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University of Wisconsin-Madison Arts Institute

Mission and Vision

Created in 1998, the University of Wisconsin Arts Institute is an intercollege unit of the College of Letters and Science, the School of Education, and the School of Human Ecology at the University of Wisconsin-Madison. In June 2008, the Arts Institute initiated a strategic planning process, and on February 2, 2009, the Executive Committee and the Arts Assembly of the Arts Institute adopted the following revised mission and vision statements.

Mission

The University of Wisconsin-Madison Arts Institute speaks for and on behalf of the collective voice and vision of the arts at UW-Madison. We advance the arts as an invaluable resource to a vital university, and we promote all forms of artistic expression, experience, and interpretation as fundamental paths to engaging and understanding our world.

Vision

• Decision makers will acknowledge and engage the arts as central to the well-being of the university.
• Students will experience the arts in all aspects of their education, and will be imbued with the importance of the arts to their academic life.

Arts Institute Staff
Norma Saldivar, Executive Director
Ken Chraca, Associate Director
Judy Buenzli, Arts Outreach Manager
Allen Ebert, Wisconsin Film Festival Operations Director
Meg Hamel, Wisconsin Film Festival Director
Kate Hewson, Arts Residency Manager
Sarah Schaffer, Recordings Project Coordinator
Jessica Courtier, Project Assistant, Special Projects
Marina Kelly, Arts Residency Project Assistant
Brian Ramos, Project Assistant, Special Projects
Erik Olmanson, Project Assistant, Special Projects
Michelle Solberg, Administrative Project Assistant
For several years, Arts Night Out has been a campus open house of the arts departments directed at the greater university community, especially those new to campus, as well as the residents of Dane County. The Arts Institute and campus arts units have presented Arts Night Out in partnership with University Communications, Visitor Information Programs, and Residence Hall Life of University Housing. The Arts Institute has provided funding and staff time to organize and market the program to the campus, while University Communications has marketed it to a broader region.

Arts Night Out was not scheduled in 2009-10 due to continuing efforts to refocus the event and allow it to take fresh form. The Arts Institute continues its commitment to providing campus arts units with a platform to introduce the arts to incoming students and the community at large, however, and the event will be reintroduced in the spring of 2011. The shape and scope of the event continues to be reviewed, but Arts Night Out will be an integral component of the Year of the Arts closing events, in conjunction with the Wisconsin Alumni Association Weekend.

(Left) A participant working with clay at the Children’s Art Workshop; (Right) Aeros dance troupe performing at Arts Night Out “Night Light” exhibition on the Mosse Humanities Building (Right). Photos courtesy of Bryce Richter (L) and Michael Forster Rothbart (R), University Communications.
Creative Arts Awards

The Creative Arts Awards honor faculty, staff, and students who are the recipients of awards administered by the Arts Institute and the Graduate School. Honorees are recognized for excellence in three areas—creative inquiry, outreach, and professional excellence.

The 2010 recipients, honored at a reception at the Art Lofts on Friday, April 30 were:

- **Ginger Lukas**, Department of Art, Sculpture—*Sinaiko Frank Graduate Fellowship for a Woman in the Arts*
- **Paola Savvidou**, School of Music—*Sinaiko Frank Graduate Fellowship for a Woman in the Arts*
- **Thomas M. Duffield, Nathalie Cheng, James M. McMahon**, and **Assistant Professor Bilge Mutlu**, Department of Computer Science—*Hirsch Family Award*
- **Professor Li Chiao-Ping**, Dance Department—*Vilas Associate*
- **Professor Nicholas Cahill**, Department of Art History—*Vilas Associate*
- **Assistant Professor Gail Simpson**, Department of Art, Foundations, Sculpture—*Romnes Faculty Fellowship*
- **Professor Wei Dong**, Design Studies—*Chancellor’s Award for Distinguished Teaching*
- **Professor Amy Quan Barry**, Creative Writing Program—*Emily Mead Baldwin Award in the Creative Arts*
- **Professor Anthony DiSanza**, School of Music, Percussion—*Emily Mead Baldwin Award in the Creative Arts*
- **Michael Bridgeman**, Wisconsin Public Television—*Joyce and Gerald A. Bartell Award in the Arts*
- **Professor Aristotle Georgiades**, Department of Art, Sculpture—*Arts Institute Creative Arts Award*
(Top Left) Scheme, by Creative Arts Award winner Aristotle Georgiades; (Top Right) Anthony DiSanza, winner of the Emily Mead Baldwin Award; and (Bottom) Pagoda by Li Chiao-Ping, winner of the Vilas Associate Award. Photos courtesy of Joseph Leroux (Top L), Anthony DiSanza (Top R), and John Maniaci (Bottom).
2009-10 Interdisciplinary Arts Residency Program

Funded by the Cluster Hires Initiative, the Interdisciplinary Arts Residency Program brings innovative artists to campus for semester-long residencies sponsored by two or more departments. While in residence, artists teach an interdisciplinary course, present a public event, and participate in community outreach. The program gives students exposure to working artists, provides course credit, and strengthens programmatic ties among individual departments, programs, and other campus and community arts entities.

Key components of the residencies are:

- The Arts Institute funds the artist’s salary and benefits, residency publicity and associated outreach activities, and a planning visit.
- The residency is an extended one, usually lasting an entire semester, during which time the resident teaches at least one three-credit interdisciplinary course and presents an outreach component such as directing a play, performing a recital, conducting a workshop, or curating an exhibition.
- One or two departments serve as primary sponsors of the residency, providing the staff resources necessary to support the course and outreach activities, while one or more other departments or programs co-sponsor the residency.
- A faculty or staff member serves as the point person for the residency.
- A faculty of record assists in creating the course syllabus, screening students, monitoring the course progress, verifying final grades, and responding to student concerns or questions following the end of the course.

This year marked the 11th year of the Interdisciplinary Arts Residency Program. Since fall 1999, the program has offered twenty-two semester-long residencies including for-credit courses and public events, as well as two short residencies and three special topics courses.

Fall 2009: “Art as Business as Art”
In the fall semester, the program offered the special topics course “Art as Business as Art,” team taught by Andrew Taylor of the Bolz Center for Arts Administration and Stephanie Jutt of the School of Music and of Arts Enterprise UW-Madison. Building on the success of the January Arts Enterprise Symposium, the course gave
arts students a broader perspective on the range of creative enterprise available to them and more tools to productively advance toward their career goals.

