



**Vision, Mission, Strategy & Plan  
for Non-Profit Workshop Art & Music School**

**Funding Proposal 2025**

# Testimonials

The testimonials on the following pages are the feelings of music and community that inspire me beyond my own ideas. I could only dream of getting a response like this for my efforts. There are so many people in the world like my friends at the workshop and success with the initial phases of this proposal will help bring the opportunity and experience to many more people from all places in the world community.

Peter Tilton



~~~  
dedicated  
to my parents for all  
of their love and support  
and then some  
~~~

# new earth workshop - nonprofit music school

"Peter Tilton and his **new earth workshop** music program at the Gypsy Café have created a community of music education, fellowship, and support that has greatly improved the musical and personal lives of people in the Seattle area. His unique vision and leadership has united people from various traditions, backgrounds, and abilities into a cohesive group of folks who all share a common desire for self-improvement, sharing, and community participation. Only someone of Peter Tilton's amazing musicianship and interpersonal skills could enable people of all abilities to feel included and welcomed and eager to learn and improve their own musical talents and fulfill their musical goals. I have been playing and studying music for over 30 years and every time I attend one of Peter's workshops I learn something new or reinforce core musical concepts. His tireless efforts to teach music to new students, provide opportunities for growth and development to existing musicians, and provide performance opportunities to professional musicians has created a legacy that will continue to enhance the quality of life in the Seattle area for generations to come."

Frank Dodrill, Issaquah, WA



"Peter has created a wonderful curriculum and venue where musicians come together to play and learn music. His unwavering dedication and commitment to this endeavor is an inspiration and greatly contributes to the local music community."

Gordon Assadi  
Professional Musician

"I have been going to Peter's workshop for one year as of this month. It's amazing how much we all have learned! The skills on various instruments (guitar, banjo, mandolin, fiddle) are presented so well that we are all able to get together after the class and jam with a large repertoire now. Peter puts so much time and care into preparing materials on music fundamentals such as chords, arpeggios, music theory and how-to-jam advice that I walk away each week with a greater understanding of the music, my instrument, and how it all fits together to have fun making music with others. Personally, I have improved my playing many times over in this past year. I was a beginner on the banjo when I started attending, and now feel confident to play with others both musically and personally. Peter has also done a great job including beginners such as myself last year, and is kind and open to helping everyone participate, no matter what their background."

Lisa Louis

Peter's comment:

Lisa has been coming for more than a year and she is one of the most improved musicians and banjo players. It is so great to play music with people like Lisa who you've had the opportunity to see improve and become a regular jam session player....and she is such a nice person to have in the community!





## new earth workshop - peter tilton

" I feel very fortunate to be involved with Peter Tilton's music program, **new earth workshop**. Peter is a true professional and it is incredible how much work he contributes to this venture considering it's non-profit. I'm especially content in that I've been involved from the very beginning and I find it very rewarding to see how his presented material is evolving, not to mention how priceless his workshop sessions are to me, a struggling musician. I have learned more in 1 year in his workshop than 20 years of self-instruction has taught me at home.

Peter is the kind of individual who commits 100% to something or nothing. There is no in between. He truly believes in the old adage: 'anything worth doing is worth doing well'. He is always striving to improve his presentation, constantly investing time and money. This is truly something very special and I wish I was in a better financial position to invest on a more comprehensive level because I see a very bright future for this program. I would also like to mention that Peter Tilton is a very personable, approachable and friendly individual. He has a winning personality, a constantly positive attitude and his energy and passion are contagious."

Daniel I. Varadi, DDS

Peters comment:

Thank you...wow...people like you are worth every minute of the effort and more. Thank you also Dan for mentioning those personal characteristics. Comments like Dan's really capture the spirit of the workshop and the musical, social and even romantic relationships that have developed in the community. Dan is one of the most improved musicians focusing on banjo. He often gets on the platform with Peter to help demonstrate melodies to tunes. He is on the AMP™ program continuum of student to player to teacher to performer.



# more testimonials to music and community!

"What a Joy--**new earth workshop**, and the man behind the well thought out concept , Peter Tilton! Tilton is a superb, patient, thoughtful instructor who has taken the time to develop a system of musical thinking that helps both the experienced musician and the wide-eyed beginner understand the written note! With soul and verve he unwraps the arcane knowledge of the staff and lets us breath a sigh of relief that we, all of us, can have fun while advancing our skill level as musicians!! And with his use of computer-generated video screens as visual aids, he delivers music to the eye and ear of the student simultaneously! His chops as a musician provide both the respect and skill needed to open the wide vista of musical excitement and accomplishment to all who enter his classroom! Hat's off to Peter Tilton and New Earth Music!!!"



Al Walker---lifetime musician!

"It's been a pleasure working with Peter for the past year. My music playing has improved because I have set some personal goals, and I have others to practice with. I also have a better knowledge of the circle of fifths, harmonizing a scale, chord families, playing with dynamics, and staying within a chord progression when soloing. I hope Peter is able to realize his dream of turning the Gypsy into a full time music school, because it has become the dream of many of us well."

Pat Nelson

"I am a semi-professional musician with about 10 years experience. I've found the workshops an awesome resource for both networking as a player of my primary instrument and learning a new secondary instrument. I have gotten a number of paying gigs through the connections I've made jamming at the workshops and I've been able to learn a new instrument at my own pace in a friendly, non-judgmental environment. You're doing awesome work! Good luck on your grant."

Matt Iadanza

- The Gentlemen Gluttons
- Whitewater Ramble

"I've been attending the workshops and jams for about three or four months. In that time, I've seen my guitar playing--and musicianship, in general--improve in all sorts of ways, and have learned a bunch of new tunes. I've also learned a lot about playing music in groups and leaned about the most effective ways to practice. The workshops are fun and of great benefit to players of different instruments at various skill levels".

Brian Olpin

"Your classes have been wonderful and have changed the way I view playing the guitar . The people that you have attracted are very fun and I have had a very positive experience with the group as a whole also . I can honestly tell others with confidence you and your group are first rate .

I am saddened that I will have to take some time away from it all for medical reasons , but will surely be back [soon] .

I would go easily as far to say it has been life changing for me to have met you .

I can not wait to be able to come back to the group."

Charles Londo

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# Introduction

**new earth workshop (n.e.w.)** is an organization dedicated to a vision and strategy to bring art and music education, experience and spirit to all people for little or no cost. The spirit of the organization is to bring people together in community to create and learn music and art together with a foundation of acoustic-style music and landscape or natural arts. The goal of community is to provide a music and art experience open to all while connecting with the world communities that are discovering a greater purpose for their lives.

The core learning foundation for n.e.w. is the workshop school. The first major installment is the music school. This represents a unique new approach to teaching music through ongoing workshops that teach music and musicianship primarily using all the natural senses with a minimum of written materials or music. The learning environment is more like a college course in music and the context is both broad and detailed down to a given string instrument.

The vision, strategy and plan for n.e.w. is inspired by a hope to counteract or replace the dishonesty and the dark side of the world with communities of like-minded people who are joined in friendly ways to create music and art; to create a center of energy in the world where the sun shines and brings people away from the forces that create the bad side of life. Changing the trajectory of life on earth by even an infinitesimal percentage now provides a major opportunity for our future to land in a different galaxy than the one we are headed for now.



newearthworkshop characteristics:

- spirit - create spontaneous creative energy with the community to increase peace, harmony and awareness in the world
- truth - a compass to something better than the so-called truth that comes from the brink of humanity
- acoustic-style music
- landscape art - of the people & planet
- natural arts and other peaceful art forms
- nature
- **celebrate the music we play**

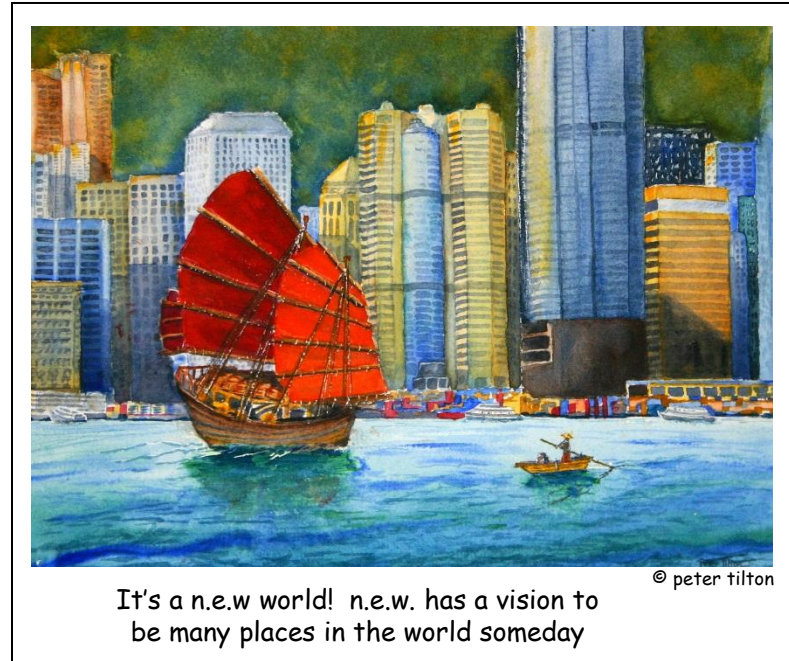


# Scope of Vision & Plan

The vision, mission, strategy and plan for n.e.w. and the proprietary teaching methods and materials were developed by Peter over the last five years through planning and design of a unique, continuous long-term music program to bring music education and experience to all levels of players, participants and listeners. The foundation of Peter's music school approach is the "Accelerated Music Program™" (AMP™).

This strategy is as broad as multiple workshop schools located in many geographic locations with integrated entertainment venues and stores, and as deep to provide highly effective, technically sound and viscerally accessible teaching methods and materials that include live playing with other people.

Ideally, there is a benefactor who truly appreciates the vision of Peter's program and the unique and important contribution it can make now and for the future of the world. A great contribution will help transform the vision into a spirit-filled college on the hill where the sun shines and people come together to experience art and music as a community in an unconventional way. When we are there, we will see many hills and mountains waiting for the sun to shine with the n.e.w. way of community.



# Purpose of Plan & Proposal

This is a comprehensive plan with multiple options and funding levels to achieve goals that will bring the vision and strategy into the second and third phases for developing the non-profit school and related businesses and services required to provide a self-supporting business model.

The primary funding plan is to find a benefactor or patrons to help provide the minimum required resources for the next phase of the plan. A higher level of initial funding will increase the acceleration and effectiveness of the self-supporting business model....which will also accelerate the effectiveness and penetration of the program.

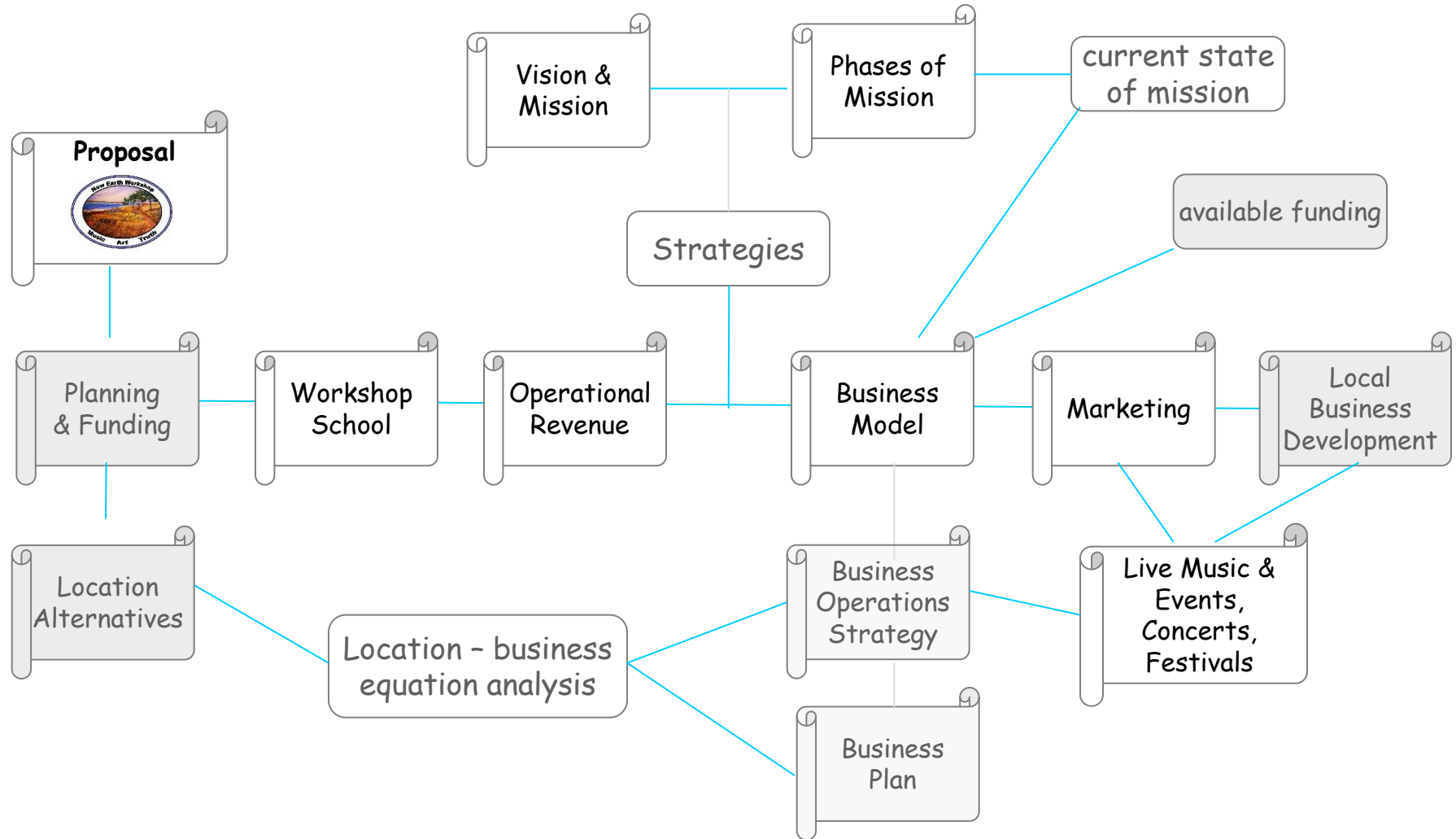
Resources required for the plan could be one or both of financial aid or real estate/leasing required to set up as many areas of the organization as possible in the next phase of the plan. One proposal, the "business partner" option is a 49% partnership with n.e.w. A 49% share of the business profits go to the silent investor and n.e.w. invests in Peter's program and management and plans for growth with a 51% share supporting the workshop school. Location and size and configuration of buildings is critical to achieve all the community and education goals of the program. In this business arrangement, the project has enthusiastic oversight energy from an investor motivated by both belief in the program and business profits. Peter is additionally motivated to make the bottom for the investor.



el Capitan & friends  
the vision & mission is about spirit &  
strength & community here and now

To give context to the resources required and only as an example, a one-hundred thousand dollar investment would buy a turn-key business where n.e.w is already invested in more than a year of efforts, marketing and a successful workshop program that has improved the business of the venue. That includes the price of the business as well as upgrades and music store inventory.

# Form of Plan & Proposal



\* area has major dependencies, decisions & events

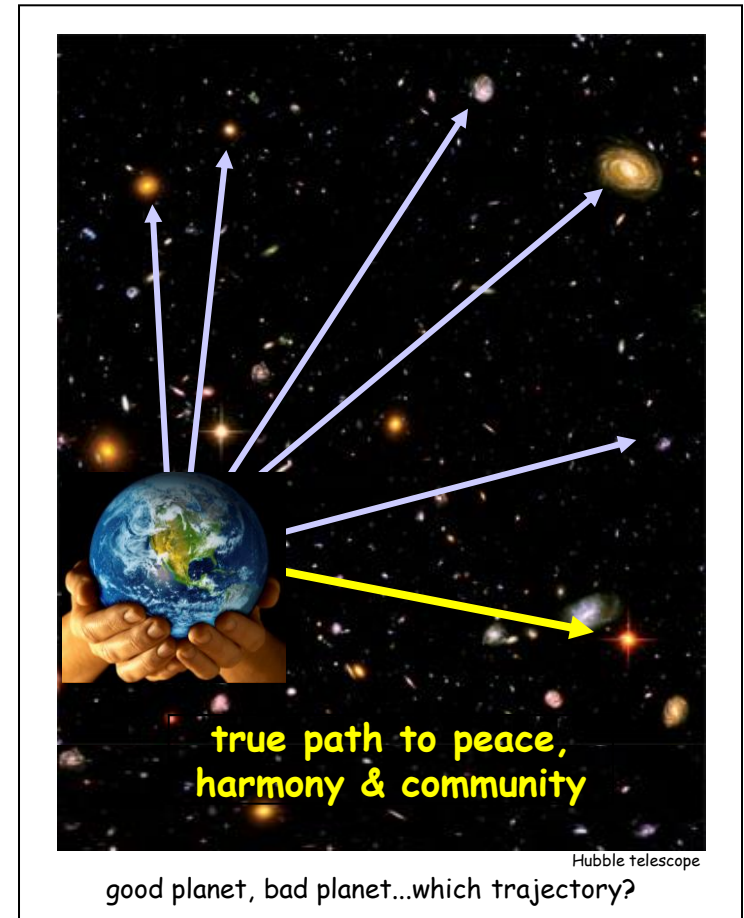


# Vision & State of the World

**Vision** is defined as the state of the world as it might be over the horizon....ten years or more. The **state of the world** is how it could be based on a lifetime of learning experiences and the obvious need for the world to change.

In Peter's vision, the community and learning and path we will build with n.e.w will both improve the experience now and ensure at least a measurable percentage impact for a better future and world for our children who survive. Even an infinitesimal change of trajectory could mean landing in another galaxy years from now instead of the one we are currently aimed for.

The nature of the n.e.w world of experience is that which helps an inspired or lifetime-dulled person on one street in one town on one continent on this world. It is also that which brings together the collective spirit of people who want or need this connection to a greater world community. These are the people whose influence must be lifted above the influence from beyond the **brink of humanity** where most of civilization lives today. Communities without the trappings of civilization is where n.e.w. people will be. In a world where truth is a shady affair, n.e.w. will work to change the **state of the world**.



# Vision

The **vision** is simple, practical, honest and obvious:

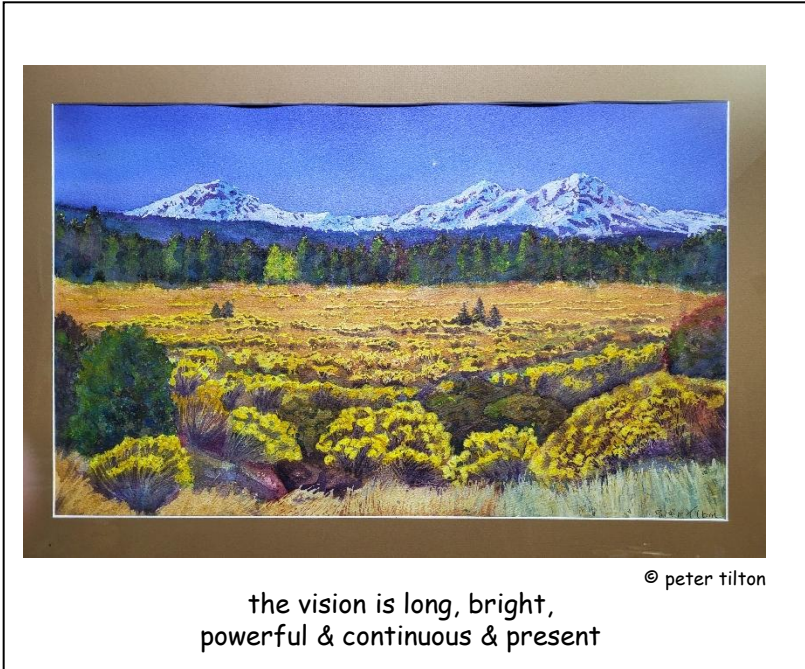
- increase peace, harmony and awareness in the world through art and music and community
- unify, connect and reach out to people and bring them together to create, share and experience music and art
- preserve a more natural connection to the world through acoustic-style music and nature and landscape style art and universe-friendly behavior for living
- get people to the hills and mountains and rivers and seas and brooks to bring back the spirit of the earth to our daily lives and the work we do and the art and music we create to appreciate and bring people together

The **action strategy** of the **vision** is:

- Replace as many unfriendly things in the world as possible by creating a realistic path that will gather people into a growing force of friendliness, spirit, art and music

The **business view of the vision** is:

- Bring free or low cost music and art education to the greatest number of people through a non-profit organization and the workshop music school approach of new earth workshop.



