

2019/20 SEASON

 **ums**  
STAY PRESENT

# ANNUAL REPORT





# LETTER FROM OUR PRESIDENT

UMS's 2019/20 season was truly unlike any other in our 141-year history. With the arrival in mid-March of a novel coronavirus that quickly became a global pandemic, we found ourselves, like so many other organizations, needing to pivot suddenly to new ways of delivering on our mission of Connecting Audiences and Artists in Uncommon and Engaging Experiences.

Notwithstanding the abrupt ending, the first six months of our season were filled with many exciting events and activities, which we're excited to share with you here in this annual report.

While the immediate future is still uncertain, UMS is financially secure thanks to the incredible support of the community over the years. Our lean structure allows us to be more nimble than many other larger arts organizations; we are also fortunate to have an amazingly creative team of people and enjoy deep, long-lasting relationships with artists around the world.

As we work together to navigate all the changes in the coming months, I want to assure you that we will continue to always commit to our "north star" — to being an ever present and positive force in bringing our community together. Thank you for all that you have done to keep us strong.



Sincerely,

A stylized, handwritten signature in black ink that reads "Matthew".

Matthew VanBesien  
President, UMS



# OUR MISSION

To inspire  
individuals  
and enrich  
communities  
by connecting  
audiences  
and artists in  
uncommon  
and engaging  
experiences.

## OUR VALUES

### Inclusiveness and Accessibility

We seek the broadest possible participation in accomplishing our mission involving artists, audiences, and ourselves, celebrating different cultures, perspectives, and experiences.

### Respect and Transparency

We treat every individual with courtesy and genuine concern; we celebrate contributions from different cultures and seek mutual understanding; we are straightforward, open, and honest in all of our professional and personal interactions with others.

### Innovation and Tradition

We value the importance of nurturing, investing in, and presenting new artistic work and ideas, understanding that not all attempts will be successful; at the same time, we will celebrate and present the cultural and artistic legacy of the best traditional works of art.

### Participation and Collaboration

We seek the active involvement of those who share our love of the arts, and we strive to establish partnerships with artists, individuals, groups, and organizations that will help us foster our mission, as well as share our resources to support community needs and interests.

### Leadership and Stewardship

We expect to achieve sustained excellence in all aspects of our organization. We anticipate being a model for peers to emulate, and in turn, we seek to learn and incorporate the best practices of each of them. We value those who contribute their time and resources and will manage UMS to provide a healthy and robust organization for all who follow.

### Commitment to Being an Anti-Racist Organization

We are committed not just to “not being racist,” but to being actively Anti-Racist. We recognize our privilege as a respected arts presenter with a broad platform and will use our resources to champion the power of art to tell important stories about the breadth of the human experience, providing further opportunities for public discourse around socially engaged artistic work. We will deepen our diversity, equity, and inclusion work internally and externally, moving beyond representation into meaningful action and advocacy.



# DASHBOARD

141ST SEASON

62  
public performances

6  
School Day  
Performances

7  
HD broadcasts of  
theater and dance

58,011  
public performance  
attendance

STUDENT ATTENDANCE

21.3%  
of audience were  
students

\$360,487  
amount students  
saved on student  
tickets

67%  
average student ticket  
discount

\$14.96  
average price paid for  
student tickets

ECONOMIC IMPACT

1,719  
hotel room nights booked  
for touring personnel

\$8.8M  
generated for our local  
community as a result  
of UMS programming

DIGITAL

6%  
growth in Facebook  
followers

1,089  
downloads for new  
*No Safety Net* podcast  
series

REVENUE SOURCES

\$2,449,250  
ticket sales

\$201,820  
value of donated tickets due to  
COVID-19 cancellations

\$4,804,791  
cash and in-kind gifts

1,795  
individuals, corporations, and  
foundations supporting UMS

COMMUNITY ENGAGEMENT

272  
education and  
community engagement  
events

16,366  
education and  
community  
engagement  
attendance

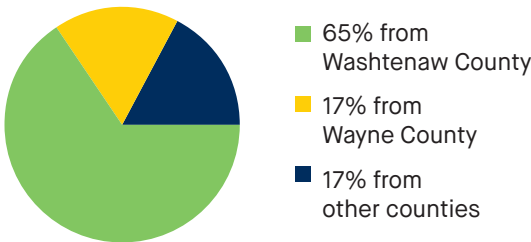
K-12 PROGRAMS

79  
activities

63  
participating  
schools, including  
32 underserved  
schools

6  
School Day  
Performances

25  
ticket and  
transportation  
grants awarded



COVID-19 IMPACT

23  
performances and

40  
education events canceled  
due to COVID-19, including


1  
School Day Performance and

2  
HD broadcasts


620  
estimated hours and

\$11,500  
spent transforming ticket  
office and UMS staff to  
remote work environment


UNIVERSITY & COMMUNITY PROGRAMS



69  
classes incorporated UMS  
events into their curriculum



16  
faculty received UMS  
course development grants



21  
artist visits with students



131  
total University Programs  
offered for students and  
faculty



62  
total Community Programs  
offered



# NO SAFETY NET 2.0

From January 17 - February 9, UMS hosted No Safety Net 2.0, its second festival of provocative theater productions that foster timely conversations around topical social themes.

"No Safety Net has been probably the single most impactful event on campus for me in my time as an undergraduate so far."

- UMS AUDIENCE SURVEY

PROVOCATIVE  
THEATER.  
COURAGEOUS  
CONVERSATIONS.  
SAFE SPACES.

## THEMES EXPLORED DURING THIS SECOND FESTIVAL

### Masculinity and internet radicalization

*(The Believers Are But Brothers)*



The refugee crisis, realized through a one-on-one experience between an audience member and an artist

*(As Far As My Fingertips Take Me)*

### Patriotism, interrogation, and whistleblowing

*(Is This a Room: Reality Winner Verbatim Transcription)*



Race, feminism, and privilege

*(White Feminist)*



# STITCH

## NO SAFETY NET 2.0 PERFORMANCES

19

performances of three productions, including one university student matinee and two School Day Performances, in both Ann Arbor and Dearborn

244

individual slots for *Fingertips*

## ATTENDANCE

3,720

people attended, including 373 high school students at School Day Performances

1,993

participated in at least one education/community engagement event

38.5%

of those attending were students

40%

of audiences attended more than one production

## EDUCATIONAL CONNECTIONS

Nearly

60

opportunities for audiences and U-M and area high school students to engage with the content related to the performances

150

students participated in seven different class sessions on creating devised theater work, as part of an extended K-12 residency related to *The Believers Are But Brothers* at the Early College Alliance program at EMU and the Arts Academy at Plymouth-Canton Educational Park (P-CEP). The two-month-long residency included a culminating performance of the students' work shortly before the pandemic closed schools for the year.