The course attracted students not only from Business and all of the arts departments, but also from International Studies, Curriculum and Instruction, Biochemistry, Afro-American Studies, and Computer Science. A wide range of weekly guest speakers shared their real-world career stories and entrepreneurial spirit: *The Creative Entrepreneur* author Lisa Sonora Beam; Arts Enterprise founder Dr. Nathaniel Zeisler; costume designer Lydia Tanji; music producer Greg Landau; woodwind quintet Imani Winds; young local arts entrepreneurs Andrew Abrams and Sarah Marty from Four Season’s Theatre; Bessie Cherry from the Forward Music Festival; Samantha Crownover of Bach Dancing & Dynamite Society; and Brad Nellis of Distillery Design; and young UW alumni Mary Rohlich, Doug Nevin, and Mark Korshak, who are currently working on Broadway and in the film industry. Three featured guests offered public lectures: Elizabeth Streb, choreographer and founder of the Streb Lab for Action Mechanics (SLAM) in Brooklyn, New York; Bill Ivey, former NEA chair and arts public policy expert; and Douglas McLennan, founder of artsjournal.com.

The course included a course website and blog (http://www.uw-artsenterprise.com), a twitter stream (http://twitter.com/artbizart), and a series of podcasts on iTunes U of interviews with guests. The course strengthened programmatic ties among a number of departments, programs, and other campus and community arts entities and fostered new interpersonal relationships between an interdisciplinary group of students and a diverse group of artists and arts entrepreneurs from around the nation, whose careers explore the dynamic interplay between artistic life and business strategy.

**Spring 2010: Deborah Mitchell Dryden**

Costume designer and textile artist Deborah Mitchell Dryden was in residence during the spring semester. Deborah Dryden has designed costumes for the Oregon Shakespeare Festival for thirty seasons, and has been the Resident Costume Designer at OSF since 1997. Dryden moved to Ashland, Oregon after an extended teaching career at the University of California-San Diego, where she is Professor Emerita of Design. Dryden has designed costumes for theatres including the American Conservatory Theatre in San Francisco, La Jolla Playhouse, Old Globe Theatre, Seattle Repertory Theatre, Intiman Theatre, Alliance Theatre in Atlanta, the Alley Theatre in Houston, Berkeley Repertory Theatre, San Diego Opera, Kennedy Center, Mark Taper Forum, and the Hong Kong Repertory Theatre. Dryden’s book *Fabric Painting and Dyeing for the Theatre* is an authoritative source on techniques in her field, and her fabric designs have been seen at the Guthrie Theatre, the Mark Taper Forum, the Smithsonian Museum of American History, and in exhibitions nationwide. Her work also appears in *The Costumer’s Handbook* (Ingham and Covey, Heinemann Press).
Deborah is the recipient of the national Michael Merritt Award for excellence in design and collaboration, as well as the USITT Distinguished Achievement Award in Costuming. Her design work was included in the Prague Quadrennial International Design Exhibition in 2003. Most recently, her work was included in the exhibit “Curtain Call: Celebrating a Century of Women Designing for Live Performance” at the NY Public Library in Lincoln Center.

While in residence, Deborah taught a semester-long course in “Textile Painting and Dyeing for Theatrical Design” to seventeen UW-Madison students from the Theatre and Drama, Design Studies, Art, Art History, as well as students from the broader campus community. She also offered a well-attended public course in “Textile Embellishment” through the Division of Continuing Studies. Deborah served as Costume Designer for University Theatre’s production of *Into the Woods*, guiding and mentoring students to execute nearly thirty of her costume designs. Other outreach activities included a lecture to Dance students; serving on the jury for Selvedge, the fashion show produced by Design Studies on May 1st; presentations on the process of designing costumes for the *Into the Woods* for the public and for a Theatre & Drama alumni event; and a small exhibition of her work in the lobby of the Mitchell Theatre, named after her father, former Chair of the Theatre Department, Ronald Mitchell. Deborah’s residency was hosted by the Department of Theatre and Drama and co-sponsored by the Art Department, Design Studies, and UW-Madison Continuing Studies in Theatre.

**2010-11 Interdisciplinary Arts Residencies**

The Arts Institute looks forward to two Interdisciplinary Arts Residencies for the 2010-11 academic year. In the fall of 2010, the Arts Institute will host artists Leslie Hill and Helen Paris, who will co-teach a course titled “Autobiology: Biology and Biography in Live Performance.” The instructor of record for the course is Laurie Beth Clark. The Paris and Hill residency will be hosted by the Department of Art and co-sponsored by Dance, Theatre and Drama, Art History, the Center for Visual Culture, and the Center for the Humanities.

In the spring of 2011, artist, architect, and designer Tad Gloeckler will be on campus to teach the course “Performing Drag Space: Creating Installations Where Design, Art, and Activism Intersect.” The instructor of record for the course will be Mark Nelson. The Gloeckler residency will be hosted by the Design Studies Department and co-sponsored by the Art Department, Landscape Architecture, Dance, and Madison Museum of Contemporary Art, and Taliesin.
(Top) Fall 2009 “Art as Business as Art” Featured Guest Elizabeth Streb, and (Bottom) Spring 2010 Interdisciplinary Artist in Residence Deborah Mitchell Dryden. Photos courtesy of Chris Frazee, Media Solutions (Top), and Bryce Richter, University Communications (Bottom).
<table>
<thead>
<tr>
<th>Fall 2009</th>
<th>Spring 2010</th>
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<td><strong>Special Topics Class:</strong> “Art as Business as Art”</td>
<td><strong>Guest Artist:</strong> Deborah Dryden</td>
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<td>Sponsoring Departments: School of Music, Bolz Center for Arts Administration</td>
<td>Sponsoring Departments: Department of Theatre and Drama</td>
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<tr>
<td>Co-sponsoring Departments: Art Department, Department of Theatre &amp; Drama, Design Studies</td>
<td>Co-sponsoring Departments: Art Department, Design Studies, UW-Madison Continuing Studies in Theatre.</td>
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<tr>
<td>Faculty contacts: Andrew Taylor, School of Business and Stephanie Jutt, School of Music</td>
<td>Departmental Contact: Jim Greco, Theatre &amp; Drama</td>
</tr>
<tr>
<td>Class: “Art as Business as Art”</td>
<td>Class: “Textile Painting and Dyeing for Theatrical Design”</td>
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The Arts Outreach Program, established in 1979, works hand in hand with the School of Music to share the expertise of its three faculty ensembles in residence with young musicians and community audiences around the state. The UW-Madison continues to commit resources to support the Pro Arte String Quartet, Wingra Woodwind Quintet, and Wisconsin Brass Quintet, having been the first American public institution of its kind to have artists-in-residence. In addition to performing as part of the School of Music Faculty Concert Series, each ensemble travels to Wisconsin high schools and concert halls, working with young musicians and performing for local concert series patrons.