# n.e.w. Mission

The **n.e.w. mission** defines the current and planned goals and the status of the overall vision and strategy. The **strategies** define the specific areas to develop into detailed plans and operating components and activities.

The **mission** to support the vision includes:

- create energy and funding to grow a non-profit business focused on achieving the vision
- create a major art and music community center and school with local feel and replicate in other areas
- create profit centers and benefactor-level fundraising to create a source of resources to support design and non-profit operation of the core n.e.w. organization
- build the vision into a global impact by locating and connecting similar organizations and workshop schools around the world
- create notable local landmarks that will attract people, musicians, artists and vibrant businesses that surround each school
- change trajectory of the world by an energized infinitesimal percentage for future generations



© peter tilton

**"Come with me"**

The answer is through the door of hope  
where the sun shines on the community



# n.e.w. Mission for Musicians

There are specific goals in the mission for professional or well-developed and experienced musicians. These people, who form the teaching force in the school, are the heart of the character, personality and expertise of the school. They are valuable people who need to be compensated, connected and supported.

A primary goal of the school is also to promote the amazing acoustic-style music in all the music genres of bluegrass & fiddle, swing & Gypsy Jazz, Latin, progressive cross-over styles and more. It is about the music and style of music, not the genre. The school will highlight and support the professional musicians that make this music.

Later, the school will try to make associations with iconic musicians to validate the program and raise the profile in the world community at large. Peter entered discussions with Robin Nolan years ago, who is one of the core modern players and teachers of Gypsy Jazz. Robin was very willing to discuss an association with the school and to promote his teaching method. There are wins for everyone in the n.e.w. world.



© peter tilton

The working goals and benefits of the mission to **support professional musicians** include:

- give professional musicians who want to share their music, skills and love for what they do an eager attentive audience at the school
- provide a venue, resources, ideas, audiences and opportunities for working musicians and **PAY** them for their contribution
- achieve opportunities to teach individuals and workshops using the AMP™ method applied to their approach and personality...and gain enthusiastic leads for students
- provide studio space for individual teaching where students can eat or drink or practice before the session, or jam or shop at the music store, or see a performance
- provide opportunities to session with great players in live jams and performance opportunities
- pay working musicians and set up a network to get gigs in the school music genres and provide a common resource for the community to find or support entertainment

# Phases of the Mission

The initial **major phases** of the mission are:

- Phase I - launch workshop school at a venue that meets requirements and demonstrate proof-of-concept: **done/ongoing with success**
- Phase II - Obtain funding to secure a location that can serve as a foundation to build out the strategy from scratch or to purchase a turn-key solution that provides initial operating revenues for supporting the workshop school strategy and non-profit organization. Tie into the local community to increase business around that general location.



Phase I is underway  
for 70 weeks now!



Phase II?

Phase III and IV are:

- Phase III - build, expand, refine and grow the workshop school program and supporting businesses and consider locations with larger buildings or even a school type structure. Begin to build out the n.e.w. art program.
- Phase IV - build out new locations with a global strategy, create vibrant communities and surrounding businesses, and provide a major alternative education model for learning art and music, and as applied to other disciplines in the future.



Phase III



Phase IV

# Success of Current Model

The current working model was developed with the vision, principles and plans. In Seattle Peter presented a comprehensive vision, strategy and plan to the owner of the Gypsy Café. The presentation was similar in form and content to this plan, although far less developed in operational and practical details.

Many or most of the short to medium-term goals in that plan were measured as achieved at the one-year mark after 52 straight workshops and jams every Wed from 6:45pm-9:30pm with jamming going to at least midnight and often to wee hours of the morning with an impressive variety of professional and amateur musicians.

Peter has built an integrated marketing strategy that includes free access to workshops, web sites that include the school, working materials and video/audio, and ongoing responses to individual students. Peter designs and produces all the material, posters and websites that range from the school to music store sales to support the school.

The program started with a 10 participants and grew to a peak group of 40 or more when full with others in the front café room playing in a 2<sup>nd</sup> 10-person jam session. After the one-year mark, there were 5 jams going at once for a while. At least 100 people have been to the program one or more times, and sometimes participants that get busy come back eventually. Many people rarely miss a workshop.

The nature of the workshops is ongoing so players of many levels can merge in and stay with it indefinitely....many students have taken that route!



# Current Workshop School Model

The Seattle workshop school was a weekly workshop that goes from 6:45pm-9:30pm. Jam sessions have often gone as late as 3am with surprise professional musicians showing up for some hot late night playing. The workshops are free to all and include string instruments and others.

During the workshops, Peter uses computer programs to create demonstrations and to enjoin the group in playing through the material in a musical format. These are also projected on a large screen with back up music tracks. He uses a PA system and plays/demonstrates all the instruments for various modules. Participants often get up and play to get performance experience and provide a solid melody for workshop participants to play to. After the workshop, there are at least two jam sessions, one for more advanced players and one for everybody.

Peter has recorded more than 80 video and audio demonstrations and has developed at least two hundred pages of teaching materials that are presented with projection on the screen with supporting materials are on the web. Materials are for reference and learning only...there is no music reading and few handouts. Learning is sight, sound and feel. Peter is writing a teaching and learning method book for his Accelerated Music Program™ (AMP™), another source of work and potential revenues for the program.



Peter's workshop setup

Committed students who try to attend workshops as often as possible receive a free private individual two hour assessment, plan and initial instruction to accelerate any obvious humps. There is also a 200-page chord book with a variety of songs from bluegrass to gypsy jazz. These are all free services of the core workshop.

The program has achieved high marks from participants and people who have had exposure to the program. Primary string instruments include guitar, violin, mandolin, banjo, bass but many other instruments such as accordion, melodic harmonica and even a saxophone. There is currently one regular cello student and students with classical backgrounds and orchestra experience.



# Current Funding Model

Peter has funded all expenses from private funds that are running out and participants of the workshops have donated more than \$3,500 to keep things up and running. All contributions have been mostly unsolicited and given with inspired excitement about the program and the philosophical under-pinning to bring people together in community around art and music.

There is a wonderful opportunity for an inspired benefactor who appreciates the contribution that could be achieved through this vehicle. This is not about personal ambitions or legacies, but there is a natural legacy that will develop from the resources and efforts you may give...as they will be given with heart and for the right purpose. We will need a person with good character to represent the major funding of the organization, and that will attract more people of like nature.

Peter has also set up a music store which is accessible at the workshops and on the Internet. The music store is designed to raise funds for the school. Peter has connections with major music distributors and has a cooperative relationship with a violin maker-dealer, who also believes in the mission. The violin inventory includes expensive instruments from the 1800s to early 1900s to affordable used or new violins. Other instruments in inventory include guitars, mandolins, mandolas, banjos, resonator guitars/Dobro®, violas...priced mostly in the \$300 - \$1,000 range, an affordable level for people who need a decent instrument on a tight budget.



Capital and marketing expenses have been significant at a personal level including \$20,000 of equipment, \$20,000+ in musical instrument inventory and \$200 per month in marketing materials in addition to many hours of effort each week.

# Current Location & Business Arrangement

The n.e.w. location and perhaps initial recommended solution is a retail space in the Bend River Mall at 100 Bend River Mall Ave, Suite 110, Bend, Oregon 97703. It is centrally located with ample parking and security.

The n.e.w. location is a modestly-sized one-room venue with a new floor and under construction for instrument racks and bookshelves. There is an extensive library of music and art books including instruction manuals and fine-art editions. It is a comfortable intimate venue that can comfortably seat 20+ participants.

For workshops, jam sessions, band practices and other group events, the venue operates after 5pm on weekdays and 24/7 on weekends to avoid noise conflicts with neighbors. For workshopers and jammers who want to shop, WinCo and Dollar Tree are right next door.

For now, workshops and jam sessions will rely on donations. Individual instruction will be provided on a sliding scale. Workshops are primarily for people with basic music skills on their instrument from beginner to advanced. New players will need some beginning instruction. The main financial goal is to bring in enough to cover venue rent and expenses including donations from sponsors.





# Past Business Growth and Success in Seattle

In Seattle, Peter has achieved the goal of building business overall for the café. Peter did the booking and marketing of entertainment Wednesday through Sunday. He programs the web sites, creates posters and other marketing materials, and connects musicians for gigs and teaching. Peter logs at least 40 hours a week on workshop school and Gypsy entertainment plus a minimum of 4-6 hours practice most days.

Many people, including the Gypsy owner, feel the workshop program and marketing efforts have helped put the Gypsy on the map and many of those people drop by to patronize the Gypsy at other times, and provide word of mouth in the spirit of supporting the workshop school.

Of particular note is that between workshop and entertainment activities, a significant number of musicians have connected or performed at the venue. The venue is popular and in demand by musicians and it is booked well into the coming months. Groups do not usually get paid unless they are charging a cover; generally people are working to make the venue successful for their music. Peter provides marketing, graphics and more for groups who are happy with the in-kind contribution. This has also provided an opportunity to introduce and promote new acts, and to expose new acts to audiences as front bands.

The collage features several marketing materials for Gypsy Cafe:

- Entertainment Calendar:** A monthly calendar for May, June, and July. It lists events such as "Jams & Workshops every Wednesday!", "Troupeau Cajun Dance & Jam Night", "Latin Night 8:30pm", and "Aspiring Jazz Night".
- Bluegrass at the Gypsy Cafe 2011:** A poster listing a series of bluegrass performances from May 21 to August 6, featuring acts like Atlas String Band, Nettle Honey, Northern Departure, Grave Digger, Drew Piston, Blvd Park, Howdy Boys, Oly Min Boys, Convergence Zone, Pickled Okra, Creeping Time, Backyard Blues Boys, Gloria Darlings, Bottle O Bones, Money Creek, Ned Crisp & The Bottomline, Pickled Okra, The Henhouse Prowlers, Dysfunction Junction, Prairie Flyer, and The Warren G. Hardings.
- Aspiring Jazz Night:** A poster for a jazz event on April 9, 2011, from 6-9 PM, featuring the Hamilton International Middle School (HIMS) Jazz Combo and the Critchfield-Rowe Quintet.
- Gypsy Cafe Website:** A screenshot of the cafe's website, showing the navigation menu (Home, Cafe & Menu, Map, Email Us) and the entertainment calendar.
- Posters and Flyers:** Various other posters and flyers, including one for "Rabbit Stew String Band" and another for "Great food! Rustic & friendly Good beer & wine".

Peter creates all the marketing materials and websites

# Art & Music Community

## **Experienced & professional musician**

**opportunities:** The philosophical foundation of n.e.w. for the experienced, advanced or pro musician is engaging and sharing their skills, approach and philosophies on playing music. The ideal goal is to have gracious accomplished musicians to share and pass on their music to the new players....new players who greatly appreciate and look up to those musicians for giving freely of their skills, time and teaching.

Obviously, this isn't for all accomplished musicians. It takes a certain personality and philosophy for accomplished musicians to fully engage on an equal level in a community of people who are so inspired to play music. The Seattle workshops were fortunate with four or more dedicated pros who rarely miss a week and rarely leave before 1am. Some jams have gone past 3am even though people have to wake up and work.

The workshops are also a great opportunity for teachers to find eager private instruction students who want to catch up or be more effective in the workshops. Peter has many paying private students who are thrilled to have that as a learning compliment to the workshops.

**n.e.w. is all about community.** Musicians will find a great community of people in the n.e.w. world and as the school develops, it will bring central resources for musicians to find work as players or teachers and otherwise connect with the musical community at large.

A major n.e.w goal is to recognize the contribution musicians make to the community and to the vision of the n.e.w. world. Musicians need to be paid, compensated and taken care of when they are out on the road or otherwise doing music work. Obviously rock stars that can play the pentatonic scale à la Chuck Berry are having no problem, but the rest of the world needs gigs that pay a fair wage.

Musicians should also be well-compensated for their skills in teaching and sharing their music, as should most teachers.

The n.e.w. approach will be to pay a teaching musician a regular salary or hourly rate for their work regardless of who the student is or whether they paid or not to get into the program. The musicians get a fair wage and the people get access to high quality teaching under the AMP methodology.



# Long-term Volunteer Efforts & Internships

The school will generally not rely on volunteer efforts as part of the for-profit business activities that support the non-profit organization. Those are normal business operations activities where we need fairly and happily compensated and dedicated employees to provide the highest quality efforts and services. It is the same philosophy with professional musicians who are providing services.

The most effective volunteer efforts are project specific; for instance, if construction is needed for the music store or café, several people have offered their licensed services and skills to do building projects.

However, part of the school and business goals are community oriented and focused on developing people and giving them opportunities to live and encourage the n.e.w. goals and way.

Volunteer internships however are an excellent way to both benefit the organization, the community and the individual. For instance, an accounting student could work under Peter, who was a CPA for 20+ years, to do accounting tasks in a live business environment. These opportunities could range from business management to music store sales.

However, at some point an intern will move on or be transitioned to a paid role in accordance with the spirit of employee compensation management.

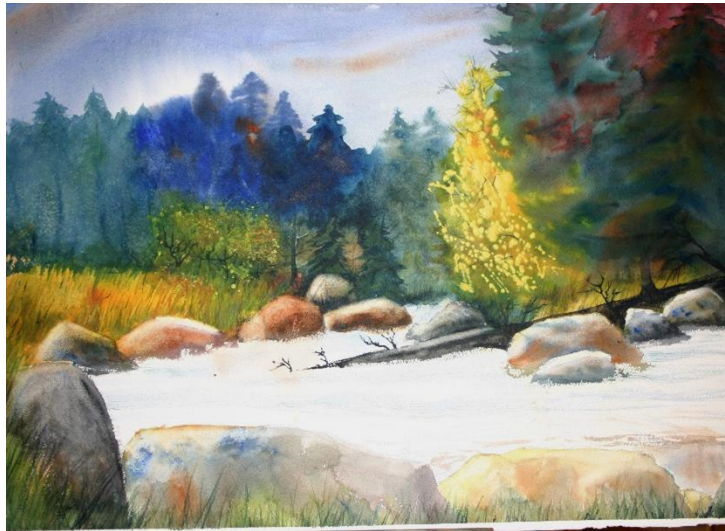


# Getting Back to Nature

Part of the **vision** it to :

- get people to the hills and mountains and rivers and seas and brooks to bring back the spirit of the earth to our daily lives and the work we do and the art and music we create to appreciate and bring people together

This section presents a few of the considerations.



© peter tilton

The ideas and action plans behind this part of the vision include:

- an important element of the long-term vision is to expand and integrate a workshop art school that focuses on landscape and natural-style arts
- part of the art experience is to go out to nature and do sketches, or photos, or plein aire painting
- long-term one branch of the school should be located in or next to natural areas - perfect for Bend Oregon.
- part of the music experience is to go to festivals and events which are often in natural settings and locations with surrounding outdoor activities and camping out
- campfires and jamming are an important part of the workshop process
- while there are no rules, leaning toward watercolors and less toxic art materials is a goal
- to lean toward organic food and resources, and to support local community farming and food distribution
- to come up with events, festivals and outings that get people out to do fulfilling activities in a community setting

# Future Phase: Substitute "Art" for "Music"

The title of this slide is generally self-explanatory. The plan for the workshop art school is conceptually the same as the music school. It requires a separate plan and is considered in Phases III & IV of the mission.

Peter has a passion for art like music. He is an amateur watercolor artist who loves to go into nature to paint & draw or photograph for paintings in the studio. Art and music missions into the wilderness are a core element of the people's program.

Included throughout the proposal are samples of Peter's art to help communicate the feeling or view of the school spirit.



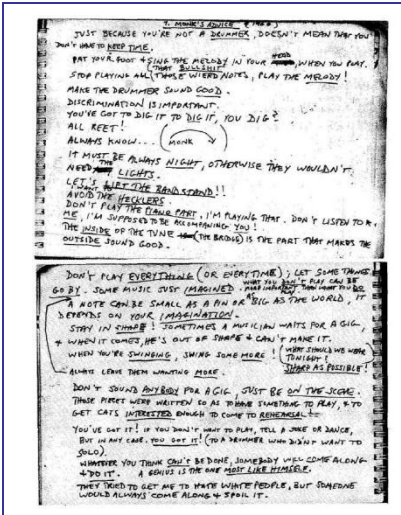
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# Accelerated Music Program<sup>©</sup> (AMP<sup>©</sup>)





# Thelonious Monk Quotes for Accelerated Music Program™



Thelonious Sphere Monk was an American jazz pianist and composer considered one of the giants of American music. Monk had a unique improvisational style and made numerous contributions to the standard jazz repertoire. Monk is the second most recorded jazz composer after Duke Ellington, which is particularly remarkable as Ellington composed over 1,000 songs while Monk wrote about 70. These are some of Monk's famous quotes that capture the spirit and character of the AMP music Program

"Tap your foot and sing the melody in your head when you play"

"Play the melody"

"Don't play everything (or every time)"

"Some music just imagined"

"Everybody in all countries tries to play jazz"

"A genius is the one who is most like himself"

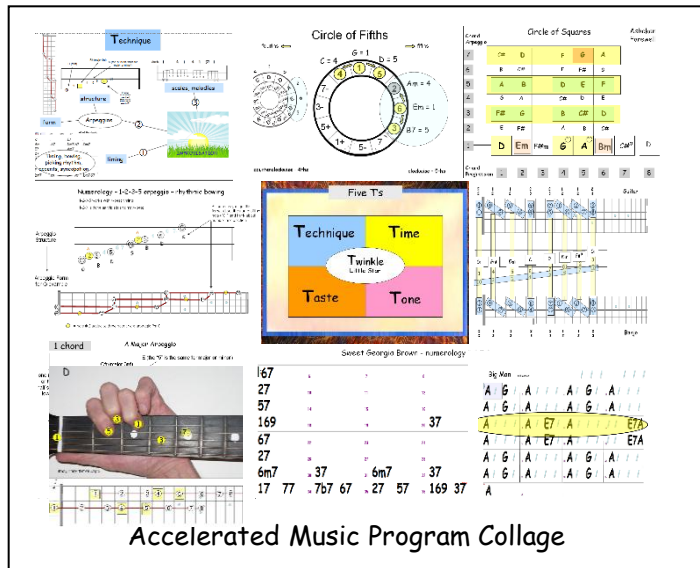
"Avoid the hecklers"

"If you don't want to play, tell a joke or dance"

Thelonious Monk

# Accelerated Music Program™ (AMP™)

The **Accelerated Music Program (AMP)** was developed by Peter Tilton and is the heart of the workshop learning process. AMP is a combination of components that cover **all aspects of music and musicianship** required for creating and playing live spontaneous music with other people by site, sound and feel.



Accelerated Music Program Collage

Major **learning & playing** goals of AMP include:

- speed up learning for people in busy lives with limited or people who are starting later in life and need a quick path to the enjoyment of playing
- develop a strategy to meet medium and long-term goals through the AMP planning process to target tactical areas and short-term practice plan for each student or participant
- remove obstacles to optimize learning and musicianship - areas range from muscle memory - simple music systems for theory - instrument tone - a wareness of all things
- participants and students commit to a one-year program and goals that are established through the AMP planning process, and with an established amount of time to a daily regimen of muscle memory and music numbering & instrument geometry exercises.
- lays the foundation for melody & improvisation and rhythm in a musical & technically sound manner so that the student is prepared to play many kinds of music or the music of their choice
- learning the feeling or spirit of music through dynamic playing with others where the musical energy raises everyone to a higher level of enjoyment and positive influence on the world

# Accelerated Learning with AMP™

The whole idea behind the workshops and the targeted muscle memory practice at home is...that is all there is to it...!

The workshop approach attempts to bring all the learning and materials into one point so all that participants and students have to do is show up to the workshop with their instrument and practice 30 minutes a day.

In developing maintaining the Accelerated Music Program, Peter has made every effort to bring the best coverage, teaching methods and music to a point of delivery for the workshop person. For instance, Peter has collected and studied a large volume of reference materials, theory books, genre books, audio and multiple DVDs and youtubes from major learning sources.