329

students participated in 12 classroom visits by No Safety Net artists

4

community lectures and workshops, including a Penny Stamps lecture by Public Theater artistic director Oskar Eustis and events related to election meddling, feminist comedy, and internet trolling

635

people attended post-performance Q&As and Community Dialogues

8+

curricular connections highlighted in an article in *American Theatre* magazine, including the following courses: Perspectives on Health Care, Theatre and Incarceration, Goods and Goodness, Engaging Performance, Central European Origins of Political Culture, Provocations and Other Acts, History of the Present, 21st Century Dramaturgies, and more!

## PODCAST

1,089

downloads for UMS's first podcast series, featuring interviews with the participating artists

## NO SAFETY NET 2.0 WAS MADE POSSIBLE WITH SUPPORT FROM



William Davidson Foundation

The Andrew W. Mellon Foundation



COMMISSION ON  
MIDDLE EASTERN  
AMERICAN AFFAIRS  
MICHIGAN

"As a great liberal arts college, LSA extends the boundaries of what is understood about the human experience and the world around us. The bold artists of the No Safety Net series do the same, challenging our notions of art and theater, and giving us powerful insights into our fellow humans and the world we all inhabit."

- ANNE CURZAN, DEAN OF THE UNIVERSITY OF MICHIGAN COLLEGE OF LITERATURE, SCIENCE & THE ARTS



# OTHER EXCEPTIONAL ARTISTIC PROGRAMMING

Yo-Yo Ma, Leonidas Kavakos, and Emanuel Ax

To celebrate Beethoven's 250th birthday, these three classical superstars came together for a sellout evening featuring three Beethoven Piano Trios. This also turned out to be the final performance of the UMS season; concerns about the global coronavirus pandemic ended the season prematurely just one week later.

## DONOR APPRECIATION

### Who Makes It Possible?

This special concert was made possible with support from:



Max Wicha and Sheila Crowley



Mr. and Mrs. Robert O. and  
Darragh H. Weisman

"What an amazing thing it is to have easy access to a venue like Hill Auditorium along with the incredible arts programming that UMS arranges every year. My family and I have seen a number of fantastic events at Hill, though the Chick Corea Trilogy concert last Saturday evening was — for me — one of the best live music performances I've ever attended (and I've seen a few). My thanks to you and your colleagues at UMS for making it happen. That level of musicianship is a gift to see and hear."

— UMS AUDIENCE SURVEY



## Vivaldi's *Four Seasons Reimagined* and Teac Damsa: *Loch na hEala* (*Swan Lake*)

One weekend in November brought two different reinterpretations of beloved classics to Ann Arbor:

- Daniel Hope's pairing of Vivaldi's *Four Seasons* paired with Max Richter's reimagination of the work called *Vivaldi Recomposed* — an event so popular that we moved it from Rackham Auditorium to Hill Auditorium — and
- Teac Damsa's *Loch na hEala* (*Swan Lake*), a dystopian yet joyful deconstruction of the classic story with a uniquely Irish twist.



## DONOR APPRECIATION

### Who Makes It Possible?

*Loch na hEala* was part of the ninth season of UMS Renegade, which is generously funded by the:

Maxine and Stuart Frankel Foundation  
Renegade Venture Fund

## DONOR APPRECIATION

### Who Makes It Possible?

UMS Song Remix was established thanks to a generous gift from:

Maurice and Linda Binkow and the Maurice and Linda Binkow Chamber Arts Fund



## Song Biennial

Since 2015, UMS has presented UMS Song Remix, a biennial focus on the Art of Song. This season featured five different artists representing a wide range of song interpretation, including:

- US premiere and UMS co-commission of *Zauberland: An Encounter with Schumann's Dichterliebe* featuring the incomparable soprano **Julia Bullock**.
- **John Cameron Mitchell's** *The Origin of Love Tour*, revisiting his signature production of *Hedwig & the Angry Inch*.
- **Stew & The Negro Problem** with their commentary about and tribute to James Baldwin's *Notes of a Native Son* — and a performance which featured one of UMS's 21st Century Artist interns, Zion Jackson, as part of Stew's backup band.
- Two evenings of **Hugo Wolf's complete Mörike Lieder** featuring pianist Martin Katz and singers Sarah Shafer, Susan Platts, Daniel McGrew, and Jesse Blumberg.
- **Cécile McLorin Salvant** in two sets with longtime collaborator Aaron Diehl in Lydia Mendelssohn Theatre.





DONOR APPRECIATION

## Who Makes It Possible?

The performance was made possible with sponsorship support from:

**M** MICHIGAN ROSS

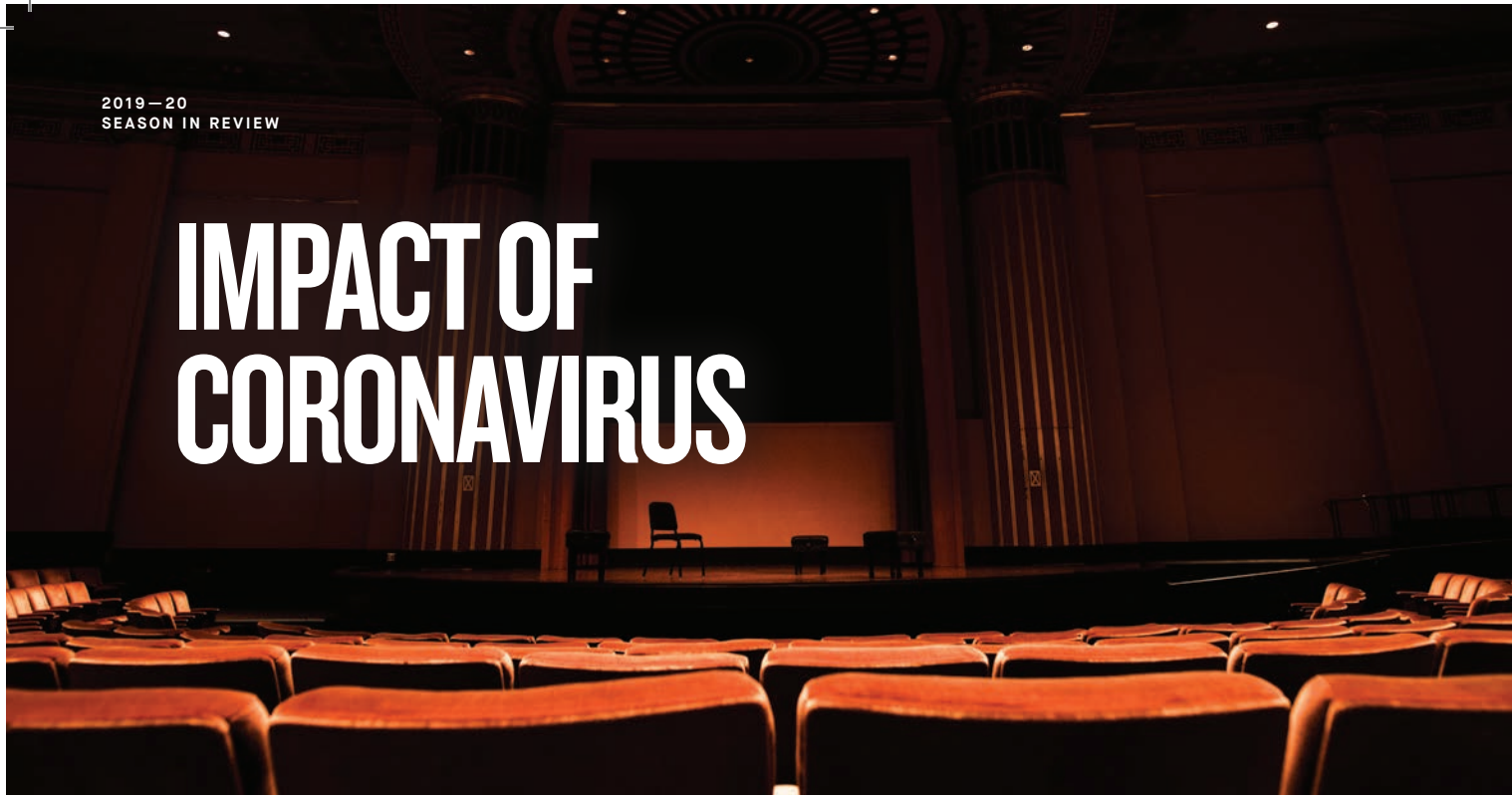
Peter and Julie Cummings

Tom and Debby McMullen

### *Amadeus*

The 141st Annual Choral Union Series opened in September 2019 with the Oscar-winning film *Amadeus* projected on a giant screen in Hill Auditorium, with the Detroit Symphony Orchestra and the UMS Choral Union performing the soundtrack live. The performance was completely sold out.





# IMPACT OF CORONAVIRUS

In early March, public health concerns about the novel coronavirus led to a massive change in university operations and, by extension, the cancellation of remaining UMS events, a devastating close to a memorable season.

Over 3,400 households had purchased more than 13,500 tickets to canceled performances, and the UMS Patron Services team, suddenly working from home, quickly mobilized to provide refunds and ticket donations to those who had planned to attend events throughout March and April.

Over the course of the spring, our entire staff plus Board and Ambassador volunteers engaged in an effort to call all subscribers and donors during the shutdown, to reach out personally about our plans for the upcoming season.

Our IT team of two spent over 600 hours to get everyone on our 30+-person staff functioning in a remote work environment. UMS thanks the **Gershenson Trust** for funds to purchase additional needed equipment.



Our fabulous Patron Services team! Top: Victoria Spain, Christina Bellows, Bridget Kojima. Bottom: Anné Renforth, Rochelle Clark.

Our Marketing, Programming, and Education & Community Engagement teams immediately pivoted from promoting live performances to developing new ways for audiences to engage with the arts online, including developing playlists for the artists whose performances were canceled, curating “5 Things to Watch” each week from other arts organizations around the world, creating new ways for K-12 students to learn from home, and developing Digital Artist Residencies for the 2020/21 season. Our Development team spent months both reaching out to donors to see how they were doing and to thank them for their support as well as securing new grants to fund our emerging digital programming.



## EVENTS THAT WERE CANCELED

Tarek Yamani  
(participated in educational activities before his public performance was canceled)

Hélène Grimaud

*ANTHEM*

New York Philharmonic String Quartet

James Galway's 80th Birthday Celebration

Benjamin Grosvenor

*HOME*

Apollo's Fire: Bach's *St. Matthew Passion*

Zakir Hussain

ABT: *Swan Lake* at the Detroit Opera House

Emerson String Quartet

Chineke! Orchestra  
(public performance plus School Day Performance)

HD broadcasts of *Present Laughter* and *One Man, Two Guvnors*

40 education and community engagement activities



As a result of the cancellations, UMS refunded over \$387,000 in ticket revenue. We are extremely grateful to the 1,046 ticket buyers who donated all or part of the value of their tickets, as well as to those who provided additional philanthropic support to help us through the end of the season.



Audiences waiting for the start of a No Safety Net performance.



Yo-Yo Ma with UMS Board Chair Tim Petersen; his mother, Kaye Petersen; and wife, Sally Petersen.

“I’d like to extend our most sincere appreciation to UMS sponsors who remained committed to UMS even after performances and events were canceled. Sponsoring a UMS performance means a lot to my family and me, and we’re delighted that so many others extended their generosity to UMS during this time as well.”

— TIM PETERSEN, UMS BOARD CHAIR

- |   |   |                                     |
|---|---|-------------------------------------|
| Ronnie and Larry Ackman                         | Ken Fischer Legacy Endowment Fund                               | Sally Kennedy                       |
| All Seasons                                     | Ilene H. Forsyth Choral Union Endowment Fund                    | Joe Malcoun and Caitlin Klein       |
| Emily Bandera                                   | Ilene H. Forsyth Chamber Arts Endowment Fund                    | The Andrew W. Mellon Foundation     |
| Karen Bantel and Steve Geiringer                | Maxine and Stuart Frankel Foundation                            | Michigan Medicine                   |
| Gary Boren                                      | The Children of David M. and Marian P. Gates                    | National Endowment for the Arts     |
| Commission on Middle Eastern American Affairs   | Karl V. Hauser and Ilene H. Forsyth Choral Union Endowment Fund | Gil Omenn and Martha Darling        |
| Community Foundation for Southeast Michigan     | David and Phyllis Herzig  | Tim and Sally Petersen              |
| Rachel Bendit and Mark Bernstein                | Honigman  | Edward and Natalie Surovell         |
| William Davidson Foundation                     | JazzNet Endowment Fund  | St. Joseph Mercy Health System      |
| Doris Duke Charitable Foundation Endowment Fund |   | University of Michigan Credit Union |
|   |   | Jon and Sandy Willen                |





Thanks to a combination of factors — ticket buyers donating back the value of unused tickets, generous donors who maintained or even increased their support, and a Paycheck Protection Program grant — UMS was able to end the FY20 season in a relatively strong financial position with an operating loss of \$120,539 while keeping our staff employed and continuing to support many of the artists, teaching artists, and stagehands whose careers were upended this past spring.

UMS has also kept a board-designated operating reserve fund to support 4.5 months of operations, accessible for use during unanticipated emergencies. The UMS Board of Directors authorized the use of these reserves in FY20; although we have not yet used the funds, they were included in our FY20 financial reports due to standard accounting rules.

