For the first time since our founding in 1879, UMS did not present any live, indoor concert performances in the 2020/21 season — but our impact on the community continued through an expansion of digital programming that reached audiences all over the world. As a lockdown that we initially thought might last a month or two extended into six months, and ultimately an entire season, we both situationally and intentionally moved from uncertainty to fortitude, from disbelief to resilience, and from disruption to innovation and evolution.

Despite the change in the way we delivered our programs in the 2020/21 season, we remained successful in fulfilling our mission of connecting audiences and artists in uncommon and engaging experiences and, with all of our digital programs being offered at no cost, we transcended both economic and geographic boundaries, with individuals in 65 countries across six continents viewing UMS programs.

People and the human connection have always been the heart and soul of our business: certainly our artists, audiences, and supporters, but also the incredible staff that makes it all happen. I’m proud to report that over the past year, we kept our entire staff fully employed throughout all of the uncertainty, a commitment we made early on to take care of those who are so critical to the work that we do in the community. We also continued to support artists by investing in new work that will have a lasting impact. All of this was possible in because of the steadfast support of the University of Michigan and the many donors who continued to support our work.

Stay Present.

For many of our staff, this past year was a time of learning and professional growth, both by developing new skill sets that can be applied immediately and by diving into visioning and planning exercises that will allow us to come back from the pandemic in an even stronger position. We also took the social issues that exploded in the public consciousness over the past 18 months as a call to action for our staff and spent a lot of time interrogating how we can become a more anti-racist organization in all that we do.

The lessons learned from this most unusual year will continue to guide us in the future. There is no “back to normal” for us at UMS, but a thoughtful and ongoing progression toward a new way of implementing our work.

We thank all of you for standing by us this past year, for your words of support and appreciation, and for your generosity in seeing us through an extraordinary moment. While none of us foresaw what the 2020/21 season would bring, we can confidently say that we are ready for what comes next — next season and into the future. As we look forward, particularly to our 150th season in 2029, we have a renewed commitment, a clarity of purpose, and a shared understanding of our vision to be an ever-present and positive force in bringing our community together.

With deep gratitude for all of you who made this season possible,
TO INSPIRE INDIVIDUALS AND ENRICH COMMUNITIES BY CONNECTING AUDIENCES AND ARTISTS IN UNCOMMON AND ENGAGING EXPERIENCES

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.

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 we, in turn, seek to learn from 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 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 have begun to deepen our diversity, equity, and inclusion work internally and externally, moving beyond representation into meaningful action and advocacy.
Early on, UMS developed a Digital Artist Residency program as a way of supporting artists in the creation of new work while touring and live performances ground to a halt. With these projects, UMS moved into the role of producer and commissioner, providing financial support to six signature artistic projects, ranging from the famous to the lesser known and from international to regional, to develop new work in the digital space. In addition to developing the final output, these residencies provided a platform for artists to participate in a rich fabric of community activity — from public listening parties to virtual class visits behind the scenes.
Some Old Black Man was the most ambitious project of the Digital Artist Residencies, with the creative team living in a “quarantine bubble” for several weeks in Ann Arbor while rehearsing this play by James Anthony Tyler and undergoing frequent testing. The team, including actors Wendell Pierce and Charlie Robinson, director Joe Cacaci, playwright James Anthony Tyler, and stage manager Tiffany Robinson, commuted to The Jam Handy in Detroit, where the production was filmed with no audience. Safety protocols were developed in close consultation with public health officials and approved by the Screen Actors Guild.

The filmed play premiered in January 2020 and brought UMS national and international press from National Public Radio, The Times of London, and The Guardian. In addition to starring in the production, Wendell Pierce spoke at the annual U-M Diversity, Equity & Inclusion Summit and participated in a post-viewing discussion with students and faculty at the U-M College of Engineering. James Anthony Tyler spoke with students enrolled in UMS’s Engaging Performance course. Faculty members from other universities across the country, including the University of Texas at Austin, have reached out to incorporate the work into their curricula as well. Later in 2022, Some Old Black Man will premiere on PBS’s “Great Performances” series. We are grateful to Black Public Media for facilitating the relationship with PBS.
TUNDE OLANIRAN (FLINT, MI)

For their Digital Artist Residency, Tunde Olaniran has been creating a series of experimental performance works designed to coincide with the release of singles from an upcoming mixtape and sharing their creative process along the way. The full mixtape will be released in spring 2022.

The first track, WDDHI (We Don’t Want To Hear It), was released in November 2020 and coincided with a virtual talk about the social, racial, and cultural intersections of pop music and performance with Tunde and fellow musicians Siena Liggins, Shara Nova, and Olly Alexander. In May 2021, UMS streamed an exclusive Live Session with Tunde and collaborators, filmed at El Club in Detroit. This Live Session idea will be revisited throughout the 2021/22 season with new collaborators from the UMS season.

