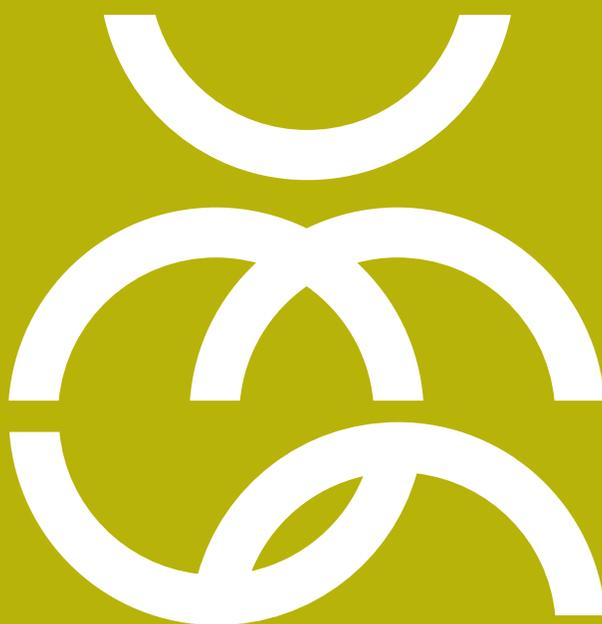


2012/2013

# ANNUAL REPORT



# YEAR IN REVIEW.

DEAR FRIENDS,

I am pleased to share the UMS 2012–2013 Annual Report with you. We can all be proud of this season’s many accomplishments, including a celebration of Hill Auditorium’s 100th anniversary, our second year of Renegade Ventures presentations, and some experimentation with the use of non-traditional performance spaces and formats. I’m thrilled with the programs we were able to provide you this year. None of these would have been possible, however, were UMS not in a strong financial position.

**WE ARE SO  
HONORED AND  
HUMBLED TO  
HAVE THE ABILITY  
TO PRESENT SUCH  
EXTRAORDINARY  
TALENT, ALL MADE  
POSSIBLE BY  
OUR PASSIONATE  
AND COMMITTED  
DONORS.**

I’m delighted to tell you that we ended the year in a very good financial position with a surplus of \$354,000 relative to our budget. Careful management of expenses was an important factor in this success. Through strong development efforts, we raised a total of \$3,066,664 in contributed income, or 105% of the budgeted goal, and added \$423,000 in multi-year commitments. We also received new endowment gifts of \$649,646. Ticket sales came in very close to goal at \$2,938,728, which represented an increase of 10% over the 2011–2012 season.

To help maintain a sound budget, the UMS Board of Directors adopted budget guidelines for our programming decisions that will have a significant impact on the organization’s financial future. Developed by a task force made up of current and former members of the Board and several staff members, the Budget Guidelines call for five-year strategic budgets, allowing for greater transparency in planning, better communication between Board and staff, and increased opportunities for our development staff to secure funding.

As we reflect on our successes of this past year, I want to acknowledge the vision of our founders and leaders, our partnerships with the artists we present, our knowledgeable and enthusiastic audiences, and, most importantly, the generosity and continued support of our individual, corporate, government and foundation donors. In recent years, the University of Michigan and several of its units have also recognized the value we bring to students by awarding UMS grants that have been key to increasing and strengthening our programs and projects.

I want to thank the Board of Directors, under the leadership of David Herzig; the National Council, led by Clayton Wilhite; the Corporate Council, under the leadership of Doug Rothwell; the hard-working UMS Advisory Committee, chaired by Eileen Thacker; the very talented and experienced UMS staff; and you, our passionate and loyal donors and audience members, for making UMS one of the top arts presenters in the country.



Sincerely,

A handwritten signature in black ink that reads "Ken Fischer". The signature is written in a cursive, flowing style.

Kenneth C. Fischer  
President

# HILL 100.

## UMS PRESENTS:

### A SPACE FOR MUSIC, A SEAT FOR EVERYONE - 60S TRAILER

[http://www.youtube.com/watch?v=oyWhjig\\_KAk](http://www.youtube.com/watch?v=oyWhjig_KAk)

The highlight of the 2012-2013 season was the celebration of 100 years of performances in our most treasured venue, Hill Auditorium. In honor of the centennial, we produced a documentary about UMS's history in Hill, A Space for Music, A Seat for Everyone, which was produced by UMS staff member Sophia Kruz and has been broadcast on Detroit Public Television. The documentary will also make an appearance at several film festivals this fall.