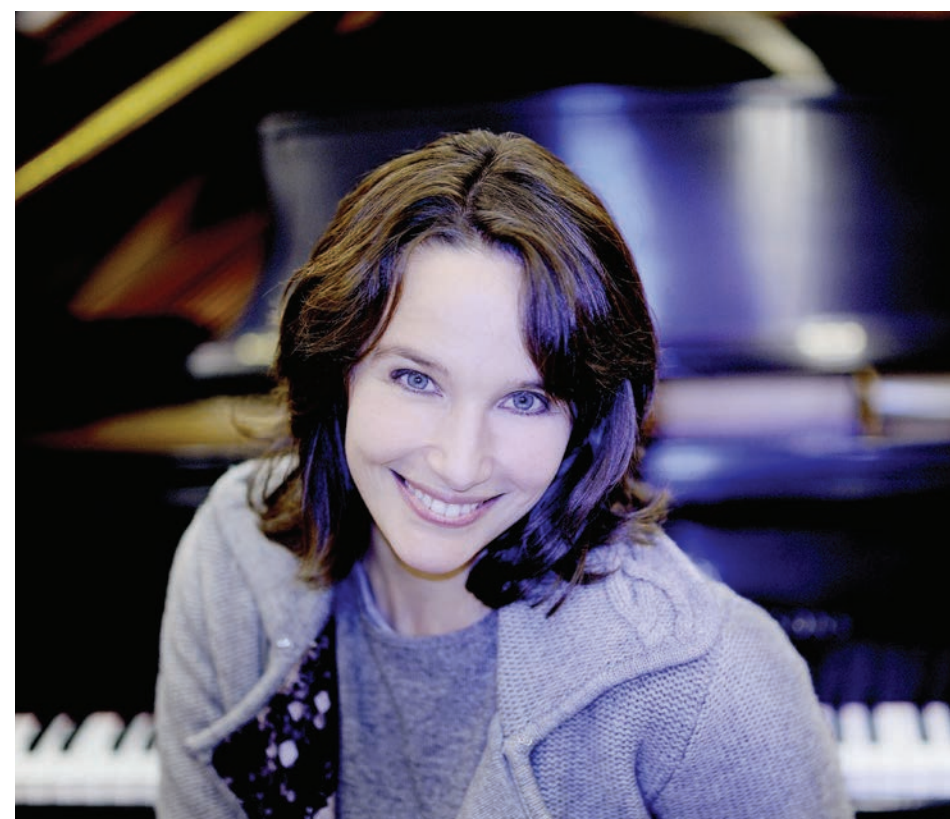
While FY20 ended with a modest loss, our budgets for FY21 and beyond are much more challenging as we navigate anticipated venue capacity restrictions and social distancing protocols. There are significant costs associated with the digital presentations we have planned, but we have chosen to make them free to audiences so that everyone can participate, especially those who may have lost income due to the pandemic. We have all had to learn new ways of working and new skills as we have moved performances online and created new digital initiatives. Our small but dedicated team is working hard to continue to deliver our mission in a new format while our venues are closed; at the same time, we are also planning for a future where live performance returns.

We continue to be optimistic about the future and will continue to provide access to incredible, thought-provoking arts experiences in the digital space and, when the public health situation allows, back in the wonderful venues that our audiences have come to cherish. And we so appreciate all of the kind messages and expressions of support that our audiences have shared these past few months!

## FROM OUR AUDIENCES

“I have been sharing your resources and ideas with my school families for some cultural enrichment to enjoy as a break in between all the ‘learning brought home’ we are attempting to deliver now that our school has been shut down for the rest of the year. I think many of my families wouldn’t ordinarily be able to afford tickets for their whole family, so I’m hoping that they’ll take advantage of the resources and maybe find ways going forward to incorporate more cultural events into their family life.”

- LOCAL TEACHER



### DONOR APPRECIATION

## Who Makes It Possible?



Bank of Ann Arbor has been sponsoring UMS events for over the past 20 years. And when Congress passed the CARES Act with the Paycheck Protection Program, UMS, along with many other local businesses, turned to Bank of Ann Arbor for help.

BOAA provided immeasurable counsel and support to UMS during the application process, and the funds received from the grant allowed us to keep our staff fully employed and also mitigated financial losses for the FY20 season when many arts organizations were furloughing their employees.

We are extremely grateful to BOAA and CEO Tim Marshall for their support and guidance throughout the PPP process.

“I’ve been introduced to a few new virtuosos through your emails — Hélène Grimaud and Benjamin Grosvenor...Hopefully your patrons are flooding your boxes with gratitude, and I am adding to the influx.”

- AUDIENCE EMAIL



# UMS ARTISTS IN SOUTHEAST MICHIGAN



Isango Ensemble worked with the Mott Community College Steel Drum Ensemble in October.



Dancer Caleb Teicher led a tap workshop with Tapology students in Flint.

## Impact on Flint: A Year After Yo-Yo Ma's "Day of Action."

During the 2018/19 season, UMS brought cellist Yo-Yo Ma to Southeast Michigan, where he led a "Day of Action" in Flint. During that event, the famed cellist brought together 50 Flint-based community leaders for a working session on cultural collaboration for social change, and participated in a Community Cultural Showcase that celebrated Flint's past and future. The day-long set of activities explored how culture has raised the city's many voices, forging a strong community and a shared, forward-looking narrative for Flint.

The experience gave UMS an opportunity to learn from the city's leaders and identify ways that we could partner to ensure that the arts continue to serve its residents. In the year following Ma's visit, UMS has continued to partner with Flint organizations:

- Students at the Flint School of Performing Arts participated in masterclasses with companies presented by UMS, including members of the Martha Graham Dance Company and American Ballet Theatre.
- When UMS presented the South African music-theater ensemble Isango in October, members of the group traveled to Flint for a jam session with the Mott Community College Steel Drum Ensemble.
- In November, high school students from the Flint Institute of Music performed in the lower lobby before the UMS presentation of Orchestre Métropolitain de Montréal at Hill Auditorium.
- UMS touring artist Stew visited and worked with students at the Flint Repertory Theater.
- When UMS presented the Minnesota Orchestra in January, associate conductor Akiko Fujimoto gave masterclasses for students at the Flint Institute of Music, and for fourth and fifth graders at the Flint Cultural Center Academy charter school, alongside students from the U-M School of Music, Theatre & Dance and Scarlett Middle School.
- Flint artist and activist Tunde Olaniran was named UMS Research Residency Artist for the 2019/20 season. Along with a cohort of Flint artists, including Emma Davis, Talicia Campbell, and Terra Lockhart, Olaniran conducted research and continued to develop a new multidisciplinary work.
- The Flint-based organization Tapology created a new relationship with U-M Flint that allowed them to host their annual summer tap intensive on the U-M Flint campus. Tapology students also participated in masterclasses with Caleb Teicher and Dorrance Dance.



“The Yo-Yo Ma Day of Action in Flint had a major impact on our organization in expanding opportunities far beyond our immediate community, and we look forward to continued collaborations with UMS in the future.”