As he describes to students, "I have watched all those DVDs and read all those books and played many of those exercises. That is all a major distraction and time waster for the person that needs the AMP approach for their life. I have tried to bring the best of that to you through the AMP teaching method. All you have to do is show up with your case and participate."

Peter also encourages people to participate in the jams after the workshop and in those around town because that is a required critical priority of the AMP program. Bluegrass is good for this because there are a lot of people who play and jam and know the same or similar material.

In the bluegrass example, it's not so much to go play bluegrass - it's about taking advantage of the opportunity to play with other people as often as possible. Bluegrass, Gypsy Jazz and Swing are well suited to that.

Part of the experience of AMP is to simulate through intense training what it would be like to sit around the gypsy campfire or Appalachian fiddle and jug...most of the original players of bluegrass and jazz learned by jamming for years around the "campfire" into the wee hours, not by reading music or slowing down recordings or using multimedia to speed up and enhance the approach.

Many students that might never leave their woodsheds are playing bluegrass and jazz songs in slow, friendly jams; they know about the circle of fifths or diminished arpeggio Peter helps lay a foundation for creating music.

People who are new to playing music often don't realize that it is a very long walk from the woodshed to the jam and then to the stage. There are things you can practice at home that will never come out right until you've played them with other people; there is absolutely nothing that can simulate the creative fire or drive of a live music situation. It is that unexplainable energy and rhythm that drives proficient musicians to their highest level.

# AMP™ Workshop Series and Phases

Many people wonder if there is a start or end to the series of workshops. There is **no start or stop or end to the n.e.w. workshops.**

As Peter describes to new participants, "the workshop series is a rolling set of concepts, musical energy and intense playing & jamming with other people focused on learning by ear and experience. A wide variety of topics roll over every one to five weeks and the material addresses beginning to advanced material, with the appropriate material applied to you depending on your current experience.

"The most important thing you can do is attend most workshops each week to maximize the benefit and meet the quick learning goals of the Accelerated Music Program. There may be weeks where something seems over your head, but continued reinforcement over the next few months will "trick" you into learning it - you will absorb it". (SpongeBob is the mascot to that philosophy).

"The individual student basis of the program is to develop a 1-year plan to optimize your learning strategy. Part of that learning strategy will be to sit back and let the music and concepts sink in by attending all the workshops and as many jams as possible. I will give you individual help with your plan if you are a consistent student."

For students there are **three major phases.**

First, there is the **merging phase.** Students may spend one to many weeks settling into the workshop. However, once they are comfortable in the established flow, even a relative beginner or inexperienced player starts to get accelerated benefit out of the workshop.

Second is the **acceleration phase.** This is where the student has fully merged into the workshop and is into a steady pattern of attendance and muscle memory practice at a minimum. Some students come all the time and are almost merged in without the necessary practice, but they still make steady progress by attending the workshops. The workshop works any way you approach it.

Third is the **AMP facilitator stage** where a student has reached a level where they can truly help other students with learning and jams. This is the same expectation or hope of professional musicians and there are several that dedicate themselves to coming to the workshop. Fourth might be the **performance stage.**

All string instruments and others are welcome and the workshop is designed to address most needs and levels. Each topic has increasing levels of proficiency and understanding, so even an advanced student can gain something. In common, all instruments need to keep perfect time, focus on the right hand to achieve rhythm, be in perfect tune and most importantly, which instrument you play doesn't matter...understanding the music and musicianship matters...that can be applied to any instrument.



# Value Proposition for the People

The **value proposition for the people** is truly amazing and that is easy to prove! Of course getting something worthwhile for **free** is almost always a good value proposition, even to those with no financial worries. Free piques everyone's interest and part of the goal is to recruit more people into the vision of the n.e.w world.

However, the value proposition is much more than that in economical terms. Within the context of workshop programs offered at bluegrass and gypsy jazz festivals, the value proposition calculates to a big number.

At a recent workshop, Peter asked participants if they thought they were getting the same or better value than a paid one-time workshop. The price range for that would be \$50-\$150 for a two or three hour workshop. Students and participants seemed unanimous in their agreement about the fantastic value and high quality of the n.e.w. workshop without regard to the \$0 cost.

The timeframe context for the n.e.w workshop program is 52 weeks or one year. A student is considered an excellent attendee if they can make at least 40 out of the 52 workshops, and they receive the benefits of individual sessions, an extensive chord book, a large volume and variety of online resources created by Peter, and other benefits.

The math is simple. For example, say a serious student attends some festivals and some local workshops. Perhaps they take five formal workshops a year at \$60 a session, a conservative example for a total annual cost of \$300. If n.e.w. was a paid affair, 40 workshops could equal \$2,400! It also makes other non-profit priced workshops look very attractive at, say, \$20.

The n.e.w model provides comprehensive ongoing workshops, any which would be of comparable or better material than paid workshops. Concepts and play-along demonstrations in one-time workshops are great, but most people will tell you that is it hard to retain or use all but the surface impressions a month following the experience.

The n.e.w workshop series uses weeks and weeks of repetition and reinforcement in a way that allows the student to both retain what they learn and build on what they learn...mostly through absorption, site, sound and feel. SpongeBob is the mascot to effective learning in the n.e.w. world.

The student or participant achieves the merging phase and becomes a member of a long-term community focused on playing and learning with like-minded friendly people.

The learning is even more enhanced from the jam sessions which are friendly and encourage you to stick your neck out to solo or improvise on material you are learning. You can also play on the stage and get other deep musical experiences.

# Accelerated Music Program™ Setup

For the group workshops, the **AMP™ setup** is key to proper delivery of the program. The stage set up includes a PA system, computer, projector and large screen. There is also a large selection of instruments for use or sale and the atmosphere is music, music, music.

A computer program is used to provide backup music tracks for warm-up, demonstration and playing throughout the workshop. The music plays over the PA system for demonstrations and live playing.

A variety of visual aids are projected on a large screen. The workshops are a continuous combination of presenting and playing with Peter demonstrating concepts for exercises on the various string instruments which is usually followed with the group playing together.

Peter intermixes lecture style analysis using AMP visual aids and photos & videos of instrument necks, depictions of the math to geometry approach and live demonstrations.

Students often get up on the stage to play in the warmup program or other spots. This is another level of the AMP program to get people on stage to gain the feeling and drive of heightened awareness.

The setup is a major build up and tear down operation. People often comment how hard Peter works to get it all done and that is the commitment to the inspiration. Having the venue under n.e.w. control will go a long-way toward creating a more permanent set up so time is focused on more critical activities. There will also be more volunteers with a more formalized n.e.w. operation.



# AMP™ Objectives

The following are the AMP™ objectives that are designed to meet the needs of average people in a busy world who want to bring more art, music and spirit into their lives.

Basic principles include:

- Students understand that later on there will not be time to achieve proficiency in basic AMP facility on their instrument...later "busy people" will be driven to learn songs and arrangements and not have time for basics. Students must adhere strictly to the daily practice & muscle memory routines for at least a year.
- AMP limits things that take up too much time for too little benefit. Students are not trying to get a PhD in music and there is no time for that. Students agree to limit written music and tablature and to only use aids or DVDs as context for their playing. The simple of approach of AMP will be confused by other methods however standard they may be...students should avoid anti-acceleration and distractions that don't directly add to the one-year plan or the one-day practice plan.
- With that as an understanding, AMP eschews rules and regulations. In the end analysis, whatever method increases acceleration in a compatible mode is good. For instance, a sight music reader can quickly learn a melody and then throw the written music in the fire and use the heat to focus the site, sound and feel.

Students will commit to a one-year program following an AMP plan developed for their learning & busy-person situation:

- guaranteed method to improve if you follow program
- speed up learning for people who have limited time or are starting late
- removing obstacles to optimize learning music and musicianship
- provide a vision, strategy and plan for plotting musical path and tactical plan (practice focus)
- optimize awareness - learn by playing, listening and following and observing
- apply numbers & geometry for the mental or intellectual foundation to connect with your instrument
- don't learn more than necessary to arrive at playing proficiently quickly - follow AMP to a "T"
- lay foundation for playing proficient rhythm & chord understanding on various styles of music, and technical proficiency for melody and improvisation

# AMP™ Student & Participant Program

**Students** lean toward serious participation and practice, and **participants** are more casual.

The overall workshop is designed like a college course with lectures, demonstrations and participation by group of people playing together facing forward for more than 2 hours, with a lab to follow....the jam. Any serious student should feel like they are in a professional education environment and many have commented on that quality.

Peter guarantees students and participants that the program works to achieve personal musical goals that are established through a two-hour AMP planning process with each person. If a person keeps to their daily commitment, in one year or the student receives private workshops discounted or free.

Many people have fallen short of their one-year commitment because of the busy life, so they may not have achieved 100% of their guaranteed goal. But many of those people reach 70-80% and are thrilled to be playing competently with other folks.

Falling short on one's commitment is not the point. It is about playing and practicing in the here and now to make steady progress on a defined goal. It will go faster or slower depending on consistent daily available time to commit for each person.

Peter often presents the scenario in his workshops..."if you come to 40 out of 50 workshops in one year, then you have achieved an amazing commitment and you will see how close you have come to your one-year goal." That might be 9 months for one person and 18 months for another.

The program has drawn a wide variety of people with backgrounds ranging from bluegrass to classical. Many of the players are bluegrass oriented or people who are attracted to the singing and feeling of bluegrass music or the highly technical skills required to be a proficient instrumentalist. Many others want to play swing and gypsy jazz which is a natural progression from bluegrass to a more proficient or technical level of playing.

Many people love the workshops and it is the high point of their week. Some of these people haven't missed many weeks and are concerned what was covered when they do. Other people might drift away but four out of five come back when they are re-inspired or the events in their life settle down. The beauty of AMP is to accommodate that.

The free workshop is open to all string instruments and others that fit in from a volume and tone perspective. There has even been a saxophone, which normally would be considered a "no"; he played quietly and fit in well.



# Students & Participants

**Students & Participant opportunities:** AMP™ workshops are a fantastic opportunity for almost any musician at any level to participate. For students and participants, the workshop is designed to address beginning to advanced levels of players. The general target would be players trying to achieve a strong intermediate level that will allow them to express themselves in playing music with other players or listeners of the heart.

The main workshop is open to anyone playing at any level, although beginner beginners need to have some basic chord knowledge on their instruments. Arrangements are made for that and if necessary, a student might be referred for some initial private instruction.

However, many people can get in the groove by attending many workshops which usually allows the absorption of concepts through playing and provides a slow merge into the program.

Players vary from beginner to some advanced players who also help with students during or after the workshops. Less advanced players will feel comfortable in workshops and jams. Players can even sit in the "second row" of the jam to work on their rhythms and chord progressions. It is easy to be anonymous, although most people have found a family-like community to interact with.

The goal of continuous workshops is to teach music and musicianship and not any particular form of music. The course can lay a foundation for almost any type of music. The concepts are simple and universal. The instrumental foundation is based on well-rounded technique and a self-learning by ear approach to music.

The heart of the technical, timing and tone foundation is to train the mind and the muscles to synchronize with perfect timing and good technique through specially designed exercises. Targeted exercises and plans are determined for each individual student in a private assessment & planning workshop session. In the plan, each student will determine their direction such as instrumentalist, instrumental backup for vocal, or expert skill on their instrument or many instruments.

Workshops are for all serious students of string instruments from any background. For instance, they can provide a great alternative for classical players who want to play by ear more readily and learn alternative styles of music, such as violin players branching out to swing jazz violin or bluegrass fiddle. Perhaps a player can go back and forth between classical style bowing and the looser wrist style of competent fiddlers.

# AMP™ Effectiveness

The Seattle program started with a 10 participants and has grown to a peak group of 40 or more with others in the front café room in a 2nd 10-person jam session. At least 80 people have been to the program one or more times, and sometimes participants that get busy come back eventually. Many people rarely miss a workshop.

The nature of the workshops is ongoing so players of many levels can merge in and stay with it indefinitely....many students have taken that route!

Many players have improved dramatically over a year and have made testimonials that are included at the beginning of the proposal

As a milestone of success and effectiveness, the students and participants got together and gave Peter a big gratuity basket and more than \$1,000 in donations at workshop #52, the one year mark of the school. That was a nice surprise and comment on the workshop and the effort and dedication Peter has put forward.

The philosophical foundation of n.e.w. for the experienced, advanced or pro musician is engaging with workshop people and jammers to share their skills, approach and philosophies on playing music. The other milestone of effectiveness is that the program has attracted some gracious musicians who want to help and pass on their skills, music, experience and personal philosophies of or on music.

The workshops have so far been fortunate with four or more very dedicated pros and there are growing number of pros from various music genres who are showing up at the later hours of the jam. You just never know what you might miss if you don't stay!

n.e.w  
Workshop Music World



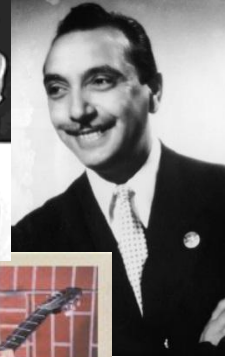
# AMP Music Icons

These are the core music icons that pioneered gypsy jazz and bluegrass, the two essential acoustic music forms that require astounding technique at the highest level and which encourage people to play together and jam, attend festivals and concerts, write music and become involved with vibrant musical communities.





# Django



**DJANGO REINHARDT**

Jean "Django" Reinhardt (23 January 1910 – 16 May 1953) was a pioneering virtuoso jazz guitarist and composer. Reinhardt was born into a family of Manouche gypsies and invented an entirely new style of jazz guitar technique (sometimes called 'hot' jazz guitar) that has since become a living musical tradition within French gypsy culture. With violinist Stéphane Grappelli, he co-founded the Quintette du Hot Club de France, described by critics one of the most original bands in the history of recorded jazz.

Not only did Reinhardt put his stamp upon jazz, his "hot" string band music also had an impact upon the parallel development of Texas's western swing string bands, which eventually fed into the wellspring of what is now called country music.

At the age of 18, Reinhardt was injured in a fire that ravaged the caravan where he lived. They were very poor, and to supplement their income Bella, Django's wife, made imitation flowers out of celluloid and paper. Consequently, their home was full of this highly flammable material. Returning from a performance late one night, Reinhardt apparently knocked over a candle on his way to bed. While his family and neighbors were quick to pull him to safety, he received first- and second-degree burns over half his body. His right leg was paralyzed and the third and fourth fingers of his left hand were badly burned. Doctors believed that he would never play guitar again and intended to amputate one of his legs. Reinhardt refused to have the surgery and left the hospital after a short time; he was able to walk within a year with the aid of a cane.

With rehabilitation and practice he relearned his craft in a completely new way, even as his third and fourth fingers remained partially paralyzed. He played all of his guitar solos with only two fingers, and used the two injured digits only for chord work. Ask almost any guitar player and they will tell you Django was the most influential guitar player in history!

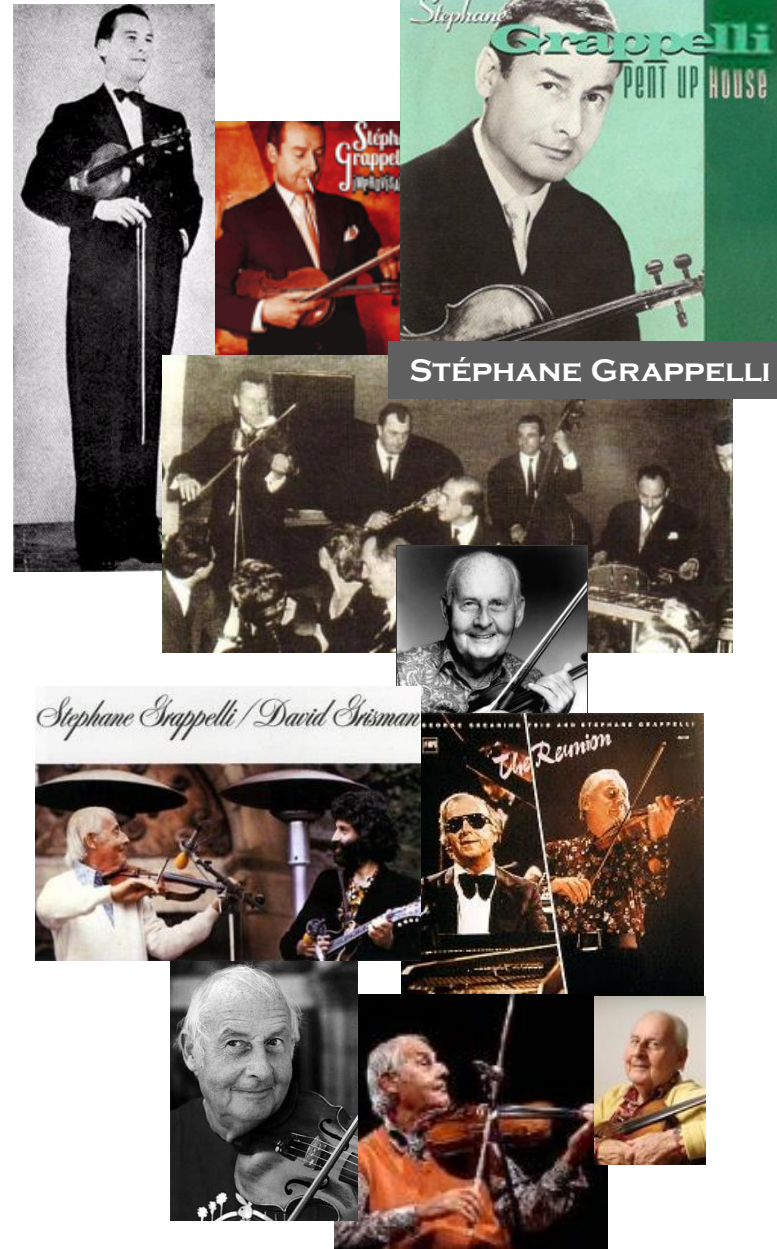
# Stéphane Grappelli

When jazz erupted in America, its influence spread quickly. The first country where the music really took root abroad and fed a significant influence back to America was France, where the Gypsy guitar of Django Reinhardt and the mellifluous, swinging violin of Stephane Grappelli took flight. Along with Joe Venuti, Stuff Smith and Claude Williams, Grappelli defined the role of swing jazz violin.

Grappelli was born Jan. 26, 1908, in Paris. He had some formal training, but was largely self-taught, playing piano, then violin, from 1927, for silent pictures and in dance bands. A backstage jam session with Reinhardt, in which the two experimented with the already established guitar/violin style of Venuti and Eddie Lang, led to the formation of the Quintet of the Hot Club of France in 1934, which performed and recorded until 1939. The Hot Club recordings, which chugged along with a three-guitar back-up, are among the most effervescent, delightful jazz recordings ever made. Grappelli and Reinhardt co-wrote many of the tunes, including "Minor Swing" and "Djangology."

In 1940, Grappelli began an association with pianist George Shearing, in England, then reunited sporadically with Reinhardt after World War II, until the guitarist's death in 1953. Grappelli's career languished in the 1950s, but his American debut at the Newport Jazz Festival in 1969, plus a 1973 comeback performance in Cambridge, England, combined with the folk revival of roots music, from ragtime to bluegrass, made Grappelli an international star. Grappelli's sweet, singing tone, sweeping lyrical lines, bubbly elegance and limber way with the bow made him popular with jazz and non-jazz audiences alike.

In addition to the gems with Reinhardt, Grappelli recorded more than 100 albums with a wide variety of players including Duke Ellington, Benny Carter, David Grisman, Coleman Hawkins, Bill Coleman, Earl Hines, Martial Solal and McCoy Tyner. A series of albums with classical violinist Yehudi Menuhin, beginning in 1973, gave the violinist further mainstream appeal. Late in life, Grappelli recorded with Venuti and Grisman, the latter whom vigorously championed the French violinist in the 1970s. Grappelli died Dec. 1, 1997, in Paris.





In 1934 Louis Vola - future bass player of Le Quintette du Hot Club de France - hired Grappelli as violinist and Django as guitarist to his orchestra playing then at the thés dansants of the hotel Claridge in Champs Elysées. The band played in the afternoons taking turns with a tango-orchestra. When the other musicians of Vola's band went to a nearby bistro to spend their time while waiting for their next set, Django usually stayed at the back stage of Claridge playing his guitar.