Over the course of the year, Tunde also visited several U-M classes and served as one of the lead artists for a U-M Arts Initiative project with Yo-Yo Ma called “A Travel Guide for Talking Hearts.”

UMS first got to know artist and activist Tunde Olaniran through Yo-Yo Ma’s Day of Action in Flint in 2019, and Tunde subsequently recorded a track with Ma on his latest album.

CLEO PARKER ROBINSON (DENVER CO): THE MAKING OF THE FOUR JOURNEYS

UMS had planned to present the Cleo Parker Robinson Ensemble during its 50th season in January 2021 with a new work called “The Four Journeys” choreographed by Amalia Viviana Basanta Hernández. The pandemic slowed — but didn’t stop — the company’s work, although the tour was postponed. As part of the Digital Artist Residency, filmmaker Alan Domínguez documented the creative process, giving insight into how a new work is developed — especially under unique circumstances where the choreographer and the company are in different countries and rehearsing via zoom. The 30-minute documentary film, which included filming in both Denver and México, where Hernández is based, premiered in October 2021.

In addition to the film, Cleo participated in numerous behind-the-scenes activities during the 2020/21 season, including virtual visits with several University classes, mentoring emerging artists through the U-M School of Music, Theatre & Dance, and a live conversation with Wright Museum president Neil Barclay as part of a series hosted by the International Association of Blacks in Dance. UMS also presented a Digital School Day Performance featuring Cleo Parker Robinson Dance Ensemble for K-12 audiences.

BY THE NUMBERS

679 VIEWS OF POP BREAKDOWN
(WDDHI conversation)

999 VIEWS OF TUNDE OLANIRAN’S LIVE SESSION

120 STUDENTS REACHED THROUGH CLASSES

55 STUDENTS FROM VIRTUAL CLASSES

3,921 STUDENTS registered for Cleo Parker Robinson School Day Performance

70 HOURS OF TOTAL FOOTAGE CAPTURED
over 8 virtual and live rehearsals in 2 countries
TAREK YAMANI (BEIRUT, LEBANON AND BERLIN, GERMANY) & SPEKTRAL QUARTET (CHICAGO, IL)

Tarek Yamani was the first COVID cancellation at UMS, with his debut scheduled for March 13, 2020. In the run-up to that concert, Spektral Quartet violist Doyle Armbrust interviewed Yamani for a program book feature, and the two realized how much they had in common artistically. During the 2020/21 season, as Yamani worked on composing a new work for string quartet — a first for the musician — they conducted public “virtual listening parties” to introduce each other to music that inspired them, and visited UMS’s signature “Engaging Performance” class, as well as courses in chamber music and dance. The world premiere of the new work, Berytus, took place on October 27, 2021.

Berytus was co-commissioned by the Abu Dhabi Music & Arts Foundation, Ltd. Additional commissioning support was provided by the Arab American National Museum through a grant from The Andrew W. Mellon Foundation.

BRIAN LOBEL & FRIENDS (LONDON, ENGLAND): 24 ITALIAN SONGS & ARIAS (& VOICES)

U-M alumnus Brian Lobel is a theater and performance artist now based in England who has long been focused on themes of failure and resilience among artists. With British soprano Gweneth-Ann Rand, Canadian musical director and recitalist Allyson Devenish, and British contralto Naomi Felix, Lobel’s Digital Artist Residency project was to create a digital archive featuring video recordings of each of the 24 Italian Songs and Arias, a fundamental songbook in the repertoire of every opera singer, sung by a diverse group of singers who would also share their own experiences of failure. Alongside these curated videos, singers from around the world are invited to submit their own versions of the songs, all of which will be collected on a website, 24ItalianSongs.com and released throughout the fall of 2021.

As the website was being developed and singers contracted, Lobel visited several U-M classes, including “Storytelling for Visual Artist” and “Engaging Performance,” and also served as a mentor for emerging artists in the U-M School of Music, Theatre & Dance.
JOYCE DIDONATO (BARCELONA, SPAIN): SING FOR TODAY

Renowned mezzo-soprano Joyce DiDonato developed a program that uses song to respond to current events and global concerns in real time. As a precursor to her upcoming 2021/22 season premiere of a new work focused on the environment, this project incorporated both songs and conversations about issues facing the world. The series kicked off in October 2020 shortly before the US presidential election, with Woody Guthrie’s “This Land Is Your Land” and a conversation with U-M students involved with the Poll Hero Project alongside Hamilton producer and U-M alumnus Jeffrey Seller. In December, Joyce released a beautiful recording of “Silent Night,” and on Memorial Day Weekend, she performed “Danny Boy,” accompanied by a discussion with theater producer Tom Kirdahy about grief, loss, and love.

Sing For Today was presented in partnership with Princeton University Concerts.

300,000+ VIEWS ACROSS ALL PLATFORMS

BY THE NUMBERS
In the absence of live performance, UMS worked with artists around the world to help audiences stay present and connected to the beauty and creativity that the arts provide. The programs allowed us to experiment with new ways of delivering content, ranging from special viewing for selected U-M and K-12 class groups to incorporating educational and contextual content into the actual performance.