- SUE QUINTANILLA, FOUNDER AND DIRECTOR OF EL BALLET FOLKLÓRICO ESTUDIANTEL

“Our organization, El Ballet Folklórico Estudiantil, has been honored with invitations from UMS to participate in additional activities that have broadened the experiences of our students enormously,” said Sue Quintanilla, founder and director of the company.



“Over the past year, our students and instructors have participated in a performance share and dinner with members of Mariachi Nuevo Santander, the high school mariachi competition winners who opened for Mariachi Vargas in Hill Auditorium. We also were invited to prepare a pre-concert lecture, which allowed our musicians to share the contributions of Mariachi Vargas to the historical development of that genre in Mexico, enhanced with live musical examples.”

“The Yo-Yo Ma Day of Action in Flint had a major impact on our organization in expanding opportunities far beyond our immediate community, and we look forward to continued collaborations with UMS in the future.”







Davin Torre from the Flint School of Performing Arts added, "In the year since the Day of Action, FSPA students, faculty, and staff have experienced three transformative events, including a masterclass with American Ballet Theatre dancer Lauren Bonfiglio — especially wonderful since we are a school that is aligned with the ABT National Training Curriculum."

"Additionally, FSPA's Dort Honors String Trio performed prior to the Orchestre Métropolitain de Montréal concert in Hill Auditorium and had a meet-and-greet with Maestro Yannick Nézet-Séguin, and also participated in a masterclass by the Associate Conductor of the Minnesota Orchestra — as did our 4th and 5th grade string orchestras and the Shand Honors Flute Trio."



"These events are so meaningful to our students, and this partnership has exceeded my expectations throughout the past year."



**Secret Show with Caleb Teicher**

In November, tap artist Caleb Teicher presented a Secret Show at the Ypsi Freighthouse, including an improvised set with beatboxer Chris Celiz. The pop-up performance was the culmination of a multi-day residency that included masterclasses with the U-M Musical Theatre Department, Tapology in Flint, and Ann Arbor Community Tap and Swing Dancers.





### Mariachi Nuevo Santander Makes a Deep Impression in Southeast Michigan

The inspiring high school winners of the National Youth Mariachi competition from Roma, TX spent an unforgettable week participating in education and community engagement activities in Ann Arbor, Flint, and Detroit, celebrating the rich Mexican culture in Southeast Michigan.



#### ACTIVITIES INCLUDED:

- Workshops for students at Ann Arbor's Scarlett Middle School. The school designated five weeks to an interdisciplinary unit about mariachi music that included a student-designed mural painted with UMS teaching artist and Mexican muralist Elton Monroy Duran, along with Spanish language instruction and Mexican history and culture.
- A visit to the University of Michigan course "Engaging Performance" to discuss mariachi music and its significance in Mexican culture.
- A trip to Flint, where they presented a family-friendly mini-performance at Educare Flint, thanks to a partnership with [Michigan Medicine](#) and [Hurley Children's Hospital](#), and participated in a performance exchange and dinner with members from El Ballet Folklórico Estudiantil and UM-Flint's Music Department and Latin American Student Association.
- A tour of Detroit, where they joined Ballet Folklórico de Detroit in performance at a dinner hosted by UMS for community members of Southwest Detroit and participants from Living Arts Detroit.
- A School Day Performance at Hill Auditorium with more than 3,000 K-12 students from 28 schools across Southeast Michigan.
- Dinner and meetings with representatives from Latinx student organizations across the U-M campus, including La Casa, Corazones Unidos Siempre, Chi Upsilon Sigma, Lambda Theta Phi, Latin Fraternity, Inc., and Center for Latin American and Caribbean Studies.
- A free pop-up performance at the U-M Museum of Art.







**ABT Dancers Work With Southeast Michigan Students.**

In January, American Ballet Theatre (ABT) dancers Lauren Bonfiglio and Melvin Lawovi spent two days working with beginning, intermediate, and advanced dancers from throughout the Southeast Michigan community. The first day, they conducted workshops at Scarlett Middle School, Dance Illumination (Leslie, MI), the Flint Institute of Performing Arts, and the Riverside Arts Center (Ypsilanti), and met with University of Michigan students at Pierpont Commons.

They focused the second half of their residency in Detroit, teaching workshops and masterclasses at Mumford High School, the Commonwealth Academy (Hamtramck), Living Arts, East English Village High School, and the Duke Ellington Academy.



These workshops were all offered in conjunction with the anticipated performances of *Swan Lake* by ABT at the Detroit Opera House in April; unfortunately, those performances were canceled due to the pandemic.

Presenting Sponsor:

UNIVERSITY OF MICHIGAN  
CREDIT UNION



“These events are so meaningful to our students, and this partnership has exceeded my expectations throughout the past year.”

- DAVIN TORRE, FLINT SCHOOL OF PERFORMING ARTS



# K-12 PROGRAMS

## Performance Playground

After the pandemic halted live performances and in-person schooling, UMS piloted a new initiative, Performance Playground, designed to address the need for K-12 arts offerings for virtual classrooms and families now sheltering at home.



In [Performance Playground](#), UMS teaching artists lead interactive video lessons that focus on different types of music, dance, theater, and visual arts, creating a new virtual model of engaging with K-12 students and a way to continue employing our teaching artists through the shutdown. After piloting Performance Playground this past spring and receiving feedback from teachers and families, UMS staff members worked in close consultation with regional educators over the summer to further develop the format, so that units can be integrated with either a hybrid or all-virtual curricular model.

## School Day Performances: *The Believers Are But Brothers*

UMS offered an extended, two-month-long residency for high school students around its School Day Performances of *The Believers Are But Brothers*, a play about the radicalization of disaffected young men and the use of the internet as an online recruitment community.

Students attended the performance, explored the themes and issues in the play, and met with the play's creator, Javaad Alipoor; they then worked in groups, led by UMS teaching artists, to construct their own theater works based on personal experiences. At the end of the residency, students from the Early College Alliance in Ypsilanti and the Arts Academy at P-CEP in Canton came together to share their creations.



In addition to School Day Performances of *The Believers Are But Brothers* and *Mariachi Vargas and Mariachi Nuevo Santander*, K-12 kids from across Southeast Michigan enjoyed the South African company Isango and their take on *The Magic Flute*. All School Day Performances are accompanied by an extensive learning guide that is provided to teachers to help them incorporate the performance into classroom learning.

Each year, UMS hosts a luncheon for K-12 teachers and administrators to recognize the work that has been done to incorporate the performing arts into classroom experiences. In February 2019, following the School Day mariachi performance, students from Scarlett Middle School performed for those in attendance as the culmination of their five-week unit on mariachi music, Mexican history and culture, and Spanish language instruction.

