greg has provided for artists and audiences has been unaffiliated (and hence, unburdened) by any of Seattle's established arts institutions. He conceives the ideas (sometimes with others), finds funding or does so himself, builds them, creates the ongoing programs, and galvanizes hundreds from the arts community to participate. There are no boards of directors, no grants, and no gizillionaire angel investors involved in anything he has made for our city. It's mostly just him.

2- On some level, Greg sees the potential in environments for art that most don't notice until after he transforms them and his events draw hundreds of artists to participate and thousands come to appreciate. It's rare to see the Northwest's most recognized artists presenting work alongside the latest crop of extraordinary emerging talent. His curatorial sensibilities are conceptually grounded and deeply generous.

As culture roars back to life - our long term and much loved traditions (like Bumbershoot) have a moment to build on their past - and to reinvent. I know of no one who is more perfectly suited to reimagine Seattle Center's spaces as new music venues for Bumbershoot in the most inventive, unexpected and remarkable ways.

Alan Maskin, Principal/Owner
Olson Kundig
159 South Jackson Street, Suite 600
Seattle, WA 98104 USA
T +1 206 624 5670

LETTERS OF RECOMMENDATION (cont.)



Dear Deciders,

(If the following seems a bit effusive, well, I'll remove any doubt: I'm extremely enthusiastic about the prospect of Greg Lundgren joining a great team to reinvigorate Bumbershoot.)

I arrived in Seattle in 1989 and Bumbershoot was the acknowledged highlight of Seattle's gloriously overstuffed summer. (A couple of steps above Concerts on the Pier, there was no Block Party yet, way more interesting than "doing the Puyallup" or dueling 4th of July Fireworks, Pride hadn't yet gone citywide, and sorry Seafair—I guess I never connected with the loud boats and planes...)

Bumbershoot seemed to speak/sing with the voice of the city. The festival was busy, irreverent, and unexpected, with the promise of close encounters with national/international artists I cherished and local voices I actually knew. (That duality was cool, and has informed my work at Town Hall.) Most important the experience was immersive—like stepping into a special jurisdiction designed and run by creatives, Bumbershoot reframed Seattle itself as a carnival, or a homegrown theme park with joy and surprise at the center of every ride. It felt like a unique reflection of our city's values and our eccentricities, of our deepest strengths; I'd lived all over and Bumbershoot felt like it could only happen in Seattle. In hindsight it is easy to see the ways that the festival then was not truly indicative of the full breadth of the city, but there was a purity to its intention. And knowing what we know now, any effort to revive Bumbershoot can lead with the opportunity and challenge to give voice to an even more dynamic and diverse place than many of us even knew to celebrate back then.

I have missed Bumbershoot for a long time, since I knew it when it was an indispensable part of living here. So it is sincerely exciting to learn that Greg Lundgren is interested in joining the effort to give it renewed life.

Greg is prodigiously entrepreneurial, with an amazing track record of for home grown projects, usually operated as private businesses in the community interest: *The Hideout*, beginning life as a five year experimental "art bar" turned 15 year neighborhood institution; *Vito's*, a legendary watering hole for players and politicos turned beloved neighborhood haunt with ongoing programming appealing to First Hill's unique mix of medical professionals, retirees, and would-be next-gen power brokers; *Out of Sight*, a powerful, collective community response to the Seattle Art Fair, and the first major activation of *King Street Station*, a proof of concept for a major new cultural home; and now *Museum of Museums*, where a long-disused medical facility acts as a welcome center to our city's least-heralded creative neighborhood. These truly extraordinary projects embody the famous Jane Jacobs dictum that "new ideas need old buildings." Greg's whole body of work marries the visionary opportunities of structures (buildings, community groups, festivals) to his practical knowledge of the people who can fill them with energy. His projects are marked by a strong sense of place which connects our present social and creative moment to the generations of Seattleites who have walked our hills before. He understands that place is at the heart of a strong community.

Greg is a charismatic community-builder, happy to lead but even happier to inspire and convene. He has been a driver behind work to unify First Hill's cultural presenters; he built an extensive community of curators to curate *Out of Sight* shows. He relishes the chance to propose big ideas and invite others to engage and make them their own.

Greg is a hard worker and a risk taker. When I think over his projects over the 16 years I've known him, they are uniformly marked with considerable sweat equity and no guaranteed payout. He uses his awareness of risk to fuel his focus on making things extraordinary.

Greg is smart, ambitious, and clear-eyed, because he has two decades of marrying the scale of his ideas to the resources at hand. He knows his way around a sledgehammer and a spreadsheet.