We even had a “group sale” for one of these events, with an alumni group in Florida collectively watching violinist James Ehnes’s recital with UMS University Programs Manager Maddy Wildman providing additional context in a real-time zoom call.

One of the most popular events of most in-person seasons is the Jazz at Lincoln Center Orchestra, and our long relationship with the group and its artistic director, Wynton Marsalis, led to a series of presentations and learning experiences that touched nearly every audience and community we serve. In November, UMS presented a digital presentation of The Democracy Suite, a new Marsalis composition that was performed by the Jazz at Lincoln Center Septet and written during the COVID crisis as a response to the political, social, and economic struggles facing our nation.
For lifelong learners, we offered JLCO’s “Swing University” in January, with nearly 100 participants logging on to their computers each week for four consecutive Wednesdays to explore the roots of jazz in four major cities across the US (New York, Chicago, New Orleans, and Detroit). The program, offered in partnership with Ann Arbor’s Department of Recreation & Education, was so popular that we developed a second series of four classes all focused on Detroit in April; it was sold out before the first session.

In December, our K-12 community enjoyed JLCO’s Let Freedom Swing, our first-ever Digital School Day Performance. Over 50 schools in six different Michigan counties, representing 6,500 students, registered to watch this digital performance — far exceeding the in-person venue capacity that would have been available. One school logged in from 250 miles away! Within Ann Arbor Public Schools alone, classrooms from 27 schools viewed the performance, a level of district-wide participation never seen before. The Detroit School of Arts High School also used the Digital School Day Performance as the centerpiece of a day-long immersion into the world of jazz with local musicians and jazz experts.

DIGITAL PRESENTATIONS

Paul Taylor Dance Group
(Sep 2020)

Takács Quartet
(Oct 2020)

Sheku Kanneh-Mason and Isata Kanneh-Mason
(Oct 2020)

Trevor Noah
(Oct 2020)

Cloud Gate Dance Theatre of Taiwan
(Nov 2020)

Wynton Marsalis and Jazz at Lincoln Center Orchestra
(Nov 2020)

Messiah Mixtape
(Dec 2020)

Some Old Black Man
(Jan 2021)

Sphinx Virtuosi
(Jan 2021)

James Ehnes, violin
(Feb 2021)

Playing with Fire
(documentary about conductor Jeannette Sorrell)
(Mar 2021)

National Arab Orchestra
(Mar 2021)

Sir András Schiff, piano
(Mar 2021)

Daniel Bernard Roumain and J’Nai Bridges:
They Still Want to Kill Us
(May 2021)
DIGITAL BY THE NUMBERS

16 DIGITAL PRESENTATIONS

6 DIGITAL SCHOOL DAY PERFORMANCES

$0 COST TO VIEWERS

20,000+ Estimated Viewership – Digital School Day Performances

53,894+ Total hours watched of UMS programs on Vimeo and YouTube

88,000+ Total Viewership – Public Digital Presentations

$88,024 Donations supporting Digital Presentations

50 states

$36.48 average gift

2,415 Gifts to support digital presentations

65 countries

350 new donors from Michigan

1,826 new donors to support this work

2 online courses

8 lessons

10 Episodes

PERFORMANCE PLAYGROUND

88,000+ Total Viewership – Public Digital Presentations

20,000+ Estimated Viewership – Digital School Day Performances

53,894+ Total hours watched of UMS programs on Vimeo and YouTube

$88,024 Donations supporting Digital Presentations

50 states

$36.48 average gift

2,415 Gifts to support digital presentations

65 countries

350 new donors from Michigan

1,826 new donors to support this work

2 online courses

8 lessons

10 Episodes

PERFORMANCE PLAYGROUND
I just went to an amazing jazz concert called Jazz at Lincoln Center,

IT WAS AWESOME!! LISTENING TO THE MUSIC WAS LIKE HAVING A BALLOON OF HAPPINESS BEING BLOWN UP INSIDE ME!!

It was like I was in a tornado of music, two kinds of music actually, they were music from instruments and music from your mouth, SINGING. There are only a few more ways to describe the performance, and here they are: It was like you are in this hole of blackness and suddenly music starts flowing into the hole like water filling up a pond, and the other way is this: it was like first it is a horrible rainy day, but suddenly the rain stops and the sun shines so brightly it’s like fire in the dark!! I really hope you get to see something like that soon.”