UMS K-12 Experiences are made possible with support from





# DONOR SPOTLIGHT

—  
David and  
Jo-Anna  
Featherman



**David and Jo-Anna Featherman** met in grad school at U-M, where Jo-Anna introduced David to Hill Auditorium and the Choral Union Series. After living in Manhattan, David and Jo-Anna returned to Ann Arbor, and David served on the UMS Board of Directors for six years. His time as Treasurer of the Board underscored the critical importance of donors to the innovative aspirations of UMS, and he and Jo-Anna chose to support UMS education programs, particularly School Day Performances.

“Experiencing first-hand the astonishing enthusiasm, the disciplined attentiveness of hundreds of school kids is simply thrilling; it bodes well for musical artistry (theirs, we hope!) into the future.”

— DAVID FEATHERMAN



## Honoring Rachel Bomphray: 2020 DTE Energy Foundation Educator of the Year

Thurston High School (Redford, MI) English teacher Rachel Bomphray was named the 2020 DTE Energy Foundation Educator of the Year for her work in creating a culture where the arts flourish in her school community. Over the past four years, she has grown a poetry program at Thurston High School, organizing opportunities for her students to work with the University of Michigan on collaborative creative writing sessions. Using the creative arts as a catalyst, she organizes trips to the U-M campus where her students get to work on projects with U-M students, learn to attend performances with a critical eye, and imagine their future as college students. Ms. Bomphray goes above and beyond her call of duty, not only helping her students learn writing skills but developing the whole person and widening their view of the world, themselves, and their place in it. As part of the award, UMS will provide complimentary tickets and transportation for Ms. Bomphray to bring a class to a UMS School Day Performance and a \$200 honorarium. UMS will also bring a touring artist to Thurston High School for a future class visit.



# UNIVERSITY OF MICHIGAN FOCUS

## Arts Integration

Over the past several years, UMS has received grants from The Andrew W. Mellon Foundation to support efforts to introduce students from across campus to performing arts experiences, with additional support from U-M's College of Literature, Science and Arts (LSA) and its School of Music, Theatre & Dance (SMTD). These efforts have included:



## Course Development Grants

During the 2019/20 season, UMS offered Course Development Grants to 16 faculty members at U-M to engage in arts-integrative learning. The theory is that incorporating arts experiences, such as attending a performance, helps illustrate concepts in other academic subjects and offers alternative pathways to learning besides traditional lectures or class discussions. Most of the faculty teach in non-arts subject areas, and they used their 2019/20 Course Development Grants in creative ways, including a professor of Central European history whose students attended *No Safety Net* performances, bringing new perspectives to their class discussions about the current refugee crisis in Europe and the masculinity of fascism.



## Engaging Performance

For the past seven years, UMS has offered an interdisciplinary course in partnership with LSA and SMTD. Faculty members from both schools co-teach the course (this year's faculty were Mark Clague, Associate Dean and Professor of Music History at SMTD, and Victoria Langland, Professor of History and Director of the Center for Latin American and Caribbean Studies); UMS performances serve as the "textbook," with artists visiting the course as guest lecturers. Students from a wide range of majors (mostly non-arts) explore how the performing arts are an integral part of their lives and the world at large. In post-course surveys, students tell us that Engaging Performance changed the way they think about the performing arts and what it means to be an engaged audience member.



Artist Research Residency

Every year, UMS invites an artist who is in the midst of creating a new work to the U-M campus for 3-4 extended residency visits over the course of an academic year, using resources on campus and inviting U-M students to observe and participate in their creative process. In 2019/20, the UMS resident artist was Nigerian-born, Flint-based musician, multimedia artist, and activist Tunde Olaniran, who worked on both an LP and an exhibit of video work during their time on campus. While their research residency was cut short due to the pandemic, UMS was excited to invite them back in the 2020/21 season as a Digital Residency Artist.



Stew with the backup band Le Hintergrund Zingers, composed of U-M students Helen Shen, Maya Sistruck, and Zion Jackson.

21ST CENTURY  
ARTIST  
INTERNSHIP  
PROGRAM

Each year, UMS works in partnership with the U-M School of Music, Theatre & Dance to select up to five 21st Century Artist Interns through a highly competitive process. During the summer, the interns work with an artist or company UMS is presenting, and then they return to Ann Arbor to both work with UMS and serve as campus ambassadors for the performance. Zion Jackson (BM '20) spent the summer of 2019 working with Stew in Brooklyn in advance of his November concert, *Notes of a Native Song*. As part of his work on campus, Zion helped to organize a lunch with Stew and students, with a focus on what it means to work as an artist of color. Stew was so impressed by Zion that he put him in the backup band for the show. After graduating, Zion was hired by The Office, a producing company in New York, thanks in part to his experience with the 21st Century Internship Program.

The 21st Century Internship program is made possible in part by the **Jay Ptashek and Karen Elizonga Family**.

NEW UNIVERSITY OF  
MICHIGAN PARTNERS

During the 2019/20 season, we were pleased to welcome three new University of Michigan units that supported UMS initiatives:

**M** DIVERSITY, EQUITY & INCLUSION

The Office of Diversity, Equity & Inclusion supported the educational initiatives surrounding the No Safety Net 2.0 theater festival in January.

**M** LSA COLLEGE OF LITERATURE, SCIENCE, AND THE ARTS UNIVERSITY OF MICHIGAN

The College of Literature, Science & the Arts supported No Safety Net 2.0 performances and student attendance.

**M** MICHIGAN ROSS

The Ross School of Business was the lead presenting sponsor for the season opening event: the film *Amadeus* with live music by the Detroit Symphony Orchestra.



# VOLUNTEERING WITH UMS



## UMS Choral Union

The UMS Choral Union had an exceptionally busy season, with its usual performances of *Messiah*, as well as Sibelius's *Snöfrid* with the Minnesota Orchestra, the season opening event of *Amadeus* with the Detroit Symphony Orchestra, and a guest appearance as part of *Taylor Mac's Holiday Sauce* (pictured above). The Choral Union was in the midst of rehearsing *Carmina Burana* with the Detroit Symphony Orchestra in March. The group experimented with social distancing during their last rehearsal with the DSO before everything was shut down due to coronavirus.



Kristen Williams, Elena Snyder, Jill Ross, and UMS Ambassadors liaison Terri Park at the Southwest Detroit Immersion exploring Mexican and Mexican-American culture.

## Ambassadors

UMS Ambassadors (formerly Advisory Committee), under the leadership of Chair Zita Gillis, provided many hours of volunteer support for UMS last year, assisting with projects that included ushering for School Day Performances and staffing other education events, calling subscribers in the spring, staffing the Southwest Detroit Mexican Arts and Culture Immersion and a Southwest Detroit Community Dinner for Mariachi Nuevo Santander, and assisting the Patron Services team with will-call at performances.

The Ambassadors were also the Patron Sponsors of February's performance by the Budapest Festival Orchestra. Thank you to all who served as part of this important volunteer group.



Ambassadors Chair Zita Gillis.



Ambassadors Vice Chair Elena Snyder with former member Phyllis Herzig.