Greg is curious, kind, inclusive and honest. In my thirty years of work in cultural leadership I can't recall anyone who has assembled this record of achievement while exhibiting such strong personal values.

Seattle is actively wrestling with questions about the kind of city it wants to be. And it is desperate for stuff to be proud of. We have long held up creativity and community as central to our collective identity, so I can't think of a better moment for a reinvigorated Bumbershoot to bring us all together. And I can't think of anyone better equipped with energy, vision, conscience, or perspective to restore the festival to its central place in the life of our community.

And I can't wait to watch it all unfold. (AND I apparently can't resist a cheesy, extended umbrella metaphor—sorry.) Please don't hesitate to reach out if you have any further questions about Greg's suitability for this project—

Wier Harman
wier@townhallseattle.org / 206.250.0090

LETTERS OF RECOMMENDATION (cont.)



Dayna Frank
President and CEO First Avenue Productions
Board President NIVA
701 N. 1st Ave
Minneapolis, MN 55403
Oct. 15th, 2021

Attn: Bumbershoot RFP Committee –

It is with great pleasure that I am writing to recommend Steven Severin and the New Rising Sun team as the right choice for Seattle Center's RFP process to reboot Bumbershoot's Community Engaged Arts and Music Festival. I believe they will bring the iconic, independent festival brand that people everywhere have known and loved for fifty years, back to its roots.

I first met Steven at a dinner at SXSW many years ago in my role as CEO and President of First Avenue Productions in Minneapolis, but it wasn't until the pandemic that we got to work together so closely. The work I've seen Steven excel in has been in my role as Board President for the National Independent Venue Association (NIVA).

The week after Neumos closed due to COVID-19, he gathered venue owners and managers in his network to figure out how they could make it through what they expected to be a few tough months. Together, they formed WA Nightlife and Music Association (WANMA). He worked with the city, county, and state to help our workers in the hospitality industry get critical funding. A week later we invited Steven to join NIVA where he worked every day for 18 months to help Save Our Stages. Steven worked tirelessly with the group to help craft legislation and pass the Save Our Stages Act, AKA SVOG. This is the largest arts grant in history at over \$16 billion dollars that was designed to help independent venues, festivals, promoters, museums, among others and I am very proud of the work we have done and grateful that I got to see his brilliant work up close.

Steven has spent nearly 25 years in Seattle as an integral part of the music and arts community. He got his start at RKNDY and promoted shows in almost every Seattle venue, either as the venue's Talent Director or through his own company, Wake Up Productions, which he ran for 17 years. Steven's interest and leadership in city politics, starting with a fight to stop a law that was designed to shut down venues owned by people of color with Mayor Nickels. This resulted in the formation of Seattle Nightlife & Music Association (SNMA) in response to the Operation Nightlife Sting led by City Attorney Tom Carr.

Steven's role as an advisory board to Bumbershoot, working closely with Michelle Scoleri and Chris Porter, comes to mind. And, as an owner of Neumos he's been involved with Capitol Hill Block Party, and went on to create and booked City Arts Fest for 3 years. As the Creative



Director he was involved in every single aspect of the festival and would take this experience and help put Bumbershoot back among the best festivals in the country.

As the "most important person in nightlife" called out by Seattle Magazine in 2008, Steven has only grown from there and now owns 5 small businesses around the city including Neumos and Life On Mars (who he partners with John Richards of KEXP) and is an investor in another handful of spaces.

The most important thing I can say about Steven is that he will get the job done. There isn't a challenge too big or difficult for him to find solutions too. He's relentless, he's tireless, and he's just a lot of fun to be around.

At the end of the day his love for the arts and the state is what's driving him to a cause much greater than himself. I've worked with a lot of people over the years and you'd be hard pressed to find someone as driven, well-liked, and respected as Steven for the job of relaunching Bumbershoot.

Please don't hesitate to reach out to me for any clarifications or questions I can answer. I'm happy to continue to tell you all the wonderful things about him.

Thank you,

Dayna Frank
President and CEO of First Avenue Productions
Board President NIVA
dayna@first-avenue.com
(612) 338-8388



new rising sun

Provide possible site maps for
Bumbershoot 2022.

(Please See Separate Creative Deck Attached)



"You mean you are going to have a punk rock stage with music sets in between roller derby bouts in the parking lot... that's pretty legit." - Kelly Curtis.