~ Third grader
With schools largely remote, UMS wanted to provide opportunities for students and families challenged by pandemic circumstances. In the summer of 2020, we utilized UMS teaching artists to pilot a new program called Performance Playground. Based on feedback from regional educators and other users, we developed that pilot into a more robust program that includes a video lesson, a set of accompanying slides that provide background and links to additional resources, and a set of worksheets for students to help synthesize and reinforce learning. UMS developed 10 units during the 2020/21 season, and plan to produce five more this coming season:

Banjo: STRUMMIN’ ALONG
Detroit Jit: TIME TO JIT
Djembe: THE BEAT OF YOUR OWN DRUM
Folkloric Ballet: DANCING THROUGH MÉXICO’S HISTORY
Harp: NOT JUST ANOTHER STRINGED INSTRUMENT
Musical Theater: TELLING STORIES THROUGH SONG
Oud: A KING AMONG INSTRUMENTS
Rap: RHYTHM AND POETRY: RAP AND HIP HOP CULTURE
Slam Poetry: SPOKEN WORD
Violin: VIOLIN VIGNETTE

All episodes feature UMS teaching artists, many of whom regularly participate in our K-12 classroom workshops and lost work during the pandemic. This initiative allowed us to continue employing our teaching artists while offering a new virtual model for engaging with our K-12 community. All episodes are available at ums.org/playground.
You Can Dance — Outside!

You Can Dance — Outside! brought joy into people’s lives in the fall of 2020, just when they needed it, and the program was so successful that we expanded it in 2021. Following stringent public health guidelines, we adapted this program, which historically was held at the Ann Arbor Y, to an outdoor setting, in Wheeler Park. Instead of drawing on visiting dance companies, we tapped into regional dance instructors to highlight the importance of dance in Southeast Michigan. We presented five different workshops in styles ranging from Modern to Tap to Detroit Jit, drawing 79 participants along the way.

“I have always wanted to take a dance class but haven’t yet done so. THIS WAS A WONDERFUL OPPORTUNITY TO TRY IT OUT. I would love to take more!”
— Ballet Folklórico and Tap participant

“I do not dance... but I’d like to know how. I was terrible... but I didn’t care. It felt good to get outside and move... Thoroughly enjoyed it.”
— Detroit Jit participant

You Can Dance — Outside! was funded in part by Masco.
Sacramento Knox, UMS’s 2020/21 Research Residency Artist, is a Detroit-based, Black and Chicano rapper, activist, and multimedia artist whose creative process is guided by regional Native American (Anishinaabe), Indigenous-based teachings. Among Sacramento’s digital offerings this season, one highlight was Manidoo-Giizisoons (Little Spirit Moon), a live, interactive virtual performance marking the winter solstice. Audience members were invited to contribute sounds via computer microphones that were incorporated into a new music track that Sacramento produced in real time.

Engaging Performance, the UMS/U-M arts-integrative undergraduate course offered each Winter semester, was co-taught by Drs. Naomi Andre and Charli Brissey, professors in dance and in Afroamerican and Africans studies. Because of the COVID-19 pandemic, the course focus changed from live performance to connecting students digitally with artists and activists who use the performing arts to spark dynamic conversations during challenging times. Students participated in virtual discussions with all six UMS Digital Residency artists and with Sacramento Knox; they also viewed archived performances, conducted research on artists, and participated in class conversations and other experiences.
Not long before COVID-19 shuttered performance venues, President Mark Schlissel and the University of Michigan announced the startup phase of an Arts Initiative, with the goals of enhancing students’ creative capacities to solve problems; increasing understanding of the human experience; catalyzing innovation and insights through multidisciplinary research; promoting the importance of arts in a research university; and increasing U-M’s public engagement through the arts. UMS President Matthew VanBesien has served on the working group that developed the Arts Initiative since its inception, as well as on the search committee for the Arts Initiative’s first managing director.

In the summer of 2021, Christopher Audain was appointed the very first managing director of the Arts Initiative. Chris brings a background in grantmaking, music, and the performing arts with a focus on increasing access and building organizational capacity so that more people can benefit from the transformational power of art.

During the 2020/21 season, UMS was closely involved with the initial activities of the Arts Initiative, including serving on the steering committee for and producing the Arts Initiative launch event, A Travel Guide for Talking Hearts, with Yo-Yo Ma; local artists Nour Ballout, Tunde Olaniran, and Avery Williamson; and students from all three U-M campuses Audrey Banks (Flint), Constance Burroughs (Dearborn), Alyssa Melani (Ann Arbor), and Ashwin Prakash (Ann Arbor).

UMS is also a partner for one of the curated large-scale pilot projects supported by the Arts Initiative, which is providing financial support for the UMS-SMTD collaboration of Fiddler on the Roof in Concert in February 2022.

Due to our move to all-digital formats, UMS tapped into its regional, national, and global artist networks to provide additional opportunities for arts integration with U-M courses. Professor Todd Allen (“Fundamentals of Nuclear Engineering”), for example, worked with a local conductor and composer to put on an interactive concert for his students connecting classical music with nuclear engineering.
GOVERNMENT FUNDING & SUPPORT

PAYCHECK PROTECTION PROGRAM

UMS applied for, and received, support from the Paycheck Protection Program (PPP), which helped us keep our staff fully employed during the COVID crisis.