Of course, no celebration of Hill Auditorium would be complete without a rich selection of classical, jazz, and global music performed in the space, and the 2012-2013 season included:

- The Chicago Symphony Orchestra, the same ensemble that UMS presented 100 years ago in the first-ever concert in Hill Auditorium.
- The Mariinsky Orchestra of St. Petersburg with conductor Valery Gergiev performing Stravinsky's The Rite of Spring, also celebrating its centennial.
- The Detroit Symphony Orchestra, in a program that featured the Frieze Memorial Organ, a centerpiece of Albert Kahn's design for Hill Auditorium.
- Two performances by the New York Philharmonic with conductor Alan Gilbert.
- Our own tribute to Detroit's great musical heritage, From Cass Corridor to the World: A Tribute to Detroit's Golden Age, where we brought together some of the world's great musicians who got their start in Detroit including Geri Allen, Marcus Belgrave, George Shirley, James Carter, The Original Vandellas, the Motown Legends Gospel Choir, and others.
- Darius Milhaud's monumental Oresteia of Aeschylus, presented in collaboration with the U-M School of Music, Theatre & Dance and featuring the orchestras, choirs and soloists from the school.
- The debut of trumpet soloist Alison Balsom.
- Yo-Yo Ma and the Silk Road Ensemble, Jazz at Lincoln Center Orchestra with Wynton Marsalis, Brazilian singer-songwriter Gilberto Gil, and Mexico's famous Mariachi Vargas de Tecalitlán also filled the hall and delighted audiences.

## HILL 100.



“

COMMUNITIES WITH HISTORICAL BUILDINGS COULD REPLICATE HOW UMS OFFERED A SERIES OF ACTIVITIES EXPLORING THE HISTORY OF THE SPACE AND ITS IMPACT ON THE REGIONAL COMMUNITY ... USING THE UMS MODEL AS A FRAMEWORK.

– Sharman Spieser, Michigan Humanities Council

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As part of the celebration, UMS organized a free, day-long Hill Auditorium Celebration for the community that began with a Saturday Morning Physics talk by Scott Pfeiffer, the lead consulting acoustician for Hill Auditorium’s 2002–04 renovation. The day included a behind-the-scenes tour of the venue, a sneak peek into the room that contains the 7,599 pipes of the Frieze Memorial Organ, demonstrations by physics students on the science of sound, and the world premiere of UMS’s documentary about Hill. One participant commented, “This has given me a whole new level of understanding of Hill Auditorium and what it means to our community.”

Another part of the 100th Anniversary celebration was a day-long Kahn Architecture Immersion, a tour celebrating the legendary “Architect of Detroit” (and Hill Auditorium!) that included several buildings in the greater Detroit area as well as the U–M campus. As part of the tour, UMS student volunteer Charlie Reischl created an in-depth learning guide for participants.

UMS Night School, a community education program created by our Education & Community Engagement staff two years ago, focused its discussions on the history behind the great performers and performances that have shaped Hill Auditorium’s identity. The eight public sessions, hosted by U–M School of Music, Theatre & Dance Professor Mark Clague, were well received by community members, and UMS will continue the program in 2013–2014 with a focus on dance.

Finally, UMS celebrated with a special event on the actual anniversary of Hill opening: a Community Sing of Verdi’s Requiem, modeled on our popular Summer Sings program. Hundreds of amateur singers gathered on stage with Verdi scores in hand to sing through this monumental work, which was performed by the Chicago Symphony Orchestra and the UMS Choral Union at the second concert in Hill Auditorium in 1913.

## NEW IDEAS.



“

VERY FEW PLACES ON THE PLANET OFFER SUCH A VARIETY OF ART FROM AROUND THE WORLD.