NRS will leverage Seattle Center's desire to take aspects of the festival off campus and capitalize on unique opportunities to see artists out of their usual element. If Metallica plays Seattle Symphony, that can be Bumbershoot too. Bands on a fishing barge, art installations with artificially intelligent music at South Lake Union. A night with Seattle Art Museum and a DJ = Bumbershoot Presents with Seattle Center as a marketing and revenue partner.

Arena Event: NRS will work closely with Seattle Center to de-link the all-in-one festival pricing to allow a separate, NP Climate Pledge Arena concert ticket on a separate date (week before or after) to resolve historic logistics issues, fire safety and arena access problems that have plagued the festival in the past.

BumberShoot Animation Tech Film Fest: Animation technology driven film festival that leverages Seattle's great tech companies and visual artist creators. Can Occur on and off campus, launched Y3 with the desire to focus on women and minority filmmakers, partnered locally with the objective of attracting industry talent nationally and globally as one of America's few Animation festival hubs.

Bumbershoot Comedy Festival: A partnership with the comedy promoter that NRS principles have worked with a McCaw for several years. One or two performance days or a new spin on live comedy engagement in Seattle.

BumberGanic: a farm fresh experience for all ages and families that don't often or haven't explored a farm's natural order and experience. Education, lunch and music at one of Washington's many organic farms. Plant based diet and education/discussion re: diet and environmental choices surrounding meat industrial complex.



Bumbershoot Latenite: a partnership with Upper Left that gives the late nite kids something to do after 9:50 pm and the main festival is over. Throughout the year, NRS will partner to bring one off turntable and dance events on campus and off under the Bumbershoot umbrella. Parties for 1,000 or 5,000, imagine David Bowie haircuts on stage and radical art installations in your favorite Brooklyn Warehouse vibe.

Bumbershoot Ritual: something everyone is encouraged to participate in, performative and interactive and plays to the theme. A cleanse for the audience at the end.

BumberTech: Infused main campus festival event on Labor Day with Cornish Playhouse stripped down to black box Bumbertech HQ. Technology artists and installations merge with visual art and music. Eventually expands to include Memorial Stadium: a family event fusion of visual art, music, and Seattle's deep tech partners, featuring influencers and new product releases, anchored with a spectacle sized art exhibit with partners like Olson Kundig. By 2024, BumberTech separate ticket for awards, speakers, networking, conference/pitch sessions hosted by Geekwire , with specific opportunity programming and events with a mission to remove barriers for women: designed by and produced for women interested in pursuing careers in tech. Bumbertech is currently in conversation with Beth Knox from Seattle Sports Commission and Advisory Board Member, Kiki Wolfkill (Halo developer) may evaluate E-sports and live gaming event similar to D.O.T.A. as part of the festival.

BumberTrek: invites very small clusters of ticket holders, sponsored by Alaska Airlines or Expedia to visit far flung locations and help build homes or volunteer to feed the poor.

BumberWellness: McCaw Hall + mobile locations. Seattle's network of Baptist ministers + Rev Angel Kyodo Williams, Lama Rod Owens, Pema Chodron, Eckhart Tolle. Big Quiet Meditation. Opportunities for the in-breath.

Bumbershoot Festival at The Center (subsidized ticket on or around Labor Day): spontaneous music acts ply their way around geodesic domes and "technology pillars." Each dome features a unique and intimate art experience. A comedian on a stool confronts a small audience with banter. A chainsaw sculpture artist shows her work. Another featured unexpected music set. Another: "Nail art happening inside..." The tech pillars are an extension of BumberTech's influence within the main campus event. TV's on top of installation pillars, reflecting art and a video feed of festival participants themselves, warped through the artist lens. Potential concepts within the main campus festival event include:



PNW Pavilions: define four (4) 4-6 thousand foot gallery spaces for Washington, Oregon, Idaho and BC to occupy. Each Pavilion has a curatorial team that would be able to present the best contemporary visual art and music from their state/region.

Bumbershoot Art Fair: co-opt the energy from Seattle Art Fair, but instead of catering to NYC galleries, BAF offers 200 spaces, each 200 sq ft each, that are populated by PNW galleries, art schools, art centers and individual artists.

