It is fitting that we take time to reflect on the importance of the arts and their impact on us as individuals and as a community.

-Chancellor Carolyn “Biddy” Martin
ILLUMINATE
UW-MADISON YEAR OF THE ARTS
2010–11

Year of the Arts logo by Matthew Schmeltzer, BS - Department of Art ’09,
in collaboration with University Communications.
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**ARTS INSTITUTE INREACH / 29**
‘Art works’ is a noun. They are the books, crafts, dances, designs, drawings, films, installations, music, musicals, paintings, plays, performances, poetry, textiles, and sculptures that are the creation of artists.

‘Art works’ is a verb. Art works on and within people to change and inspire them; it addresses the need people have to create, to imagine, to aspire to something more.

‘Art works’ is a declarative sentence: arts jobs are real jobs that are part of the real economy. Art workers pay taxes, and art contributes to economic growth, neighborhood revitalization, and the livability of American towns and cities.

-Chairman Rocco Landesman, National Endowment for the Arts

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MISSION & VISION

Created in 1998, the University of Wisconsin-Madison Arts Institute is an intercollege unit of the College of Letters and Science, the School of Education, and the School of Human Ecology. 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
Lauren Peterson, Interim Wisconsin Film Festival Operations Director
Angela Richardson, Year of the Arts Coordinator and Interim Arts Residency Manager
Sarah Schaffer, Recordings Project Coordinator
Marina Kelly, Arts Residency Project Assistant
Michelle Solberg, Administrative Project Assistant
Top: Humanities Building. Bottom left: Memorial Union. Bottom right: Vilas Hall. Lighting by graduate lighting designers, MFA program, Department of Theatre & Drama.
In the spring of 2008, Chancellor John Wylie and the Chancellor’s Office created an initiative to bring more public attention to the wealth of arts and humanities offerings on this campus. With the introduction of and support from UW-Madison’s new chancellor, Carolyn “Biddy” Martin, the Arts and Humanities committee assigned to coordinate a year-long celebration of the arts and humanities chose to spread the celebration over two years. The 2009-10 academic year became the Year of the Humanities, while the arts 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 and Arts Assembly 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 would celebrate “the breadth, depth, power, and purpose of artistic exploration and expression on the University of Wisconsin-Madison campus,” and would feature a host of special performances, exhibits, symposia, public events, and distinguished visiting alumni throughout the year.

The Year of the Arts began with nearly three hundred performances, exhibits, symposia, public events, publications, distinguished visiting speakers, and online resources commissioned to celebrate the Year of the Arts. By the year’s end, the ‘open source festival’ encompassed over one thousand interdisciplinary events from across campus and the city of Madison, proving the arts on campus’ dedication to the Wisconsin Idea.

These events celebrated:

- The artistic process as a significant and integrated ‘way of knowing’: helping us to see differently and to 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.

The official Year of the Arts kickoff was held September 16th, and featured a student-led arts parade and student art fair that converged at the Memorial Union. At the kickoff luncheon that day, Chancellor Martin and two hundred arts and humanities leaders from across the campus and the state welcomed Rocco Landesman, alumnus, Broadway producer, and current chair of the National Endowment for the Arts, who discussed his vision and ideas for his current ‘Art Works’ campaign in a series of lectures and appearances.
Landesman’s visit was one of three by distinguished arts alumni guests. In October, the university welcomed filmmaker and historian Errol Morris back to campus for the capstone event of the Cinematheque series “Elusive Truths: The Cinema of Errol Morris.” Morris gave a standing-room-only public lecture at the Memorial Union on October 21st, during which he cited the influence of both the film archive at the Wisconsin Festival for Film and Theater Research and his education in the History Department on campus as two factors that influenced his highly successful career in film.

The final Year of the Arts distinguished alumni guest was Dr. Carl Djerassi, award-winning chemist, playwright, poet, and art collector. Djerassi earned a Ph.D. in chemistry from the university and is best known for his contributions to the invention of the first oral contraceptive pill. The Department of Theatre & Drama and the Wisconsin Institutes for Discovery hosted a staged reading of Djerassi’s latest work, Foreplay, featuring graduate student actors in the MFA program and directed by Professor Patrick Sims. The venture forged a new partnership between the Arts Institute units and the Wisconsin Institutes for Discovery, dedicated to the continued exploration of the intersections between the arts and sciences.

In addition to the contributions from these distinguished alumni, the Year of the Arts had numerous other highlights. During the opening events in September, graduate lighting design students from the Department of Theatre & Drama used their design skills and technical prowess to literally illuminate the exteriors of Vilas, Humanities, and Memorial Union (see cover and page 2).

David Maraniss’ Pulitzer-nominated book They Marched Into Sunlight. Campus welcomed Maraniss, a former UW student and local cub reporter, who now serves as an associate editor at the Washington Post, as the keynote speaker for this special interdisciplinary Year of the Arts event. Maraniss is a three-time Pulitzer Prize finalist, winning in 1993 for his reporting on the life and times of Bill Clinton, and was part of the Washington Post team that won the 2008 Pulitzer Prize for their coverage of the Virginia Tech tragedy. They Marched Into Sunlight chronicles two days during the Vietnam War, the first day covering the American army battalion The Black Lions and a devastating ambush by the North Vietnamese on October 17, 1967, and the second covering the next day’s riots at UW-Madison by student protesters who were attempting to stop Dow Chemical (the manufacturer of napalm) from recruiting on campus. Professor Yu and guest choreographer Robin Becker (of Robin Becker Dance in New York and Hofstra University) collaborated to present an evening of dance inspired by Maraniss’ book. Furthermore, the arts, humanities and local participants came together to “remember and refigure the Vietnam War in the present” via the Sunlight Project and Symposium, a three-day series of events sponsored and coordinated by the Dance Department, featuring film screenings and discussion panels, as well as Professor Yu’s piece.

The Wisconsin Alumni Association partnered with the Arts Institute to culminate the academic year celebra-
The Year of the Arts partners included the Offices of the Chancellor and Provost, the College of Letters and Science, the School of Education, the School of Human Ecology, the Center for Humanities, the Anonymous Fund, the UW Foundation, Visitor and Information Programs, the Wisconsin Union, the Wisconsin Institutes for Discovery, Dane County Cultural Affairs Commission, Madison Arts Commission, and University Communications. In addition, the City of Madison recognized the Year of the Arts in a November 9, 2010 proclamation by then-Mayor Dave Cieslewicz and the Common Council, one which “endorse[d] the University of Wisconsin-Madison’s Year of the Arts, support[ed] the proclamation of September 2010 through August 2011 as Year of the Arts, and encourage[d] all residents to participate in the celebration of the arts on campus and throughout Madison.”

PARTNERS

The Year of the Arts and its events were publicized using the following media and publicity outlets:

- Madstage.com and Madison Artists list-servs
- Local electronic & print event calendar listings
- UW event calendar
- thedailypage.com
- Isthmus
- The Capital Times
- 77 Square
- The Badger Herald
- The Daily Cardinal
- wisc.edu
- Departmental and unit calendars, blogs, and newsletters
• Paid WPR spots
• Mentions on Channel 3000, WISC-TV 3, Madison Magazine
• WORT 89.9FM interviews
• Picked up by local bloggers, news aggregators, and state-wide event calendars
• Neighborhood newsletters
• Regular mention of Year of the Arts and campus arts events in the weekly UW-Madison Newslink and Student Newslink email blasts
• Articles in On Wisconsin, Wisconsin Week, and regular mentions on departmental blogs, websites, and e-newsletters
• Mentions in Chancellor Martin’s Welcome and Year-End messages

ONLINE & SOCIAL MEDIA

The online presence and social media campaign detailing the hundreds of Year of the Arts (YOTA) events was especially effective. Thousands of individuals were provided with daily arts-related updates. Through the Year of the Arts Facebook, Twitter, Flickr, and YouTube pages, an audience for future online promotion of campus arts events was established.