During 2009-10, faculty ensembles presented seventeen public concerts with a combined audience of 1,510 and conducted fifteen chamber music sessions, school performances, or master classes for 1,067 high school and college instrumentalists around the state. Arts Outreach continued to field requests from other university departments and the public for musician referrals.

Most of the 2009-10 events were hosted by repeat sponsors and included concerts or residencies in Ashland; at Madison Oakwood Village; Portage CFA; UW Platteville; Ripon College; River Arts, Inc. in Prairie du Sac; Silver Lake College in Manitowoc; Al Ringling Theatre, Baraboo; Richland Center; Middleton Glen Retirement Community; Reedsburg CAL Center; Carroll University; Reiter Center in Three Lakes; and Midsummer’s Music in Door County. A season highlight was the scheduling of the first real tour week for one of our faculty groups since the Madison Symphony season was expanded. The Wingra Woodwind Quintet visited Waukesha, Portage, Pulaski, and Three Lakes during the week of April 25th.

The outreach office enabled interaction between high school students and School of Music faculty, including trips to Whitnall High School, Madison Edgewood High School, Wauwatosa East High School, Arrowhead High School, Portage High School, Pulaski High School, and Monticello High School.

Professors Beverly Taylor, Teri Dobbs, Felicia Moye, Scott Teeple, Les Thimmig, and Janet Jensen served as clinicians for visits to campus by students from Rochester Mayo HS, Libertyville HS Orchestra, Orono HS Band, Mt. Horeb HS & MS Bands, Kettle Moraine MS Band, and Hufford JHS band, choir, orchestra and jazz band students. Benton HS received a tour of the School of Music led by Assistant Director Keith Hampton and undergrad and grad admissions staff. Grad students Matthew Schlomer and Ching Chun Lai also served as clinicians.
The core performance ensembles and personnel of the Arts Outreach Program are:

**Pro Arte Quartet**
- David Perry and Suzanne Beia, violin
- Sally Chisholm, viola
- Parry Karp, cello

**Wingra Woodwind Quintet**
- Stephanie Jutt / Dawn Lawler, flute
- Marc Fink, oboe
- Linda Bartley, clarinet
- Marc Vallon, bassoon
- Linda Kimball, horn

**Wisconsin Brass Quintet**
- John Aley and Matthew Kuhns, trumpet
- Douglas Hill, horn
- Mark Hetzler, trombone
- John Stevens, tuba (Tom Curry while John Stevens on leave 2nd semester)

**Arts Outreach Program Financial Statement**

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<table>
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<td>Revenues from sponsor fees</td>
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<td>Expenses</td>
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</table>
School of Music Recordings Project

The goal of the School of Music Recordings Project is to create and disseminate a professional, commercially viable, artistic product from the School of Music. From its inception, the primary purpose of the CD initiative has been to promote the school, enhance its visibility and reputation, assist with recruitment, and contribute to development efforts. In addition, revenues from sales of CDs continue to support scholarships in the School of Music.

Recordings Committee
Committees in the School of Music were restructured in 2009-10 in an effort to distribute the workload more evenly among the committees and individual members, and to insure a broader faculty representation in the workings of the School. This year, the Concerts/Special Events committee was merged with the Recordings committee.

The 2009-10 Recordings Committee members included: Javier Calderon, Richard Davis, Mimmi Fulmer, Lance Ketterer, Richard Mumford, David Perry, Sarah Schaffer, John Stevens, and Christopher Taylor.

The work of this committee focused almost exclusively on the School of Music’s guest artist series and on ways to increase the collaboration between this series and the Union Theater’s guest artist concert series.

Issues facing the Recordings Committee in the coming year include:
• Managing diminished revenues with the new “block-grant” funding model;
• Exploring alternate delivery forms such as online audio distribution in the wake of changing technologies and declining sales of hard-copy CDs;
• Managing the workload of the in-house recording engineer, Lance Ketterer.

Funding
Soliciting funding to support individual releases constitutes a major initiative of the Recordings Project. Since its inception in 1999, the Recordings Project has garnered approximately $260,000 from sources such as the Evjue and Brittingham Foundations, Hilldale Trust, faculty research grants, and other institutional support for the various CDs released and in progress. This represents about 25% of total project costs, with the remaining 75% borne by a combination of the School of Music, subsidies from other outside funding, and cash infusions from individual faculty members.

Funding sources for 2009-10 were greatly affected by the national economic downturn. In addition, 2009-10 marked a shift for the Recording Project’s funding strategy from a “project” model to a “block grant” funding model. Although this
shifts priorities for the project, the move is believed to be advantageous, as many projects can be in process simultaneously. There is some risk with this model, as the funds may not immediately materialize and projects may languish in a state of partial completion, but even so, the project committee and staff are confident that this model will prove to be more productive.

In June 2010, the Recordings Project received $6,000 from the Evjue Foundation as a block grant. The recordings committee will ultimately determine how best to allocate these funds.

**Production/Distribution**
The Recordings Project has recently begun more vigorously exploring the use of its in-house recording engineer, allowing for substantial savings on the audio engineering budget line. In addition, the Recordings Project continues to explore the use of outside commercial labels when warranted, including Albany, Centaur, Summit, and Naxos. While the production costs are essentially the same as self-published recordings, commercial label releases allow increased distribution and availability, as well as a more dynamic and vibrant catalog of recordings.

Currently, all recordings, regardless of label, receive wide, international distribution. Although no longer available at concerts, they are available through the School of Music office and via the online CD store. They are also represented and sold by the University of Wisconsin Press, online classical music CD outlets such as Arkivmusic.com, and local retail venues. The recordings are also available through relevant professional and scholarly associations.