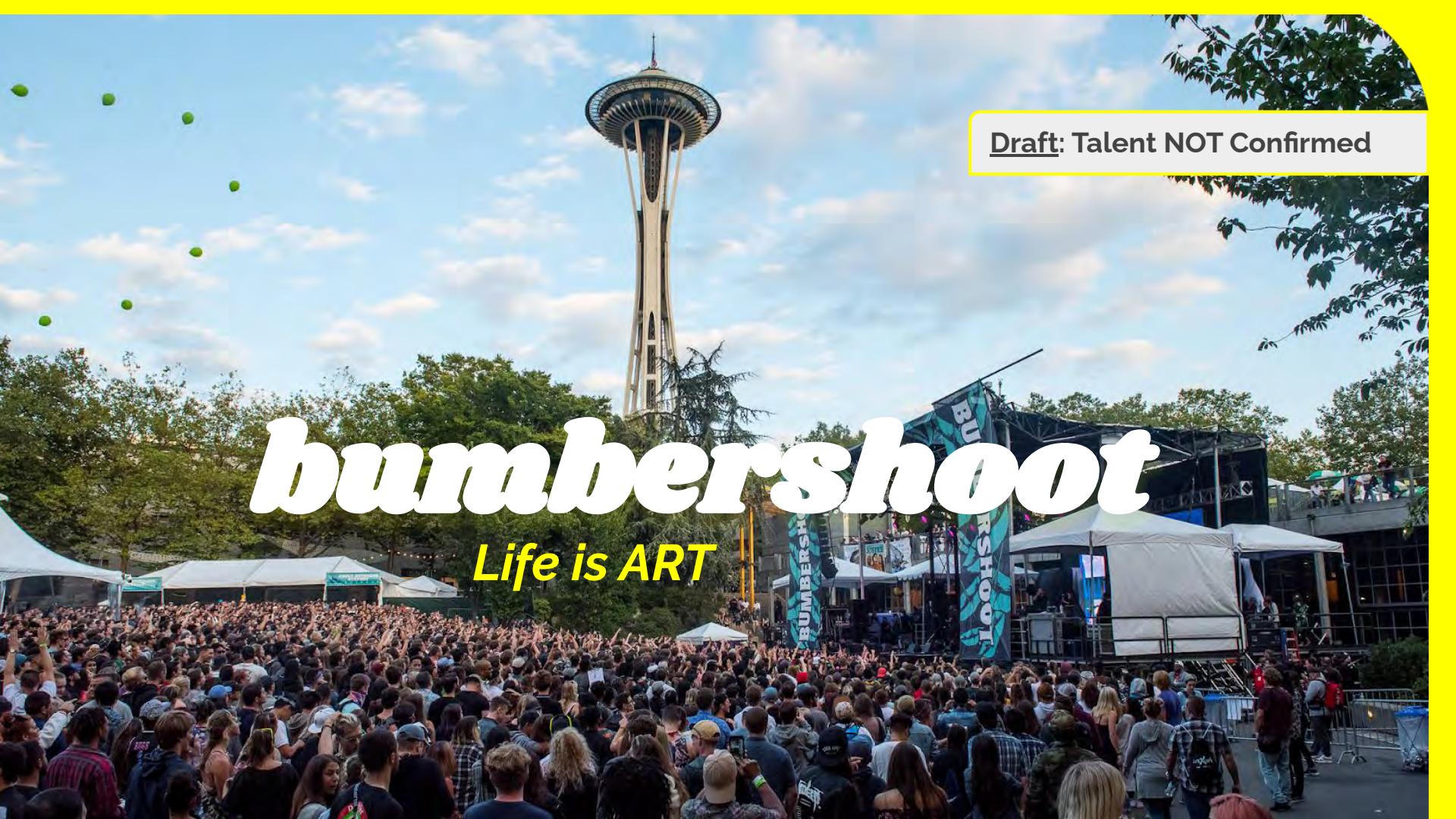
PNW Youth Exhibits: large group exhibitions are fun, relatively easy to produce and include hundreds of participants - each one being an advocate of the festival. Let this be the kids art event of the year and work with regional partners (public schools, NPs, art centers, etc.) to help curate and populate the exhibit.

Architecture + Design: partner with Seattle's Gray Magazine to invite artists, architects and contractors to design a tiny home, or approach affordable housing. Annual competition, with 100 teams building 100 architectural/sculptural structures all under 100 sq ft, sprinkled throughout the campus. This is a chance to discuss affordable housing, our house-less population, and PNW design.

Fashion Parade: a crowd-sourced fashion runway performance where ALL people are invited to create a costume or outfit and walk the runway (maybe around the fountain) and encourage everyone to show the world that Seattle has style and individuality.

Epic Beer Garden: gone are the days of plastic tables and uninspired beer gardens! This is an opportunity to create an adult space - interactive, lounge-worthy, more like an artist's green room than a plastic pop-up, more of a large VIP art area/Meow Wolf installation than the cattle yard it's been in the past. Let the burners build it.