4,000 visitors looked at the YOTA slide show on the wisc.edu site in September 2010. There were 54,199 unique visitors to the wisc.edu home page on the first day of class, September 2, which is the day the YOTA feature was posted.

Multiple daily postings on Facebook (www.facebook.com/uwyearofthearts), including paid Facebook ads for Marquee events, led to generating almost one thousand followers on Facebook. The page received tens of thousands of page and post views during the year. We brought attention to hundreds of campus and community arts events, as well as arts-related resources, news items, and facts of interest.

Year of the Arts had 259 followers on Twitter (www.twitter.com/#!/uwyearofthehearts), among them students, faculty, staff, alumni, and numerous bloggers and news outlets, including USA Today, Isthmus/The Daily Page, Portal Wisconsin, Dane101, 77 Square, Madison on the Cheap, and WSUM.

Events were documented extensively through photographs and video. Ongoing photo posts were made to the Arts Institute Flickr page (www.flickr.com/groups/uwyearofthearts), and video posts were made to the Arts Institute YouTube page (www.youtube.com/uwyearofthearts).
BRANDING METHODS & GIVEAWAYS

The Arts Institute branded the Year of the Arts using the following methods:

- Bus wrap
- Brochures
- Posters
- Banners
- Flags
- Podium signs
- Window clings
- Mouse pads
- Gobos
- Cupcakes

PUBLICITY & PROMOTION METHODS

The Arts Institute informed departments, Arts Assembly members, Arts Communicators campus-wide, and the public at the beginning of the school year about the open source tools and methods available for connecting with the YOTA campaign. A detailed site including instructions for sharing and properly tagging events can be found at http://www.arts.wisc.edu/yota/linkslogos.php. Tagging events allowed them to be automatically pulled through to the Year of the Arts and Arts on Campus event feeds.

All events from arts departments, associated partners and interdisciplinary programming were collected from student organizations, departmental or program websites for dissemination on Year of the Arts social networking sites. In addition, staff worked with department or program communicators to ensure inclusion in all Year of the Arts promotions. Despite the effort and the high level of publicity and promotion of the Year of the Arts, several arts-related events were not provided the benefit of the Year of the Arts promotional resources and therefore were not included. In evaluating the overall Year of the Arts promotion—given budget, staff, and campus cooperation—much success was achieved in unifying arts communication on campus. It has become clear
through anecdotal information that the campus community would benefit from maintaining a centralized system to promote the arts to campus and the Madison community.

Year of the Arts promotional sources included:

- UW events calendar
- Individual departmental calendars, websites, and Facebook pages
- Union event calendars
- Student organization websites and Facebook pages
- E-newsletters from campus arts departments
- Students, staff, and faculty via Facebook (often event info that is re-posted)
- University Communications-issued press releases and stories
- Emails from and posts by individuals
- Public event calendars and venue calendars
- Print posters all over campus
- Printed newsletters, magazines, and newspapers

In addition to heavily promoting and publicizing Year of the Arts events, the Arts Institute also provided practical support to sponsoring departments as needed.

**YEAR OF THE ARTS FINANCIAL REPORT**

**SUPPORT**

- Knapp Grant: $3,000
- 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

**TOTAL SUPPORT: $150,000**

**EXPENSES**

- Year of the Arts Project General Expenses: $42,555
- Salary Support: $51,242
- Student Awards: $6,500
- Landesman Visit and Opening: $4,347
- Djerassi Project: $6,956
- Morris Event, Dept. of Communication Arts: $5,614
- Sunlight Seminar and Concert: $11,260
- Exhibition and Demo, Art Dept.: $7,035
- Art History / Chazen Projects: $2,502
- *Across a Distance*, University Theatre: $2,000
- *For Colored Girls...*, Dept. of Afro-American Studies: $1,000
Coral Reef Project, Design Studies Dept.: $3,974
Woven Life Project, Design Studies Dept.: $500
Alumni, School of Music: $2,000
Pro Arte Quartet Project, School of Music: $5,513
Dance Alumni: $2,500
Big Event: $4,000

TOTAL EXPENSES: $159,502
The Year of the Arts Opening and Parade was held September 16, 2010.
Each year, the Arts Institute presents Creative Arts Awards, which honor faculty, staff and students, recognizing them for excellence in three areas: creative inquiry, outreach and professional excellence. In addition to the annual awards, the Arts Institute, with the support of the Year of the Arts funding, honored students in the arts with special Year of the Arts grants. In the spirit of the Year of the Arts goals promoting the work of UW-Madison’s arts students past and present, each arts department was present with an award of $1,000, which was in turn used to fund special artistic projects undertaken by their undergraduate and graduate students.

The Arts Institute was proud to partner with the Madison Arts Commission in 2010-11 to provide special “BLINK!” grants, which afforded students “an opportunity for experimental, ad-hoc, temporary works of art to sprout up throughout the community and vanish leaving residents to see what is next. Madison neighborhoods and urban areas are open canvases.”1 Nicholas Wynia, Department of Art (MFA, photography), was awarded a BLINK! grant for his work on “Daystar,” an exhibition that highlights the lives of students and staff of the Daystar school in Honduras, to be installed in Madison’s East High School library.

All award winners were celebrated at the awards ceremony on May 3 at the School of Education. They included:

**Lisa Frank**, Design Studies - Sinaiko Frank Graduate Fellowship for a Woman in the Arts, Year of the Arts Student Award

**Mary Perkinson**, School of Music - Sinaiko Frank Graduate Fellowship for a Woman in the Arts

**Nicholas Wynia**, Department of Art - Judson Award in the Creative Arts, Year of the Arts Student Award, City of Madison BLINK! grant

**Sarah Mitchell**, Dance Department - Judson Award in the Creative Arts

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1 [www.cityofmadison.com/MAC/grants/Blink.cfm](http://www.cityofmadison.com/MAC/grants/Blink.cfm)
Chanel Matsunami Govreau, Department of Art - Year of the Arts Student Award

Kat Cameron & Teresa Deziel, Dance Department - Year of the Arts Student Award

Jeff Casey, Tim Hamilton, Sandy Peterson, & Annelise Dickinson, Department of Theatre & Drama - Year of the Arts Student Award

Andrew Klesattel, Julie Page, & Sean Phelan, School of Music - Year of the Arts Student Award

Bobby Gryzynger & Nickolas Good, Department of Communication Arts, Film - Year of the Arts Student Award

Professor Ann Smart Martin, Department of Art History - Vilas Associate

Professor T.L. Solien, Department of Art - Vilas Associate

Professor Jin-Wen Yu, Dance Department - Vilas Associate

Associate Professor Jill Casid, Department of Art History - Romnes Faculty Fellowship

Professor Nancy Mladenoff, Department of Art - Emily Mead Baldwin Award in the Creative Arts

Professor Christopher Taylor, School of Music - Emily Mead Baldwin Award in the Creative Arts

The Pro Arte Quartet, School of Music - Joyce and Gerald A. Bartell Award in the Arts

Associate Professor John Hitchcock, Department of Art - Arts Institute Creative Arts Award

 Students from Theatre & Drama produced George Brant’s Elephant’s Graveyard, one of several projects funded by Year of the Arts Student Awards, distributed by each of the Arts Institute’s associated departments.
Funded by the Cluster Hiring Initiative, the Interdisciplinary Arts Residency Program brings innovative, world-class 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 include:

- The Arts Institute funds the artist’s salary, benefits, residency publicity, 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 main liaison 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 twelfth year of the Interdisciplinary Arts Residency Program. Since the fall of 1999, the program has offered 24 semester-length residencies including courses, public events, as well as two short residencies and three special topics courses.