In addition to the PPP loan of $458,432 that was forgiven in FY20, UMS received an additional loan of $362,800 for FY21, which we expect will also be forgiven.

FORWARD FUND

In April 2021, UMS announced the Forward Fund, an eight-month fundraising initiative to help provide funding over the next 2-3 seasons to help offset projected operational deficits due to both increased costs required to implement safety measures and reduced revenues from smaller audiences.

Thanks to Bank of Ann Arbor, which matched new gifts during the launch of the initiative, and to Tim and Robin Damschroder, who provided a match in the fall.

Board Members Versell Smith and Christina Kim talked about why they gave to the Forward Fund.

As of November 1

316 DONORS CONTRIBUTED $300,512
STAFF ADDITIONS
During the FY21 season, UMS prioritized keeping our staff, who are the heart and soul of all that we do, fully employed. We also welcomed two new staff members to our team this summer, filling roles that had been vacated during the season:

Alexandria Davis, Community & Audience Programs Manager, joined the UMS Education & Community Engagement team in June 2021. She has an extensive background in dance as a performer, educator, and choreographer, and has been active in leading community engagement programs throughout her career. She holds a BFA in Dance and Certificate in Dance in Medicine from the University of Florida and recently completed her Master’s degree in Dance Choreography at U-M. She has over 10 years of experience in creating and leading community and audience engagement programs through both partnerships and individual creative projects for youth and adults in Central Florida and in Southeastern and Western Michigan, including Mama’s Club: Arts, Social Justice, and Advocacy Collective and many more.

Samantha Williams, Marketing & Media Relations Manager, joined UMS in August 2021. Sam attended Stanford University as an opera major, where she co-founded BLACKstage Theater Company. She completed her Master’s degree in Music at the University of Michigan in 2020, serving as a research fellow with the EXCEL program at SMTD as well as completing an advancement internship with Washington (DC) Performing Arts. In addition to her part-time role at UMS, she is finishing up her Specialist in Music (vocal performance) degree at U-M and developing a recital project that is examining patriotism from three different American perspectives: African American, Native American, and white working-class American.

As part of the annual meeting, the UMS Board of Directors elected new officers and members. For the first time, the Board will be co-led by two women: noted economist and Professor of International Relations and Economics at Michigan State University Lisa D. Cook and local attorney and philanthropist Rachel Bendit, who was re-elected to the Board after serving two years as the co-chair of UMS’s National Council.

Cook and Bendit are joined by Vice Chair Brian Willen, Treasurer Rob VanRenterghem, and Secretary Christina Kim.

BOARD CHANGES
At the end of the 2020/21 season, UMS recognized six outgoing board members: Tiffany Ford, Kathy Goldberg, Tim Johnson, Sarah Nicoli, Knut Simonsen, and Kevin Hegarty, as well as outgoing Ambassadors Chair Elena Snyder.

We also want to recognize and thank Tim Petersen, who will continue on the Board as the past chair. His steadfast leadership and wise counsel was tremendously appreciated during this unusual year. Tim and his wife, Sally, also demonstrated unprecedented generosity through their lead gift supporting the production of Some Old Black Man.

Sarah Nicoli
EVERYBODY IN, NOBODY OUT: INSPIRING COMMUNITY AT MICHIGAN’S UNIVERSITY MUSICAL SOCIETY

UMS President Emeritus Ken Fischer published a reflection of the power of the performing arts to engage and enrich communities, not by handing down cultural enrichment from on high, but by meeting communities where they live and helping them preserve cultural heritage, incubate talent, and find ways to make community voices heard. Published in July 2020, and with a foreword by Wynton Marsalis, Ken’s book was featured in numerous media outlets and book talks. A portion of the proceeds of the book were donated to UMS.

The class of new board members elected for a renewable four-year term is composed entirely of women: Karen Chapell, a managing partner at Retirement Income Solutions; Dr. Preeti N. Malani, the University of Michigan’s Chief Health Officer; visual artist Christian Fuller Manuel; and Alicia Torres, an executive and entrepreneur who currently serves as Chief Financial Officer for FreightVerify. Rachel Bendit, an attorney and mediator who served on the Board from 2012-20 and has been co-chair of UMS’s National Council for the past two years, was also elected to the Board.

UMS initiated Diversity, Equity and Inclusion training in 2019, engaging Art Equity for day-long and half-day workshops with staff and board. In 2020, the murder of George Floyd and resulting protests, along with dramatic racial disparities in healthcare outcomes during the pandemic, prompted important discussions among UMS staff and leadership. From these discussions emerged a pressing need and interest for UMS to prioritize anti-racism learning and the creation of a plan for UMS.

Working with Justin Laing from Hillombo Consulting, the entire company, including staff and board, participated in learning sessions and explored an adaptive leadership approach to building antiracist practices that would disrupt our participation in systemic racism. From these workshops, UMS developed three staff-led “learning projects” that will continue to guide our work in this area. Additionally, the Board has formed its own Anti-Racism Committee.
Thank you to our community of donors who made generous annual gifts and/or ticket donations to UMS from Sep 1, 2020 – Sep 1, 2021.