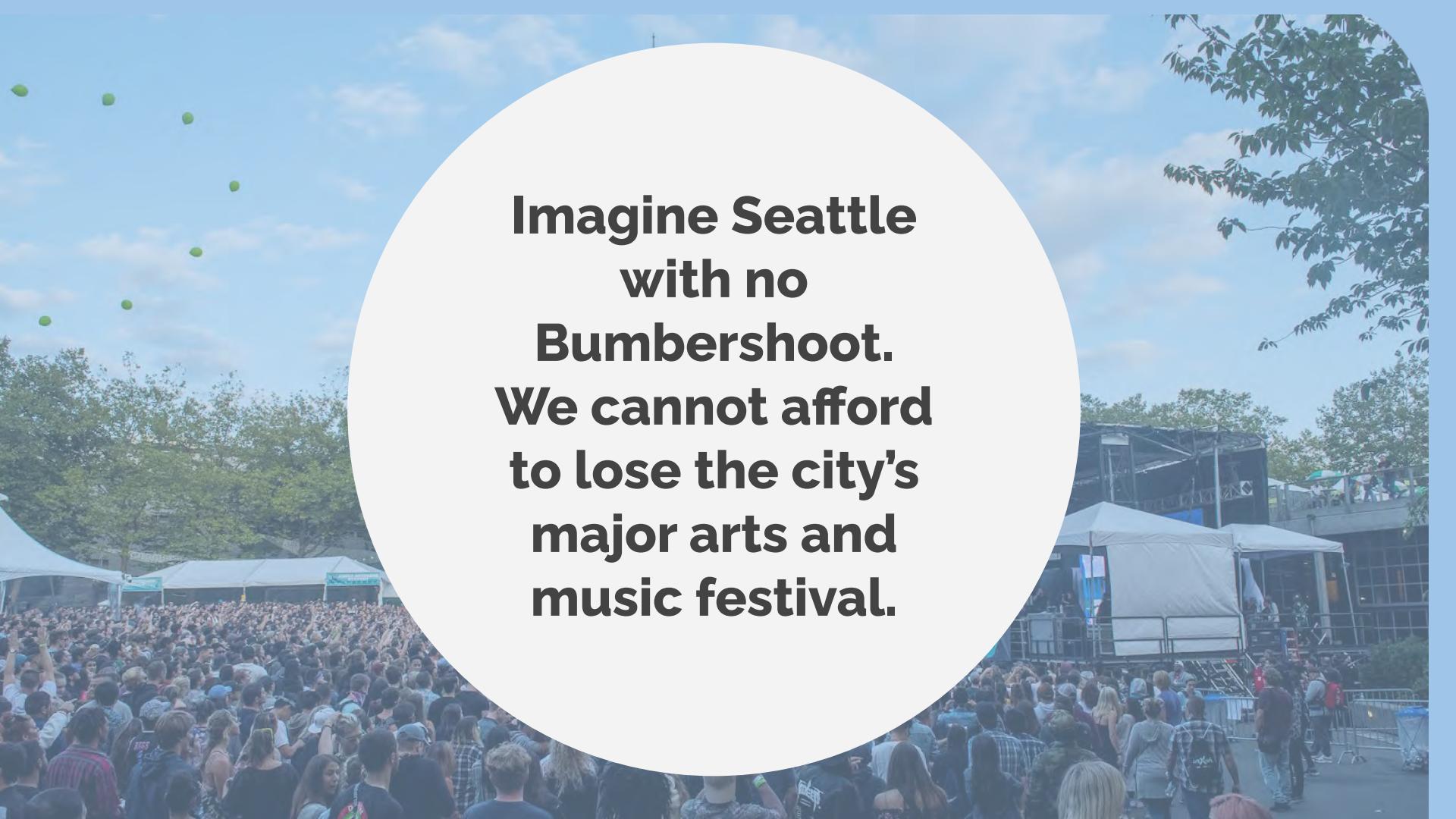
Interactive: crowd-sourced art competitions, art making opportunities, art rides, photo contests, and grand visuals that inspire the audience to be artists and to make art.

A wide-angle photograph of a festival scene in Seattle. In the foreground, a large crowd of people is seen from behind, many with their hands raised. To the right, a stage is visible with a white tent on top and a large screen displaying the word "BUMBERSHOOT". In the center background, the iconic Space Needle stands tall against a blue sky with scattered clouds. Several green spheres are floating in the upper left corner of the image.