**FALL 2010: HELEN PARIS & LESLIE HILL**

In the fall semester, the Arts Institute welcomed guest artists Helen Paris and Leslie Hill to campus. Co-directors and founders of the company Curious (www.placelessness.com), Paris and Hill’s work crosses several disciplines, bridging practice and research and intermingling film with live performance in order to create evocative work that investigates the impact of scholarly, scientific, and environmental research upon human life.

Paris and Hill have produced over forty works that explore and challenge diverse topics such as cloning,
place and placelessness, family, the sense of smell, women and gun control, sex trade workers, and, most recently, “gut feelings.” Their curiosity has led them down a variety of paths and has placed them at the forefront of contemporary political and social issues, whether using media in the nascent stages of what is now called “multimedia performance,” working with the human side of community politics, or forging lasting collaborative links with regional artists, communities, and scientists. They have published widely, editing valuable collections such as *Performance and Place*, London: Palgrave Macmillan (2006); *Guerilla Performance: How to Make a Living as an Artist*, London: Continuum (2004); and *Guerilla Performance & Multimedia*, London: Continuum (2001). While in residence, Paris and Hill taught a semester-length course entitled “Autobiology.” The course attracted fourteen students from Biology and Life Sciences, the Professional French Masters Program, English, the First Wave program, the Art Department, the Dance Department, and the Department of Theatre & Drama. The course explored the connections between biology and biography in performance-making. Students engaged in autobiographical writing, creating site- and sense-specific pieces and body maps, and read and discussed autobiographical texts from artists and theorists. Most of the students in the course produced individual pieces for the “Autobiology Showcase” shown in conjunction with the Inside Story Festival and Symposium.

Paris and Hill curated the Inside Story Festival and Symposium, December 4-12, 2010. The event consisted of talks and performances addressing the intersection of biology and biography. The festival included two Curious shows: the US premiere of *the moment I saw you I knew I could love you* and *On the Scene*, an intimate performance presented in a private residence on Monona Bay. The festival and symposium featured an international range of guest artists, speakers, and scholars, including Lois Weaver, Suzanne Anker, and Gretchen Schiller.

The Helen Paris and Leslie Hill residency was sponsored by the Art Department in collaboration with the Dance Department, the Department of Theatre & Drama, the Center for Visual Culture, and the Center for the Humanities.
Artist, architect, and designer Tad Gloeckler was in residence during the spring semester. Gloeckler has been recognized as a leader in creative scholarship within the Interior Design Educators’ Council (IDEC), receiving four major awards in the last five years for his multi-layered, critical art objects at the international Creative Scholarship competition. During that same time period he also received a First Award in the annual Florida International Competition at Florida State University. Gloeckler has helped shape the way art is valued as an alternative to client-oriented design work. He consistently presents his work and its implications for creative scholarship to the larger body of interior design educators at both international and regional conferences, as well as through publication in academic journals.

Gloeckler’s multidisciplinary creative approach is informed by diverse life experiences and education, spending significant periods focused on specialized areas that include landscape and natural resources, furniture and woodworking, architecture and planning, art, graphic design, and interior design. His work inhabits the overlap between art and design, first engaging the viewer in subtle ways through its surface harmlessness, followed by gentle cues that reveal a darker underside in both the work and ourselves. He incorporates elements of sculpture, industrial design, performance, furniture design, ritual, graphic design, landscape, non-static forms, and jewelry and metals into complex assemblages, using a range of techniques from hand carving to industrial computerized milling.

Gloeckler taught a semester-length course entitled “Drag Space” to UW-Madison students from the Departments of Art, Landscape Architecture, and Design Studies. Students in the course looked at the ways in which public spaces gain identity through the activities they contain through form, and the ways in which this process can be manipulated to engage the public in discussion and reflection about modern-day societal and environmental issues. Preparatory course-work including identifying relevant questions with which to engage, creating concepts, drawing and modeling, investigating design processes, researching artists and methods of art creation, viewing slide presentations by faculty and students, watching video presentations, performing and documenting, and visiting museums. Students worked collaboratively to produce a mobile installation—mounted on a cargo bicycle—that was contextually integrated into the environment for which it was developed. Through their performance of space, the artists asked those who experienced the space to reconsider “issues related to the built environment,” as Design Studies professor and department host Mark
Nelson has written.\textsuperscript{2}

While in residence, Gloeckler offered a well-attended presentation at the Madison Museum of Contemporary Art (MMoCA) entitled “Rethinking the Everyday”. Gloeckler also facilitated a workshop entitled “Meanings of Everyday Objects” at MMoCA, at which participants worked with found objects using stream-of-consciousness forays, rough sketch transformations, and assemblage to rethink the meanings of objects. Gloeckler also gave an artist’s talk and a presentation of his work “SchoodicPeninsula-BlackDiabaseDikeTeaTablewithPopoverJam-andButterDipPools” as part of the Earth Day Celebration hosted by the Wisconsin Institutes for Discovery at the new Union South. Gloeckler shared new work, created while in residence, as part of the Art Lofts Extravaganza and facilitated a workshop titled “Fishing for Found Objects” at the Madison Children’s Museum, where children eight and older created artistic fishing lures using found objects. Students from the “Drag Space” course presented their mobile installation as part of the UW-Madison Alumni Weekend Festivities at the Wisconsin Institutes for Discovery. Following the end of his course, Gloeckler participated in the Taliesin Artist Residency Program in Spring Green, Wisconsin, which invites experienced visual artists to engage and respond to the unique characteristics of the architectural sites of Taliesin and their vibrant communities. He gave a presentation about his work and remounted the mobile sculpture created by his students. Finally, Gloeckler generously gifted the Arts Institute and the School of Education with a piece of work he created while in residence. The work “Elevated Mole (fragment)” derives from Gloeckler’s work with found objects and now resides in the new School of Education building.

Tad Gloeckler’s residency was sponsored by the Design Studies Program and co-sponsored by the Art Department, the Landscape Architecture Department, and the Dance Department. Other partners included the Madison Museum of Contemporary Art and Taliesin Preservation, Inc. in Spring Green, Wisconsin.

\textsuperscript{2} References to concepts, case studies and building materials are available on Mark Nelson’s website: https://mywebspace.wisc.edu/mnelson2/web/dragspaceweb/dragspace_course.html.
FALL 2010

Guest Artists: Helen Paris & Leslie Hill

Sponsoring Department: Art Department

Co-sponsoring Departments: Dance Department, Department of Theatre & Drama, the Center for Visual Cultures, the Center for the Humanities

Faculty Contact: Laurie Beth Clark, Art Department

Course: ‘Autobiology’

Events: Inside Story Festival and Symposium (December 4-12, 2010): “On the Scent” (performance by Curious); “Laboratory of Art’s Knowledge” lecture by Suzanne Anker; “Hands-On Performance” (workshop by Lois Weaver); “Picture Perfect: From Golden Rules to Golden Boys” (workshop by Suzanne Anker); “the moment I saw you I knew I could love you” (performance by Curious); Rupture (performance by Natasha Davis); “Autobiology Student Showcase”; “Sea Swallow’d” and “UK Live Art Compilation reel” (film screenings); “Inside Story” Symposium including a faculty panel, student keynote by Ciara Murphy, “The Body Library” (keynote by Gretchen Schiller) and the performatve plenary “Long Table” with Lois Weaver.

