Performing at the Pinnacle Campaign Final Report
On behalf of San Francisco Ballet’s Board of Trustees and artistic and administrative staff, please accept my sincere gratitude for your generous support of the Ballet’s Performing at the Pinnacle Campaign. Your willingness to assist the organization helped raise $45 million in support of the Company’s continuing growth as one of the most dynamic and innovative ballet companies in the United States and in the world.

As you well know, an endowment is a sign of an institution’s financial health. It not only represents the institution’s current ability to meet the demands of an art form that is both labor intensive and financially challenging, but it also builds a firm foundation for future generations. Your contribution to this campaign is a personal acknowledgement of the endowment’s vital and central place in San Francisco Ballet’s day-to-day and long-term goals.

With thanks,

Helgi Tomasson
Artistic Director and Principal Choreographer

Three years after its public phase was announced, San Francisco Ballet’s endowment campaign Performing at the Pinnacle reached its official conclusion on June 30, 2008.

We are pleased to report that the Campaign far surpassed its goal of $35 million, with pledges and gifts totaling $45 million. The Campaign’s extraordinary results stem from the generosity of over 1,000 individual donors, including trustees, subscribers, and ticket buyers, as well as several significant institutional and estate gifts. San Francisco Ballet extends its sincere gratitude to these friends and benefactors for their participation in the Campaign.

The overwhelming success of the Pinnacle Campaign speaks to the devotion that Helgi Tomasson’s vision inspires in our friends and supporters. These endowment funds will provide the critical, long-term financial foundation the Company needs to thrive artistically for generations to come. We cannot overemphasize the importance of this achievement, for both the present and future of the Company.

We are pleased to provide a report of the Campaign’s success and its impact on the Ballet and the Ballet’s endowment.

Sincerely,

James D. Marver
Campaign Co-Chair

Robert M. Smelick
Campaign Co-Chair
CAMPAIGN UPDATE

A $2.5 million challenge grant from the Ford Foundation launches the Performing at the Pinnacle Campaign, with a preliminary goal of raising $25 million for the endowment under the leadership of Trustees James D. Marver and Robert M. Smelick.

San Francisco Ballet presents six world premieres in two programs over one week for the inaugural Discovery Program.
San Francisco Ballet performs at the Royal Opera House in London.

2000

2001

2002

2003

2004

2005

2006

2007

2008

San Francisco Ballet performs at the Royal Opera House in London.

A unique exchange with Paris Opera Ballet culminates in San Francisco Ballet’s tour to Paris, with performances at the Palais Garnier.
Still in its “quiet phase,” Campaign commitments reach $10.5 million.

San Francisco Ballet begins the renovation and expansion of the Ballet Building.
The Company tours to New York City.
Campaign commitments reach $12.1 million.

San Francisco Ballet presents the world premiere of Don Quixote, co-choreographed by Artistic Director and Principal Choreographer Helgi Tomasson and Principal Dancer Yuri Possokhov.
The Ballet’s Board of Trustees approves a new long range plan that reaffirms its commitment to new works, touring, and new full length ballets.
The Pinnacle Campaign completes a $4 million challenge grant from The Hellman Family Foundation, reaching a total of $15.4 million in commitments.

San Francisco Ballet premieres Sylvia, a full length ballet with choreography by Mark Morris.
Renovations are completed on the Ballet Building.
The Company premieres a new Nutcracker by Helgi Tomasson.

San Francisco Ballet publicly announces the Performing at the Pinnacle Campaign with a $35 million goal, having already received $25 million in pledges, gifts, and planned gifts.
San Francisco Ballet wins England’s Laurence Olivier Award for Outstanding Achievement in Dance.
Helgi Tomasson celebrates his 20th anniversary as artistic director and principal choreographer of San Francisco Ballet, while the Ballet Orchestra celebrates its 30th anniversary.