Draft: Talent NOT Confirmed

bumbershoot

Life is ART



**Imagine Seattle
with no
Bumbershoot.
We cannot afford
to lose the city's
major arts and
music festival.**

Recent History

City of Seattle owns Bumbershoot via city ordinance and grants the rights to produce the festival. In 2010, after many successful years, the NP One Reel sold over 100,000 tickets to the 3 day event with ongoing rights to produce.

By 2015, the worldwide festival business consolidated, making it harder and more expensive to secure top level talent. Additionally, One Reel lost unrelated revenue streams necessitating a sublicense with AEG as Bumbershoot's new finance and producing partner.

Three years later, the festival was not thriving. The content strategy veered away from community engagement and essential characteristics that made the festival famous. Seattleites rejected the \$175 ticket as visual art, food, cinema, and comedy offerings dwindled in service to mainstream music acts, resulting in a new, narrow demographic (age 15-25).

The Opportunity:

Transform Bumbershoot
into a year-round, community and
nationally engaged arts and music events
brand.

Vision:

Rediscover a spirit of discovery
and realign the festival with Seattle's current
identity, growth, and direction.

New Rising Sun Team:

- Recognizes the potential of what Bumbershoot can be and we possess the tools and resources to manifest it.
- Is a blend of regionally recognized artists, mid-sized event promoters and venue operators deeply committed and connected to community-engaged programming.
- Differentiates from major concert production companies as singularly focused, boutique, community-engaged solution backed by deep industry veteran partners.
- Committed to downtown revitalization with a Bumbershoot HQ that attracts tourism business through ticketed attraction model.

Why participate?

- Revitalize Seattle's Downtown Economy with Bumbershoot focused real estate play that makes downtown attractive to work and live
- Empower & Educate: leading cohorts of young candidates through multi-disciplinary training for jobs "around the microphone"
- Save Seattle's Legacy Arts & Music Festival

Bumbershoot Key Values

- **DIVERSITY:** reflect the cultural diversity of Seattle and the region in both programming and participants, suppliers, and crafts and food concessionaires
- **DISCOVERY:** wide range of known and undiscovered artistic expression in all programming, striving to find new artists and art forms experiment with new works.
- **AFFORDABLE:** festival is an affordable, moderately priced event, with the goal of making the Festival accessible to the largest possible community.
- **AUTHENTIC:** a celebration of outstanding food, music, art and popular entertainment
- **ACCESSIBLE:** use race and social justice lens to make the festival available to all walks.

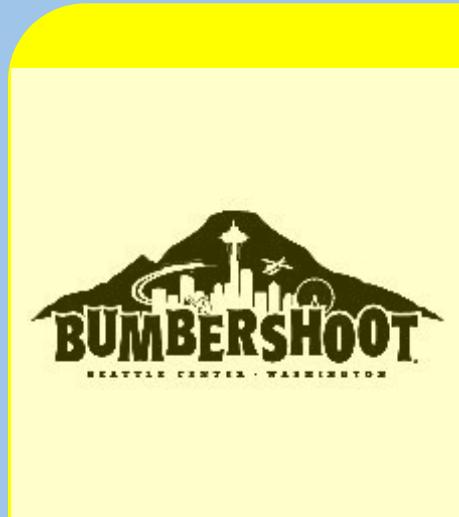
Executive Summary

- **Bumbershoot** is a distressed brand with great potential and a vast lifetime customer base.
- **De-Risk**: the festival by unlocking brand value through separately risk-assessed, ticketed verticals w/ price points from free to market based pricing at discreet locations on and off campus.
- **Recapture** the spirit of discovery by filming the journey through visual arts SPECTACLE: the culmination of a year's worth of education, training and art-making with the next generation of producers from underserved communities.
- **Revitalize** downtown economy with a real estate driven business model that attracts tourists, artists, and creative culture while strengthening year-round brand.
- **Scale** festival with multiple revenue streams into diversified brand featuring PNW's best art, food, film, comedy, music, and performing arts partners.

\$50 / \$85

ACCESSIBLE FESTIVAL TICKET

STAGES by KEXP | LGBTQ+ FASHION | BUMBER-DERBY | SUBPOP



Local Artist and Performance
Installations

Mobile Music Experiments

Fun Retail Vendors
Including Vinyl Village w/ Lockers

Big Quiet Meditation + Yoga

Sound Bath Exhibition Hall

BumberFeast

Reconnect the festival to inclusive community style offerings from Seattle's culinary artists Renee Erickson (James Beard winner), Ethan Stowell, and a team of Seattle's inclusive food creators.