**CD Projects Completed**
Recent releases (2009-10 academic year, through the end of summer):

- Mark Hetzler - *American Voices II – Sonatas* [Summit]
- Tony DiSanza - *Portraits* -- solo percussion album [Equilibrium]
- John Aley - *American Sonatas for Trumpet and Piano* [Summit]
- Marc Vallon - *French Bassoon Music for the Concours* [tbd]
- Laura Schwendinger - *The Chamber Music of Laura Schwendinger* [Centaur]

Additional projects in production and in the recording studio this summer:

- Julia Faulkner - *Recent American Songs on Texts of Emily Dickinson* [Naxos]
- UW Madrigal Singers - *Music from Great Britain* [UW-SoM]
- *Postcard from Madison 1 & 2* (double album re-release of OP title) [UW-SoM]
- Uri Vardi, David Perry, Paulina Zamora - *Brahm’s Piano Trios*
- Martha Fischer and Bill Lutes - *Piano Music of Robert Schumann*
- Christopher Taylor - *Bach’s Goldberg Variations* (double keyboard)
- Parry Karp – *Chamber Music of Robert Kahn* [Naxos]
• Parry Karp – *Cello Sonatas of Kahn, Alkan, Pizzetti*

Projects lacking funds (partially funded or unfunded) and stalled until more revenues are raised include:

- Sally Chisholm: *Twenty-First Century Viola Works* [Albany]
- Chamber Compositions of Les Thimmig
- Pro Arte Quartet: *A Centennial CD*
- Uri Vardi – *Cello Duets*
- Wingra Quintet – re-release and re-compilation of late ‘70s album

**Ongoing Projects**

Since its inception, the Recordings Project has overseen three major initiatives: the Chancellor’s Concert Series, student musicians at the Chancellor’s events, and Jeffrey Siegel’s Keyboard Conversations. These initiatives continue to evolve as the campus leadership changes and new projects come under the umbrella of the Recordings Project.

In 2009-10, the Recordings Project oversaw the following ongoing initiatives:

- **The Chancellor’s Concert Series**: A high-end, high-profile event established under Chancellor Wiley and held semi-annually in collaboration with the UW Foundation.

  On April 7, 2010, soprano Jamie Van Eyck and mezzo-soprano Emily Birsan, joined by pianist Vince Fuh and bassist Nick Moran, offered a varied program of opera arias, song repertoire, and jazz to an appreciative audience of approximately forty-five people at Olin House. We remain optimistic that the Chancellor’s Concerts will be fully re-instated and return to a twice-annual event beginning in 2010-2011.

- **Student Musicians at Campus Receptions**: In 2009-10, thirty-two student musicians played at twelve Chancellor’s events. This was a significant increase in both players and events over the previous academic year, when sixteen student musicians played at five events.

- **Jeffrey Siegel’s Keyboard Conversations**: The event was forced to change venues when the Civic Center was demolished in downtown Madison in 2004. For a variety of reasons, the fifteen year old series moved to campus, where it initially remained vital and vigorous. However, the series has been struggling over the last four years, with audience and revenues diminishing more each year. The series was forced to go from four concerts and two masterclasses per year to three concerts and one masterclass in 2009-10. In order to sustain it into the future, the scale has been reduced to two concerts and one masterclass in 2010-11. The main push for audience building next season will focus on group sales.
New Initiatives
The Recordings Project looks forward to several new projects and initiatives that promise to continue to shape its focus for years to come:

- **Chancellor/Foundation Events**: Chancellor Martin has expressed interest in having student musicians perform at her out-of-town appearances for UW Foundation events. The Recordings Project hopes to explore this possibility more aggressively in the coming year.

- **Pro Arte Quartet Centennial Anniversary**: The Recordings Project eagerly anticipates the upcoming 100th anniversary of the Pro Arte Quartet in 2011-12. In anticipation of the event, the Pro Arte Quartet Friends Group was established in 2009-10, and the quartet performed at Carnegie Hall on May 12, 2010. The concert was sponsored by the Recordings Project in conjunction with the UW Foundation and Wisconsin Alumni Association.

Other Pro Arte Quartet initiatives completed in 2009-10 include:
1) Fundraising: 8 major grant applications in spring 2010 (167 hours), requesting a total of $265,000. Of these, decisions have now been received from 4 agencies, and we’ve received $20,000. Decisions are still pending on the remaining $64,500.
2) The first Belgian composer was identified and contracted.

**Pro Arte Quartet Anniversary Celebration**
The quartet plans an especially rich anniversary season to include world premieres of seven new works it is commissioning from prominent American and Belgian composers. The same year, it will be feted with week-long composer residencies, a lecture series by important critics and scholars, a CD release of new works, a book detailing the quartet’s deep history, and various exhibits, among its key initiatives. An international concert tour is planned for the next season, beginning with a house concert at the Washington D.C. home of the Belgian ambassador to the United States.

**Major PAQ Anniversary Project Initiatives:**
1) Commissions (7):
   - John Harbison: String Quartet No. 5
   - William Bolcom: Piano Quintet No. 2 (with Christopher Taylor, piano)
   - Paul Schoenfield: Piano Quintet (pianist tbd)
   - Walter Mays: String Quartet No. 2
   - Benoit Mernier: String Quartet

2) Premieres: 2011-2012 (venues in PAQ hometown: Madison, Wisconsin)

3) Composer residencies: Week long composer residencies coinciding with
the premieres will include masterclasses, coaching sessions, composition lessons, public lectures, pre-concert talks, and appearances at post-concert receptions.

4) A lecture series.

5) CD recording: A professional release of the commissioned works. 
   (2-disc set, major label)

6) Exhibits: At least four museum-case displays of the Pro Arte history and legacy installed in venues in Madison during the Pro Arte’s anniversary.

7) Book: A professional history of the quartet at 100, authored by the eminent historian, audiophile, critic, record reviewer, and distinguished author, John Barker. The likely publisher is the important and highly-regarded Eastman Series of the University of Rochester Press.

8) International tour: At the conclusion of their hometown premieres, the quartet plans to tour as extensively as possible. In addition to the major cultural centers of the U.S. (New York, Chicago, San Francisco, Washington DC, etc.), destinations will include their country of origin, Belgium. The quartet plans to continue to tour throughout Europe and Asia as well.

Budget: The overall project budget totals approximately $500,000. To date, almost half has been raised or is committed:

<table>
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<th>Source</th>
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<td>Pro Arte Fund</td>
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*Campus grants 2007-2010 include Brittingham ($20,000), Vilas ($15,000), Evjue ($49,000), and Anonymous ($4,000).
Members of the Pro Arte Quartet, from left: David Perry, first violin; Parry Karp, cello; Suzanne Beia, second violin; and Sally Chisholm, viola. Photo courtesy of Katrin Talbot.
Wisconsin Film Festival –
April 14-18, 2010

Founded in 1999, the Wisconsin Film Festival is the state’s premier film festival. Presented by the Arts Institute with the assistance of the Department of Communication Arts and the Wisconsin Union, the annual festival takes place each spring and focuses on presenting new American independent and world cinema (narrative, documentary, shorts, experimental), restored classics, and the work of Wisconsin filmmakers.

In 2010, the Wisconsin Film Festival presented 192 films over a five-day weekend (April 14-18) in its twelfth year of bringing world-class motion pictures to the UW-Madison campus.