San Francisco Ballet debuts at New York’s Lincoln Center Festival.
The Bernard Osher Foundation awards San Francisco Ballet $2 million to create an endowment fund for touring.
San Francisco Ballet is the first non-European company named “Company of the Year” by Dance Europe magazine.
The William and Flora Hewlett Foundation awards San Francisco Ballet a $5 million challenge grant to establish a new works endowment fund.

The Ballet completes the Hewlett Challenge with $5 million in new and increased gifts, reaching a total of $36.7 million in Campaign commitments.
The estate of G. William Jewell, longtime volunteer and former BRAVO president, provides an endowment gift of over $3 million to support touring, the Center for Dance Education, and general operations.

San Francisco Ballet celebrates its 75th anniversary.
The Ballet completes the Performing at the Pinnacle Campaign with gifts and pledges of $45 million, greatly exceeding its $35 million goal.
San Francisco Ballet’s Board of Trustees launched the Performing at the Pinnacle Campaign in 2000 with the goal of adding $25 million to the Ballet’s endowment. The motivation behind this extraordinary endeavor was to grow the endowment so that it can provide a reliable source of annual income in support of the Ballet’s mission. By targeting four key initiatives essential to the Ballet’s continued excellence and development, as well as targeting the Ballet’s general needs, the Campaign will further San Francisco Ballet’s position in the world of dance for generations to come.

PERFORM

Innovation stands at the nucleus of San Francisco Ballet’s identity and was a primary initiative in the Pinnacle Campaign. The Ballet maintains firm roots in the classical tradition while continually evolving the art form through the creation of new works, the development of dancers, and exceptional performances. This commitment to innovation and artistic excellence is fulfilled through a range of institutional objectives, all of which need dedicated and extensive funding. Gifts to the Pinnacle Campaign in support of new works and artistic excellence will allow the Ballet to continue this commitment in the future.

A key element of innovation comes through the commissioning of new works and new productions of full-length ballets. San Francisco Ballet has a 76 year history of “firsts” – from the first performances of Nutcracker and Swan Lake in the United States, to the development of an American ballet style through the works of Lew Christensen, to its ground-breaking presentation of ten ballets in three days during its New Works Festival in 2008. Indeed, since the Campaign commenced in 2000, the Ballet has presented 40 world premieres, 36 Company premieres, and new productions of Nutcracker, Firebird and Swan Lake. With world premieres and new productions offered on the Opera House stage each year, the Ballet challenges choreographers, dancers, and audiences while strengthening its position as a leader in advancing the art form.

The Ballet is also committed to enhancing performances by having an orchestra – one of the few dedicated ballet orchestras in the world. Live music complements the dancers’ artistry on stage and offers the audience a richer experience. The Ballet cannot attract the best artists or thrive as a world-class company without this element. Lastly, exceptional performances are not possible without well-equipped rehearsal and training space. The Ballet is committed to helping dancers reduce injuries so that they
can perform at their peak and enjoy longer careers. The San Francisco Ballet Building was constructed in 1983 as the first facility in the United States created expressly to house a major ballet company and its school. More recently, new state-of-the-art dance floors were installed in the studios to minimize physical stress and injury, and a Dancer Wellness Center was created with a fitness studio and expanded physical therapy spaces to help dancers maintain their health.

Performances, new productions, and dancers’ well-being are issues that resonate strongly with patrons. Irv Lichtenwald was first attracted to the Ballet by its diverse repertory and chose to have his campaign gift enhance this aspect of the Company. “The mixture of full-length classics with shorter works by both established masters and emerging choreographers is unique. The Ballet’s commitment to new works is crucial to keeping its repertory fresh and stimulating. It was Val Caniparoli’s choreography of Lambarena that first brought home to me the importance of supporting new works. Every now and then something magical happens! I am glad my gift can help to sustain this commitment.” Christine Russell, a Ballet trustee, chose to support another important aspect of Ballet performances. “When considering how to direct my gift to SF Ballet, I became increasingly aware and persuaded that its Orchestra was pivotal and precious,” she explains. “I realize that we are extremely fortunate to have our own dedicated and exceptionally talented Orchestra, without which the thrill of going to the Ballet certainly would be diminished.” San Francisco Ballet is one of only two ballet companies in the United States with a dedicated orchestra. The Columbia Foundation Music Fund created by Russell’s generous campaign gift is currently the Ballet’s only endowed fund to support this outstanding orchestra.