INCLUSIVE VISUAL
ARTS COLLECTIVE
LED BY
GREG LUNDGREN



SEATTLE OPERA

PERF ARTS INCLUDE

PACIFIC
NORTHWEST
BALLET



LGBTQ+ Culture

Hosted by local stars Cherdona & Ben De La Creme - a fashion show like POSE on FX.



**HOW TO
MINDFULLY
DO NOTHING**



Wellness and Being Lectures

Rev. Angel Kyodo Williams
Eckhart Tolle | Deepak Chopra

Bumbershoot in Climate Pledge Arena

A wide-angle photograph of a massive crowd at a concert or festival. The people are densely packed, with many raising their hands in the air. The scene is lit from above, creating a bright, energetic atmosphere. In the background, a large stadium or arena structure is visible under a dark sky.

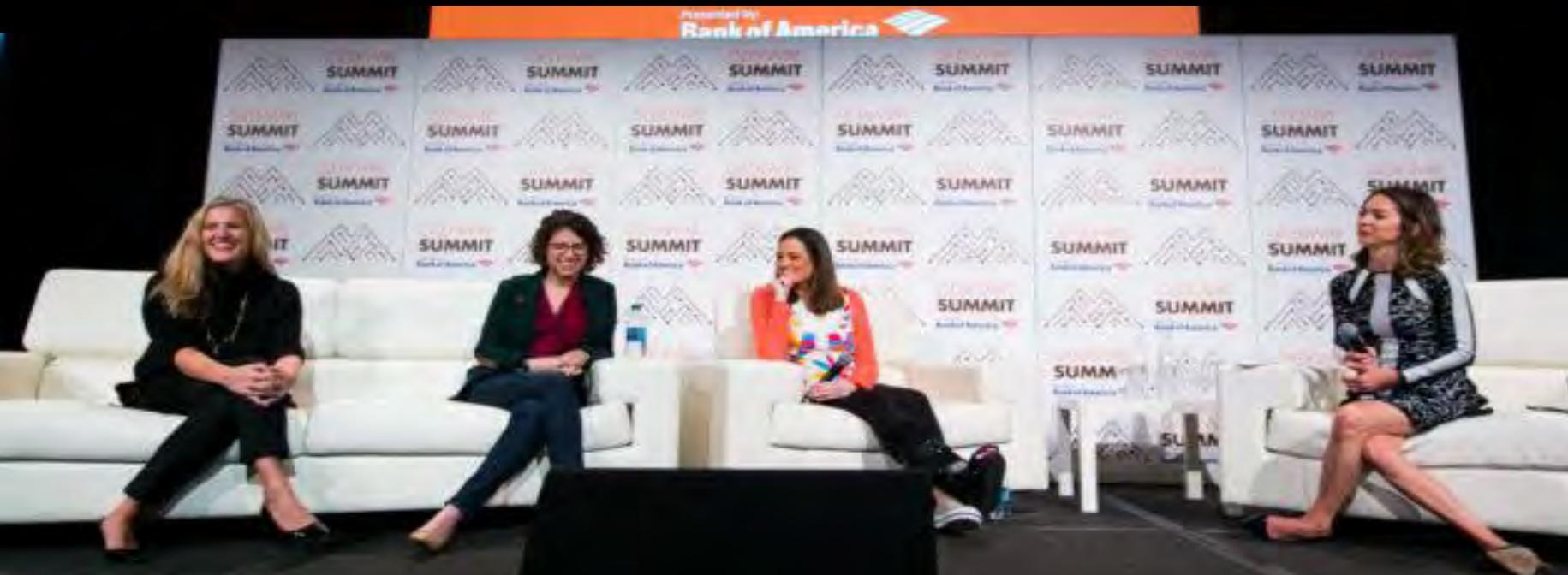
Like Live-Aid: A Filmed Philanthropy Event
Featuring Special Guests And 4 Major Headliners

SEPARATE TICKETED EVENT

Removing Barriers
for Women in Tech



Geekwire@BumberTECH



Summit / pitch contests / podcast / roundtables

SEPARATE TICKETED EVENT



BumberLaughs

2 Days of emerging talent + national headliners with
a major comedy promoter partner.

SEPARATE TICKETED EVENT



SEPARATE TICKETED EVENT

LATEnite \$35/\$60

both nites

DIPLO | JUANA MOLINA | MOBY
PRETTY LIGHTS | DJ SHADOW |
CUT CHEMIST

David Bowie Midnight Salon

**COMING
IN
2023**

BumberCINEMA



Bumbershoot partners with SIFF to launch The Bumbershoot Independent Film Festival, featuring categories for women, LGBTQ, and filmmakers of ethnic minority alongside the open category for best independent film. Veteran filmmakers, critics, press, and producers from LA and NY are invited to judge and speak to festival goers and participants.