SPRING 2011

Guest Artist: Tad Gloeckler

Sponsoring Department: Design Studies Program

Co-sponsoring Departments: Art Department, Landscape Architecture Department, Dance Department

Faculty Contact: Mark Nelson, Design Studies Program

Course: ‘Drag Space’

Events: “Rethinking the Everyday” (artist’s talk at MMoCA); “Meanings of Everyday Objects: A Workshop with Tad Gloeckler” (MMOCA); “Sc-hoodicPeninsulaBlackDiabaseDikeTeaTablewithPopoverJamandButterDipPools” (talk and demonstration at the Earth Day Celebration hosted by the Wisconsin Institutes for Discovery); Artist Demonstration at the Art Lofts Extravaganza; “Drag Space” (performance/installation at WID as part of the UW-Madison Alumni Weekend Festivities); “Fishing for Found Objects” (and a workshop at the Madison Children’s Museum).
In 2011-12, the Arts Institute celebrates its thirteenth year with two internationally-known artists in residence.

**STEW**

In the fall of 2011, the Arts Institute will host Stew, a Tony- and Obie-award winning singer/songwriter/playwright who lives in Berlin and Brooklyn, NY. In the early 1990s, Stew formed the band The Negro Problem, and later went on to release albums under his own name with his collaborator, Heidi Rodewald. His 2000 release, Guest Host, was named Album of the Year by Entertainment Weekly, and his 2002 album, The Naked Dutch Painter, repeated that feat. In 2008, Stew garnered four Tony nominations for his work on the musical Passing Strange, winning the award for Best Book of a Musical. The play closed in July 2008, with Spike Lee filming the final performances for a feature film, which screened at the Sundance Festival in January 2009 to critical acclaim and was featured on PBS’s Great Performances. Younger audiences are familiar with Stew’s work through his composition “Gary Come Home,” written for the cartoon Spongebob Squarepants.

While in residence, Stew will teach “Stew’s Song Factory,” a collaborative songwriting workshop. Students will investigate and experiment with a number of musical genres that have roots in and/or parallels to the Black popular song form, ranging from field hollers of southern plantations to gangsta blues artists of the 30s, black consciousness Soul music of the 60s and 70s, and show-tunes. He will also host a weekly public event series featuring lectures, performers, and audience interaction with a diverse group of artists including actors, musicians, playwrights, songwriters, producers and filmmakers.

Stew’s residency is sponsored by the Department of Theatre and Drama and the Office for Multicultural Arts Initiative (a program of the Office of the Vice Provost for Diversity and Climate) and co-sponsored by the School of Music and the Departments of Afro-American Studies, English, Art, Sociology, Dance, Gender and Women’s Studies, and Communication Arts.

**LYNDA BARRY**

In the spring of 2012, the Arts Institute will host Lynda Barry, an author, illustrator and cartoonist credited with expanding the literary, thematic, and emotional range of American comics. She is best known for her groundbreaking weekly comic strip “Ernie Pook’s Comeek,” which ran for thirty years throughout the US and Canada. She also adapted her novel, The Good Times are Killing Me, into a long-running off-Broadway play. Barry has authored seventeen books, worked as a commentator for NPR, had a regular monthly feature in publications such as Esquire and Mother Jones, and has been a frequent guest on The Late Show with David Letterman. She is the recipient of many awards, including the 2009 Eisner Award for her graphic novel What It Is (2008). She lives in rural Rock County, Wisconsin.
While in residence, Barry will teach a course entitled “WHAT IT IS: Manually Shifting the Image.” Using writing and picture-making, students will investigate the relationship of the hand to images, creativity, and the brain, and each will produce a short book and teach an off-campus workshop. Barry will also bring in three visiting artists, who will offer lectures and workshops open to the public on the subjects of cartooning and the image in writing and picture-making.

Lynda Barry’s residency is sponsored by the Art Department and co-sponsored by the Center for Visual Cultures, the Wisconsin Institute for Creative Writing, the Department of Art History, the School of Library and Information Studies, the Department of Gender and Women’s Studies, and the Cooperative Children’s Book Center. Community partners include the Madison Children’s Museum, the Isthmus, the Madison Museum of Contemporary Art, and the Goodman Atwood Community Center.

**INTERDISCIPLINARY ARTS RESIDENCY PROGRAM FINANCIAL REPORT**

The Interdisciplinary Arts Residency Program receives $200,000 in support annually from the Cluster Hire Initiative Fund. The amount of $189,258 was carried over from the previous year. During 2010-11, expenses totaled $224,642, leaving $164,616 as carry-over into 2011-12. In addition, $799 of UW Foundation account funds were used.

Program expenses included:

- Paris & Hill Residency: $103,257
- Tad Gloeckler Residency: $58,687
- Stew Residency Planning: $2,157
- Staff Salaries and Fringe: $60,026
- General Program Expenses: $1,314
The Pro Arte Quartet was the first ensemble-in-residence at a major American public university, and continues serving UW-Madison with full appointments, combining performance, education, and service to the state.
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 2010-11, faculty ensembles presented twelve public concerts with a combined audience of 1,216 and conducted fifteen chamber music sessions, school performances, or master classes for 962 high school and college instrumentalists around the state. Arts Outreach continued to field requests from other university departments and the public for musician referrals.

Highlights of the 2010-11 season included a Wisconsin Brass Quintet tour to Minnesota in October, and The Pro Arte Quartet’s return to UW-Eau Claire after several years’ absence. Repeat sponsors included the Windhover Center in Fond du Lac (two events), Midsummer’s Music in Door County (two events), St. Cloud State University, Flambeau Valley Arts in Ladysmith, Stoughton Opera House, Middleton Glen, Ashland Chamber Music Society, and UW- Washington County.

The outreach office continued to support School of Music outreach to state and regional high schools. This year’s outreach efforts brought faculty to Wayzata High School (MN), Lakeville South High School (MN), Patrick Henry High School (MN), Madison Edgewood High School, Kettle Moraine Lutheran High School, and West Bend High School. In addition to booking and coordinating outreach visits, the Arts Outreach office assisted with publicity and planning for a Symphony Orchestra trip to the River Arts Center in Prairie du Sac on April 9th and fielded requests from a number of visiting high schools.

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 QUARTET**
- Stephanie Jutt, flute and piccolo
- Marc Fink, oboe
- Linda Bartley, clarinet
- Marc Vallon, bassoon
- Linda Kimball, horn
WISCONSIN BRASS QUINTET
John Aley and Douglas Lindsey, trumpet
Douglas Hill, horn
Mark Hetzler, trombone
John Stevens, tuba

PRO ARTE QUARTET CENTENNIAL

The Pro Arte Quartet celebrates its centennial anniversary in 2011-2012. In 2010, the School of Music and the Arts Institute committed the School of Music Recordings Staff effort towards assisting the quartet with management and coordination of the national centennial celebration events. The anniversary will span four years, during which time the quartet will embark on a national and international tour. Touring dates include:

- 2011-2012  American premieres
- 2012-2013  U.S. tour
- 2013-2014  Belgian/International premieres
- 2014-2015  International tour

The first of the anniversary years will be an especially rich season, to include, among numerous other initiatives:

- four commissions and their world premieres
- week-long composer residencies
- a lecture series by important critics and scholars
- a CD release of the new works on Albany Records
- a book detailing the quartet’s deep history
- four museum exhibits
- a public radio audio retrospective
- media coverage

BUDGET

The overall project budget totals approximately $460,000. We have been actively fundraising for the project since 2007, and this past year raised almost $90,000 (while a few commitments were lost). In total, almost 70% of our fundraising goal has been secured or is committed. A comparison with 2009-10 figures shows progress in this last year:

<table>
<thead>
<tr>
<th></th>
<th>2009-10</th>
<th>2010-11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Fund</td>
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<tr>
<td>Individual contributions</td>
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<tr>
<td>Grants: campus</td>
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<td>Committed but delayed</td>
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<td>Campus grants: anticipated</td>
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<tr>
<td>In-kind</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>$244,750</strong></td>
<td><strong>$244,750</strong></td>
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Specific campus grants secured 2007-2011 include:

- Brittingham fund (2007-2010): $30,000
- Evjue fund (2007-2011): $55,000
- Anonymous Fund (Mar 2010 & May 2011): $9,000
- Arts Institute Bartell Award (Jan 2011): $6,500

Additional funds still needed as of June 1, 2010: $140,000.