The Ballet’s achievements as a leader in the world of dance helped fuel the Pinnacle Campaign. Twenty-eight gifts totaling $15.2 million were received specifically in support of new works and artistic excellence. Proceeds from these gifts will enable the Ballet to continue its leadership in the years to come.

TOUR

Touring plays a pivotal role in the Company’s artistic development and fosters its international recognition. With only a few months available on the Opera House stage each year, touring provides Company members with other opportunities to perform and rehearse so that they can hone their skills year-round. It also gives the Company exposure to wider audiences and critical acclaim, enhancing the Ballet’s reputation as a world class company. This, in turn, enhances the Ballet’s ability to attract and retain the finest dancers, choreographers, and designers from around the world.

Trustee and Pinnacle Campaign donor Akiko Yamazaki created a fund to support touring because she believes that “a company of this caliber needs the world as its stage.” Others clearly agree. In 2005, the Company won the Laurence Olivier Award for its 2004 fall season at London’s Sadler’s Wells Theatre. In 2006, in a readers’ poll conducted by Dance Europe magazine, San Francisco Ballet became the first non-European company to be voted “Company of the Year.”

The Pinnacle Campaign brought donations totaling almost $6 million specifically for the support of touring. Company tours to New York and Iceland during the 2007 fiscal year were, for the first time, partially underwritten by dedicated endowment funds. The endowment also helped to fund San Francisco Ballet at 75: the American Tour, which was a key component of the Ballet’s 75th Anniversary celebration and which included performances in Chicago, New York City, Orange County, and Washington, D.C.
Renowned for its training programs, the San Francisco Ballet School creates the artists of tomorrow, helping to ensure a strong future for dance. Each year, 550 enthusiastic students from around the globe attend classes during the main school year and the summer session. The School has served as a professional program since the Ballet’s founding, and its former students can be found in ballet companies throughout the world as well as at San Francisco Ballet, where over 40% of the current Company are former students.

The Ballet continues to expand and refine its programs to remain competitive and to enhance the abilities of its students. Its Trainee Program has, since 2004, provided select students with an additional year of advanced learning and performance experience to help them more effectively transition into professional careers. An expanded faculty and increased financial aid available for top students serve as an incentive for prospective students. In 2003, the School acquired its first student dormitory, thus enhancing the Ballet’s ability to attract the best students from around the world.

Suzy Dominik, who supported the Campaign with a gift to create the Suzy Kellems Dominik School and Education Fund, believes that the “San Francisco Ballet School is integral to the success of San Francisco Ballet. We must sustain the School’s excellence in providing the discipline, training, and scholarship programs to tomorrow’s artists. It gives me great pleasure to know that with my gift, I will always be a part of this institution’s present and future.”

Almost $2.3 million was received in support of the School during the Pinnacle Campaign. These donations included gifts from the estate of trustee Bob Ross and his foundation, which endowed three scholarships, as well as additional funding from the William Randolph Hearst Foundation to its endowed scholarship fund, which benefits approximately 100 students annually.

Education and outreach programs presented by the San Francisco Ballet Center for Dance Education offer opportunities for Bay Area children, families, seniors, and adults to enjoy and explore the power of dance. Community engagements introduce ballet as an art form relevant to society as a whole, and help build new audiences for the future.