— Dr. Stephen Forrest,  
U-M Vice President for Research

”

### EXPERIMENTING WITH NEW IDEAS

The Renegade Ventures Fund, established two years ago with a challenge grant from Maxine and Stuart Frankel, supports performances that exemplify artistic innovation and experimentation. UMS must raise \$100,000 annually during the five-year grant period to match the Frankels' generous gift. This season, we exceeded the match, bringing in nearly \$133,000. The Fund provided support for six performances: Kidd Pivot's *The Tempest Replica*, Théâtre de la Ville with Ionesco's *Rhinocéros*, the Mariinsky Orchestra with Stravinsky's *The Rite of Spring*, Gilberto Gil, Martha Graham Dance Company, and Alison Balsom and the Scottish Ensemble.

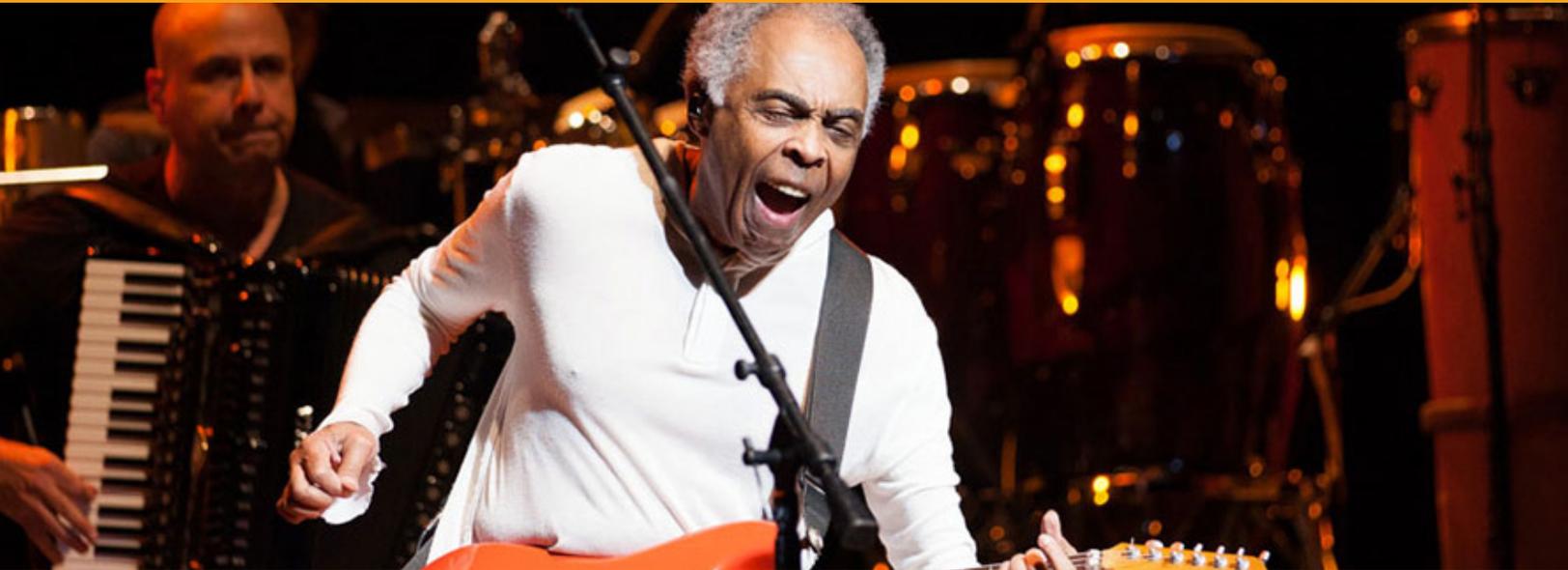
As more and more theater artists create work for non-traditional sites and formats, we have been following suit. We worked closely with artists represented in our International Theater Series to identify the most suitable spaces for their productions. During 2013, we took the National Theatre of Scotland's *The Strange Undoing of Prudencia Hart*, which is set in a pub, to Ypsilanti's Corner Brewery. UMS moved to the Performance Network for a week to present 1927's *The Animals and Children Took to the Streets*, an innovative production that had three actors playing multiple roles and interacting directly with film animations,

creating a truly unique atmosphere. Both were filled to capacity, with many more seeking tickets.