**FRIENDS/ADVISORY BOARD**

A small group of approximately thirty-five friends and supporters was assembled in early 2009, representing a broad spectrum of community and national interests, including major local cultural institutions (e.g., Madison Symphony, Wisconsin Chamber Orchestra). Active members of the group meet monthly, assisting with various aspects of the anniversary season: promotion, planning exhibits, lectures, and raising money (to date: approximately $30,000 in individual gifts).

**OTHER PARTNERS**

A number of groups across campus and in the community are involved in planning and executing the Pro Arte Quartet’s centennial anniversary. These include:

- The School of Music
- Faculty in performance and academic areas
- Graduate Academic Music Student Association (GAMSA)
- SOM Colloquium Committee
- Graduate student liaisons
- School of Music Board of Visitors
- The Pro Arte Quartet

**ARTS OUTREACH PROGRAM FINANCIAL REPORT**

Revenues from sponsor fees: $11,050
Expenses: $8,188

---

3 The $30,000 from the Pro Arte fund was used as ‘seed money’ to attract additional funding. The intent from the start has been to pay back this fund if enough project money is raised. As of June 1, 2011, we show intent to repay at least $10,000.

4 Most in-kind support was from the Terry Foundation in the form of composer and lecturer accommodations at Edenfred. With Edenfred forced to close by the city of Madison, the centennial project lost that in-kind support in 2010-11.

5 $20,078 is for John Barker’s book detailing the quartet’s first 100 years.

6 $4,000 is for the Walter Mays commission.
Guest artists Robin Becker Dance of New York perform from They Marched Into Sunlight.
THE SCHOOL OF MUSIC RECORDINGS PROJECT

The School of Music Recordings Project began in 1999 with a primary goal of creating and disseminating professional-grade recordings representing the creative work of the faculty of the School of Music. From its inception, and continuing with even more energy and vigor, the CD initiative continues to promote the school, enhance its visibility and reputation, assist with recruitment, and contribute to development efforts. In addition, any revenues generated from CD sales are directed to the School of Music scholarship fund.

PROJECTS

- Marc Vallon: Morceaux de Concours from the Paris Conservatoire [UW-SoM]
- Postcard from Madison (double album re-release of OP title) [UW-SoM]
- Julia Faulkner: Recent American Songs on Texts of Emily Dickinson [Naxos]
- Laura Schwedinger: The Chamber Music of Laura Schwedinger [Centaur]
- UW-Madrigal Singers: Music from Great Britain [UW-SoM]
- 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
- Mark Hetzler: Dynamic Elements (electro-acoustic music)
- Mark Hetzler: Three Views (trombone/percussion)
- Mark Hetzler: Music of David P. Jones
- Les Thimming: Chamber Music of Les Thimming
- Les Thimming: Jazz duo - music of the ‘50s and ‘60s
- Sally Chisholm: Twenty-First Century Viola Works [Albany]
- Beverly Taylor: Concert Choir Retrospective
- Pro Arte Quartet: a centennial CD (one work, various versions of PAQ)
- Uri Vardi, David Perry, Paulina Zamora: Brahm’s Piano Trios
- Uri Vardi: Music for cello & oud
- Uri Vardi: Cello duets (with former students now in eminent positions)
- Wingra Quintet: re-release and re-compilation of late ‘70s album

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 ensure a broader faculty representation in the workings of the School. The Concerts/Special Events committee was merged with the Recordings Committee, and during the first year, the newly-formed committee focused on special events rather than on recordings. In response, a new working methodology was developed in order to address the inequity in the future.

Membership in 2010-11 was: Javier Calderon, Richard Davis, Julia Faulkner, Doug Hill, Lance Ketterer,
Richard Mumford, David Perry, Sarah Schaffer, and Les Thimming. In the recordings sessions of this joint committee, work focused on allocating available funding. Over the next academic year, the committee’s work will focus on the shift to digital download delivery, reconfiguring the web store to accommodate this shift, managing the workload of our in-house recording engineer, and considering ways to keep the CD initiative viable in the wake of severely curtailed funding.

**PRODUCTION**

In the past few years the Recording Project staff has been more carefully considering the use of the School of Music’s in-house recording engineer. Due to a change in job description, he has become available to the Recording Project on a part-time basis. This allows for a substantial savings on the audio engineering budget line, which usually accounts for more than half of the cash expenses of each project.

In addition, efforts continue to explore the use of outside commercial labels when warranted: Albany, Centeur, Summit, and Naxos. Although the use of outside commercial labels does not significantly change production costs, it does give School of Music recordings increased distribution and visibility.

Regardless of the label, all School of Music recordings receive wide, international distribution. On campus, they are available through the main office and the School of Music’s online CD store; efforts are underway to create a central location for selling all faculty recordings, regardless of label. The recordings are also represented by the University of Wisconsin Press, in online classical music CD outlets (e.g. Arkivmusic.com), and occasionally through local retail venues. Finally, they are made available through relevant professional and scholarly associations, e.g. conferences and journal announcements and coverage. In the past, CDs had also been sold at concerts; however, a change in School of Music ticketing policy has prohibited us from staffing those events with sales personnel.

The recordings committee is in the process of discussing the ever-changing models of music distribution, which is currently seeing a transition away from hard-copy distribution. With the support from the Arts Institute Anonymous block grant, the recording committee will explore new digital means of distribution. The main areas of focus will include audio delivery, electronic liner notes, and changes to the retail store to accommodate the new format. The first download-only release will be Martha Fischer and Bill Lute’s Schumann (4-hand and 2-hand piano music).

**SALES REVENUES AND OTHER DISTRIBUTION**

**REVENUES**

In 2010-11, 123 units were sold, with a total sales revenue of $1,840.

**COMPLIMENTARY COPIES**

Programmatic support, campus wide, is far-reaching. Many hundreds, if not thousands, of CDs have been supplied free of charge (444 in 2010-11 alone) for countless purposes across campus, for example:
FUNDING

Since its inception in 1999, the CD initiative has garnered approximately $260,000 from sources such as the Evjue and Brittingham Foundations, Hilldale Trust, faculty research grants, and other institutional support. Although this appears to be a substantial figure, it has been spread out over eleven years and only covers about 25% of total project costs. The remaining 75% has been borne by a combination of sources, including the School of Music, external campus support, and cash infusions from individual faculty members.

During the 2009-10 academic year, in response to rising production costs and lowered funding levels, the recordings committee shifted the funding model from a “project” model to a “block-grant” model. This model presents the opportunity to raise the number of projects produced, providing a greater and more varied opportunity for artists to record. Simultaneously, it is the hope of the committee and staff that a greater and more varied level of activity will stimulate external funding sources. Although potentially risky, the committee and staff believe the “block grant” method of awarding recording production to be the most advantageous model given the changing funding landscape.

2010-11 was the first year funds were distributed under the new system. In June 2010, the Recordings Project received $8,000 from the Evjue Foundation (campus), and the distribution of those funds were determined by the Recordings Committee. In the fall, awards were made to Uri Vardi, Mark Hetzler, Beverley Taylor, and Les Thimming (representing twelve projects) to spend as they wished on their respective, multiple projects. Since this is the first year of the new block-grant model, we have yet to see how the returns compare to those under the old project model. Since receiving the Evjue Foundation grant, no new project funds have been received. While we have seen steadily diminishing funding for recording projects over the past three years, this is the first year since the initiative began that we have received no support at all for project execution.