Eventually the inevitable had to happen: when Grappelli once stayed with Django behind the stage curtain in Claridge, they started playing around on the basis of familiar jazzy tunes like Dinah. It went so well that after that incident Grappelli started to spend his breaks regularly jamming with Django at Claridge. Sometimes they were joined by Vola and the band's second guitarist Roger Chaput, sometimes by Django's guitar playing brother Joseph; the foundations of Le Quintette were thus laid, and a few weeks later they held their first concert, which was an immediate success in spite of the revolutionary line-up - a jazz combo without drums or horns.

Although the quintet consisted only of guitars, a violin and a double bass, the sound they produced hinted to a much greater instrumental variation. The rhythm guitars provided a solid percussive accompaniment - la pompe manouche - with tasty accents and occasional tremolos, thus replacing both drums and piano in a conventional jazz rhythm section. Django himself took even more liberties when playing rhythm, which made Grappelli describe his sentiments later in an interview of the French Jazz Magazine: "When I played with Django, I had the impression of having the philharmonic orchestra backing me".

And on top of all that there were the breath-taking solos and fascinating musical dialogues of the two maestros. The International Exposition of Paris in 1937 meant final breakthrough for Django and Grappelli. The city was full of artists, reporters and curious audience from all over the world. Growing number of American jazz musicians were eager to hear the legendary Gypsy and perhaps even perform or record with him. Many did, and the fame kept spreading.

## Django Reinhardt & Stéphane Grappelli



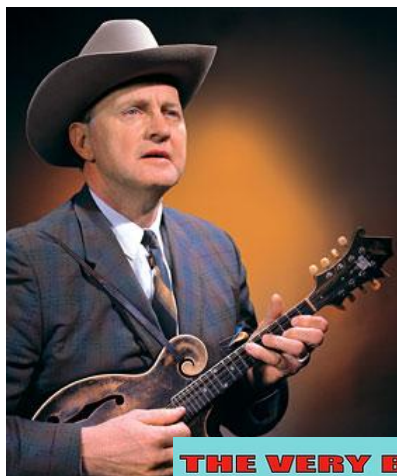
# Icons of Swing - Jazz

These are a few of the most talented and accomplished musicians in the world that have both preserved the original styles and pioneered new styles and hybrids and crossovers.

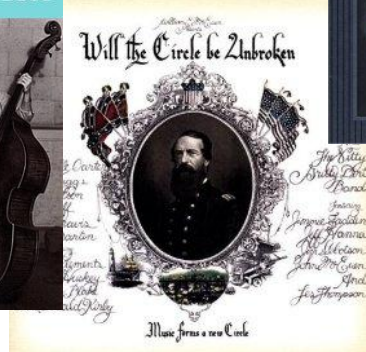




# Bill Monroe



**THE VERY BEST OF  
BILL MONROE & HIS BLUE GRASS BOYS**



**BILL MONROE**

Many of Bill's Bluegrass Boys went on to make big names in bluegrass & country music. Lester Flatt, became a popular entertainer throughout the south and by 1944 was a feature of the Grand Ole Opry. He then joined Bill Monroe's Bluegrass Boys where he later met banjoist Earl Scruggs. The two musicians left Monroe in 1948 and, as Flatt And Scruggs, redefined the modern bluegrass sound. There were many others including great fiddlers Kenny Baker, Bobby Hicks and Vassar Clements.

In 1972 the Nitty Gritty Dirt Band brought together a collaboration of many traditional famous bluegrass and country western bands including Roy Acuff, Mother Maybelle Carter, Doc Watson, Earl Scruggs, Merle Travis, Bashful Brother Oswald, Norman Blake, Jimmy Martin, and others. This helped bridge the old and new generations of musicians and created legions of famous pickers, singers and songwriters and many offshoots of bluegrass with crossover music such as David Grisman and swing-jazz.

William Smith Monroe (September 13, 1911 - September 9, 1996) was an American musician who created the style of music known as bluegrass, which takes its name from his band, the "Blue Grass Boys," named for Monroe's home state of Kentucky. Monroe's performing career spanned 60 years as a singer, instrumentalist, composer and bandleader. He is often referred to as The Father of Bluegrass.

In all the history of bluegrass music there are two essential people that made bluegrass what it is today. One is Bill Monroe and the other is Earl Scruggs. John Hartford said if it wasn't for Earl Scruggs, you wouldn't be worried about who invented bluegrass. Few doubt the importance of Earl Scruggs and his fancy banjo playing.

# Modern Icons of Bluegrass & Progressive Crossover

**Progressive Crossover** is an elusive category, perhaps an intentionally vague by nature. From the AMP perspective there are no rules or limits and any form of acoustic-style original music that combines elements of jazz, bluegrass, swing, gypsy jazz, Americana, Latin, classical and more captures the quintessential spirit of n.e.w. Creating original and spontaneous music with other people both playing and listening counterbalances negative forces of the world with the spirit of peace, harmony and community. Bringing new original music to the people deepens the experience and broadens the horizons and possibilities to equalize the undesirable elements that work against truth and justice and good communities.



These are a few of the most talented and accomplished musicians in the world that have both preserved the original styles and pioneered new styles and hybrids and crossovers.

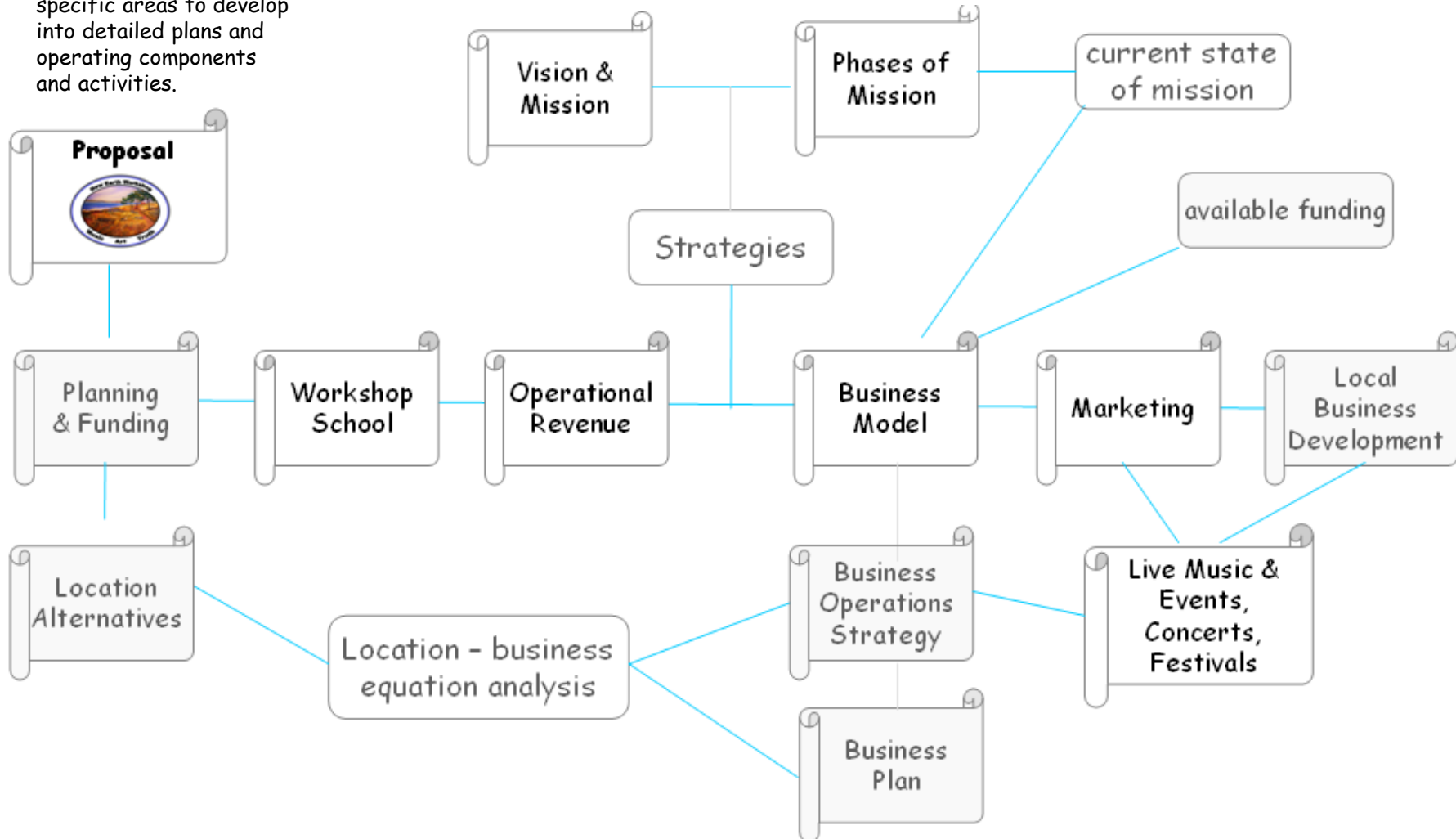


# Strategies



The **mission** defines the current and planned goals to transform those into both of business and school strategies. The **strategies** define the specific areas to develop into detailed plans and operating components and activities.

# Strategies





# Planning & Funding Strategy

## Major goals are :

- Find and obtain funding for n.e.w.
- Put the plan into action

## Major funding strategy areas and requirements are:

- Identify and blueprint various options and funding levels that will help achieve major objectives of Phase II of the mission. Blueprinting includes identifying locations, configurations, business models and opportunities for growth and projected costs and revenues - **in process**.
- Continue to follow the major turn-key opportunity encompassed in the past Gypsy Café business model that has a proven foundation for many of the goals. The long-term opportunity is to buy a food, beverage and entertainment venue as a turn-key business that already covers the costs of operations and then build the music store and workshop program out to achieve proof-of-concept in a small scale model....before moving on to a larger scale model.
- Sell the funding proposal at the level required for the operating plan of the ideal option, or alternatively, match the available funding to one of the solutions. Accomplish agreements or loans within 2-3 years.



Workshop #52

Alison and the workshop group present a surprise gift basket & \$1,000 in donations to Peter at the one-year milestone of the school

# Business Model Strategy

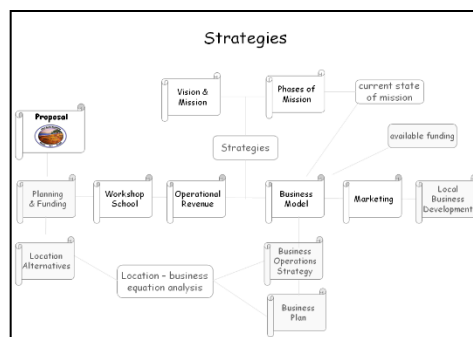
The business model for the integrated non-profit and supporting profitable businesses would be applied to any location option. For purposes of the initial recommended option with the Gypsy, and for what is required for all models at some point, an operating café venue that serves beer & wine with entertainment potential will be the assumed operational foundation for the initial school program.

The major **operational** revenue flows will come from:

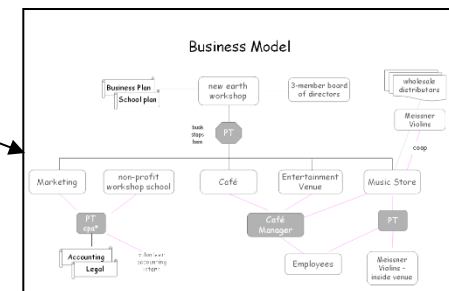
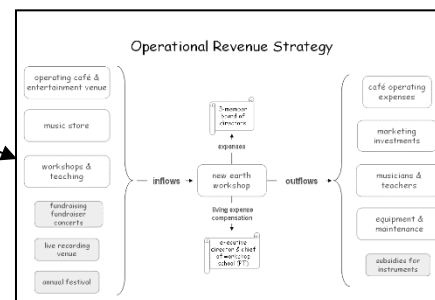
- an operating venue that serves café food and alcohol
- a n.e.w. music store that carries a line of affordable high-quality instruments and accessories appropriate to the main music genres of acoustic, bluegrass, swing, and gypsy jazz
- all variety of workshops and teaching projects that are provided for free or donations or sliding scales

The major goals to gain and grow operational revenue from the various components of the strategy include:

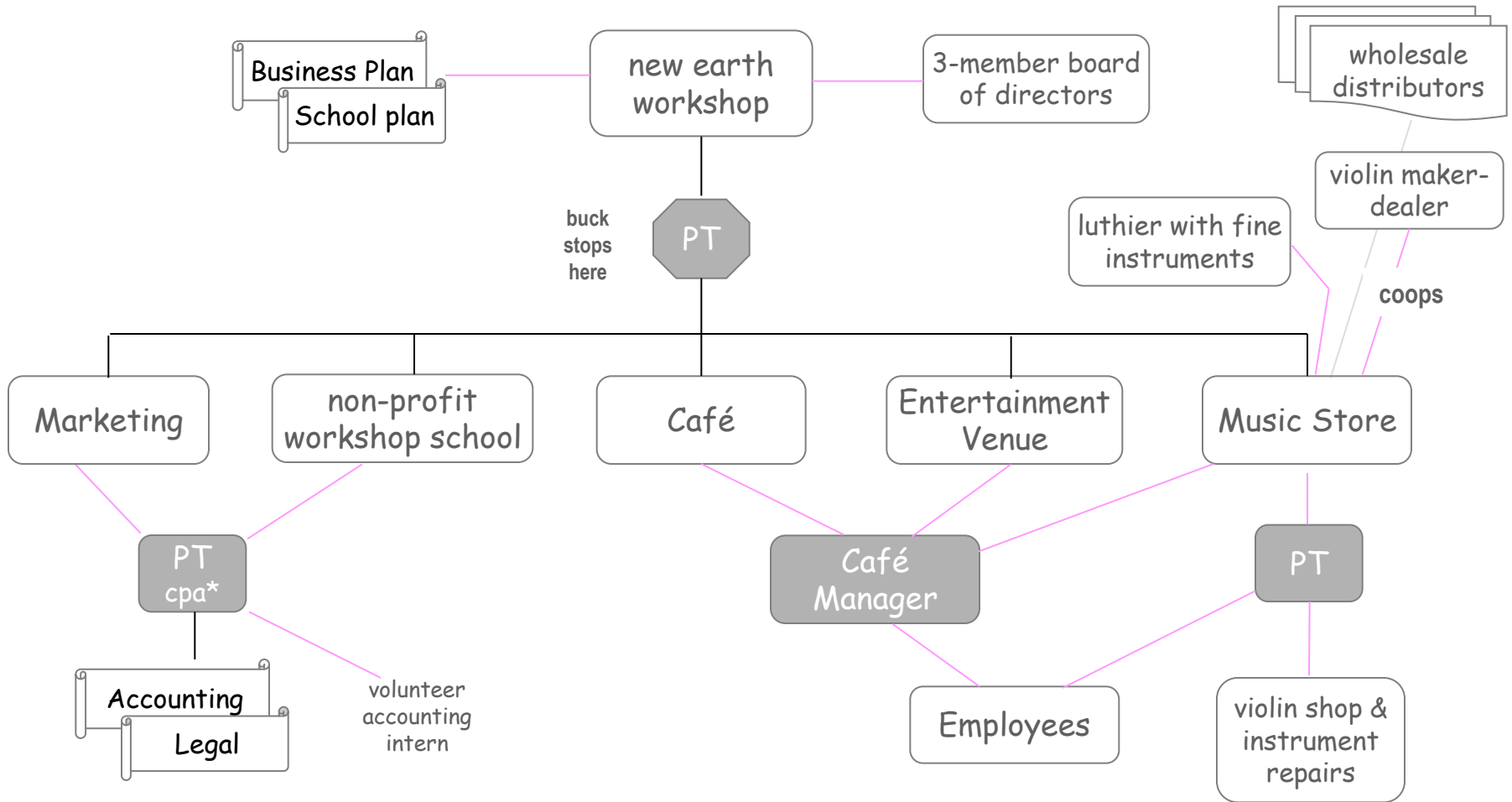
- If a turn-key venue, maintain, improve and grow the current operational **internet café model** to pay the rent and add funding to the n.e.w. mothership. The gypsy currently has six employees and due to improved business just hired a full-time manger. The venue has been profitable for a year in a tough economy. This is an ideal example and opportunity.
- In the Gypsy example, configure the main room to include instrument displays on the walls and stage areas, and gently redesign the area to include a music store while preserving the internet cafe. Currently, there is about \$20,000+ plus in music store inventory and more available in violins from a violin maker-dealer.



see charts on following pages



# Business Model



•expired, CPA  
•1989-2002

vision

mission

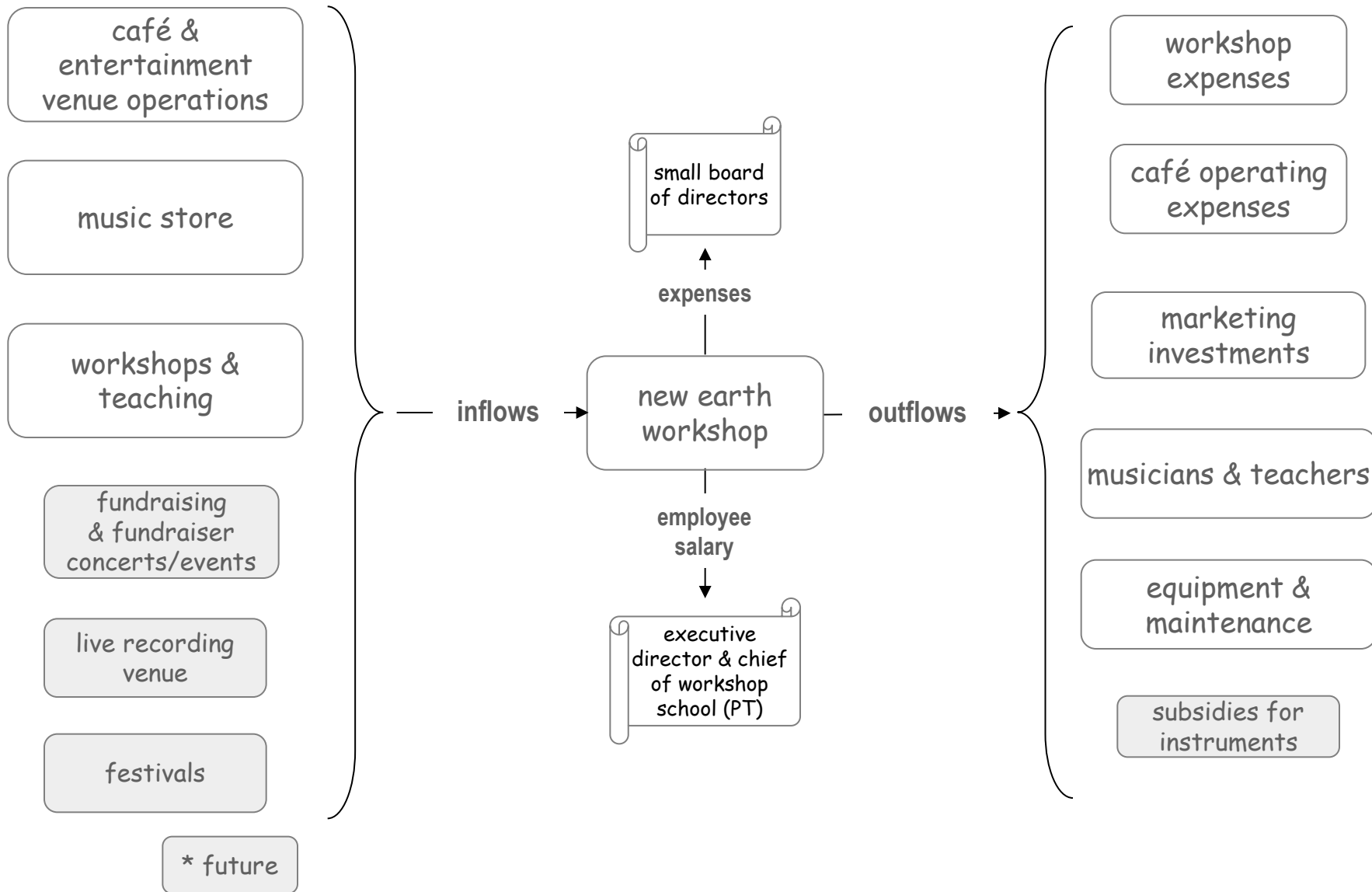
strategy

plan

PT - Peter Tilton

= Management

# Operational Revenue Strategy





# Business Operations Strategy

**Business operations** are the processes, fixed assets, programs and accounting for the entire n.e.w. non-profit enterprise.