Through screenings and other programs, the Festival aims to:

- Discover and showcase artistic and technical achievement in the cinematic arts.
- Explore the voices and experiences of diverse cultures and countries.
- Promote and support local filmmakers and others with roots in Wisconsin.
- Pursue the Wisconsin Idea with films that reflect the UW’s academic programs.
- Engage audiences and guests in a warm and inclusive event that honors our community’s spirit.
- Present a professionally curated slate of exceptional films with its audience.
- Provide a more diverse range of films that works in tandem with or compliments existing community and campus film offerings.

The program is designed to include a cross-section of films representing recent international masterworks, contemporary American independent films, documentaries exploring areas of interest to this community, and a handful of significant older revival films. The Festival also advocates for local filmmakers by providing a platform for Wisconsin artists to have their work seen and discussed by audiences. Over 150 directors, writers, actors, and other filmmakers attended the Festival in 2010 to present their work.

In its programming and presentation, the Festival reflects the breadth of its on- and off-campus partnerships. Each year, the Festival collaborates with both new and ongoing campus partners to share films that reflect the academic mission of the University. In 2010, the partners included:

- African Studies Program (*Izulu Lami; Masquerades; My Neighbor is My Killer;* and *Shirley Adams*)
Traditionally a four-day event, the Festival started a day earlier in 2010 (Wednesday instead of Thursday) and began screenings earlier on Friday (1 pm instead of 5 pm). This appears to have been successful, with very healthy attendance at these new screening slots. Counting the number of tickets used at the Festival, including paid and complementary admission, attendance in 2010 was 34,539 (2009: 32645) at 140 screening events (2009: 165).

The opening night film was *The Topp Twins: Untouchable Girls*, a documentary from New Zealand directed by Leanne Pooley, who attended the screening at the Orpheum Theater. The film was also introduced by UW–Madison Chancellor Biddy Martin.

Manohla Dargis, co-chief film critic of *The New York Times*, presented a special screening and extended audience discussion of UW–Madison alum Michael Mann’s 2004 film *Collateral* at the Orpheum Theater. Dargis also presented a graduate student colloquium for the Department of Communication Arts during her stay. Following the Festival, she published a *NY Times* piece on UW Emeritus Professor David Bordwell (Dept. of Communication Arts), whom she interviewed while in Madison.

The two Steep & Brew Audience Awards, voted on by Festival attendees, were given to:

- *The Girl with the Dragon Tattoo (Män Som Hatar Kvinnor)*, by Niels Arden Oplev (Best Narrative Film);
- *Paddle to Seattle: Journey Through the Inside Passage*, by J.J. Kelley and Josh Thomas.

Films with Wisconsin ties are submitted to the Festival in two categories, and are selected for the final program by a special jury of filmmakers. 151 films were submitted to the Wisconsin’s Own competition; 43 were selected. 48 films were submitted to the Wisconsin Student Shorts competition; 11 were selected. Winners of the 2010 Golden Badger (for achievement in local filmmaking) are:

- *Baraboo*, by Mary Sweeney
Wisconsin Film Festival Financial Report

The 2010 Festival’s earned income increased by 2% over 2009. The Real Butter Fund grew by almost 100% and external sponsors and grants increased by 2% from last year.

The 2010 Festival had six generous sponsors, which saw the return of Sony and the addition of new partner, Fresh Madison Market. Other sponsors included: Steep and Brew, Madison Concourse Hotel, Community Pharmacy, and Wisconsin Distributors.

The Festival received two grants: one from the Dane County Cultural Affairs Commission in the amount of $4,000, and another from the Evjue Foundation for $10,000. The Festival also received a $1,000 donation from the Frautschi Family Foundation.

The 2010 Wisconsin Film Festival operating budget totaled $337,946. This covered major expenses such as venue and film rentals, hosting filmmakers who participated in festival programs, equipment, marketing, ticketing, shipping, and staffing.

The festival received $284,397 in income and cash support from a variety of sources:

- $196,888 - Ticket sales (before sales tax), merchandise sales, and entry fees
- $37,000 - Funding from external sponsors and grants
- $41,318 - Support from UW sources (including the Arts Institute and programming
- $9,191 - Real Butter Fund (individual donations)

At the end of the fiscal year, the festival finished with a deficit of $53,549.

The 2010 Festival spending remained in line with spending for the 2009 Festival. Fiscal Year 2010 was the first full year where The Festival paid for 1.5 full time staff and benefits, to which this year’s deficit can be attributed. Previously, only one FTE was fully funded.

The festival carries forward a positive balance of $147,499 resulting from small positive balances over the past eleven years.
We continue to investigate strategies to compensate for the decrease in funding support and the increase in overhead expenses.

Operation Budget Overview—Income

| Income from Ticket / Merchandise Sales and Entry Fees | $196,888 |
| External Sponsor / Grant Support                     | $37,000  |
| Real Butter Fund Donations                           | $9,191   |
| Campus Partnerships                                  | $14,100  |
| Arts Institute Support                               | $27,218  |

**Total Income** $284,397

Earned Income Detail

| Ticket Sales                                             | $183,126 |
| Merchandise Sales                                       | $6,920   |
| Entry Fees                                              | $6,440   |
| Misc                                                    | $402     |

**Earned Income Detail Total** $196,888

External Sponsors and Partnership Contributions Detail

| Community Pharmacy                                      | $2,500   |
| Dane County Cultural Affairs Commission                 | $4,000   |
| Evjue Foundation                                        | $10,000  |
| Madison Concourse Hotel                                 | $2,500   |
| Steep & Brew                                            | $8,500   |
| Wisconsin Beverage Distributors                         | $1,000   |
| Sony                                                    | $5,000   |
| Fresh Madison Market                                    | $2,500   |
| Frautschi Family Foundation                             | $1,000   |

**External Sponsors and Partnership Contributions Total** $37,000

Individual Donations to Real Butter Fund $9,191

UW Partnership Contributions Detail

| Area Studies Partnerships                                | $6,000   |
| African Studies – pending                                | $2,500   |
| Asian American Studies Program                           | $1,500   |
| Center for European Studies                              | $1,000   |
| Center for South Asia – paid in 2011                     | $1,500   |
| Mosse/Weinstein Center for Jewish Studies – paid in 2011 | $1,600   |
| The Brazil Initiative – paid in 2011                     | $1,000   |

**UW Partnership Contributions Detail Total** $14,100
**Operation Budget Overview—Expenses**

- Programming and Exhibition: $135,950
- Marketing: $30,341
- Operational Expenses: $27,291
- Salaries (Tech, LTE, Student, Staff): $144,364

**Total Operating Expenses**: $337,946

Topp Twins *director Leanne Pooley with Allen Ebert and Chancellor Martin on opening night of this year’s Wisconsin Film Festival. Photo courtesy of Ken Chraca.*

*The Wisconsin Film Festival 2010 logo was designed by Swink.*
Campus Arts Investigation

In response to the 2009 strategic plan, the UW Arts Institute undertook an exploration of the state of the arts on the UW – Madison campus. Having completed a strategic plan in 2008-09, the Arts Institute sought to further assess its ability to serve its constituency, which consists of the arts departments/programs and presenters on campus.