## Ushers

UMS's all-volunteer usher corps gives extraordinary time to the organization. In the 2019/20 season, nearly 300 ushers (166 who are assigned to a venue crew and 129 substitutes) volunteered approximately 5,000 hours in preparing the venues and assisting ticketbuyers. Nearly half of our loyal usher corps has been around for more than a decade!



Michael Woo, UMS Front-of-House Assistant Manager Victoria Spain, and Maddie Agne prepping for the crowds before a Hill Auditorium performance.



# OTHER INTERNAL UMS NEWS



Top: Rochelle Clark, Bridget Kojima, Will Smith, Amanda Dempsey  
Bottom: Jacob Gibson, Christina Mozumdar, Maddy Wildman

The Patron Services team also added new staff this season. **Rochelle Clark** joined the team as a Patron Services Associate, and **Bridget Kojima** — who worked in the UMS Ticket Office for four years as an undergraduate — became our new Group Sales Coordinator. Additionally, **Anné Renforth** was promoted to Assistant Patron Services Manager after **Anna Simmons** was promoted to the UMS IT department.

In the Development office, **Will Smith** joined UMS from the American Red Cross as an Assistant Manager, Major Gifts, and **Amanda Dempsey** became our new Development Associate after a stint at Harvard University.

**Jacob Gibson**, who chaired the UMS Student Committee and graduated in 2020 with a degree in PPE (Philosophy, Politics, and Economics), became the newest member of the Marketing & Communications team.

## Board Changes

At the end of the 2019/20 season, UMS recognized four board members who had completed two terms of four years: **Rachel Bendit**, **Mark Clague**, **Monique Deschaine**, and **Karen Stutz**.

Newly elected members include **Susan Alcock**, the provost and executive vice chancellor for academic affairs at U-M Flint; **Kiana Barfield**, an attorney and trustee of the Ann Arbor Area Community Foundation; **Marco Bruzzano**, the vice president of corporate strategy for DTE Energy; **Timothy Damschroder**, co-chair of the Business Practice Group at Bodman PLC; and **Peter Schweitzer**, a retired advertising executive and former chair of the U-M Alumni Association. University of Michigan Provost **Susan Collins** also joined the board in an *ex officio* capacity.

**Tim Petersen** was re-elected for a second term as chair. **Lisa Cook** and **Brian Willen** will serve as Co-Vice Chairs, alongside **Rob VanRenterghem** as Treasurer and **Chris Conlin** as Secretary.



## Professional Development

In October 2019, the entire UMS staff and many board members actively participated in diversity, equity, and inclusion training by Art Equity, an organization that works to create and sustain a culture of equity and inclusion through arts and culture, with a goal of increasing capacity for social change and community building. With UMS's longstanding focus on "everybody in, nobody out," this training allowed our staff to explore these ideas more deeply and has served as a springboard for additional work last season on ensuring that UMS is an anti-racist organization.

## Staff Additions & Changes

**Cayenne Harris** joined UMS in late February 2020 as our new Vice President, Education & Community Engagement. Cayenne came to us after 20 years in Chicago, where she served as Vice President of Lyric Unlimited, the education and community engagement arm of Lyric Opera of Chicago, and in several roles at the Chicago Symphony. A former French horn player, she worked with Lyric Opera Creative Consultant Renée Fleming to plan and implement Chicago Voices, a large-scale multi-year festival celebrating the stories of Chicago's communities and diversity of the city's vocal traditions, and also established a groundbreaking new partnership with the Chicago Urban League to produce an original opera based on real-life experiences of urban youth. We're thrilled to welcome her to the UMS team!

Joining Cayenne and K-12 Manager Terri Park in the Education and Community Engagement Department are program managers **Maddy Wildman**, who graduated from U-M in 2019 with a Bachelor's Degree in Bassoon Performance, and **Christina Mozumdar**, who previously worked with the Center for Arts Education and Creative Art Works, both in New York.





# WHO MAKES IT POSSIBLE

## UMS ANNUAL SUPPORT:

Thank you to our  
generous donors!

Thank you to our community of donors who made generous annual gifts and/or ticket donations to UMS from July 1, 2019 – September 1, 2020.

We apologize in advance for any omissions or errors – please contact us at [umsgiving@umich.edu](mailto:umsgiving@umich.edu) with corrections.

Due to limited space, we have listed those whose giving totaled \$250 and above. You can view the full donor listing on our website at [ums.org](https://ums.org).

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Gerald (Jay) and Christine Zelenock  
Wendy Zellers  
Bruce and Lois Zenkel

UMS TRIBUTE GIFTS:

July 1, 2019 –  
September 1, 2020

Throughout the past year, donations  
have been made in memory of and/or  
in honor of the following individuals.

Ricky Agranoff  
Bert Askwith (1911-2015)  
Mel L. Barclay, MD  
Gail Davis Barnes  
Maureen Belden  
Rodney R. Bentz  
Sara Billmann and  
Jeffrey Kuras  
DJ and Dieter Boehm  
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Lois Stegeman  
Matthew VanBesien  
Lynn Bennett Luckenbach  
Welchli  
Brian and Monika Willen



# ANNUAL REPORT FY20

## FINANCIAL STATEMENTS

Our 141st season did not end the way that we expected; nevertheless, we hope you can see the deep impact of UMS performances and educational events on our community. We're grateful to the committed staff, dedicated board and volunteers, and generous donors and investors who make it all possible.

Our complete audited financial statements are available on our website at [ums.org/about/financial-statements](https://ums.org/about/financial-statements), with a top-line summary on the next page. Our positive bottom line from operations during FY20 was largely a result of a \$458,432 Paycheck Protection Program grant ("PPP"), which is recognized in the Gifts and Grants line in our Operating Results. Our overall change in net assets showed a loss of (\$120,539), due to unrealized losses on our board-designated funds functioning as endowment and our donor-restricted endowment funds.

Thanks to prudent management by our Board of Directors, UMS has designated a portion of the endowment as an operating reserve, which represents 4.5 months of the current-year Board-approved budgeted expenses to be used in the instance of adverse financial circumstances. UMS converted \$1 million of the operating reserve investments into available cash during FY20 to provide additional liquidity amidst the uncertainties of the pandemic.

The FY20 statements are representative of UMS's overall position of financial strength due to the deep commitment of its audiences and donors. Nevertheless, as we look ahead, we anticipate that the next two years will be difficult for the organization, with much uncertainty due to the timing of the resumption of artist tours and attendance at live performances.

We are extraordinarily grateful for all who continue to support UMS.