The business model for the integrated non-profit and supporting profitable businesses would be applied to any location option. For purposes of the initial recommended option with the Gypsy and for what is required for all models at some point, an operating café venue that serves beer & wine with entertainment potential will be the assumed operational foundation for the initial school program.

The major **operational revenue** flows will come from:

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  - a n.e.w. music store that carries a line of affordable high-quality instruments and accessories appropriate to the main music
  - genres of acoustic, bluegrass, swing, and gypsy jazz
- all variety of workshops and teaching projects that are provided for free or donations or sliding scale

The major goals to gain and grow operational revenue from the various components of the strategy include:

- If a turn-key venue, maintain, improve and grow the current operational **internet café model** to pay the rent and add funding to the n.e.w. mothership. The gypsy currently has six employees and just hired a full-time manger due to improved business. The venue has been profitable for almost a year. This is an ideal example and opportunity.
- In the Gypsy example, configure the main room to include instrument displays on the walls and stage areas, and gently redesign the area to include a music store. Currently, there is about \$15,000 plus in inventory and more available in violins from a violin maker-dealer.

# Local Business Development Strategy

The **local business development strategy** is designed attract businesses to increase and enhance business opportunities or increase revenues for existing businesses.

This strategy will work with local business people to enhance the area and create a complimentary business area that is vibrant and dynamic.

One thing to note about the local business strategy is that generally n.e.w. intends to compliment local businesses and communities. There will be some music store competition but generally the target audiences are cross-over or different.

The idea is that the workshop will generate more than just business for the workshop operations and music store. Other music stores should benefit from new students and people shopping around. The n.e.w. music store won't always have everything or the lowest price.

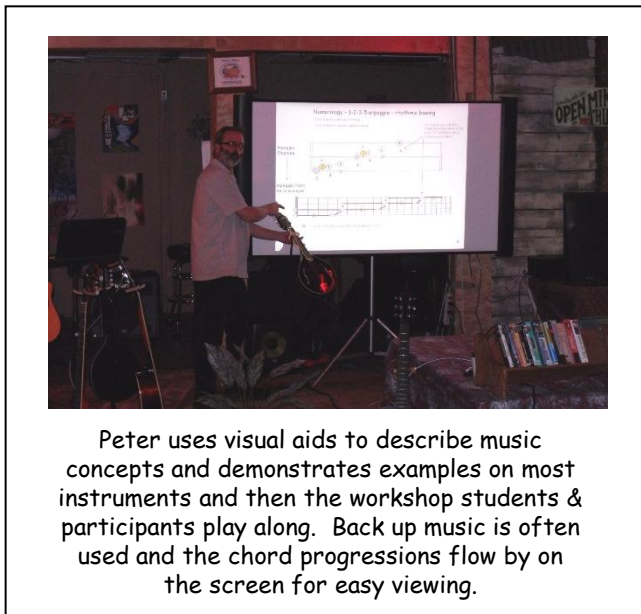
So when introducing or transitioning the new business into the community, it will be important to market it in a way that promotes the ideas and businesses of music stores or other businesses such as the local music stores and entertainment venues.

The local business strategy is dependent on the specific direction of the plan and will be further developed with steps toward the solution.

# Workshop School Strategy

The workshop music school is **the heart of the community service program**, and the opportunity and hope for an alternative art and music workshop college that rises to an effective and notable alternative education program.

The heart of the workshop is Peter's Accelerated Music Program™ (AMP™) and which includes formal workshop courses, music events and jams sessions for live playing with other people.



Major **workshop strategy** areas and requirements are:

- at first, Peter designs, develops and presents all core workshops & most individual workshops
- continue the Wednesday night workshops (see brochure sidebars)
- identify interior spaces to configure for large, small, and individual workshop areas and start projects to modify spaces as necessary (e.g. music store)
- identify available time slots for workshops outside of Wednesday nights and weekends where workshops and popular entertainment are already scheduled
- identify groups that are underserved on Wednesday workshops, such as youth or elderly or targeted Seattle school and so on. Set up a second major workshop in one of those areas
- Upgrade and secure workshop & PA backup equipment with any funds that might be available beyond setting up the business requirements. Equipment also supports performance & events revenues & and customer growth strategies

# Marketing Strategy

**Marketing strategy** for n.e.w. is a critical element and has been core to the success of the current program. Marketing strategy decisions include things like pricing for non-profit services and how to attract both a large and broad cross-section of people who need or want n.e.w.....or who might not otherwise ever engage themselves without the n.e.w approach.

A founding **principle** of the school is to truly provide comprehensive art and music education at little or no cost to the target audience. The motives are altruistic and visionary, but the bottom line is **free**. For whatever reason, free gets even the richest people out to do something they might not otherwise do. Once you have people engaged, it's quickly all about the music and the experience and the community. People donate funds from their heart.

Other workshops and individual services are priced on a sliding scale or scholarship. The music store provides solid discounts from retail as a profitable operation with proceeds going into the n.e.w. school fund.

The long-term marketing plans are to make a considerable investment in bringing people to the program, which of course is an all-encompassing community focus of the strategy. This develops the program baseline, potential and future.

While keeping growth and development in control, the sooner more people come to the program, the sooner opportunities increase to bring the program to a greater number of people and to increase the breadth and depth of the workshop material.

**Marketing** goals and requirements include:

- websites and social networks are a key method to both delivering content and bringing people together
  - establish facebook presence for information on scheduling and announcements
- paid advertising in core print/media outlets - this will impact profits in the initial stages...another key investment (includes music store, café, stage venue and school)
- n.e.w. continues to provide at least one free major workshop that is open to everyone who is at least a beginner and provisions will be made to bring other people up to that level
- Engage professional musicians to give workshops facilitated by Peter/AMP and to host/participate in jams, music events and performances.
- Create community and performance events that bring together lots of different players and listeners.
- produce fund-raiser concerts and other efforts that might also result in a festival of music
  - **celebrate the music we play** events



# Target Audiences

Major **workshops & teaching forums** are the set of initial workshops, classes, private small workshops and individual workshops, traveling workshops, visiting workshops and more that will be targeted to certain audiences that will ideally comprise the group who represent "all the people" that might need or want the n.e.w world of music and workshops. The **sample target workshops** are:

- the free Wednesday night workshop is the pillar of the program. The "main" workshop of the school will always be free and open to all
- sliding scale payment workshops are the same style of workshop for a given audience only there is a sliding scale, scholarship or donation basis to join the program
- instrument specific workshops present the AMP method for specific instruments including violin/fiddle, mandolin, guitar, Dobro, banjo, bass and any instruments in the related family (e.g. viola, mandola, uke, electric bass)
- individual workshops on specific or multiple instruments\*
- band workshops - assist a group with arranging and playing while teaching AMP concepts
- jam workshop - facilitated jam session that is planned and directed
- instrument care & maintenance

The **large target audiences** around which workshops can be organized include:

- accredited annex course of University of Washington or other local school that doesn't have a misleading moniker of "roots music" "banjos and fiddles out in the hills with moonshine". The course teaches music and musicianship by site sound and feel using a variety of music. Even a moonshiner will learn a proper bow hold and the circle of 5ths
- traveling or in-house elementary, middle and high school programs (once we get acoustic guitars and banjos and gypsy guitars going, there will be a new fad or interest to take the place of the unfriendly alternatives)
- classical transition or extension workshop
- Large special interest groups such as artists, churches, bikers, corporations and so on....anywhere there is a need or desire

The **target small audiences** around which workshops can be organized include:

- "all the people who need or want the workshop" - the main Wednesday workshop
- youth
- the underserved, especially youth in disadvantaged situations
- Elder care centers and older folks - in house or traveling workshops

\* There is currently a pent-up demand for instrument specific workshops where students are happy to pay a non-profit priced fee (e.g. \$20 and not \$200)

# Music Store Strategy

The **music store strategy** has several goals:

- provide affordable new high-quality instruments with good tone and older instruments supplied through trades, commissions and violin maker-dealers. The underpinning for this is "all the people"
- generate profits to fund the non-profit mothership, n.e.w.
- provide an environment that is attractive and comfortable for people to try out instruments or jam, and that is still attractive to regular internet café users, many of which come from the nearby University of Washington
- provide a backdrop to the entertainment venue and stage and the overall atmosphere of the n.e.w. world

The music store has a starting traveling-style inventory of guitars, banjos, violins/fiddles, mandolins, Dobros and instruments in related families.

- a key funding need is to obtain a larger instrument inventory including accessories to fill up the store and provide adequate variety and selection, and to represent things that can be ordered
- starting with a strong inventory base will provide a higher profit potential and more professional or legitimized music outlet

The **current business resources** include:

- established relationships with major wholesale suppliers including Saga, MusicCorp and The Music Link. n.e.w. gets the same prices and can price match other shops.
- established relationship with violin-maker dealers who will provide instruments old and new and repairs....eventually there will be a kiosk violin shop within the music store (and instrument repair shop)

While the music store intends profitability for support of the school, the general goal would be to compliment with alternative style the area music stores. Generally, as would be identified in the detail marketing plan, the target audience for the n.e.w. music store is generally different or new. And the target audience will be attracted by virtue of the workshop and what people might need in instruments or accessories in the workshop format. If anything, n.e.w. would bring more musicians into all stores.

The general goal is to create a dynamic environment at some venue like the Gypsy where a person can experience the music store, café, entertainment venue or any of the many other activities going on

The n.e.w. world venue is geared toward a community or comfortable café atmosphere. That is the target audience.

# Festivals and Events

Part of the **music store and workshop marketing strategy** is to attend major festivals and events. In the past, n.e.w. was a vendor at several bluegrass festivals and guitar shows.

Festivals are a great opportunity to spread the word and sell a few things to raise funds for the school. Longer-term, n.e.w. could be represented at:

- the current set of festivals plus more consistent appearance at a wider selection of festivals
- Djangofest - premier Gypsy Jazz festival and concerts
- when a solid approach is developed, to appear at classical events such as the Olympic Music Festival to provide alternatives and color for the classical music players and listeners



# Local Community Example

One very high priority is to both engage and benefit the **local community**. Major goals include:

- give the people in the community active opportunities to engage in the venue as a local popular place with people that are an active part of the community
- give people an opportunity to participate in n.e.w. activities and to further benefit from learning or intern type roles, such as accounting or kitchen management
- provide a venue for local events when needed
- become central business to Fremont Soltice events and parade
- begin to identify needs for a larger space to accommodate integration of community and school

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# Funding Ideas



# 6 Planets to the Left

Altruistically, the n.e.w. mission could make a true impact on the trajectory of our planet with a benefactor who believes in the vision and approach.

Changing the trajectory of life on earth by even an infinitesimal percentage now could help us land six planets to the left of the star in the galaxy we are headed for now.

The following sections outline **some** of the **funding scenarios** for the Gypsy Café option ranked in order of priority and and/or hopefulness to have a true impact on the trajectory. They are ranked by planets, with 5 planets being the top normal score. There is one level beyond that engages the plan on a larger scale with plans to grow and expand locations.

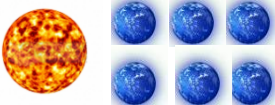
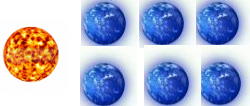

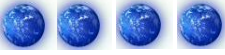
For all practical purposes, other options such as the warehouse option follow the same type of funding and ranking categories with different levels of funding depending on the configuration of the location or solution approach.



# 6 Planets and a Sun

The target resources of the mission are of course the moon and the stars. A true believer is a true benefactor who will help create a natural legacy of music, art, community and goodness for moving the earth toward a friendlier future.



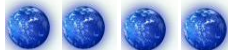

The following chart includes the 5 and 6 planet funding levels.

	6 planets and a sun	\$1,000,000+
	6 planets & a small sun	\$500,000+
	5 planets - buys Gypsy with upgrades and music store inventory	\$120,000
	4.8 planets - buys turn-key successful operating business	\$70,000

# 4 Planets or Less

Here are the next level of options. The 4 planet option of working with a partner for profits "corporatizes" the effort and adds another dimension of business legitimacy and opportunity. n.e.w. plans and control still remain independent. One final option is to help with equipment upgrades for the school.

The following chart includes the 3 and 4 planet funding levels.

	4.1 planets - partner invests 100% for 49% stake in the profits. n.e.w. owns 51% and provides plan and director to execute plan, 51% of profits go to n.e.w.	\$70,000 - \$1M+
	4 planets - obtain informal loan to be repaid through fundraising...this addresses urgency issues but leaves more time for funding	\$70,000 - 100,000
	3.5 planets - patron cosigns to back loan for n.e.w. Loan has low or interest-only payments early with balloon payment that can be funded later or along the way	\$70,000 - 100,000
	2.9 planets - a loan is obtained with fixed payments coming out of profits	\$70,000 - 100,000



# Interim Funding Option

Another **interim funding option** would be for n.e.w. or a benefactor to offer the owner of the Gypsy \$15,000 for a 20% or some larger stake in the business. That could be funded by a donation or loan contingent on future funding.

Peter would offer to take over management of the operations and the owner could become an oversight partner. The owner of the Gypsy is very supportive of the workshop school plan who has provided the space for more than 18 months now because it was a good thing to do for the community. And now that has paid off for the business in many ways. Peter has also managed entertainment and marketing for many months and that has been increasingly successful for the business.

Some sort of partnership investment might be considered to provide an interim control of operations so that many of the major goals could proceed as if n.e.w. had 100% control. n.e.w. could begin to gently transition the music store and additional school operations, while retaining the internet café and entertainment venue, including the look and feel of the café and n.e.w. philosophy or atmosphere.

This arrangement reduces some risk and much effort for the owner. In an unsure business environment, the owner will have recovered a tangible part of his investment. n.e.w. only expects to recover the original \$15,000 with the idea that the owner will retain all of the \$65,000 purchase price minus the \$15,000 n.e.w. investment. That protects the owners investment and is a good foundation for reaching a quick agreement.



# Other Areas



# Independence, Integrity & Governance

A core requirement to successful fulfillment of the of the **vision, mission, strategy and plan** is that Peter maintains 100% control over all of it as the inventor, developer and executive director of the program.

It is critical that the core vision and supporting plans remain true to their **original concept** indefinitely. The only way to guarantee that it is to retain proprietary control over every aspect of the program without regard to where funding comes from.

Some of the reasons for this may be obvious. The program integrity must be maintained, and operations must adhere to an unwritten code of ethics and behavior. The other reasons however relate to Peter's experience and frustration in a 20 year corporate career where ideas and truth were perverted by both well-intentioned and dishonestly motivated human force, action and ignorance. The results of that are often disastrous or harmful to people's lives, families and security as well as destructive to corporate governance and management.

The benefactor who will help create a living legacy is buying the vision Peter has created, the plan he will use to carry it out and the security of the mission and path. People will "get it" and know how to work in the n.e.w. world to make the plan successful. People who won't will not be attracted to the program in the first place. This is a wonderful opportunity for someone to support the arts with ready made leader and plan.



# Board of Directors

The **Board of Directors** is critical to and required for good governance of the organization.

There will be a three to five member board of directors charged with overseeing the overall governance of the program including financial accounting and reporting, and for advising on decisions that might have a major impact on the program.

The board will be made of people that include musicians and patrons. n.e.w. will serve the community at large which includes people of all backgrounds who will benefit from the program. Peter will be accepting input on all fronts and working with people to improve the program.

Peter has already made several improvements to the program from workshop and professional observations. While there is no "democracy", there is also no sign of people not working together to continuously improve all aspects of the program and community.

In reality, the community will form and develop the program and that is part of the integrity Peter will maintain. The community is a different concept than smaller groups of people who get together and make decisions for the whole after hashing things out through their personalities. The community operates in a mode of experience leading to transition.

Peter must maintain absolute integrity to the program vision without regard to who donates or how much is donated. The funding provided must be done in the spirit of the n.e.w. vision and with the heart of friendliness for people and communities who would gather around art and music to make the world a better place.





# Afterword

This plan and proposal was written & produced by Peter Tilton. On a personal level, the vision and plan is motivated by his experience trying to understand and improve the world through a 20-year corporate career...a career that for all practical purposes was to ensure honesty and competency in the operation of a corporation.

In a corporate role, Peter found it difficult to overcome people who had sold their honesty & integrity & independence\* and who instead routed the truth and competence by dishonestly controlling critical events and decisions. These are people who see any other human as an opportunity to exploit or inanimate obstacle to destroy....with increasing financial and human costs as each person gains more power and becomes part of a collective force of dishonesty, incompetence and ignorance.

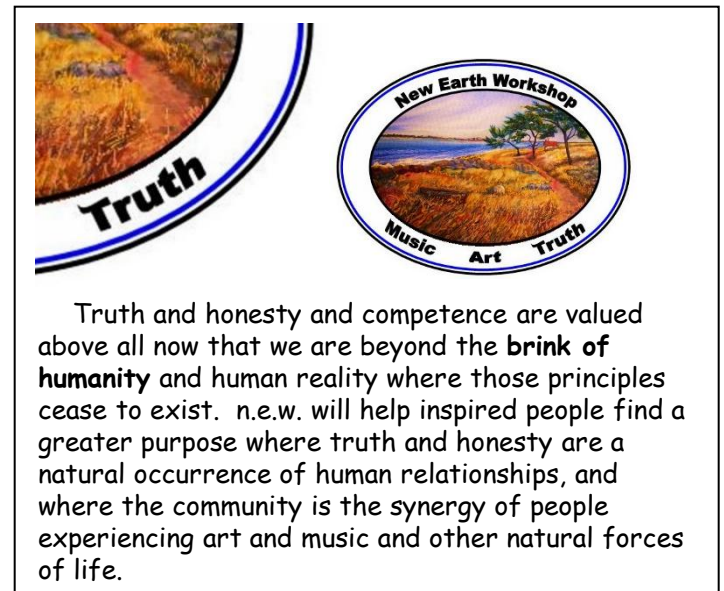
These poisonous individuals are either large or insignificant icons of history debasing and destroying the friendly competent honest operation of the world. They are brazen and soulless...the worst of the TV outlaws of the wild-west at high noon; you are relieved to seem them taken down in a fair fight.

Suffice it to say, many people face a point in their career as they move up the ladder where they "sell out". That is the point where honesty, integrity and competence cease to exist. The only truth is that which is painted on the interior walls of the corporations for legions of corporate lemmings.

\* "honesty & integrity & independence" are interpreted as one term, perhaps a definition of truth

Peter has developed a long-term strategy based on a vision formed over a lifetime of experience from the sixties to a dark-blue suit in the biggest corporations in the world to the walls of Microsoft to halls of justice against one of the world's biggest media companies and the most expensive lawyers in the world.

To sum it up, you could move forward with this mission right now. Peter would say "trust me, I know what I'm doing". One job on his list is to finish a book about those motivating experiences, but the school priorities are far ahead of the annoying requirements of the past.



# Café & Venue



The following pages related to a specific plan for the Gypsy Café located in Seattle. They are included here as an example for a longer-term strategy for the school.

# Example Café & Hospitality Services Strategy

The **café strategy** serves the following areas:

- first and foremost, the café must be a core component of “paying the rent”. The past venue, the Gypsy, is covering all of its expenses and some profit with the goodwill of their current customer-base; so, the rent is paid. All other profits from the music store and school will provide a revenue source above and beyond the café
- all n.e.w. strategies must carry on the current activities in the same general spirit and mode of the current model and customer-base that represents the purchase price or goodwill of the business. Changes must be organized as slow transitions to preserve and build the customer base



The **general café strategy** includes the following considerations.