In the future, we will continue to apply to our traditional sources, the Evjue and Brittingham Foundations, as well as to explore other opportunities for project support.
UW-Madison Presents:

YEAR OF THE ARTS

Parade & Art Fair

Meet at
10:30 AM

EAST CAMPUS MALL

PARADE STARTS @ 11:30 AM

GIVE A FACE TO THE ARTS

and join the masquerade-style parade to the Memorial Union Terrace where you will be greeted by UW Madison Chancellor Biddy Martin and NEA Chairman Rocco Landesman for the official launch of ILLUMINATE: Year of the Arts.

SEPTEMBER 16TH

Join Us!

www.art.wisc.edu  TWITTER: UW_ARTdept
Since 1999, the Arts Institute and the School of Music have collaborated to provide campus events with an opportunity for student musicians to perform and to assist in cultivating new ways of informing UW guests about the talent of their students. This has taken the form of three major initiatives. First, the Chancellor Concert Series, a high-end, high-profile event, was initiated by Chancellor Wiley and has been held twice annually in collaboration with the UW Foundation, primarily for purposes of development and cultivation. Second, School of Music student musicians have performed at Olin House for Chancellor events and at campus receptions; in the past four years, over 250 music students have performed at more than 70 events. Finally, in 2004, Jeffrey Siegel’s Keyboard Conversations moved to campus after fifteen years of popular performances at the Civic Center. When the Civic Center was demolished, Keyboard Conversations found itself without a home, and the School of Music, in conjunction with the Wisconsin Memorial Union and the Arts Institute, adopted it and brought it to campus. Keyboard Conversations include concerts and masterclasses, and continue to provide a link between campus and the Madison community. Over the past five years, there has been a diminishing in audience and revenue for the once-popular series; in order to address this, a Friends group was organized with the goal of supporting the series. Despite these tremendous efforts, the series has been forced to cut back from four concerts and two masterclasses per year to two concerts, while eliminating masterclasses altogether. At present, the fate of the series is under consideration, and next year, there is a plan to focus on group sales as a means of rebuilding the audience base.
The 700-plus opening-night audience was treated to the acclaimed Japanese samurai classic *13 Assassins* by director Takashi Miike.
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 2011, the Wisconsin Film Festival presented 211 films from Wednesday, March 30 to Sunday, April 3. It was the festival’s thirteenth 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 experiments of diverse cultures and countries.
- Promote and support local filmmakers and others with roots in Wisconsin.
- Pursue the Wisconsin Idea with films that reflect 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 to its audience.
- Provide a more diverse range of films that complements 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 screened and discussed by audiences.

In 2011, the festival was proud to host more than 120 filmmakers. The 211 films were shown at the four-day festival which presented 165 ticketed events at nine venues: the Wisconsin Union Theatre, Frederic March Play Circle, Chazen Museum of Art, UW Cinematheque, Orpheum/Stage Door Theatre, Madison Museum of Contemporary Art, Bartell Theatre, and the Monona Terrace Convention Center.

The 2011 attendance figures grew to 35,858, approximately 1,300 more than in 2010.

Julie Underwood, Dean of the School of Education and an Arts Institute dean, graciously opened the festival. The 700-plus opening-night audience was treated to the acclaimed Japanese samurai classic *13 Assassins* by director Takashi Miike.
The Wisconsin Film Festival continues to combine a diverse range of filmmaking styles into its program, seeking out major international pictures by established master directors and premiering new work by local or American directors just embarking on their filmmaking careers. Significant titles representing the best of recent world documentary and narrative cinema include:

**Everything Will Be Fine** (dir: Christoffer Boe | Denmark | 2010); **The Red Chapel** (dir: Mads Brügger | Denmark | 2009); **Poetry** (dir: Lee Chang-Dong | South Korea | 2010); **Bodyguards and Assassins** (dir: Teddy Chen | China, Hong Kong | 2009); **The Pipe** (dir: Risteard Ó Domhnaill | Ireland | 2010); **Le Quattro Volte** (dir: Michelangelo Frammartino | Italy | 2010); **A Screaming Man** (dir: Mahamat-Saleh Haroun | Chad, France, Belgium | 2010); **The Robber** (dir: Benjamin Heisemberg | Austria | 2010); **Winter Vacation** (dir: Li Hongqi | China | 2010); **Summer Wars** (dir: Mamoru Hosoda | Japan | 2009); **The Light Thief** (dir: Aktan Arym Kubat | Kyrgyzstan | 2010); **The Stool Pigeon** (dir: Dante Lam | Hong Kong | 2010); **A Somewhat Gentle Man** (dir: Hans Petter Moland | Norway | 2010); **Viva Riva!** (dir: Djo Munga | Democratic Republic of Congo | 2010); **Tuesday, After Christmas** (dir: Radu Muntean | Romania | 2010); **The Pipe** (dir: Risteard Ó Domhnaill | Ireland | 2010); **Le Quattro Volte** (dir: Michelangelo Frammartino | Italy | 2010); **A Screaming Man** (dir: Mahamat-Saleh Haroun | Chad, France, Belgium | 2010); **The Robber** (dir: Benjamin Heisemberg | Austria | 2010); **Winter Vacation** (dir: Li Hongqi | China | 2010); **Summer Wars** (dir: Mamoru Hosoda | Japan | 2009); **The Light Thief** (dir: Aktan Arym Kubat | Kyrgyzstan | 2010); **The Stool Pigeon** (dir: Dante Lam | Hong Kong | 2010); **A Somewhat Gentle Man** (dir: Hans Petter Moland | Norway | 2010); **Viva Riva!** (dir: Djo Munga | Democratic Republic of Congo | 2010); **Tuesday, After Christmas** (dir: Radu Muntean | Romania | 2010); **The New Year** (dir: Brett Haley | USA | 2010); **My Perestroika** (dir: Robin Hessman | USA, Russia | 2010); **Marwencol** (dir: Jeff Malmberg | USA | 2010); **Win Win** (dir: Tom McCarthy | USA | 2011); **Foreign Parts** (dir: Véréna Paravel and J.P. Sniadecki | USA | 2010); **Bill Cunningham New York** (dir: Richard Press | USA | 2010); **Sun Come Up** (dir: Jennifer Redfearn | USA, Papua New Guinea | 2010); **Meek’s Cutoff** (dir: Kelly Reichart | USA | 2010); **The Color Wheel** (dir: Alex Perry Ross | USA | 2011 | world premiere); **Summer Pasture** (dir: Lynn True and Nelson Walker III | USA, Canada, Tibet | 2010); **The Woodmans** (dir: Scott Willis | USA | 2010)

Five curated programs of major experimental work created one of the most robust presentations of films that Madison has seen in years. UW Department of Communication Arts Ph.D. candidate John Powers (assisted by recent Comm Arts Masters student Aaron Granat) programmed two collections, including work by Nathaniel Dorsky, Robert Beavers, Stan Brakhage, Ben Russell, Michael Robinson, Ben Rivers, Lewis Klahr, and Morgan Fisher. David Dinnell, artistic director of the Ann Arbor Film Festival, specially curated three programs, including work by Callum Cooper, Sarah J. Christman, Laura Kraning, Doug Goodwin, Thom Andersen, Rebecca Meyers, Neil Beloufa, Julie Murray, Mati Diop, Laura Kraning, Fern Silva, Deborah Stratman, Naomi Uman, and Harun Farocki. Additionally, a program of work selected by the directors of the Orphan Film Symposium (NYU), aided by UW Department of Communication Arts Ph.D. candidate Heather Heckman, was presented with live musical accompaniment by Madison musician Biff Blumfumgagnne. It included Campus Smiles, made by UW students in 1920 and preserved by the Wisconsin Center for Film and Theater Research and the National Film Preservation Foundation.