The Dance in Schools and Communities residency program provides a free interactive movement program to almost 4,000 students in over 30 San Francisco Unified School District Elementary Schools. Each year, former residency program students are able to continue their studies at the San Francisco Ballet School tuition-free. A summer dance camp brings underserved children a week-long experience in dance, music, and art. Workshops in public venues invite families to learn about and experience dance together. Free and low-cost tickets are available to Bay Area schools and senior groups for special Community Matinees. Lectures and workshops geared for adults and Ballet patrons offer insight into and education about dance. The programs now reach 30,000 Bay Area children, families, seniors, and adults each year.

Several generous endowment gifts made during the Pinnacle Campaign will bring the joy of dance to new audiences. Jim and Arlene Sullivan are among the donors who enthusiastically chose to support this area of the Ballet. As Arlene explains, “One of the reasons why we support the Center for Dance Education (CDE) is because it offers dance and music programs to students in many of San Francisco’s public elementary schools. Those programs provide cultural enrichment to students of diverse backgrounds who wouldn’t otherwise have that opportunity. We believe that experiencing dance and music shouldn’t just be for the affluent – it should have a broader audience. CDE programs make that a reality.”
Although the Ballet’s community programs have a long history, the Campaign has helped to broaden their impact to reach more Bay Area children, seniors, and families, with gifts of over $700,000 received during the Campaign.

**GENERAL**

The Pinnacle Campaign sought to raise undesignated endowment funds to complement the Campaign’s four primary initiatives. Undesignated endowment gifts provide a dependable source of income that can be used where most needed. From dancer salaries and administrative staffing to the cost of renting the Opera House and advertising for ticket sales, income from undesignated endowment gifts allows maximum flexibility and helps the Ballet fund its ongoing activities. In addition, it frees up important resources so that the Ballet can test new initiatives and explore new opportunities for its continued artistic and institutional development.

Almost $21 million of gifts received during the Pinnacle Campaign were undesignated. $1 million of these gifts were used to establish the Helgi Tomasson Innovation Fund in honor of his 20th Anniversary as Artistic Director and Principal Choreographer and Director of the San Francisco Ballet School. Income from this Fund will provide Tomasson and his successors with support to continue San Francisco Ballet’s commitment to experimentation and change in the years ahead.
Endowment History
The San Francisco Ballet Endowment Foundation was established in 1980 to manage endowment assets for the Ballet Association. The endowment is a permanent fund that is invested to generate income in support of San Francisco Ballet’s annual operating costs. Separate from the Association, the Foundation has its own Board of Directors responsible for the oversight and disbursement of the endowment funds to the Ballet.

A strong endowment provides the Ballet with a reliable source of revenue, allowing it to plan more effectively for its future and to implement new long-range initiatives. It also helps to offset vulnerability during times of economic downturn. According to John S. Osterweis, president of the San Francisco Ballet Endowment Foundation, the Ballet’s annual expenses are met primarily through ticket sales and donations, but “income from the endowment has become a much bigger part of the Ballet’s revenue stream. It is integral to the Ballet’s ability to plan for and meet its artistic goals.”

The end result of a strong endowment is the ability to plan for and implement more new works; train the best students to become the next Ballet dancers; offer state-of-the-art facilities to maintain dancers’ health; introduce children and new audiences to the art form; and tour to locations that improve the Company’s international reputation and increase its ability to attract the best dancers.

Helgi Tomasson, Artistic Director and Principal Choreographer and Director of the San Francisco Ballet School
J. Stuart Francis, Board Chair (2000 – 2002)
James H. Herbert, II and Pamela J. Joyner, Board Co-Chairs (2005 – 2008)
John S. Osterweis, President, San Francisco Ballet Endowment Foundation
James D. Marver, Campaign Co-Chair
Robert M. Smelick, Campaign Co-Chair
Glenn McCoy, Executive Director (2002 – present)

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Sonia H. Evers
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Impact of Planned Giving on the Pinnacle Campaign
Planned gifts have been an important resource in building San Francisco Ballet Endowment Foundation. This trend continues, with 25 percent of Pinnacle Campaign gifts coming from bequests and other planned giving vehicles, including trusts, gifts to the pooled income fund, and charitable gift annuities. The Ballet is grateful to those members of The Legacy Circle and other patrons who supported the Campaign in this meaningful way. Since 1980, planned giving has been integral to the success of San Francisco Ballet and the growth of its endowment.