Who Makes It Possible

Thank you to our community of donors who made generous annual gifts and/or ticket donations to UMS from Sep 1, 2020 – Sep 1, 2021.

These gifts were given in support of the UMS Annual Fund, UMS Forward Fund, UMS Student Experience, UMS Endowment Funds, and other special initiatives. We are especially grateful to those donors who contributed to both the Annual Fund and the Forward Fund, as indicated by a * on the following pages.

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Susan Bueler Craig and Family
Richard and Penelope
Crawford
Dr. Deleury and Alec
gallmeyer*
Christopher Dahl and Ruth
Roos*
Maybee Dalton and Lynn
Driskamer*
Connie D’Amato*
Timothy and Robin
Denischkiper*
Dave Danzianski
Julie Donovue Daroff and
John Cottell O’Mears
Art and Lyn Power Davidge
Ellis and Fred Davidson*
Ryan Davar*
Meg and Brian Delaney
Meryn Debroug Delphs
David Deokemie
Michèle Der
Brian Dervish*
Sally and Larry DiCarlo
Winnif and Keith Dickay
Macdonald and Caroline Dick
Suzanne DiBr
Connie and Paul Dimond
Andrews and Cynthia DiGregoor*
Molly Dobbins
Steve and Judy Dobson*
Jim and Patly Dolehay
Sharon and Dallas Donned
John Dryden and Diana Rams*
DTE Energy
All and Doug Dunn
Don and Kathy Duquette
Grace Duran
Ed and Mary Ourfe
Seati Drifta
Jane Fulton and Lloyd
Sandekels
Nick and Kelly Dyer
James Eder and Kim Redic
Rosale Edwards/Vibrant Ann
Arbor Fund
Morgan and Sally Edwards
Charles and Julia Eisenman
Ben S. Eiser
### OPERATING RESULTS

<table>
<thead>
<tr>
<th></th>
<th>FY21</th>
<th>FY20</th>
<th>FY19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ticket Revenue (1)</td>
<td>$-0-</td>
<td>$2,449,250</td>
<td>$2,848,772</td>
</tr>
<tr>
<td>Other Earned Revenues</td>
<td>$146,495</td>
<td>$480,896</td>
<td>$644,505</td>
</tr>
<tr>
<td>Net Investment Income</td>
<td>$1,095,257</td>
<td>$1,083,035</td>
<td>$1,040,284</td>
</tr>
<tr>
<td>Gifts and Grants (2,6)</td>
<td>$3,107,899</td>
<td>$3,734,791</td>
<td>$3,359,812</td>
</tr>
<tr>
<td>Gifts and Grants Released from Restrictions (3)</td>
<td>$601,740</td>
<td>$100,085</td>
<td>$630,215</td>
</tr>
<tr>
<td>University of Michigan (4)</td>
<td>$1,526,000</td>
<td>$1,070,000</td>
<td>$1,065,000</td>
</tr>
<tr>
<td><strong>Operating Revenue</strong></td>
<td>$6,477,391</td>
<td>$8,918,057</td>
<td>$9,588,588</td>
</tr>
<tr>
<td>Concert Expenses &amp; Related Programs (5)</td>
<td>$2,807,801</td>
<td>$5,684,862</td>
<td>$6,403,839</td>
</tr>
<tr>
<td>Administrative Expenses (6)</td>
<td>$1,843,990</td>
<td>$1,677,273</td>
<td>$1,784,454</td>
</tr>
<tr>
<td>Development Expenses</td>
<td>$1,183,987</td>
<td>$1,262,940</td>
<td>$1,469,245</td>
</tr>
<tr>
<td><strong>Operating Expenses</strong></td>
<td>$5,835,778</td>
<td>$8,625,075</td>
<td>$9,657,538</td>
</tr>
<tr>
<td><strong>Net Surplus/(Deficit) from Operations</strong></td>
<td>$641,613</td>
<td>$292,982</td>
<td>($68,950)</td>
</tr>
</tbody>
</table>