Obstacles to bringing people in for the enjoyment of art and music should be minimized or avoided:

- the venue must serve some form of alcohol; likely to serve beer and wine
- music is part of people's relaxation time and a little drink has been part of that tradition for millions of years. Responsible alcohol sales and consumption are a natural thing in a natural world

The café business needs to be aggressive about attracting and maintaining customers and to have products or services that go along with the environment, music and entertainment:

- the café manager will come up with services strategy and menu that is unique, semi-light café oriented and consistent
- the café will transition toward organic and earth-friendly foods and practices
- the café will have extended hours 7-days a week to both increase revenue and maintain and open community atmosphere

# "Gypsy Café" Example Plan

Currently in its early phase, the **Gypsy Plan** is the first recommended solution. On several levels the Gypsy provides a perfect testing ground to launch the school and the n.e.w. world. There are several advantages:

- the Gypsy is a turn-key solution that meets most of the requirements of the vision, mission and strategies on a small scale. It creates a small scale model that can be replicated later on a larger scale
- more than a year of the workshop school and marketing efforts are invested in the Gypsy
- a growing following is beginning to develop at the Gypsy related to goodwill that Peter helped build that will be factored into a discounted purchase price by n.e.w.
- Peter has put \$20,000 in audio & video equipment that serves all the entertainment needs of the venue

A complete variety of major instruments have been on display dressing up stage area including pamphlets and catalogues, so the music store seed is firmly planted.

The **Gypsy business profile** is:

- the Gypsy Café serves food and beverages including beer and wine
- it is located in a sweet spot between the University of Washington and central Seattle...those all within ten minute drive
- the café atmosphere is rustic, simple, friendly and attractive to wireless internet users of all ages
- original business traffic was local and mostly confined to the hours of surrounding businesses as a espresso stop and daytime café
- when Peter started with the Gypsy, the venue was in need of creating traffic in a difficult economy and the venue has since experienced a notable increase in business due to Peter's efforts under n.e.w. hours of the venue open times will increase to 7 days per week and 6-7 evening entertainment or workshop programs. Initially, Peter or volunteer arrangements will be covering extra shifts that are slow to manage costs. It will take some time to build up the new days, but that will add solid revenue



# Gypsy Café Example Configuration

The **Gypsy Café** configuration includes the general location and equipment and assets required to run the kitchen.

- an immediate need is outdoor signage and commercial refrigeration unit  
the current configuration is adequate and maintained to otherwise support the café
- upgraded café capabilities might be nice, but as soon as changes are made, new regulations and requirements come into play...."if it ain't broke, don't fix it". Any plans for upgrading the café kitchen or facilities will open a large need for additional funding to complete the projects
- the furniture is random and funky and part of the atmosphere. However, comfort could be increased with some changes
- furniture options - workshop & concert chairs should be available and storable; the café will normally be configured for the table, chair and booth internet café profile

Examples of costs that could be considered:

- adding grill and hood for fresh cooked food  
\$60,000+
- remodel upstairs for additional seating  
\$50,000-100,000
- furniture & concert chairs  
\$20,000

The café atmosphere and interior décor should remain similar....rustic, funky, comfortable:

- some upgraded furniture would improve comfort

# Gypsy Example Expansion & Growth

The **Gypsy expansion & growth plan** is something that should be considered on the front end. The approach is to anticipate both the need for more space and the integration into the local community...more specifically the area from the intersection of the Gypsy and other businesses to the edge of Lake Union, less than a block away.

Almost everything about the Gypsy fits the overall strategy and plan on a small scale. Longer-term it is the perfect type of intimate venue where you might have big names in the bluegrass or Gypsy Jazz/swing-jazz genres, for instance. It would be a desirable place to play and ticket prices would cover the retail going rate of professional musicians, as it should be. A beer and a hot dog is an insult and will not attract the best talent, and it dishonors the musicians that might do the gig anyway. The venue would support a wide range of genres and has already supported singer-songwriter to reggae to rock to youth jazz groups to square and cajun dancing to the local schools and more!

The main long-term issue with the Gypsy is that it will always be limited or in need of complimentary space if it is available nearby, or next door. The Gypsy supports workshops of up to 40 people and performances is 80 or more.

There are some spaces upstairs to support studio or teaching space. The Gypsy plan works for most things on a long-term basis. As a matter of fact, the Gypsy is a good size to pilot the entire concept and program.

The following page briefly outlines another option, the **warehouse option**. There are several large spaces for lease within 1 block of the Gypsy intersection. Of particular interest is the 25,000 foot warehouse next store. It has been for lease for more than 18 months, but there is an urgency factor in that it could lease at any time.

Another opportunity would be to purchase the building that houses the Gypsy which extends for about one block (see next pages). Of course, that would be a monumental investment (\$8 million) ...however, Peter thinks big and the n.e.w. strategy is to build schools wherever there is a need or desire in the world. Monumental funding is the most accelerated method.



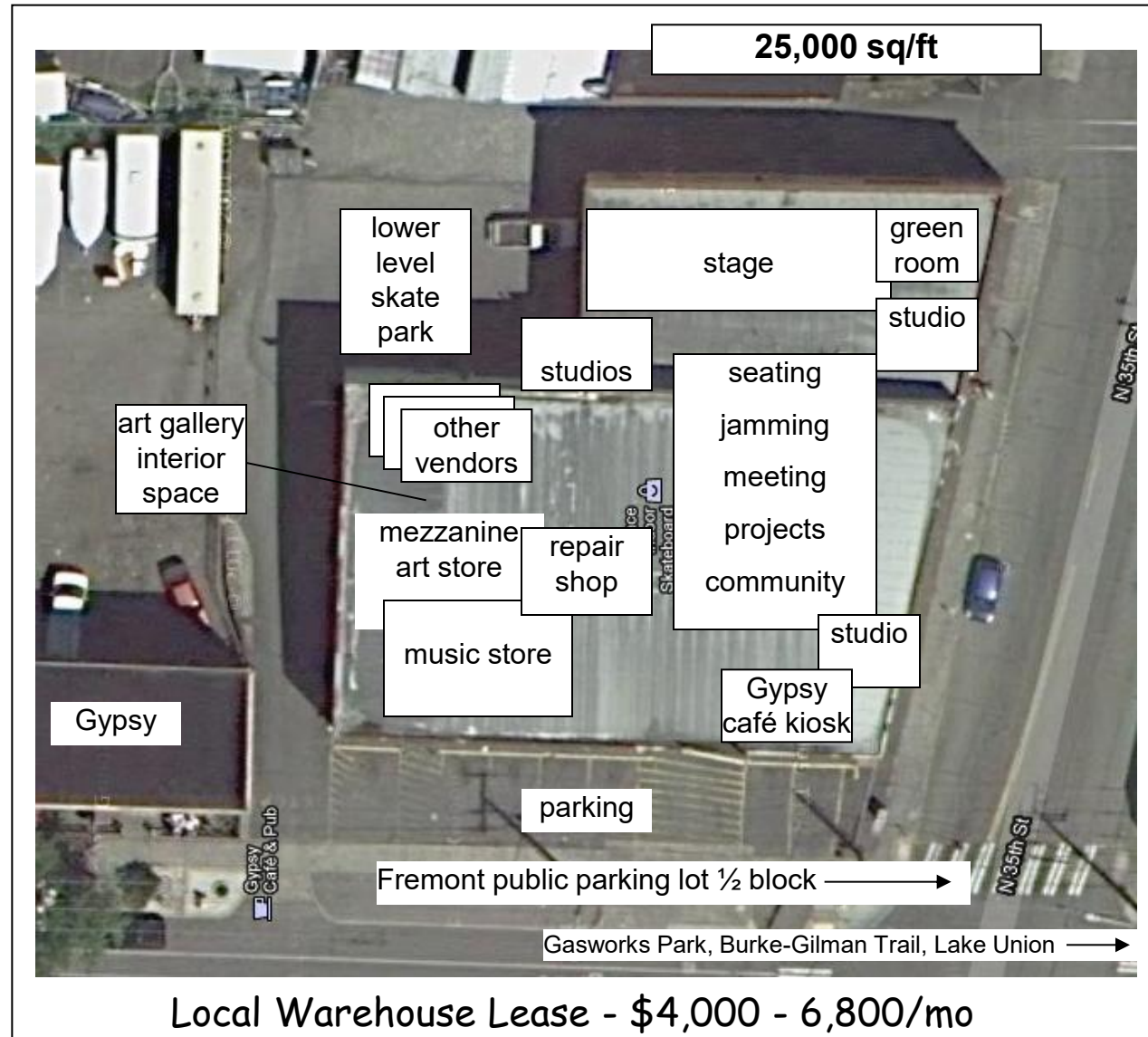
## Example - Warehouse Solution

There are of course other options and configurations that will work as well or better than the Gypsy, or that would compliment the Gypsy. One issue with the Gypsy is space won't keep up with a steady growth pattern. The current workshop already fills the main room.

This is a Google satellite shot of an actual warehouse for rent next to the Gypsy. It provides a nice example of how the school might be configured in a warehouse or other building configuration.

One primary advantage of the warehouse is a large space to support workshops and concerts, and a place to rent for events, another potential source of revenue.

For the most part, this is a ground up effort that won't require a large expense for the goodwill of a business. However, lease rate is high and the entire area would have to be built out immediately or over a transition period.



# Gypsy Example Building Extension Ideas

A building purchase probably does not make sense in an unstable business climate, and with so much available real estate for lease...nearby and in the larger area. The specific Gypsy location however does present a very specific opportunity with a location near major areas including University of Washington, Lake Union, Gasworks Park & Fremont

However, this helps demonstrate the idea of an initial school that has room to teach a worthy-sized group of students.

The Gypsy is at the end of a long building - \$8 million to buy.

There are three older buildings that both look rustic and have great potential as part of a workshop college which will include art, music and other disciplines where the workshop methodology can be applied.





# Pros/Cons of Gypsy vs Warehouse

Some pros and cons of turn-key versus ground up:

## Pros

Gypsy	Warehouse or Other Large Facility
Turnkey business that already pays the rent	Opportunity to build the vision and the business from the ground up
Perfect location...Fremont...sweet spot between Seattle and University of Washington, zoo, Lake Union, Gasworks Park	Opportunity to locate anywhere
Intimate rustic space for less than 80 people and for 40 people in one workshop	Larger space ready for growth which is inevitable as the current space has reached its limit

## Cons

Gypsy	Warehouse or Other Large Facility
Too small for big workshops and events. However, the building is for sale and there is a warehouse for lease next door	Large space to configure and build out.
Building and café will require some upgrades, but not immediately	Everything needs to be purchased and built
Business conditions could become more difficult to keep support up	No supporting business model that "pays the rent" in any business climate

# Summary of Example Operational Revenues

One of the biggest advantages of the Gypsy is that it is a self-supporting business and foundation for the school objectives to be developed without urgent pressure to increase revenues immediately in support of non-

profit services. In addition, the added facets of the venue will continue to grow revenue from the customer base and students for the school. This is obviously a simplified, high-level analysis for discussion purposes only.

monthly revenue \$11,000-18,000*	\$ 15,000
monthly costs including payroll, taxes, supplies	<u>13,000</u>
minimum profitability to start	less than < 2,000
initial future music store net revenue	\$ 2,000
workshop school revenues	<u>1,000</u>
	<u>3,000</u>
net-profits for music school fund	less than < \$ 5,000

\* Conservative sample financial projections are for level one funding of n.e.w. and does not include upgrades or additional music store inventory. Funding for levels two and three increase opportunities, costs and revenues.

# Required Funding for Example Gypsy Plan

The following are three recommended funding levels for the Gypsy Plan...To accelerate the vision and mission, it takes money to make money to provide affordable art and music education for all.

The end goal financially is to have a self-supporting art and music school and to replicate that to other locations where there is a need, which could be almost everywhere.

•cost of business - goodwill & minimal assets	\$ 65,000
•administrative costs - taxes, legal, etc	10,000
first level total	75,000
•inventory - starting music store inventory	\$ 30,000
•upgrades to environment - ADA included	20,000
second-level costs	50,000
second-level total	125,000
•major upgrades - grill hood, equipment	\$ 60,000
•Major remodel 2 <sup>nd</sup> floor including ADA	100,000
third-level costs	160,000
third-level total	\$ 285,000

## Urgency Factor

Peter has been working with the owner to build up the business. The owner is getting ready to make some investments in areas such as signage and refrigeration which is a reluctant commitment to go forward with the business if there is no sale. This has disadvantages including a higher price for the business and, worse yet, lack of control over how things like signage and configuration turn out. Also Peter's efforts have been significant and he hopes the school instead of the current owner is the long-term beneficiary. Peter is working hard to market the proposal to obtain a commitment, and then the owner and n.e.w. can go forward on that basis. The owner is withholding investments through the month of July 2011 to see how Peter's efforts develop.

# Appendix

This includes additional materials for reference or that might be helpful to supporting details of the vision, mission, strategy and plan.





## Personal Characteristics

Peter is qualified in many ways to direct and accomplish the vision and strategy of the program. His personal characteristics and work ethic will help to promote and protect and defend the interests and spirit of n.e.w. Whatever the solution, Peter can best represent the mission and execute on the action plans with inspiration and energy. The plan is one of many ideas to accomplish the vision and mission.

Peter is an excited promoter of the music school and related activities. With personal motivation combined with twenty years of business skills including presenting and teaching, CPA in accounting and computers for 20 years, and many years of planning, Peter will make a good executive director of the program.

Simply, Peter's management approach falls into a priority action plan for all situations. Peter's natural demeanor is "nice guy" as people may attest. He tries accommodate everyone and everything while still achieving independence.

The next level of action is that Peter will bend over backward to resolve issues to the satisfaction of all parties without disrupting or degrading the program. When that doesn't work, Peter moves to decisive action to shut down or divert inappropriate activities or situations with a minimum of damage to the program.

Peter has a strong work ethic and has produced many efforts from vision to planning to execution with business and musical proficiency. He has created plans, marketing materials, websites, education programs and teaching methods and tools concurrently while maintaining at least four hours a day on personal practice and education.



# Executive Director Characteristics

Peter has written the plan to hopefully speak for itself as to:

- the vision and competence of executing a comprehensive business strategy, plan and operation
- development of a successful workshop program and community,
- design of an effective teaching approach based on site, sound and feel with deep musical understanding
- proven musical proficiency through extensive practice combined with teaching and performance, and
- actively organizing and participating in spontaneous musical events...i.e. jam sessions & performance
- proven musical proficiency through extensive practice combined with teaching and performance
- design, development and programming of multiple integrated websites, marketing materials & more

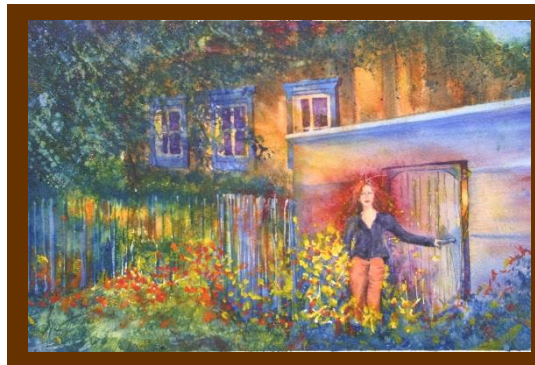
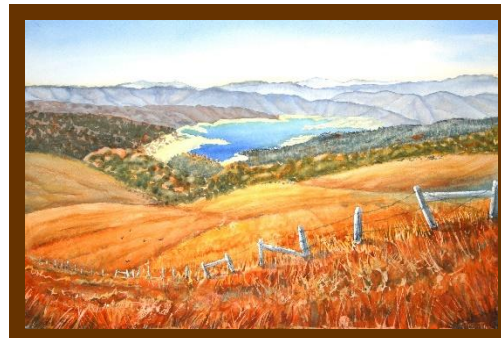
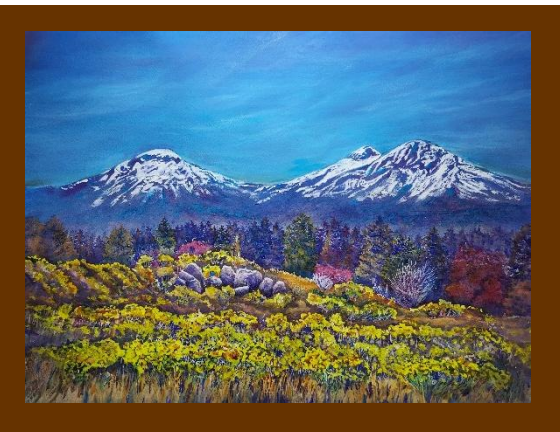
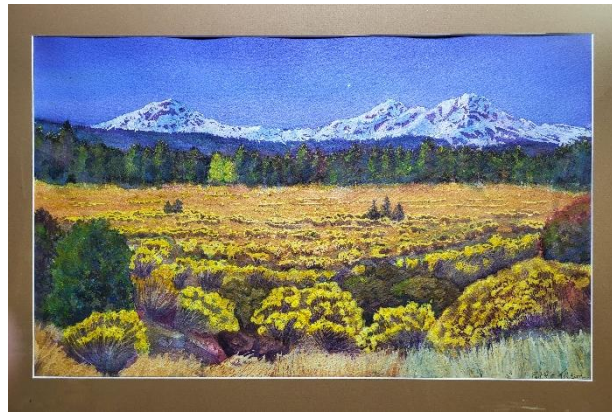
The AMP program was developed through the personal experience of relearning music some time after Peter retired from his corporate career. All of the techniques he teaches have been tested and proven in his own playing. The approach is a long-term method to maintain technique and to continue learning on your own with techniques learned from AMP and workshops.

From the business side, Peter' experience includes:

- twenty-year business career starting at PriceWaterhouseCoopers and then retiring from almost ten years as director at Microsoft
- active CPA for twenty years, highly active in professional organizations including board positions after graduating at top of class in college (#1)
- as a business and computer auditor and consultant, worked in many different business and areas of business including management, accounting, marketing, legal, product design, computer systems and more
- played string instruments since his grandfather Knudson put a banjo-uke in my hands in 3<sup>rd</sup> grade where we played together with uncles, aunts and cousins



# watercolor paintings by Peter Tilton



dedicated to Kay  
who inspired  
and cared for  
my paintings



# PT Background

## Relevant family history:

- Great-grandfather Lotus Delta Coffman was president of the University of Minnesota from 1920-1940 whose legacy was bringing affordable education to the general population
- Grandfather Lloyd Tilton started Mutual Building & Loan in California around 1915 which was later a major California banking institution into the 1980's. Father was CEO and board chief most of his life
- Grandfather on mother's side, Earl Knudson, played trumpet to support his college education and taught me banjo-uke & golf swings as a young boy. He performed for fun throughout his 101 year life singing and playing the ukulele and golfing to the great joy of many. He held together a family tradition of music with aunts and uncles and cousins
- Mother who sent Peter to music and art lessons and father who made the living to support that. They are the people he would love to give the gift of his success with his vision before they pass on.



Lotus Delta Coffman

Peter's Great-grandfather created major institutions, vision & guidance and communities to benefit society and to facilitate people's individual pursuits.

...read more on next page

Lloyd I. Tilton

Peter's Grandfather created a major institution, vision & guidance and community to benefit society and to facilitate people's individual pursuits for owning homes in the American Dream.



State Street  
Santa Barbara  
ca 1900



Earl A. Knudtson

Peter's Grandfather Knudtson sang & performed with ukelele, worked his way through college on trumpet, and taught Peter banjo-uke when he was in 3<sup>rd</sup> grade. His daughter, Peter's mother, later made sure Peter had guitar lessons & practiced

David L. Tilton

Peter's father developed a major institution from his fathers efforts, and David's vision & guidance and community to benefit society and to facilitate people's individual pursuits for owning homes in the American Dream.