In November 2009, the Arts Institute set out to survey faculty and staff members regarding their thoughts and opinions on the current state of the arts on campus. Specifically, the Arts Institute sought feedback on how well the arts departments, including Design Studies, Art, Music, Art History, Communication—Film Studies, Theatre and Drama, and Dance, were meeting student and faculty needs. In addition, the survey addressed the role of the arts on campus, the state of the arts community on campus, and opened the door for other issues concerning the arts on campus to be raised during the open forums. Approximately one hundred forty faculty members attended the meetings held in each departmental constituent of the Arts Institute. In addition, approximately thirty arts unit staff members responded to the same survey at the Arts Assembly meeting. The vast majority of data was collected in these meetings, termed “listening sessions”.

In addition to responses recorded during the listening sessions, eight individuals responded to the online survey, and three people turned in written responses following the departmental meetings. All responses were then calibrated and analyzed at a “theming” session attended by approximately fifteen people on January 28, 2010.

Arts Community Forums
A total of approximately forty individuals who represented faculty, staff, and students from the arts units, as well as individuals from non-arts campus and Madison community, attended the Arts Community Forums held on February 24 and 26 in Grainger Hall. After being presented with the survey data which included themes and selected comments, the Arts Community Forum participants were given the opportunity to respond to the data.

In summary, participants at both forums confirmed the validity of the data based on their personal experiences and knowledge of the data collection process. During the forum, which included presentation of the data and conversation in small break out groups, the attendees acknowledged that the data fell into the following three primary areas of note from the resulting data:

- Administrative restructuring to provide leadership, advocacy and presence.
- Arts curricular and cultural integration for all students.
- Interdisciplinary efforts.
When offered the opportunity to respond directly to the data, both forum groups raised the issue of a centralized administrative structure for the arts units. Many participants believed that a centralized administrative structure would ease many of the difficulties highlighted by the survey, including increased campus visibility, help with recruitment and retention of students, and the assurance that tenure for new faculty would be judged by a dean sympathetic to the nuances of arts research. In response to the comments, the Arts Institute believes it is unable to fully engage with the above mentioned efforts in its present form.

While participants seemed to overwhelmingly support the idea of a centralized structure, it is also important to acknowledge that the voices calling for a centralized administrative structure for arts departments are not entirely unified. A small group of participants expressed concerns that the arts would be further marginalized or isolated on campus should such an administrative model be put into place. Likewise, a few participants questioned how the role of humanists in the arts would be affected by this model.

**Recommendations**
Based on 2009 Campus Arts Assessment, the Arts Institute recommended the following in order of priority:

1) A School or College of the Arts.
2) A Cohesive Plan for the Arts on Campus
3) An Arts Requirement.
4) A Centralized Physical Space.

School of Education Dean Julie Underwood and Arts Institute Executive Director Norma Saldivar presented the findings of the survey to Provost DeLuca and Chancellor Martin on May 25, 2010. The Arts Institute will continue working with administrators to address the survey findings.
Year of the Arts

In 2008-09, the Chancellor’s Office created an initiative to celebrate the arts and humanities on campus. The Committee assigned to coordinate a year-long celebration of the arts and humanities chose to celebrate the humanities during the 2009-10 academic year in order to bring more public attention to the wealth of humanities offerings on this campus. The arts units agreed to move public celebration of the arts on campus to the following year, 2010-11, providing more lead time for planning for performances, exhibitions, and lectures, and to coincide with openings and construction tours of new arts buildings.

A subcommittee of the Arts Institute Executive Committee was formed during the 2009-10 academic year to create a detailed plan for the unprecedented event. The Year of the Arts subcommittee chose “Illuminate” as the theme for the Year of the Arts, and determined that the event will celebrate the “breadth, depth, power, and purpose of artistic exploration and expression on the University of Wisconsin–Madison campus.” The event will feature a host of special performances, exhibits, symposia, public events, and distinguished visiting alumni throughout the year.

More than three hundred performances, exhibits, symposia, public events, publications, distinguished visiting speakers, and online resources will celebrate:

- The artistic process as a significant and integrated “way of knowing”—helping us see differently and see more;
- The arts as a learning resource that advances understanding, empathy, insight, innovation, and proficiency across academic disciplines;
- The role of the arts as a civic and social catalyst—fostering global citizens and engaging pressing social issues;
- The legacy, vitality, and diversity of the arts on campus;
- The international reach and impact of our faculty, students, and alumni in arts, culture, and entertainment.

Three tiers of events are planned for Year of the Arts: Marquee Events, Featured Events, and Highlighted Events. Marquee Events designate Chancellor-funded events; Featured Events are interdisciplinary in focus and are funded by the Anonymous Fund; and Highlighted Events are regularly scheduled departmental or unit events that will be promoted by the Year of the Arts/Arts on Campus marketing and web campaigns.

Planned Marquee Events featuring visiting distinguished alumni include:

- A kick-off event by Chancellor Martin featuring current National Endowment for the Arts Chair Rocco Landesman, September 16, 2010.
• A special lecture and retrospective on the cinema of filmmaker, documentarian, and historian Errol Morris, October 21-23, 2010.
• A series of lectures and staged reading of award-winning scientist and playwright Carl Djerassi’s new work *Foreplay*, March 26-30, 2011.

Thirty-seven other featured events and more than three hundred highlighted events, including a building lighting project and campus arts homecoming and open house, are planned for the year-long celebration of the arts.

**$157,000** has been committed from several internal sources to support the Year of the Arts.

- Chancellor’s Office Arts and Humanities funding $75,000
- Anonymous Fund $22,000
- Chancellor’s Office Special Event funding $20,000
- College of Letters and Science $15,000
- Visitor Information Program $15,000

The Year of the Arts subcommittee engaged Art Department Professor of Graphic Design Steven Hixson to submit student work for the Year of the Arts logo. The following logo, designed by recent graduate Matthew Schmelzer, was chosen from these submissions.