In October, UMS hosted a three-day educational and community residency with the Chiara Quartet, which culminated in a free pop-up concert in an empty restaurant space in downtown Ann Arbor. The event took chamber music out of the concert hall and into the streets, creating a fun and accessible atmosphere for enjoying and learning about music and making the arts accessible to all. The Quartet also gave a lunch-hour concert at Toyota's Ann Arbor facility; worked with students studying string instruments at the Detroit School of Arts in Detroit and at Huron and Pioneer High Schools in Ann Arbor; and lived in residence halls on the U-M campus during the week, surprising students with mini-concerts in common areas.

UMS is known for its innovative performances, but its presence in the online and social media realm has also drawn attention nationally. This season, UMS introduced Tweet Seats as an experiment to see what happens when people process what they are seeing and hearing in real time at a concert. Seated in the last row with specially constructed boxes to block the light from handheld phones, six people tweeted during nine concerts throughout the season. Each "tweeter" – including U-M students, faculty, and community members – was

## NEW IDEAS.



“

TWEETING DURING THE CONCERT COMPLETELY CHANGED MY PERCEPTION OF WHAT I WAS LOOKING AT AND LISTENING [TO]... IT HEIGHTENS YOUR EARS AND YOUR SENSES...IT WAS REALLY AN ENGAGING EXPERIENCE AND I'M GLAD I DID IT.

— Mark Clague,  
Associate Professor of Musicology and  
Director of Research, U-M School of Music,  
Theatre & Dance

”

interviewed before and after the performance to document how tweeting affected their experience. Several of them noted that they actually paid closer attention to the performance because they were tweeting. Our manager of online initiatives wrote about this program, which was picked up by several national arts blogs and led to a spirited debate about what it means to “be present” and how to engage those for whom technology is an important part in processing their experiences.

Finally, UMS spent a lot of time getting to know you, our audiences, much better this past season. Six years ago, we were a lead partner in a major national research study that explored the intrinsic impacts of attending performing arts events. This year, we revisited that study, and asked attendees at select performances to let us know how the performances impacted them. The results were gratifying to read. From people who had never attended a UMS performance before to those who have been coming for decades, the responses will continue to guide all facets of the work that we do.

# EDUCATION.



## INTEGRATING THE ARTS INTO THE CURRICULUM

Foundation and government grants have always been an important source of funding for UMS, and this year was no exception. We received a three-year, \$600,000 award from The Andrew W. Mellon Foundation to support deeper integration of the performing arts into the academic curriculum of U-M's College of Literature, Science and the Arts.

This grant acknowledges UMS's record of success in collaborating with over 200 faculty members to create cross-disciplinary events that engage students from all areas of the university. It will support the development of a course in LS&A based on UMS performances, as well as a Faculty Institute that will help faculty develop strategies for integrating the arts into the curriculum.

## U-M WORKSHOPS & MASTER CLASSES

Workshops and master classes with visiting artists provide U-M students with in-depth experiences working with some of the most accomplished artists in their fields. This season, when the New York Philharmonic was in town for a weekend, several of their principal players provided master classes and a special lecture on orchestral careers

and the audition process, as well as a series of events with the School of Information focused on the New York Philharmonic archives.

During the fall semester, the Mariinsky Orchestra also participated in collaborations with U-M School of Music, Theatre, & Dance (SMTD) and the Center for Russian, East European, and Eurasian Studies (CREES). The Chiara Quartet led a workshop for U-M's Arts Enterprise Group (a collaboration of the Ross School of Business and SMTD) on the entrepreneurial aspects of being an emerging professional musician.

We have also been able to formalize a robust set of experiences for theater students, including visits by company members to acting, directing, and theater production courses at U-M; opportunities for students to tour backstage and meet with several productions' technical directors; a workshop on creating original sound and music for the stage; and a Viewpoints technique workshop with the SITI Company (the company's method for creating staging and movement).

# EDUCATION.

## UMS K-12 TALKOUT: RAGAMALA DANCE

[http://www.youtube.com/watch?v=oyWhjig\\_KAk](http://www.youtube.com/watch?v=oyWhjig_KAk)

## YOUTH EDUCATION PROGRAM

UMS has worked hard to build a robust youth education program that introduces K-12 students to the performing arts. The program reaches thousands of youth annually by connecting with over 100 schools from 24 cities and five counties, including public, private, charter, parochial, and home schools. One of the highlights of this season included the Indian classical dance company Ragamala Dance, which performed for over 1,000 students in the Power Center and spent time throughout their week-long visit with students and community members eager to learn about traditional Indian dance and culture.