State Street, Santa  
Barbara ca 1950

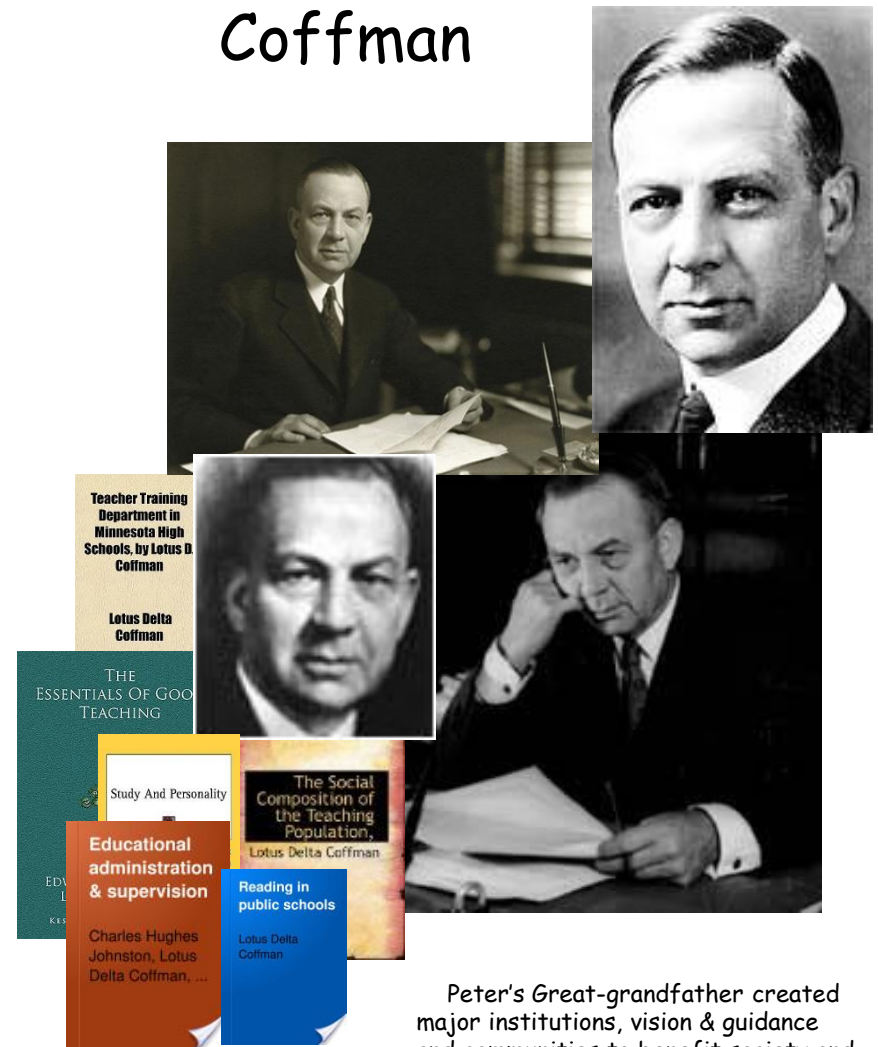


Lotus Delta Coffman American was educator and pioneer of adult education and education of gifted children. As president of the University of Minnesota in 1932, Coffman founded the landmark General College of the University of Minnesota, which was the precursor of today's community colleges and began the democratization of higher education in the United States. Believing that popularizing learning was the only sure foundation of democratic government, Coffman established the General College to extend higher education to all the people of his state. Coffman's two-year General College admitted all students, although it assigned them to classes according to their abilities as measured by tests and grades. The curriculum, which led to a special, two-year degree, consisted of short, interdisciplinary survey courses in 10 "areas of human living"—the arts, history and government, contemporary affairs, economics, human biology, physical science, psychology, social problems, home and family life and literature, speech and writing.

The college opened with 461 students in the autumn of 1932 and quickly grew to more than 1,000. Although criticized by conservative university faculty members for its "watered down curriculum," the General College became a model for similar schools of general studies at Oregon, Georgia and Washington. Coffman's concept not only continued to thrive, it spread to virtually all state and many private universities after World War II.

Coffman was president at Minnesota from 1920 until his death in 1938. During that time, he established many new, model, higher-education programs, including a college for gifted students, an institute of child welfare, an institute of technology, a fine arts department with an art gallery, a school of journalism and a graduate school of business. In addition to his work as a leader in education, Coffman was a prolific author of educational works. He coauthored one of the first textbooks on the teaching of reading and two on the teaching of arithmetic. His works included *Reading in Public Schools* (with T. H. Briggs, 1908); *How to Teach Arithmetic* (with J. C. Brown, 1913); *The Supervision of Arithmetic* (with W. A. Jessup, 1915); *The Social Composition of the Teaching Population* (1911); and *The State University: Its Work and Problems* (1934).

# Lotus Delta Coffman



Peter's Great-grandfather created major institutions, vision & guidance and communities to benefit society and to facilitate people's individual pursuits.



# SANTA BARBARA SAVINGS & LOAN

## 100<sup>TH</sup> ANNIVERSARY 1901-2001 1/3

Santa Barbara Savings was founded in 1901 as a mutual building and loan association. Its directors were local and it had a low profile in town. In fact, it operated under the wing of the Count National Bank until 1921. At that time, Lloyd I. Tilton was employed by the bank. One day they asked him if he wanted to manage the desk in the corner of the lobby. That one desk was Santa Barbara Mutual Building and Loan association. The reason he was offered the job was that the former manager had absconded with some funds and the company was basically insolvent, something that was not publicized...!

His first job was to go up and down State Street, the main street in the town and convince depositors to convert some of their holdings into capital stock. Over a short period, \$100,000 was raised and the company from that day forward was a capital stock institution. Many of those shareholders stayed with SBMB&L for most of the life of the institution and were able to realize substantial gains.

During the 1920's the company grew. It shortly moved to its own location next to the bank at a spot now occupied by the Chase Restaurant & Bar. During the 20's, it grew from about one million dollars in assets to somewhere close to ten million dollars. It was one of the largest building and loans in the state of California. SBMB&L moved to State & Figueroa about 1930. Then came the depression. There were many failures of financial institutions, but SBMB&L survived ...but not without some scars. The asset base dropped to less than five million dollars. During the 30's, the government created the FSLIC which insured deposits to five thousand dollars and also created the Federal Home Loan Bank system, primarily to provide liquidity in times of stress.

The 30's were mostly a period of survival. But World War II and its aftermath opened the way for a resumption of growth. The baby boom created a demand for housing unparalleled in the history of our country. Competition for deposits was keen, although the government placed ceilings on the rates that could be paid. This fostered the practice of giving away toasters and the like to attract depositors.

## Lloyd I Tilton



Peter's Grandfather created a major institution, vision & guidance and community to benefit society and to facilitate people's individual pursuits for owning homes in the American Dream.

SBMB&L, however, stayed away from the practice and instead wooed its depositors by establishing its reputation as a solid **community** institution. Its people were involved in many civic activities and it supported community events. In short, it was a pillar of the community and gave the service that many of the high-flying companies located elsewhere did not.

# SANTA BARBARA SAVINGS & LOAN

## 100<sup>TH</sup> ANNIVERSARY 1901-2001

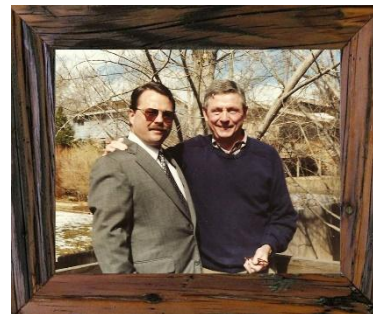
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In 1951, David Tilton joined the firm as Director of Research. By the end of the decade, he was appointed Executive Vice President. The 50's were explosive for the Savings & Loan Industry. Those who saw a great potential for growth and profitability were acquiring old sleepy companies. Santa Barbara Savings, the new name, more or less stayed in the middle, growing slowly, but competitively, branching out to Los Angeles and Venture, California. Efforts by others to acquire the firm were rejected, but the pressures were intense to do something for shareholders that believed the real value of the company was not being recognized in the marketplace. SBS's answer was to become aggressive and in effect, join the crowd opportunists and grow and take steps to get the company's value recognized in the marketplace.

In 1962, the company made a public offering, raising 1.5 millions dollars in new capital. Dean Witter underwrote the offering with the birth of the parent company, Financial Corporation of SB. The 60's were one of expansion where additional branching took place and acquisitions of smaller S & L's firms were pursued. In 1965, David Tilton took place and acquisitions of smaller S & L's were pursued. In 1965, David Tilton became president upon the retirement of his father, Lloyd Tilton. In 1968, the company's stock was listed on the American Stock Exchange.

The 70's continued the explosive growth. Branching went on at a furious pace, along with many small acquisitions around the state. Assets climbed to more than 3 billion dollars and California's statewide branching system peaked out at 102 branch locations. In the mid 70's, the stock became listed on the New York Stock Exchange (under the symbol of FSB). While all of this was going on, there was a problem that was manifesting itself slowly. Interest rates were rising as inflationary pressures built up. Rate ceilings on deposits were gradually removed and the cost of funds began to rise. In the meantime, investments, primarily loans, were locked in at fixed rates, with long maturities.

## David L Tilton



Peter's father developed a major institution from his father's efforts, and David's vision & guidance and community to benefit society and to facilitate people's individual pursuits for owning homes in the American Dream.

At this point, it was clear that SBS&L needed outside involvement. During the early part of the eighties, numerous contacts were made with the goal of attracting outside capital, merger opportunities with other S & L's, and sale of the company to non S & L organizations or individuals. To cite all the contacts would be a story unto itself. The one exception would be the attempt of the famous Ivan Boesky to gain control of the company. It didn't work out in the eyes of the regulators, but it did leave scars on the company, some of which much later proved to be to the benefit of the parent company's shareholders long after the Resolution Trust Corporation took control in 1990.

By the end of 1964, the company's capital was all but wiped out. Arrangements were made to sell a great number of branches to other S & L's to beef up SBS&L capital. It became evident that major changes needed to be made. As of the first of 1985, David stepped down as president, having hired Phil Brinkerhoff (former president of Freddie Mac) to replace him. David kept his role of Chairman of the Board, but the destiny of the company lay in Phil's hands as CEO. Within a couple of years, the company returned to capital compliance. The stock of Financial Corp of SB restored much of its earlier value. SBS&L was able to issue additional capital stock at the parent company level.

# SANTA BARBARA SAVINGS & LOAN

## 100<sup>TH</sup> ANNIVERSARY 1901-2001

continued from previous page 3/3

Then the roof started to fall in with a disastrous bond trading loss and subsequently a major change by Congress redefining capital requirements. The result of the was the S & L crisis gained momentum with many of the high fliers being shut down and along with many good companies, including Santa Barbara Savings. At the time of the takeover in 1990, SBS still had capital, but failed to meet the new capital standards.

Very unwisely, the RTC closed the company in its initial enthusiasm to become a bureaucratic monster. Incompetent people stepped in in the place of an already competent group of managers. The result was the depositors fled the institution and the remaining good employees left in droves leaving a weakened company. (ironically David's son, Peter provided asset valuation services with Price Waterhouse to help unwind the RTC mess).

What was left of the SBS branch system was sold to the Bank of America and other assets were disposed. Basically, that was the end of Santa Barbara Savings as it was known. However, the association had not been liquidated.

In the 90's, Financial Corporation of Santa Barbara, the parent of company of SBS, continued in its existence. David Tilton came out of retirement to be the sole "caretaker" to preside over its final liquidation. However, as a result of a variety of lawsuits, the parent company, which had to file for bankruptcy came into enough money to enable it to pursue litigation to recover any residual value of the savings and loan.

Through years of work (and many dollars paid to lawyers), FSB was able to establish legal rights to the residual value of the old Santa Barbara Savings. The FDIC agreed to pay some 15 million dollars to various parties wh had claims to those assets. The bottom line is that in the end the shareholders received a payout. It was a major project to locate all of the shareholders who were entitled to the funds. There were some 23 million shares outstanding...each of whom might get as much as 20 cents per share.

In the end, FSB was vindicated and rewarded where there were few or no recoveries for other organizations that were ruined by the very unwise bureaucratic move in creating and operating the quasi-governmental agency, the Resolution Trust Corporation.

Throughout his life, David has been working to benefit the local communities. He served on and chaired many non-profit boards, and has been a generous philanthropist. His son would say he has been a great father who is a pillar of the community.

# PT Business Resume 2005 <sup>1/2</sup>

## Ideal Job

To perform an integrated and diversified role in a mid-market company that seeks to develop or improve the enterprise architecture for risk management, compliance, ethics and internal control. To leverage risk and IT governance management skills and experience gained over 20 years to help develop and manage a corporate and IT governance program, including management of Sarbanes-Oxley and other legal issues, auditing, IT and application integrity and security, and business process effectiveness and efficiency. To perform this role in a company that values and supports trustworthy corporate governance and high ethical standards of truth and integrity to manage the major goals and structure of the business.

## Business/IT Profile

**Business/IT profile:** 18 years in audit and consulting assessing and developing solutions to mitigate financial and operational systems risks in the areas of corporate and IT governance, business process design, infrastructure and application security, technical security and processing controls, privacy, third-party IT reviews, business recovery/disaster recovery planning and all related compliance and auditing requirements. Specialize in corporate and IT governance assessment and design (architecture).

## Professional Experience

### **Microsoft, Redmond Director, IT Audit Services**

(1996-2005)

Established and directed Microsoft's IT audit function. Managed and helped drive IAS (Internal Audit Services) security and privacy assurance program. Lead development of architecture to manage risk and internal controls, and managed design of systems to support risk management and audit across the company. Introduced Microsoft to vulnerability assessment and penetration testing (ethical hacking) in 1998 to evaluate Microsoft infrastructure and application environment and some products. Identified and drove requirements for Microsoft's initial privacy program and Chief Privacy Officer and worked regularly with the CPO to ensure an effective program. Regularly consulted and audited for compliance with regulatory requirements including Sarbanes-Oxley, SEC, FTC, HIPPA and other special interest and consumer advocacy groups and worked with Compliance Director to manage IT issues and recommendations. Performed major cost-benefit assessments to assist management in streamlining and controlling IT across the company. Extensive experience managing vendors, auditors and consultants. Expert written communications and PowerPoint presentations in presenting and translating difficult issues for senior management.

(2004-2005) Developed initial corporate IT governance model for all of Microsoft which became CIO's number one priority for FY05.

### **Price Waterhouse**

#### **Sr Manager - Business Risk & Advisory Services, Audit Integrated Services**

(1987-1996)

10 years experience and development in the dynamic and challenging environment of a first tier accounting firm ("big eight" at the time) focused on delivering high quality IT systems audit and consulting services to a diversified client base ranging from multi-national Fortune 100/500 to middle market clients. Developed and managed the IT audit and consulting function in the Denver office serving clients such as Storage Technology, Exabyte, Coors Brewing Company, Cypress Minerals, Total Petroleum, and Janus Funds. Provided IT audit services in support of rendering an opinion on the financial statements, and to perform other value-added IT security and consulting services.

## Education and Professional Affiliations

B.A., Western State College, Gunnison, CO 1987

- 1st ranked senior/4.0 GPA, Summa Cum Laude
- Comprehensive major: Accounting
- Minor: Information Systems
- Gold Key winner, Colorado Society of CPAs

### Professional

- Inactive - Certified Public Accountant (CPA)
- Inactive - Certified Information Systems Auditor (CISA)
- Working toward Certified Information Systems Security Professional - CISSP
- Membership and management - IIA & IIA International Technology Committee

## Professional Highlights - Microsoft

**Professional work history:** 7 years as a CPA/CISA establishing and leading Microsoft's IT Audit Services function to provide senior management/board of director assurances and improve controls around IT security, privacy, integrity, efficiency and effectiveness. 2 years assessing and designing IT governance

**Audit and consulting:** Established, developed and directed the initial (1996) and ongoing IT audit and consulting strategy and group to help Microsoft ensure security and integrity of IT operations, and to report to senior management and the audit committee on the state of IT controls and recommended actions to improve Microsoft's security and privacy posture, and integrity of transaction and operations-based applications. Built methodologies and a diverse IT audit team plus extended vendor and collaboration teams to audit IT across Microsoft, and raised the IT control area as a significant component of Microsoft's internal control management. Drove audit results that were consistently highlighted with senior management and the audit committee. Responsible for driving timely resolution for high-priority IT issues identified by Internal Audit or other groups. Attended Audit Committee meetings and reported frequently to senior management (such as CFO, CIO, COO).

**Corporate and IT governance, risk management:** Defined requirements and designed architecture for a risk management system to better prioritize risk and audit focus, and to better demonstrate to management and the board how and why internal audit was prioritizing risk and related audit plans, special projects and direct consulting to the business. Focused on business and IT controls around processes, systems and infrastructure. Organized the system model around COSO and COBIT principles and guidelines in addition to benchmarking internal audit practices with partner and competitor companies, leveraging professional associations with groups such as the Institute of Internal Auditors, and generally building a Microsoft customized risk management system to industry standards, practices and ideas.

Directly supported the CFO in responding to the initial regulations and guidance around Sarbanes-Oxley, designed a COBIT based model to document IT controls, and helped manage a large army of PWC auditors and consultants to establish control documentation for the entire company.

Developed initial corporate and IT governance model for all of Microsoft, and established the first comprehensive document on corporate and IT governance that successfully made IT governance the CIO's number one priority for FY05.

**Major security and privacy efforts:** Audited and consulted on security, privacy, and infrastructure and application services focused on critical Microsoft businesses and other related web service business and applications. Completed multi-phase audit of a critical business unit and identified issues in the areas of privacy policy statements, application/web services security, host & network security, network management, attack & penetration vulnerabilities, and operations policies and procedures. Facilitated specific remediation requirements to help client address issues, and worked with management to formalize



# PT Business Resume 2005 <sup>2/2</sup>

timely remediation of issues, technical consulting on secure development and IT security controls, and coordination and rationalization of audit activities. Provided IT expertise, guidance and support for the Compliance Director and senior Microsoft & MSN management to understand, qualify/quantify risks and issues. Facilitated definition and management of aligning MSN security and privacy requirements with requirements and recommendations of external entities and requirements such as the FTC, HIPPA, special interest and consumer advocate groups, Sarbanes-Oxley and SEC requirements, and professional organizations (e.g., AICPA, Information Systems Audit and Control Association, Institute of Internal Auditors (IIA), etc.).

**IT costs and resources:** Performed an IT infrastructure assessment project to inventory IT across Microsoft, and identify cost, infrastructure configuration, organizational, and process improvement opportunities. With support of CFO, worked with a large group of high-level, difficult stakeholders in the Information Technology Group, MSN, Xbox, and others to establish baseline requirements for the project, collect and analyze data, and address difficult issues, including legacy organizational issues that were not resolved. The project identified a significant opportunity for large savings opportunities and process/organizational optimization and the company is currently engaged in implementing some of the recommendations such as data center and server consolidation, increasing shared services among major Microsoft divisions, and generally helping the CEO make some strategic decisions about how to consolidate and/or distribute IT functions across the company's many businesses.

**SAP security:** Identified significant risks and control deficiencies with SAP security, and facilitated completion of more than a year of SAP security redesign and implementation resulting in a significant improvement to SAP security overall, segregation of duties, authentication and authorization, and the technical configuration of SAP security. Provided security and segregation of duties baseline for SOX.

**Vendor & consultant management:** Extensive experience and relationships with the major accounting firms and high-end boutique auditors and consultants, including management of highly technical IT consultants to support assessment of security and privacy controls throughout infrastructure and applications. Established the value of technical assessments in the audit function and expanded that into consulting services for groups across the company to build secure applications and infrastructure, as well as security and privacy consulting for product groups. Established a "leveraged services" model to use high end management people to leverage external consultants and internal technologists to maximize the value of IT assessment services and ensure technical expertise on very specific areas. Was the first person to introduce "hacking" teams at Microsoft in the 1997-98 time frame. Extensive experience leveraging vendors to perform commodity or specialized audit services.

**Professional activities:** Active membership and participation in professional organizations as a Certified Public Accountant and Certified Information Systems Auditor. Participated in conferences and regular presentations on security, privacy, IT auditing and other topics. Served on the IIA's International Advanced Technology Committee help define conceptual, functional, and risk/control frameworks, strategies, requirements, audit practices, products and training requirements for the IIA's 115,000 members representing the Fortune 100/500 and many of Microsoft's customers. Accommodated requests and presentations for audit, finance, and IT management of Microsoft customers or potential customers, including Microsoft onsite visits, presentations and meetings. Primary author for the book "Privacy: Assessing the Risk" for the IIA's flagship IT related product (SAC-security, assurance, and control). Through presentations and interaction with professional groups, positioned Microsoft as a leader/innovator in the privacy and security space with respect to Microsoft's commitment to and audit role in developing strong privacy strategy, practices and controls.

**Performance/people management priorities:** Achieved consistently high performance ratings overall and excellent manager ratings for Our Company Values. Aligned with People Management Objectives: maintained open door policy and regular meetings with staff and mentorees; recruited and retained high caliber IT people (both internal and consultants), including some who have rotated into security related job functions within Microsoft and consultants who have been hired into security and assessment functions across the company (e.g. Senior Director of MSN Security). Highly proactive about career counseling and providing opportunities of interest to help develop and keep employees motivated and trained. Very team

oriented and responsive to group/team and individual needs – go to bat for people as appropriate. Hired a very diverse team with respect to culture, background, and personality; frequently manage diverse opinions into consensus, and encourage individual approaches to work style and focus. Consistently evaluated highly on this area of focus.