Although the majority of films in the Festival are specifically curated for the program, some films, especially Wisconsin-made pictures, are submitted for consideration. A total of 355 official submissions were received
by the Festival, and films with Wisconsin connections accounted for 155. From this pool, 29 Wisconsin’s Own, 14 Wisconsin Own student films, and 42 other titles were selected.

UW campus programs which contributed programming inspiration, suggestions, funding, and work include: the Nelson Institute for Environmental Studies, the Department of Rehabilitation Psychology and Special Education, the Department of Communication Arts, the Center for Russia, Eastern Europe, and Central Asia, the Russian Flagship Center, the Center for East Asian Studies, the Office of Multicultural Arts Initiatives, the Center for European Studies, and the Global Studies Program.

The Festival’s backbone is the network of UW employees and community volunteers who contribute hundreds of hours of support to the two Arts Institute festival staffers. The UW Department of Communication Arts formalized their long-standing staff roles on the Festival’s technical crew, which manages the complex task of installing and maintaining film and video equipment in all venues, inspecting all exhibition prints before the Festival, and executing countless tasks to ensure smooth and professional projection at our diverse theaters. A record 294 volunteers (including many UW students and employees) worked together at the theaters to welcome the audience, handle multiple front-of-house responsibilities, and facilitate filmmaker Q&A sessions.

Press coverage for the Festival was generous and exuberant. The Wisconsin Film Festival received cover-story treatment for both the Isthmus and 77 Square, was the focus of the third annual Wisconsin Public Television’s hour-long special of “Director’s Cut” and of WORT-FM’s annual two-hour live broadcast during the Festival from Four Star Video, and generated dozens of accredited reviews, informal blog posts, and interviews. A full compilation of print, web, radio, and television coverage is being assembled, and will be archived and made available on the Festival’s web site (wifilmfest.org). The Festival has 1880 followers on Twitter, and the web site has drawn 88,000 unique visits in 2011.

WISCONSIN FILM FESTIVAL FINANCIAL REPORT

The 13th Wisconsin Film Festival took place from Wednesday, March 30, to Sunday, April 3, 2011. Nine venues hosted 211 films, with more than 120 filmmakers in attendance to present their work. The audience increased by approximately 4% for a total of 35,858 tickets collected at 165 events. The Festival continues to offer a diverse programming lineup and affordable ticket prices despite widespread economic concerns across the state.

External sponsorships and grants increased from past years and the Real Butter Fund grew dramatically due
to several sizable individual gifts.

The 2011 Festival received assistance from numerous sponsors including Madison Community Foundation, Steep & Brew Coffee, Lands’ End, Sony Creative Software, Community Pharmacy, Madison Concourse Hotel and Governor’s Club, Steve Brown Apartments, Fresh Madison Market, CUNA Mutual Group, and Madison Media Institute.

The Festival received a grant from the Dane County Cultural Affairs Commission in the amount of $5,000. The Festival also received a $10,000 donation from the Gilkison Family Foundation and a $1,000 donation from the Frautschi Family Foundation.

The 2011 Wisconsin Film Festival operating budget totaled $353,420. This covered major expenses including venue and film rentals, hospitality for filmmakers who participated in festival programs, equipment, marketing, ticketing, shipping, and staffing.

The festival received $371,437 in income and cash support from a variety of sources:

- **$230,786**: Ticket sales, merchandise sales, and entry fees
- **$69,500**: Funding from external sponsors and grants
- **$41,747**: Support from UW sources (including the Arts Institute and programming)
- **$29,405**: Real Butter Fund (individual donations)

At the end of the fiscal year, the festival finished with a positive balance of **$18,018**.

The 2011 Festival spending remained in line with spending for the 2010 Festival. Increases in the cost of budget items such as ticketing, shipping, and film rentals were offset by successful ticket and merchandise sales as well as support from external sponsors and individual contributors.

Due to staff transitions and lack of a full-time development coordinator, financial support for the 2012 Festival is anticipated to be approximately 10% less than that received during 2011. The Festival leadership team is currently discussing the need to expand audiences, present cost-effective programming, and cultivate sustainable development opportunities.

**OPERATION BUDGET OVERVIEW - INCOME AND SUPPORT**

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<tr>
<th>Income from ticket/merchandise sales and entry fees</th>
<th>$230,785</th>
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<tbody>
<tr>
<td>External sponsor/grant support</td>
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<td>Campus Partnerships</td>
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<td>Real Butter Fund donations</td>
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<td>Arts Institute support</td>
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<tr>
<td><strong>Total Income</strong></td>
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**Earned Income Detail**

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<tr>
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Entry fees $7,324
Misc. $1,002

**University Partnership Contributions Detail**

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**External Sponsors and Partnerships Contributions Detail**

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<td>Steep &amp; Brew</td>
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<tr>
<td>Wisconsin Public Radio</td>
<td>$5,000</td>
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<tr>
<td>Individual Donations to Real Butter Fund</td>
<td>$29,405</td>
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**Operation Budget Overview - Expenses**

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Programming and Exhibition</td>
<td>$130,485</td>
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<tr>
<td>Marketing</td>
<td>$29,725</td>
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<tr>
<td>Operational expenses</td>
<td>$50,143</td>
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<tr>
<td>Salaries (Tech, LTE, Student Staff)</td>
<td>$143,066</td>
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**Total operating expenses** | **$353,419** |
Aeros dance troupe performing at the Arts Night Out ‘Night Light’ exhibition on the Mosse Humanities Building.
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 2010-11 due to continuing efforts to refocus the event and allow it to take fresh form. An Executive Committee subcommittee was formed during the year to plan for the newly revived event in 2011-12, building on the branding, energy, and momentum that was achieved during the Year of the Arts.
Detail of a piece by Lisa Frank of Design Studies, winner of the Sinaiko Frank Graduate Fellowship for a Woman in the Arts and a Year of the Arts Student Award.
The Arts Institute underwent several significant changes during the 2010-11 academic year:

NEW LATHROP HALL SPACE

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.

After a year of being housed at the University Club, Arts Institute staff moved to new offices in Lathrop Hall. This marks the first time that all Arts Institute staff have been housed in a central location on this campus.

The same month saw the opening of the new School of Education building. The 100-year-old structure has undergone a renovation and addition to renew historic characteristics, add sustainable design features, and to prepare it to meet the university’s 21st century needs.

Finally, the new Union South building opened in the spring of 2011, and it is truly a marvel in innovation and design, with so much to offer the arts on campus. The building was designed in an organic prairie-style architecture, influenced by Frank Lloyd Wright. Its many features include new performance spaces, recreation spaces, an array of restaurant options, and an eco-friendly 60-room boutique hotel.

ALL ARTS CARD

Initiated by Executive Committee member Ralph Russo and Arts Assembly member Michele Traband, and supported by the Arts Institute, the All Arts Card was designed to promote the arts on campus by offering discounted tickets for arts events across campus to students who invested in the card. The card was available to any UW-Madison 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, pre-paid card.

Given this notion, incoming freshmen and their parents had the opportunity at the S.O.A.R. orientation program to purchase the All Arts Card, which entitled students to see up to sixteen campus arts performances for a discounted price. As an added incentive, Arts Cards purchasers were 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.