*The logo for the Year of the Arts featuring the theme “Illuminate” was designed by Matthew Schmelzer, a recent Department of Art graduate.*
2009-10 Administrative Activities

The Arts Institute underwent several significant changes during the 2009-10 academic year.

New University Club Space and Future Relocation
In 2008-09, Arts Institute staff continued conversations with the leadership of the School of Education and the College of Letters & Sciences aimed at identifying new office space that would geographically centralize staff, provide meeting facilities, and establish proximity to other arts and humanities centers and institutes. The Arts Institute embarked on a two-part plan for moving its offices during the summer of 2009.

The Arts Institute relocated its Executive Director, Artist in Residence, and Administrative PA offices to the University Club in September 2009. The space includes a large meeting and workroom, which was used frequently for meetings throughout the year. The move was the first step in procuring a working space for all Arts Institute staff. During the 2010-11 academic year, the Arts Institute anticipates a final move to a space in Lathrop Hall. The move will mark the first time that all AI staff members will be located under one roof, and the Arts Institute welcomes this new opportunity for increased synergy and efficiency as it begins to work in a singular space.

New Arts Institute Members
The Arts Institute welcomed two new members to its table this year. Cinematheque and the Office of Multicultural Arts Initiatives (OMAI) joined the Arts Institute last fall. Cinematheque is a coalition of UW-Madison academic departments and student film groups dedicated to showcasing films which would otherwise never reach Madison screens, and is the screening facility of the Wisconsin Center for Film and Theater Research. OMAI, a unit of the School of Education, seeks to provide culturally relevant and transformative arts programming to promote positive social dialogue and give cultural art forms a legitimate academic forum. It administers the First Wave program, which was honored with the Wisconsin Governor’s Award in Support of the Arts last Friday by Chancellor Biddy Martin and First Lady Jessica Doyle in the spring of 2010. It is the first university-based arts program to be recognized for the award.

Exploratory Studies
The Arts Institute commissioned three studies during the 2009-10 academic year designed to celebrate the history of the arts on campus, address current challenges, and prepare for the future. Brian Ramos conducted an in-depth study of the parking challenges and issues for arts patrons, while Erik Olmanson was appointed to write a
historical survey of the arts on the University of Wisconsin – Madison campus ahead of the Year of the Arts. Finally, as part of the Wisconsin Union Theater’s Campus Presenting Venues Initiative, Jessica Courtier was hired to investigate the long-term academic needs and desires of the School of Music, University Theatre, Communication Arts, Dance Department, Wisconsin Union Theater, and others for presenting space. Each produced extensive separate reports on their findings that will be utilized for years to come.

Parking and Transportation
The Arts Institute formed a subcommittee in 2008-09 to address issues of parking and transportation under the advisement of the Executive Committee, which believes that the future of the arts on this campus is being adversely affected by challenges related to patrons’ ability to access their events. Conflicts with athletic schedules pose special challenges to arts units that routinely struggle with securing adequate parking for their patrons. Many patrons have informally communicated concerns to arts unit representatives about parking availability and the lack thereof. In response, the parking and transportation subcommittee determined that addressing these concerns is a vital component in maintaining and invigorating the arts performances and events on campus.

The subcommittee continued to work with the Executive Director in 2009-10 to address these accessibility problems. Notably, it met several times with Transportation Services Director Patrick Kass, and commissioned the survey on campus parking led by Arts Institute Project Assistant Brian Ramos.

Ralph Russo, Director of the Wisconsin Union Theater and head of the Executive Committee’s parking and transportation subcommittee, shared the following recommendations with Kass in May 2010:

- Establish an Arts Parking Committee, sponsored by the Arts Institute and chaired by a member of the Arts Communicators, to provide operational leadership for ongoing parking challenges and opportunities.
- Work with Transportation Services, Visitor Services, and Campus Arts Ticketing to create a consistent arts parking information page that will be hosted on either the Arts Institute or Campus Arts Ticketing website.
- Campus Arts Ticketing Service should continue to sell parking permits in advance for Lots 6 and 46, and recommends that this is extended to Lot 7 as well.
- Open east campus lots that require permit parking to 10 pm to arts event parking after 7 pm.
- Continue to capture arts patron attendance figures.
- Ensure reasonable parking fees for arts patrons.
- Advocate for arts representation on the Campus Parking Committee.
The parking and transportation subcommittee will continue to work with Transportation Services to address and implement these suggestions in the 2010-11 academic year. Plans are underway to cooperate in establishing a parking summit with Vice Chancellor Alan Fish and members of this staff.

2009-10 Arts Institute Administrative Activities—Future

Arts Card
Working with the S.O.A.R. Program, incoming UW-Madison Freshman and their parents will have an opportunity to purchase the “All Arts Card” that will entitle them to see up to sixteen campus arts performances for a discounted price. The student or parent purchases the card during freshman orientation. During the summer of 2010, Arts Card representatives have been invited by S.O.A.R to set up a table in the lobby of the Chazen Museum during the parent receptions taking place at each Orientation event throughout the summer. Cards will also be sold online beginning in August and will be available for sale throughout the fall semester. Once purchased, the student simply takes his or her All Arts Card to either of the Campus Arts Ticketing offices on campus (Vilas Hall or WI Union) to redeem it for tickets to the desired performances.

The card will be available to any UW student, but programs like this at other universities support the notion that new students and their parents are most likely to invest in this type of discounted, prepaid card. Revenue from the program will be split according to a pre-arranged agreement between participating organizations. For the 2010-11 inaugural year, we have five organizations committed to the program. Purchasing the card offers admission to the following:

6 University Theatre productions: $10 per show (28% discount over a regularly priced $14 student ticket)--$60.00

6 WI Union productions: $8 per show (20% discount over a regularly priced $10 student ticket)--$48.00

2 University Opera productions: $8 per show (20% discount over a regularly priced $10 student ticket)--$16.00

2 University Dance productions: $8 per show (20% discount over a regularly priced $10 student ticket)--$16.00

Student membership at Chazen: (20% discount over a regularly priced $25 membership)--$20.00

TOTAL PACKAGE COST $160.00
As an added incentive, Arts Cards purchasers will be offered one complimentary parent ticket to the package as a way of encouraging the parents to come with their students to one of the events.

In addition to the table at each parent reception at S.O.A.R., information and brochures for the Arts Card will be available:

- Through music, dance, art, and theatre advisors.
- At the “Center for the First Year Experience” resource fair on August 29.
- Through the Parent Program Coordinator at the Visitor and Information Center.
- Through a website available beginning August 1.
- Through both campus arts ticketing offices.