### NET ASSETS (including Endowment Funds)

<table>
<thead>
<tr>
<th></th>
<th>FY21</th>
<th>FY20</th>
<th>FY19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning Balance - Funds Without Donor Restrictions</td>
<td>$7,741,125</td>
<td>$7,889,229</td>
<td>$7,804,591</td>
</tr>
<tr>
<td>Beginning Balance - Funds With Donor Restrictions</td>
<td>$19,389,286</td>
<td>$19,361,721</td>
<td>$19,093,789</td>
</tr>
<tr>
<td><strong>Beginning Balance - All Funds</strong></td>
<td>$27,130,411</td>
<td>$27,250,950</td>
<td>$27,250,950</td>
</tr>
<tr>
<td>Gifts and Grants</td>
<td>$494,082</td>
<td>$1,106,872</td>
<td>$523,583</td>
</tr>
<tr>
<td>Gifts and Grants Released from Restrictions (3)</td>
<td>$(601,740)</td>
<td>$(100,085)</td>
<td>$(630,215)</td>
</tr>
<tr>
<td>Net Investment Income</td>
<td>$60,014</td>
<td>$50,240</td>
<td>$43,214</td>
</tr>
<tr>
<td>Net Unrealized Gain on Investments Without Donor Restrictions</td>
<td>$2,445,489</td>
<td>$(444,613)</td>
<td>$153,588</td>
</tr>
<tr>
<td>Net Unrealized Gain on Investments With Donor Restrictions</td>
<td>$6,074,737</td>
<td>$(1,025,935)</td>
<td>$331,350</td>
</tr>
<tr>
<td>Net Surplus/(Deficit) from Operations</td>
<td>$641,613</td>
<td>$292,982</td>
<td>$(68,950)</td>
</tr>
<tr>
<td><strong>Ending Balance - All Funds</strong></td>
<td>$28,187,406</td>
<td>$28,355,157</td>
<td>$28,152,000</td>
</tr>
<tr>
<td><strong>Total Change in Net Assets</strong></td>
<td>$9,114,195</td>
<td>$(120,539)</td>
<td>$(352,570)</td>
</tr>
</tbody>
</table>

(1) In FY19 and FY20, ticket donations were recorded as Ticket Revenue. In FY21, ticket donations were recorded as Gifts and Grants. (2) This line also includes $458,432 from the Paycheck Protection Program (“PPP”); this grant of $362,800 is recognized in the Gifts and Grants line in our Operating Results. Extraordinary fundraising allowed us to offset the absence of ticket revenues given that all of our digital events were offered free-of-charge. Our overall change in net assets showed a gain of $9,714,195, largely due to unrealized gains on our board-designated endowment and our donor-restricted endowment funds.

The FY21 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 coming years will be difficult for the organization, with continued uncertainty due to the ongoing pandemic and its impact on both artist tours and attendance at live performances.

We are extraordinarily grateful to all who continue to support UMS during these uncertain times.

Sincerely,

Matthew VanBesien
President, UMS

Tim Petersen
Chair, UMS Board of Directors
2020/21 Annual Report

Stay Present

DECEMBER 2020

Messiah Mixtape
Jazz at Lincoln Center Orchestra School Day Performance: Let Freedom Swing

MARCH 2021

Ballet Folklórico de Mexico de Amalia Hernández School Day Performance

APRIL 2021

School Day Performance: Frankenstein: How to Make a Monster – Battersea Arts Centre Beatbox Academy
Jazz at Lincoln Center’s Swing University: Jazz in Detroit Live Session with Tunde Olaniran

MAY 2021

Daniel Bernard Roumain and J’Nai Bridges: They Still Want to Kill Us

JUNE 2021

Digital Pride Festival
Becca Blackwell: They, Themself, and Themselves
Conspirare: Considering Matthew Shepard
Taylor Mc: Whitman in the Woods

SEPTEMBER 2020

Paul Taylor Dance Group

OCTOBER 2020

Takacs Quartet
Sheku Kanneh-Mason and Isata Kanneh-Mason
Trevor Noah

NOVEMBER 2020

Cloud Gate Dance Theatre of Taiwan
Wynton Marsalis and Jazz at Lincoln Center Orchestra
Listening Parties with Tarek Yamani and the Spektral Quartet (Digital Artist Residency)

FEBRUARY 2021

Caleb Teicher & Company School Day Performance
James Ehnes, violin

JANUARY 2021

Some Old Black Man with Wendell Pierce and Charlie Robinson (Digital Artist Residency)
Sphinx Virtuosi
Cleo Parker Robinson Dance School Day Performance
Jazz at Lincoln Center Orchestra School Day Performance: What’s Up, Charles? Playing with Fire (documentary about conductor Jeannette Sorrell)

APRIL 2021

School Day Performance: The Great March of the Pulaski Boys (through April 2021)
Van Cliburn Institute with Tunde Olaniran

JUNE 2021

Digital Pride Festival
Becca Blackwell: They, Themself, and Themselves
Conspirare: Considering Matthew Shepard
Taylor Mc: Whitman in the Woods

MATTHEW KANE, President
ADMINISTRATION & FINANCE
Carmen Rodriguez, Vice President, Finance and Administration
Jessica Adhemeydi, Executive Assistant to the President
Patricia Hayes, Finance Manager (through August 2021)
John Peddham, Information Systems Manager
Anna Simmons, Systems Specialist (through May 2021)

DEVELOPMENT
Ryan Davis, Vice President and Chief Development Officer
Susan Rozell Craig, Director of Development
Amanda Dempsey, Development Associate (through April 2021)
Rachelle Miller, Annual Giving Manager
Lisa Michelle Murray, Associate Director of Development, Foundation & Government Relations
Margaret Reid, Associate Director of Development, Major Gifts and Planned Giving
Will Grabill, Assistant Manager, Major Gifts