SEPARATE TICKETED EVENT



Venue Map

With text here

Sponsorship Culture

“Bridging Bumbershoot education candidates with internships and employment opportunities”



Microsoft

T-Mobile®



Expedia®



amazon™



Funding as a Washington Social Purpose Corporation with affiliated sister Non-Profit Entity.

Capital Required for Social Purpose: \$4M

***Minimum to Launch: \$2m**

Non Profit arm fundraise Goal: \$3.5M Y1

***Minimum to Launch \$2M**

Go/No Go: November 2021



Greg Lundgren is an artist, designer, curator and arts producer, responsible for such projects as Out of Sight, Vito's, Museum of Museums and Vital 5 Productions. Born and raised in the Seattle area, Lundgren has organized countless exhibitions, art grants, public performances and bold visions for how Seattle's creative community (1/2 a Football Team, Walden 3, Cannonball, AFWFA) could flourish. He has curated two large-scale art exhibits for Bumbershoot (Dada Economics, Portable Confessional Units) and served as an advisor to the now defunct Arts Edge Festival.

Since the mid-1990's, Lundgren has been transforming commercial space into dynamic art spaces - in Belltown, South Lake Union, Pioneer Square, Fremont, and First Hill. He was the first tenant to occupy the top floor of King Street Station in over 40 years, and that transformation lead to its permanence as the new Office of Arts and Culture. For over 25 years, Lundgren has advocated for a deeper investment and appreciation of contemporary art in the PNW and firmly believes that Seattle is capable of being a renaissance city.



Joe Paganelli ran The Fillmore Auditorium in San Francisco for Bill Graham Presents, guiding a team between 1998-2006 that broke the profit record twice with annual EBIT north of \$1M.

At Sony Pictures, Joe learned music licensing and worked on great TV shows such as *Rescue Me*, *Boondocks*, and *Breaking Bad*.

In 2012, Joe joined the sales team at Flavorus, a high-volume festival and event ticketing company. Using the latest in event entry technology and social media marketing tools for live events, Joe's partnership with the company sales director achieved 30% annual business development volume two years in a row.

In Seattle, Joe runs McCaw Hall (\$10M in operating and reserve funds) for City of Seattle, serves on Seattle Center's overall programming committees and books concerts and comedy in addition to managing the business relationship with resident tenants, Pacific NW Ballet and Seattle Opera.



Steven Severin co-owns and oversees management, operations and talent buying for Seattle's award winning live music venues Neumos, Barboza, and The Runaway Bar. He is the founder and co-owner of Wake Up Productions, producing and promoting live concerts across Washington from Adele to The Roots since 2004, with services that include promotion, sponsorship and production.

Steven got his start at the legendary Seattle venue RKCNDY and has since served on both the Bumbershoot and Mayor's Music Advisory Board and was the founding member of the Seattle Nightlife and Music Association. Steven was also the founding Creative Artistic Director and Talent Buyer for City Arts Fest and worked with Save our Sonics for 8 years.

In 2019 Steven opened the all plant-based restaurant and bar, Life On Mars, with KEXP's John Richards. Since the pandemic, he founded WA Nightlife and Music Association and helped create and pass Save Our Stages Act in Congress which led to billions of dollars in support of America's shuttered venues.

Team



Lee Smith was Chairman of Live Nation: responsible for overseeing concert promotion and venue management for the Northern California and Denver regions, including San Francisco, Sacramento, Reno, Nevada, Denver, Colorado and Salt Lake City, Utah. His division sold 3 million concert tickets and generated \$135 million in ticket revenues annually. The combined region included four amphitheatres, the legendary Fillmore nightclubs in San Francisco and Denver, three comedy clubs, the Mountain Winery and the Silver Legacy Grand Expo in Reno.

Since 2011, after departing Live Nation, Lee founded Prescient Entertainment, an independent concert promotion company. Prescient is now the exclusive promoter at the award-winning Mountain Winery in Saratoga, CA as well as booking and producing various shows throughout Northern California. Several venue and event development projects are also underway.