## Professional Highlights – Price Waterhouse

10 years experience and development in the dynamic and challenging environment of a first tier accounting firm ("big eight" at the time) focused on delivering high quality IT systems audit and consulting services to a diversified client base ranging from multi-national Fortune 100/500 to middle market clients. Developed and managed the IT audit and consulting function in the Denver office serving clients such as Storage Technology, Exabyte, Coors Brewing Company, Cypress Minerals, Total Petroleum, and Janus Funds. Provided IT audit services in support of rendering an opinion on the financial statements, and to perform other value-added IT security and consulting services. Responsible and accomplished in the following areas as follows:

- Denver and Central Region group manager for international Audit Integrated Services. Provided audit support, consulting services, internal audit outsourcing, third-party reviews and special projects for a diversified multi-national client portfolio of more than 50 Fortune 500 and middle market clients. Client industry profile included: High technology; technical information products, communications, cable television partnerships, refining, petroleum retail, oil & gas, brewing, food production and distribution, mining, equipment manufacturing, home building, mutual funds, banking, financial services, real estate trust investment partnerships, and real estate resolution services.
- Central Region initiative leader for IT audit services and consulting. Provided support for external audits, internal audit outsourcing, special projects, and third-party reviews.
- Central Region manager for software evaluation and selection services for middle-market companies.
- Central Region initiative leader for selling and providing business and IT recovery planning services. Developed requirements, analysis and content for a significant Business Recovery Plan for Janus Funds.
- Denver office manager for third-party reviews of start-up and existing data centers for banking institutions.
- Contributing researcher/author for the end-user computing module of the "Systems Auditability & Control Report" issued by the IIA.
- Development manager for audit and analysis tools including asset valuation for real estate, loans and other financial instruments.



# Glossary

newearthworkshop foundation:

- acoustic-style music - you know it when you hear it
- landscape art - of the people & planet
- natural arts - you know it when you see it
- spirit - create spontaneous creative energy with the community to increase peace, harmony and awareness in the world

Trajectory terms represent long-term change by forcing a slight course change to influenced today and change a 100 years from now:

- truth -honesty and ethics
- community
- acoustic
- nature - mountains, forests, rivers & streams, seas, sky, sun, clouds & rain
- organic

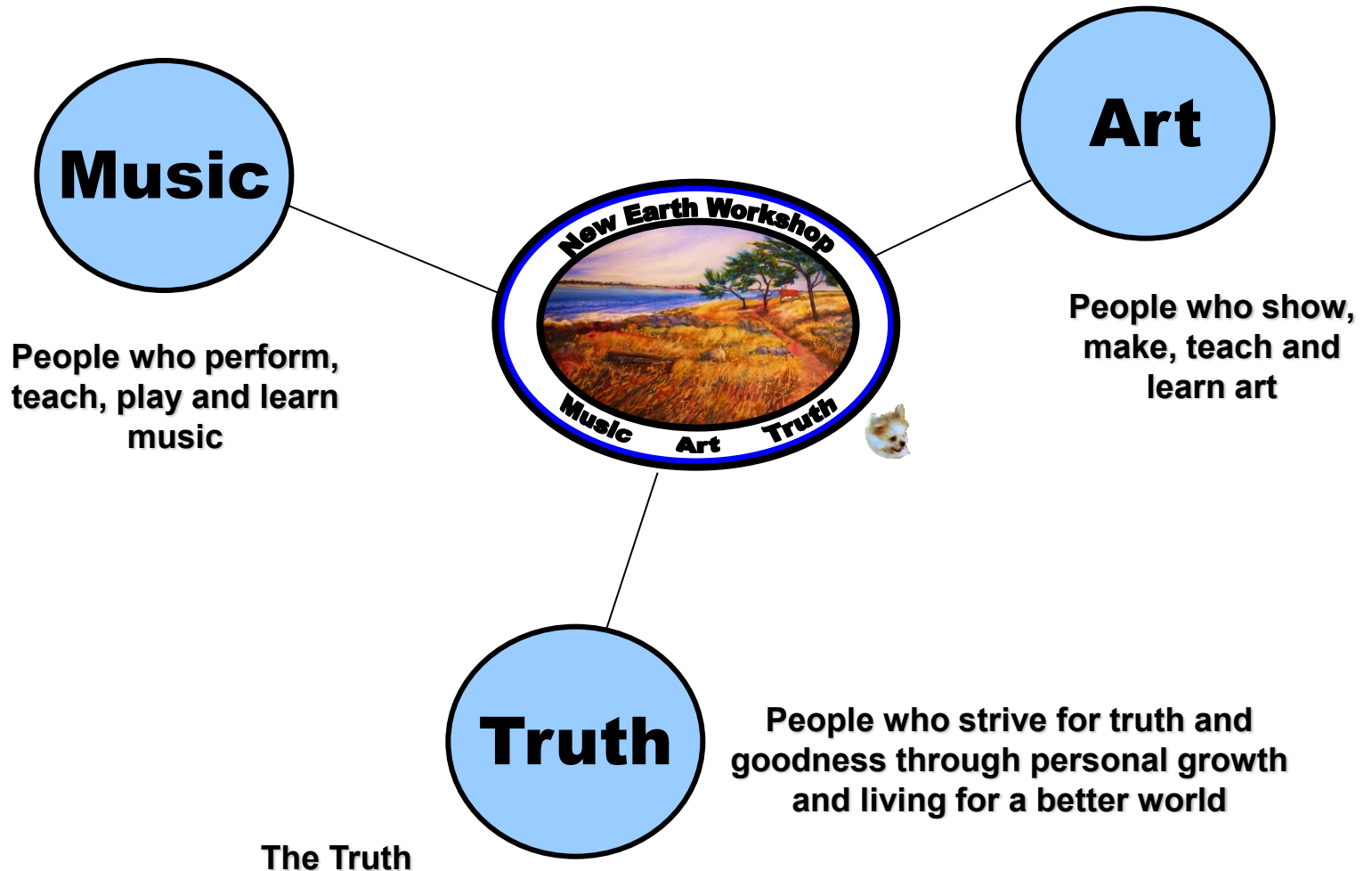
Acoustic-style music includes

- bluegrass
- gypsy jazz
- swing jazz
- Latin gypsy & swing jazz
- grass-roots classical
- singer-songwriter-vocal
- any original or vocal music played in the spirit of the style with taste from the Beatles to Eagles to Seattle singer-writer to Metalica to opera
- especially original music

Acoustic-style instrumentation includes

- vocal
- guitar
- violin & fiddle
- mandolin
- banjo
- resonator guitar (Dobro®)
- acoustic bass
- electric bass
- accordion, esp. jazz/gypsy style
- harp - melodic with harp or chromatic harp
- electric instruments - played in the spirit of the acoustic-style...you know it when you hear it

# Original Vision to Integrate Art & Music



## n.e.w. Pioneers

Heart

**Django**

Charlie Parker



**Albert  
Namatjira**

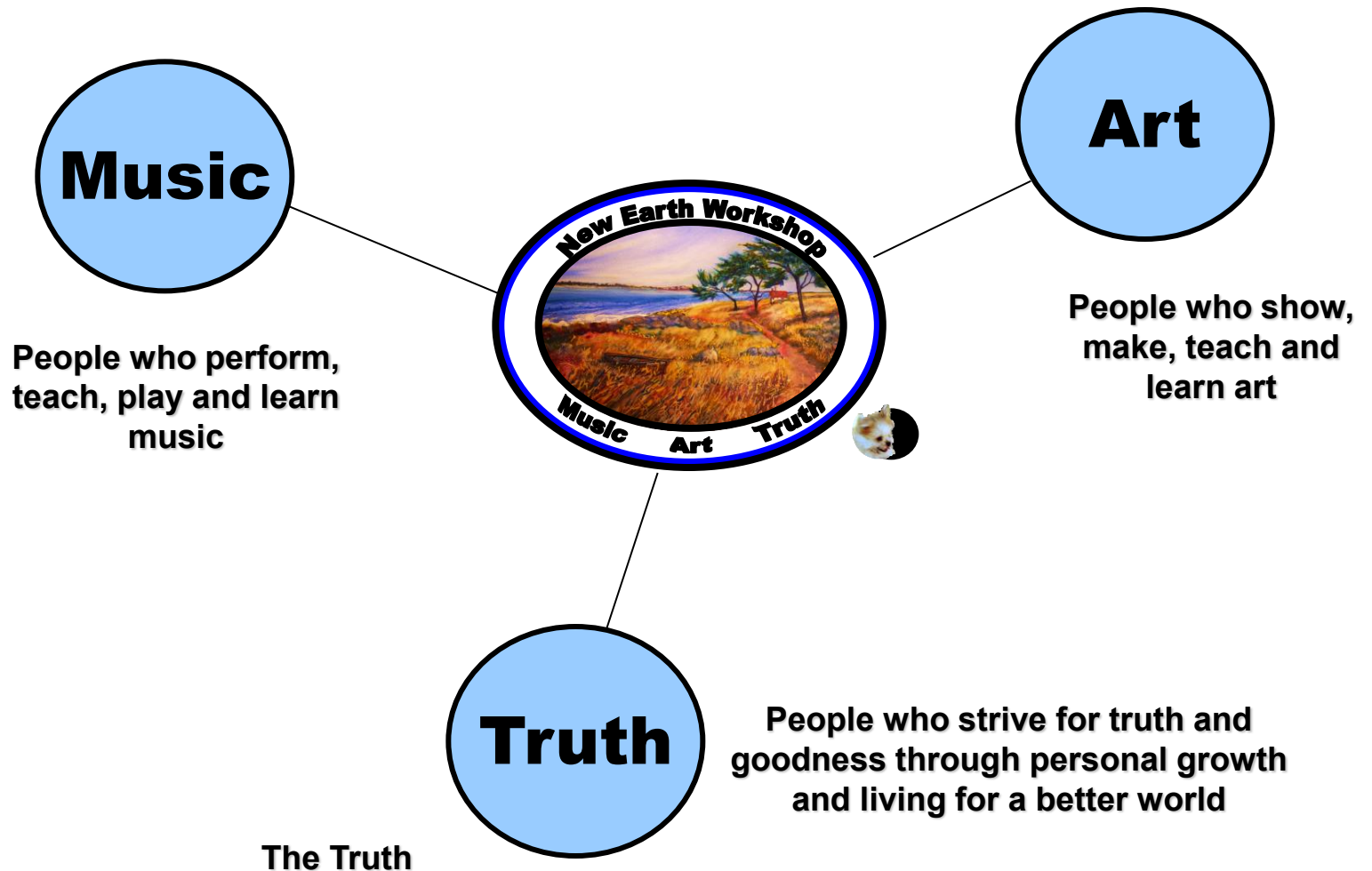
Winslow Homer

Spirit

Mind

**new earth**

Earth – K'UN, the receptive, the nourishing. Receptivity is the rich earth without which the creative cannot take root in our lives. new earth is receptivity to personal growth and development for a better world

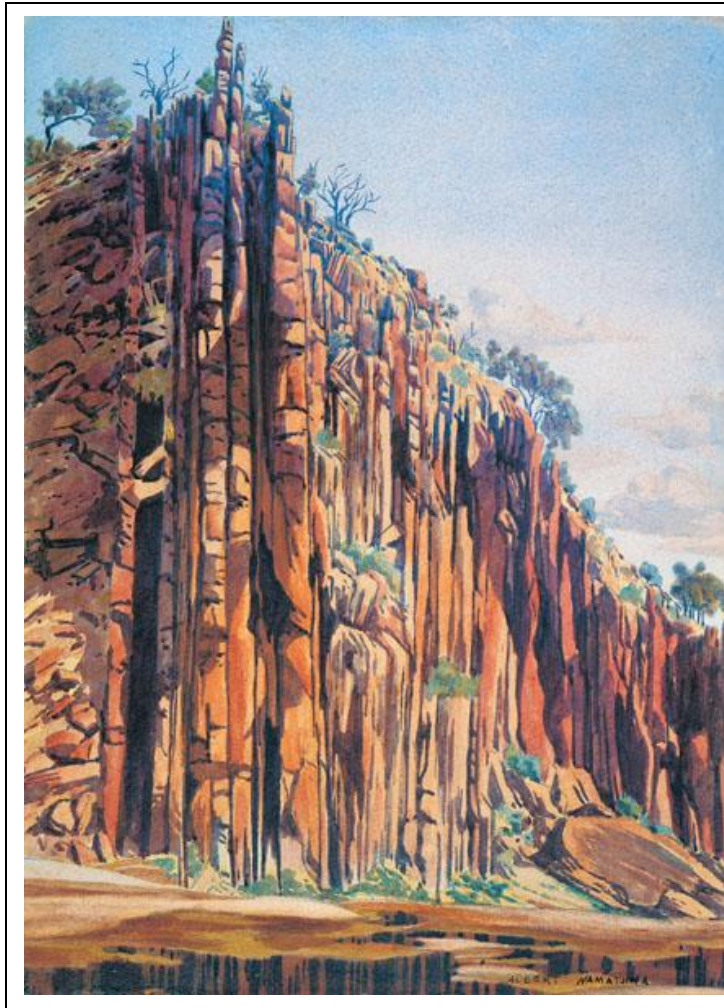


## Albert Namatjira 1902-1959



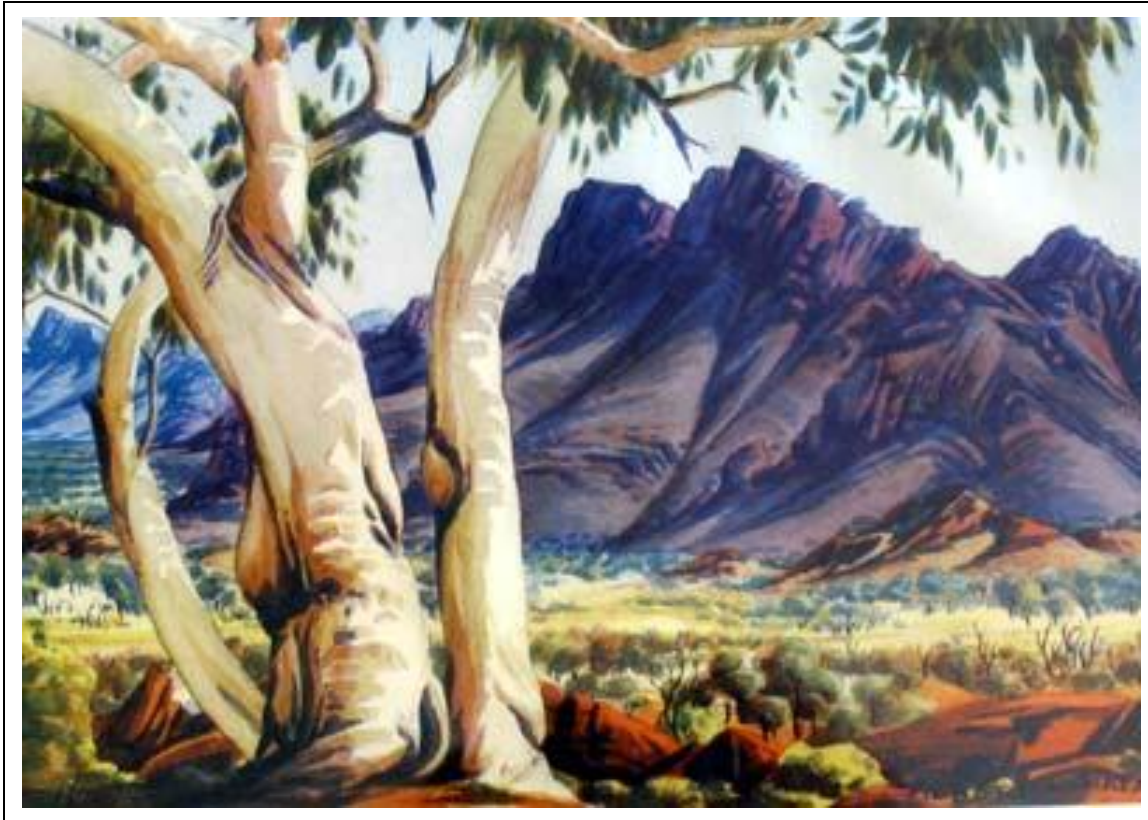


**Kwariitnama  
(Organ Pipes) c.  
1945-53**



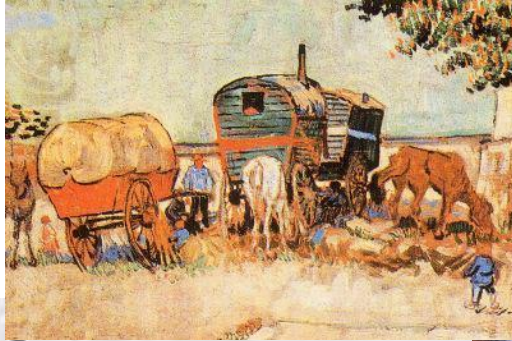
**Albert  
Namatjira**

# Albert Namatjira



Central  
Australian  
Landscape

# Simplicity and Nature



Django's Caravan



Albert Namatjira  
painting in the  
Australian Outback



# A Bright Future!



the vision is bright, powerful & continuous & present

© peter tilton







Peter Tilton  
pt@newearthmusic.com  
206-465-9383

Mr. Alan Iglitzin  
Executive Director  
Olympic Music Festival  
7360 Center Road  
Quilcene, WA 98376

Dear Mr. Iglitzin,

I am the friend and music associate of Fred Meissner. I originally bought a violin from his father more than 30 years and ago and have since known Fred for many years. Fred has been both a generous friend and an informal business partner who has helped set me up with instrument inventory, violins new and old, and music distributors to buy wholesale instruments priced to compete with large music stores. The music store is one of many strategies to support the non-profit workshop music school, new earth workshop, that I have created and developed over the last 5 years.

new earth workshop (n.e.w.) is an organization dedicated to a vision and strategy to bring art and music education, experience and spirit to all people for little or no cost. The spirit of the organization is to bring people together in community to create and learn music and art together with a foundation of acoustic-style music and landscape or natural arts. The goal of community is to provide a music and art experience open to all while connecting with the world communities that are discovering a greater purpose for their lives.

Enclosed are copies of my comprehensive plan and various funding strategies to achieve goals that will bring the vision and strategy into the second and third phases for developing the non-profit school and related businesses and services required to provide a self-supporting business model.

If you have the time, I would appreciate your review of my proposal, especially with your eye toward executive directorship of a major festival and organization, philanthropy and funding of non-profit organizations, musical history and experience, and business acumen developed through your experience with for-profit and non-profit ventures. The n.e.w. plan and proposal includes both benefactor and business profit options.

Perhaps you have direct interest in my ideas and plans or maybe you have other contacts I could meet with to share the plan. I would appreciate any comments or help you might have time to offer. After you have time to review the proposal, maybe we could schedule a meeting at your place or better yet, you could meet with me and then visit the workshop music school on a Wed night in Seattle to see the school in action.

Thank you very much for your time and consideration.

Yours truly,

Peter Tilton



Peter Tilton  
pt@newearthworkshop.org  
541-678-3292

Ms. Karen Iglitzin  
Olympic Music Festival  
7360 Center Road  
Quilcene, WA 98376

Dear Ms. Iglitzin,

Dear Karen,

I am the friend of Gordon who has been on a violin search recently visiting your father at the beautiful festival location and home. I enjoyed meeting Alan and enjoyed his sample playing on the violins especially. I love classical music especially violin music and although informally trained, aspire to some of the technical proficiency demanded by classical violin.

After a 20+ year corporate career, I have been both developing my musicianship and complete plans and proposals for a non-profit art and music school since retiring from that in 2005. For now I am focusing on the music school and the workshop style program I have developed that uses my Accelerated Music Program (AMP) which is designed to speed up learning for people who have no time or who start late in life or who otherwise are ready to learn and play by ear at a proficient technical level. My program is centered on a workshop style program that uses site, sound and feel for learning music, technique and theory by ear and practical application.

I understand you have significant experience with non-profit management. I was wondering if I could mail you a copy of my plan and then have a coffee meeting to go over any ideas you might have.

Any help would be greatly appreciated.

Thank you very much for your time and consideration.

Yours truly,

Peter Tilton