The Arts Institute contributed $1500 toward the cost of brochure printing.
Financial Overview

Funding Sources and Operational Expenditures

**Salaries**
Staff salaries totaled $268,769.

**S&E and General Support, Hilldale Grant**
An annual grant of $20,000 from the Hilldale Fund provides funds for S&E and general support. A positive balance of $1,152 was carried over from 2008-09, totaling $21,152.

In 2009-10, $11,561 was used for general supplies and services and memberships; $2,600 was used for printing; and $3,221 was allocated to the Wisconsin Film Festival for S&E. As for special projects, $536 assisted the arts community forums; $1,120 was allocated to the all arts pass brochure; $580 was used for the arts parking survey; and $280 was spent Downtown marketing.

**Cluster Hire Initiative Fund**
The Interdisciplinary Arts Residency Program receives $200,000 in support annually. The amount of $157,847 was carried over from the previous year. After expenses and transfers, $189,172 remains in the account for next year.

**Gift Funds**
2009-10 gift fund activities were as follows:

- $3,000 was transferred from the David and Edith Sinaiko Frank Fund at the UW Foundation to provide two student awards of $1,500.

- $6,072 was used from the general Arts Institute account at the UW Foundation to provide for expenses not covered by university funds.

- The School of Education also provided $6,000 for tuition remission support, which is included in the total salary figure listed above.

Programming Sources and Operational Expenditures

**Programming Income**
The Arts Outreach Program received $11,050 in sponsor fees.

Wisconsin Film Festival budget information can be found on pages 21-25.
### Programming Expenditures

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Outreach Program</td>
<td>$8,188</td>
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<tr>
<td>Interdisciplinary Arts Residencies</td>
<td></td>
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<tr>
<td>Art as Business as Art Course (Fall 09)</td>
<td>$53,594</td>
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<td>Dryden Residency (Spring 10)</td>
<td>$95,405</td>
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<td>Paris/Hill Residency Planning</td>
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<tr>
<td>General Program Expenses, including brochures, equipment, and website</td>
<td>$16,860</td>
</tr>
<tr>
<td><strong>Residency Total Expenses</strong></td>
<td><strong>$168,746</strong></td>
</tr>
</tbody>
</table>
Donors

In 2009-10 the Arts Institute received generous donations to support students and faculty in scholarly and creative endeavors from the following:

Ms. Ellen Acuff
Ms. Lucinda Tavernise

Niko Tumamak, a University of Wisconsin-Madison sophomore in the First Wave Spoken Word and Hip-Hop Arts Learning Community, performs a spoken-word and dance piece during the Line Breaks Festival held at the Wisconsin Historical Society Auditorium on April 20, 2010. First Wave is administered by OMAI, one of two new Arts Institute units in 2010. Photo courtesy of Jeff Miller, University Communications.
Institutional Governance

2009-10 Deans’ Council
The Deans’ Council is composed of the deans of the three schools of the university in which the arts are located. The Deans’ Council appoints the Executive Director and provides the Institute with administrative oversight.

Julie Underwood (Chair), Dean, School of Education
Robin Douthitt, Dean, School of Human Ecology
Gary Sandefur, Dean, College of Letters & Science

2009-10 Executive Committee
The Executive Committee is composed of the chairs and directors of the major arts departments, programs, and resources of the university. The purpose of the Executive Committee is to link the governance of the Arts Institute directly to the major arts units, stimulate better communication with faculty and staff, create a forum for visual and performing arts and presenting organizations, and continue the tradition of inclusiveness that allows representatives of all arts units to help determine the course of the Arts Institute.

Norma Saldivar, Arts Institute Executive Director
Ken Chraca, Arts Institute Associate Director
Ann Archbold, Chair, Department of Theatre and Drama
Thomas Dale, Chair, Art History
David Furumoto, Director, University Theatre, Department of Theatre and Drama
Lea Jacobs, Director, Cinematheque, Department of Communication Arts
Vance Kepley, Film Studies, Department of Communication Arts
Tom Loeser, Chair, Department of Art
Judith Mitchell, Director of MFA Program in Creative Writing (on leave)
Willie Ney, Director, Office of Multicultural Arts Initiatives
Russell Panczenko, Director, Chazen Museum of Art
Ralph Russo, Director of Cultural Arts, Wisconsin Union
John Schaffer, Director, School of Music
Diane Sheehan, Chair, Design Studies
Andrew Taylor, Director, Bolz Center for Arts Administration
Jin-Wen Yu, Chair, Dance Department

Sam Dennis, Advisor, Assistant Professor, Landscape Architecture
The Arts Assembly is composed of the leaders, managers, communicators, and representatives of the arts departments, programs, and resources at the University of Wisconsin-Madison. It exists to discuss and take action on mutual concerns and projects, and to give consultation and advice to the Arts Institute Executive Committee. The Assembly includes all members of the Arts Institute Executive Committee and staff and the following:

Doreen Adamany, Dance Program
Cheley Bowles, Division of Continuing Studies, Liberal Studies & the Arts
Jeanette Casey, Mills Music Library
Jill Casid, Department of Art History / Visual Culture Center
Jody Clowes, Design Gallery
Megan Costello, L&S Outreach
Valeria Davis, OMAI
Susan Day, Chazen Museum of Art
Sam Dennis, Landscape Architecture / Gaylord Institute for Environmental Studies
Esty Dinur, Wisconsin Union Theater
Gwen Evans, University Communications
Bill Farlow, University Opera
Julie Ganser, Department of Art
Doris Green, School of Human Ecology
Sara Guyer, Center for the Humanities
Meg Hamel, Wisconsin Film Festival
Kate Hewson, Interdisciplinary Arts Residency Program
Kerry Hill, School of Education
Michele Hilmes, Wisconsin Center for Film and Theater Research
Tracy Honn, Silver Buckle Press
Kathleen Horning, Cooperative Children’s Book Center
Brooke Jackson, WUD Arts, Memorial Union
Stephanie Jutt, Arts Enterprise Project
Lara Kain, Center for the Humanities
Karin Kolb, Cinematheque
Lyn Korenic, Kohler Art Library
Maya Lea, Helen Allen Textile Collection
Mary Carr Lee, Chazen Museum
Sarah Marty, Division of Continuing Studies, Liberal Studies & the Arts
Rick Mumford, School of Music
Huyen Nguyen, Department of Art
Paula Panczenko, Tandem Press
Rebecca Quigley, School of Education
Robin Schmoldt, Wisconsin Union Directorate, Union Galleries/Collection
David Stewart, Department of Theatre & Drama
Michele Traband, University Theatre