Sincerely,



Matthew VanBesien  
President, UMS



Tim Petersen  
Chair, UMS Board of Directors

# FINANCIALS

OPERATING RESULTS	FY20	FY19	FY18
Ticket Revenue	\$2,449,250	\$2,848,772	\$3,061,163
Other Earned Revenues	\$480,896	\$644,505	\$620,434
Net Investment Income	\$1,083,035	\$1,040,284	\$977,908
Gifts and Grants <sup>1</sup>	\$3,734,791	\$3,359,812	\$2,344,947
Gifts and Grants Released from Restrictions <sup>2</sup>	\$100,085	\$630,215	\$1,303,392
University of Michigan <sup>3</sup>	\$1,070,000	\$1,065,000	\$1,000,000
<b>Operating Revenue</b>	<b>\$8,918,057</b>	<b>\$9,588,588</b>	<b>\$9,307,844</b>
Concert Expenses & Related Programs	\$5,684,862	\$6,403,839	\$6,585,846
Administrative Expenses <sup>1</sup>	\$1,677,273	\$1,784,454	\$2,001,057
Development Expenses	\$1,262,940	\$1,469,245	\$1,194,746
<b>Operating Expenses</b>	<b>\$8,625,075</b>	<b>\$9,657,538</b>	<b>\$9,781,649</b>
<b>Net Surplus/(Deficit) from Operations</b>	<b>\$292,982</b>	<b>(\$68,950)</b>	<b>(\$473,805)</b>

NET ASSETS (including Endowment Funds)	FY20	FY19	FY18
Beginning Balance - Funds Without Donor Restrictions	\$7,889,229	\$7,804,591	\$7,871,660
Beginning Balance - Funds With Donor Restrictions	\$19,361,721	\$19,093,789	\$17,731,428
<b>Beginning Balance - All Funds</b>	<b>\$27,250,950</b>	<b>\$26,898,380</b>	<b>\$25,603,088</b>
Gifts and Grants	\$1,106,872	\$523,583	\$1,808,060
Gifts and Grants Released from Restrictions <sup>2</sup>	(\$100,085)	(\$630,215)	(\$1,303,392)
Net Investment Income	\$50,240	\$43,214	\$28,459
Net Unrealized Gain on Investments Without Donor Restrictions	(\$444,613)	\$153,588	\$406,736
Net Unrealized Gain on Investments With Donor Restrictions	(\$1,025,935)	\$331,350	\$829,234
Net Surplus/(Deficit) from Operations	\$292,982	(\$68,950)	(\$473,805)
<b>Ending Balance - All Funds</b>	<b>\$27,130,411</b>	<b>\$27,250,950</b>	<b>\$26,898,380</b>
<b>Total Change in Net Assets</b>	<b>(\$120,539)</b>	<b>\$352,570</b>	<b>\$1,295,292</b>

(1) Includes estimated market value of in-kind subsidized lease costs for office space. This amount totals approximately \$143,000 in each year.  
(2) Represents gifts and grants received in prior years whose purpose or timing conditions were met in FY20.  
(3) Represents discretionary support provided by the U-M Offices of the President and Provost.



# THE 2019/20 SEASON

## September

Snarky Puppy

*Amadeus*: Film with live music by the Detroit Symphony Orchestra and the UMS Choral Union

National Theatre Live in HD: *All About Eve*

## October

Grupo Corpo

Chamber Music Society of Lincoln Center

National Theatre Live in HD: *The Lehman Trilogy*

Isango Ensemble: *The Magic Flute* (after Mozart) and *A Man of Good Hope*

Denis Matsuev, piano

Chick Corea Trilogy with Christian McBride and Brian Blade

*Zauberland (Magic Land)*: An Encounter with Schumann's *Dichterliebe* (Julia Bullock)

Sankai Juku

*Meguri: Teeming Sea, Tranquil Land*

## November

yMusic

John Cameron Mitchell: *The Origin of Love Tour*

Teač Damsa: *Loch na hEala* (Swan Lake)

Secret Show with Caleb Teicher & Company

Vivaldi's *Four Seasons* and Max Richter's *Vivaldi Recomposed*

Orchestre Métropolitain de Montréal with Yannick Nézet-Séguin, conductor and Joyce DiDonato, mezzo-soprano

National Theatre Live in HD: *A Midsummer Night's Dream*

Stew & The Negro Problem: *Notes of a Native Song*

## December

Jazz at Lincoln Center Orchestra with Wynton Marsalis: Big Band Holidays

National Theatre Live in HD: *Present Laughter*

Sir James Galway and Lady Jeanne Galway

Benjamin Grosvenor, piano

*HOME*

Handel's *Messiah* with UMS Choral Union and the Ann Arbor Symphony Orchestra

Sheku Kanneh-Mason, cello and Isata Kanneh-Mason, piano

*Taylor Mac's Holiday Sauce*

## January

Martin Katz & Friends: *Hugo Wolf's Complete Mörike Songs*

National Theatre Live in HD: *Fleabag*

National Theatre Live in HD: *All My Sons*

No Safety Net 2.0: *The Believers Are But Brothers*

No Safety Net 2.0: *As Far As My Fingertips Take Me*

Minnesota Orchestra with Osmo Vänskä, conductor and Elina Vähälä, violin

No Safety Net 2.0: *Is This A Room: Reality Winner Verbatim Transcription*

Apollo's Fire and Chorus: J.S. Bach's *St. Matthew Passion*

Zakir Hussain, tabla

National Theatre Live in HD: *One Man, Two Guvnors*

## February

No Safety Net 2.0: *White Feminist*

Cécile McLorin Salvant and Aaron Diehl, piano

Mariachi Vargas de Tecalitlán

Angélique Kidjo's *Remain in Light*

Budapest Festival Orchestra with Iván Fischer, conductor and Renaud Capuçon, violin

Dorrance Dance: *Myelination*

West-Eastern Divan Ensemble

## March

Emanuel Ax – Leonidas Kavakos – Yo-Yo Ma

The Stratford Festival Live in HD: *Coriolanus*

American Ballet Theatre: *Swan Lake*

Emerson String Quartet

Chineke! Orchestra with John Edusei, conductor and Sheku Kanneh-Mason, cello

Matthew VanBesien, President

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John Peckham, Information Systems Manager  
Anna Simmons, Systems Specialist

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Kathleen Operhall, Chorus Manager

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Prudence Rosenthal, UMS Sustaining Directors  
Zita Gillis, UMS Ambassadors

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Jerry and Dale Kolins Escondido  
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Jerry May Ann Arbor  
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Kathy Rich  
Pat Rideout  
Jill Ross  
Ellen Sapper  
Andrew Schneider  
William Shell  
Pam Tabbaa  
Janet Torno  
Kirsten Williams  
Deanne Woodruff

## Events cancelled due to Coronavirus Pandemic

Tarek Yamani Trio

Hélène Grimaud, piano

ANTHEM: *A Dance for Four Women* by Milka Djordjevich

New York Philharmonic String Quartet





2014 National Medal of Arts Recipient



UMS.ORG — 734.764.2538

Front cover: Dorrance Dance *Myelination*  
 Back cover: *The Believers Are But Brothers*  
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