For the first time ever, UMS hosted one of its School Day Performances at the Detroit School of Arts. Pianist Geri Allen, trumpeter Marcus Belgrave, and other Detroit-based jazz artists performed, answered questions from the students, invited one accomplished student to play with them, and later participated in a video interview by a student who wrote for the school paper and shared the interview on her blog.

We are grateful to all who have helped to fund UMS's Education & Community Engagement program and particularly want to recognize Ford Motor Company Fund and Community Services, DTE Energy Foundation, the Esperance Family Foundation, Masco Corporation Foundation, and PNC Foundation for their significant contributions to the program. The UMS Advisory Committee also contributed significant support through On the Road with UMS, an auction fundraiser, and the Ford Honors Program, UMS's annual gala.

# PLANNING.



## PLANNING FOR THE CAMPAIGN

With the launch of the University of Michigan fundraising campaign in November 2013, UMS has set an ambitious goal of further securing the financial base of the organization. In order to make this happen, we are encouraging our loyal audience members and donors to make stretch campaign commitments payable over a period of years, which will provide UMS with greater security and an ability to plan further ahead. To improve UMS's long-term financial security, we also need to build our endowment through both current gifts and planned gifts. Our audience members and donors are critical to these efforts, and we are grateful to each of you for your generous support.

Recognizing that the campaign will provide an opportunity for UMS to reach out to the larger university alumni body across the country, we have developed a case for alumni support of UMS. With the help of the UMS National Council, a group of 28 U-M alumni and arts professionals from across the country, we have been able to articulate the impact the arts have on developing the intellect of every student at the University of Michigan, regardless of their field of study. We were delighted when U-M alumnus and New York National Council member Eugene Grant and his wife Emily made a generous \$100,000 gift to support these efforts. In addition, long-time audience members Candis and Helmut Stern endowed an annual Chamber Arts concert with a gift of over \$500,000. We are so grateful for both of these gifts.

Finally, engaging new and younger donors is critical for our future. An experiment with an online micro-giving program sponsored by CultureSource through Power2Give demonstrated that UMS can be successful in this area, and we will continue to build online solicitation campaigns.

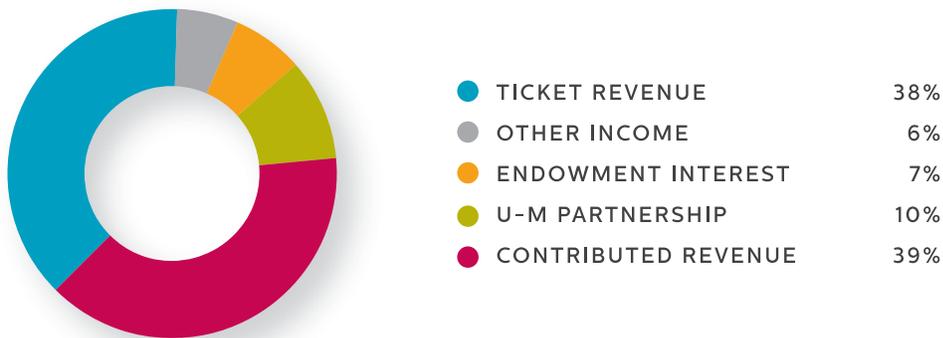
Thank you for helping to make our 2012-2013 season possible through your donations and pledges, gifts to endowment, ticket purchases, and volunteer efforts. It is because of you that UMS is a Leader and Best in the arts, offering world-class presentations and outstanding education programs and supporting the creation of new works. On behalf of everyone here at UMS and the many students, youth and community members who benefit from our programs, we thank you for a memorable year.

# HILL 100.

## 2012-2013 SEASON FINANCIAL STATEMENTS

UMS ended FY13 in a strong financial position with a surplus of \$354,000 relative to our budget. Careful management of expenses was an important factor in this success. We raised over \$3 million in contributed income and new endowment gifts of nearly \$650,000. Ticket revenues were over \$2.9 million, a 10% increase over the 2011-2012 season.

## 2012-2013 SEASON REVENUES - ACTUAL



## 2011-2012 SEASON EXPENSES - ACTUAL