EDUCATION & COMMUNITY
Cayenne Harris, Vice President, Education & Community Engagement
Alexandra Davis, Community & Audience Programs Manager
Christina Mozumdar, Education & Community Engagement Programs Manager (through April 2021)
Tom Park, Associate Director of Education & Community Engagement, K-12 Programs
Maddie Wildman, University Programs Manager

MARKETING & COMMUNICATIONS
Sara Blumenkiss, Vice President, Marketing & Communications
Jacob Glaub, Marketing & Communications Associate
Mallory Shea, Marketing & Media Relations Manager (through April 2021)
Samantha Williams, Marketing & Media Relations Manager
Eric Woodham, Director of Digital Media

Patron Services
Christina Bellows, Director of Patron Services
Rochelle Clark, Ticket Services Associate
Bridge Kupa, Group Sales and Promotions Associate
Nina Berfield, Front of House Assistant Manager
Annie Ranforth, Ticket Services Assistant Manager
Victoria Spark, Front of House Assistant Manager (through August 2021)

Production/Programming
Michael Hauser, Vice President, Production
Dean Sharp, Director of Production
Jeffrey Beavers, Production Director
Alex Gey, Assistant Production Manager
Anne Gower, Artist Services Manager
Mack McDonald, Senior Programming Manager
Mary Roeder, Manager, Programming Manager

UMS Choral Union
Scott Hanson, Music Director and Conductor
Jethro O’Hare, Chorus Manager

Student Employies & Part-Time Associates
Olivia Johnson, Student Employment Associate
Jack Rogers, Part-Time Employment Assistant
Justine Seilig, Patron Services Assistant

Directors
Rachelle Blumenkiss, Co-Chair
Jimmy Arbo
Wynton Marsalis, Honorary Co-Chair
New York
Andrew Bernstein
New York

Maurice Birkew
Ann Arbor

Kenneth A. and Nonie Beckwith Foundation
New York

Peter Cummins
New York

Marlène Delbougl-Delpix
Menlo Park and Pebble Beach
Sophie Delphs
New York

Maxine Franklin
Bloomfield Hills

Barbara G. Flowers
New York

Patricia F. Green
Boston

Pat Kenner
New York

Wally Scott
La Jolla and Charelseux
Jerry Kalis M.D. and Dale Kalis
Escondido

David Lechtirm and Laura McGinn
Boston

Christian Fuller Manuel
Ann Arbor

Bridget M. McCormack and Steven P. Cray
Ann Arbor

Jenifer Morgan
Ann Arbor

Caroline Nussbaum
New York

Jay Phahne and Karen Elizaga
New York

James Reed
Stamford

Stanley Maxwell and Nancy Stanley
Ann Arbor

Louise Taylor
Ann Arbor

UMS 2020/21 BOARD OF DIRECTORS

Tim Peterson, Chair
Lisa D. Cook, Co-Chair
Brian Wilian, Co-Chair
Rob Vaniersbergen, Treasurer
Christopher Corrin, Secretary

SUSAN E. ALCOCK
Karen Sanft
Kiana Barfield
Meno Biscano
Mary Lincoln Campbell
Timothy R. Dorschenger
Tiffany L. Ford
Alex Callinone
Katherine Goldberg
Linda Gregerson
Brodin Jayquar
Timothy B. Johnson
Barbara Kaye
Christina Kim
Timothy G. Marshall
Michael C. Martin
Sarah Nicol
Peter Schneider
Knut Simonsen
Victoria Smith,
John Song
Gay Ferguson Stout
Vicky J. Streicher
Galen Sturgis

EX-OFFICIO MEMBERS:

Chad M. Brown, Provost, U-M
David Oier, Director, School of Music, Theatre & Dance, U-M
Kevin Negri, Executive Vice President
David Thomas, Chief Financial Officer, U-M
Tim Schallert, President, U-M
Jeanie Kerr-Seil, Superintendent of Ann Arbor Public Schools

REPRESENTATIVES TO THE BOARD:

Rachelle Blumenkiss, UMS National Council
Thomas C. Kinnear, UMS Sustaining Directors
Lauren E. Kiernan, UMS Sustaining Directors
Elena Snyder, UMS Ambassadors

UMS NATIONAL COUNCIL

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New York

Maurice Birkew
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James Reed
Stamford

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Ann Arbor

Louise Taylor
Ann Arbor

Bruce Tuchman
New York

Eileen Weiser
Ann Arbor

Diane Zola
New York

Tim Peterson (Ex-Officio)
Ann Arbor

In Memoriam
Clayton and Ann Whitney Ann Arbor

UMS STAFF

Matthew VanBesien, President

Administration & Finance
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Financials

Stay Present 45

2020/21 (Digital) Season