CAMPAIGN GIFTS BY FISCAL YEAR

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<th>Year</th>
<th>Estate and Planned Gifts</th>
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<td>Quiet Phase (2000-2004)</td>
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<td>FY2005</td>
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Special Thanks to Pinnacle Campaign Donors

San Francisco Ballet gratefully and enthusiastically thanks all donors who supported the Performing at the Pinnacle Campaign.

**Grand Benefactors**
$2,500,000 and above

- Ford Foundation
- The William and Flora Hewlett Foundation

**Distinguished Benefactors**
$1,000,000 - $2,499,999

- Estate of Lewis and Emily Callaghan
- The Hellman Family
- Cecilia and Jim Herbert
- Estate of G. William Jewell
- Dr. and Mrs. Jerome Ormond Kirschbaum
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Students perform Parrish Maynard’s Minkus Suite in the 2008 Student Showcase
Bay Area students are invited to a special matinee performance.

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Funds that Provide On-Going Support to the Ballet

All donors who make gifts totaling $25,000 or more to the endowment create named funds. San Francisco Ballet is honored to list all of the funds that have been created since the Endowment Foundation was established in 1983. One hundred thirty-six new funds were established as part of the Pinnacle Campaign. Many of these funds, and many previously established funds, came through bequests and other estate gifts. Those highlighted with an asterisk (*) were fully or primarily funded through estate gifts.

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Lois and David Anderson Fund
AT&T Foundation Endowment Fund
Rosemary and Edward D. Baker Ill Foundation Fund
Richard C. Barker Fund
William Bason Fund*
Ernest A. Bates New Works Fund
Philip P. Berelson Scholarship Fund*
Ford Foundation New Works Fund
Davidson Bidwell and Edwin A. Waite Fund
Wendy and W. Richard Bingham Fund
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Columbia Foundation Music Fund
Columbia Foundation New Works Fund
David and Vicki Cox Fund
Mary and Hal Cranston New Works Fund
Suzy Kellems Dominik New Works Fund
Suzy Kellems Dominik School and Education Fund
Rudolph W. Driscoll Fund
Joseph B. Durra Fund
Jacqueline and Christian P. Erdman Fund
Sonia H. Evers Fund
Sonia H. Evers New Works Fund
Sonia H. Evers School Fund
Concepcion S. and Irwin Federman Fund
The Fifth Age of Man Foundation Scholarship Fund
Doris and Donald Fisher Fund
Ann and Robert Fisher Fund
Elizabeth and Robert Fisher Fund
Kirby Ward Fitzpatrick Fund*
Frannie and Mort Fleishhacker Touring Fund
Diana Stark and J. Stuart Francis Fund
Diana Stark and J. Stuart Francis New Works Fund
Frances and Theodore Geballe Fund
Stephen and Margaret Gill New Works Fund
Stephen and Margaret Gill Family Foundation Touring Fund
Teri and Andy Goodman Touring Fund
Margaret Stuart Graupner Fund*
Eugene H. and Stephanie Gray Fund*
James Gries Fund
Rita A. Gustafson Scholarship Fund*
Mimi Haas Fund
Mimi Haas New Works Fund
Walter and Elise Haas Fund
Walter and Elise Haas Education Fund
Walter and Elise Haas New Works Fund
Evelyn and Walter Haas, Jr. Fund
Sally and William Hambrecht Fund
Sally and William Hambrecht New Works Fund
Katharine Hanrahan Fund*
The Lloyd Harper Patron Fund
Dr. and Mrs. Jeffrey P. Hays Fund
The William Randolph Hearst Foundation Building Fund

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San Francisco Ballet in Tomasson’s Romeo & Juliet (© Chris Hardy)