During the summer of 2010, S.O.A.R. invited Arts Card representatives 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 were also sold online beginning in August and were available for sale throughout the fall semester. Once purchased, the student simply took his or her All Arts Card to either of the Campus Arts Ticketing offices on campus (Vilas Hall or the Wisconsin Union) to redeem it for tickets to the desired performances. Revenue from the program was split according to a pre-arranged agreement between participating
organizations.

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

ALL ARTS CARD: FINAL REPORT

2010-11 AAC Information:

- **Full Card: $160;** Included 16 performances (6 UT shows, 6 Union shows, 2 Operas, 2 Dance shows, 1 student membership to Chazen, 1 Bonus parent punch)
- **Half Card: $70;** Included 8 performances (3 UT shows, 3 Union shows, 1 Opera, 1 Dance show)

*Total Number of AACs processed 2010-11: 14*

- Full Cards Sold: 8
- Half Cards Sold: 4
- Cards Given Away: 2

*Total Number of AAC tickets redeemed: 39*

- For University Theatre shows: 28 (including 2 Parent punch comps)
- For Union shows: 6 (including 3 Parent punch comps)
- For Dance shows: 5 (including 2 Parent punch comps)
- For Operas: 0
- Parent punches: 7 (all Parent punch comps)

*Total AAC Tickets Redeemed Fall 2010: 9*
*Total AAC Tickets Redeemed Spring 2011: 30*

PROPOSAL FOR 2011-12 ALL ARTS CARD

Although we acknowledge that our 2010-11 sales numbers did not meet expectations, the Arts Institute and the Arts Night Out sub-committee are determined to present the All Arts Card during the 2011-12 academic year. The All Arts Card provides a benefit for new students as well as for participating organizations. In the future, we plan to link the card to Arts Night Out as a way to raise the visibility of the arts and the card to incoming students, providing them with an opportunity to be introduced to the arts. In Fall 2012, the card will be presented to the Creative Arts & Design Residential Learning Community, which will bring to campus 40-60 students interested in the arts.
VALUABLE LESSONS LEARNED:

- Parents will not buy the card without the student present; therefore, attending the SOAR parent event is not useful.
- Students will buy the card if it is considered useful for a class, which is a semester long.
- Students do not redeem the card for its full value.
- The parent punch ‘freebie’ is used and may be a selling point.
- Interest piqued with the residence hall directors and advisors and with students in class when we visited lectures.

Based on these observations, we will move forward in the 2011-12 academic year with the marketing of the All Arts Card as a one-semester commitment. This makes the card more affordable (in the purchaser’s eyes). The card will be valid for the entire academic year, but the student could get full value from the card in one semester, if he/she chooses.

THE 2011-12 ALL ARTS CARD WILL CONSIST OF:

- 3 University Theatre shows ($10/show)
- 3 Wisconsin Union Theater shows ($8/show)
- 1 UW Opera ($8/show)
- 1 UW Dance performance ($8/show)
- 1 Parent punch (complimentary)
- Total price: $70

REVISED MARKETING EFFORTS

- Advertisement in the Summer Daily Cardinal mail-home edition, mailed to families of incoming freshmen (possible article about the card in this edition as well). Advertise in both student papers at the beginning of each semester.
- Attend Residence Hall Director/Associates training to talk about the card and the possibility of RHs buying multiple cards for use by residents throughout the year
- Follow up with RH Advisors in August to drop off order forms and posters.
- Provide RH advisors with a direct line to redeem multiple cards, like a ‘concierge’ service.
- Visitor’s Center Parents Program: inclusion in their newsletter this summer or early fall.
- Attend Housing/Student Staff Fair in August. Do drawing for a free card at the event.
- Memorial Union bash: Do drawing for a free card at the event.
• Library Mall New Student Fair: Do drawing for a free card at the event.

• Attend large lecture classes during the first week to talk about the card and (perhaps) sell cards after lectures (e.g. Theatre 120 and Friday Dance Forums)

• Print more fliers; fewer ‘brochures’

• Update website to reflect new option

• Email blasts to incoming freshmen and to Theatre & Drama and Dance majors.

MARKETING EFFORTS
Website: (creation assisted by Arts Institute) – www.arts.wisc.edu/all-arts-card
Posters: In Humanities, Vilas, Res Halls
Flyers: At events, in the lobby of the Union Theater, Mitchell and Hemsley Theatres, in Theatre 120 class
Facebook Page: 51 Fans
Email Blasts: Dance students, Theatre 120 students, Resident assistants, Email marketing lists

MU Bash: Creation of an email-marketing list
Library Mall New Student Event: Creation of an email-marketing list
SOAR Parent Events: 7 full AACs sold from June-August 2011
Theatre 120 Class Presentation (Winter 2011)
Inclusion in Parent Program Newsletter: UW Visitor Information Programs

FINANCIAL DISTRIBUTION AMOUNTS

<table>
<thead>
<tr>
<th>Type of Card</th>
<th>Cost</th>
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<tr>
<td>8 full-price cards</td>
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<tr>
<td>4 half-year cards</td>
<td>$70</td>
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<tr>
<td>UT</td>
<td>$480</td>
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<tr>
<td>Union</td>
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<td>Opera</td>
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<td>Dance</td>
<td>$128</td>
</tr>
<tr>
<td>Chazen</td>
<td>$160</td>
</tr>
</tbody>
</table>
Wisconsin Science Festival

September 2011 marks the inaugural year of the Wisconsin Science Festival. The festival, an initiative developed by a coalition of scientists, artists, citizens and organizations from across the campus and state, is dedicated to engage the public in the “wonder and power of science.” The Arts Institute and its members were asked to participate by providing lectures, presentations, performances and demonstrations over a three-day period (September 22-25).

Tagline:
So get your explorer on, and unleash your curiosity.

Mission:
The purpose of the Wisconsin Science Festival is to inspire and educate us all about science, cultivate curiosity and create awareness for how the power of knowledge and creativity can:

- Change our worldview
- Increase our self-awareness
- Promote innovation
- Engage the next generation of global citizens

Jack Kent Cooke Foundation Scholarship Programs

This spring, the Executive Committee expressed an interest in nominating students for the yearly Jack Kent Cooke Foundation scholarship programs competition. As the Foundation’s website (http://www.jkcf.org) states, “The Jack Kent Cooke Foundation’s scholarship programs are designed to encourage and support outstanding students who work hard, demonstrate a strong will to succeed, and have financial need. Our scholarships provide financial assistance and academic support to high school, undergraduate, and graduate students.”

The Jack Kent Cooke Foundation supports undergraduate and transfer students, as well as graduate students who are making extraordinary contributions to their fields of study and recognizes the importance of providing assistance to those striving for excellence.

A call will be made in the fall for nominations from academic arts departments for review and submission.
HISTORY OF THE ARTS ON CAMPUS

The History of the Arts initiative, which was part of the Year of the Arts, nears completion. The Arts Institute has commissioned Art Hove, special assistant emeritus of the University of Wisconsin-Madison, to pen an overview of the arts on campus. With special focus to the beginnings of the various arts departments, esteemed alumni, and renowned faculty, the Year of the Arts History of UW-Madison Arts will chronicle milestones, as well as outline special Year of the Arts noteworthy events. Funding for this Year of the Arts project is provided by the Offices of the Chancellor and Provost and the Anonymous Fund.

STUDY ABROAD PROGRAM IN CHINA FOR THE ARTS & DESIGN

Professor Wei Dong, chair of the Design Studies Department, has offered a proposal for a study abroad program in China for students in UW-Madison arts and design programs. This spring, the Arts Institute Executive Committee committed support towards developing a curricula program that would serve art and design students. The semester-long program would operate in conjunction with partner institutions in China, such as the number-one-ranking School of Arts and Design at Tsinghua University in Beijing. Since UW-Madison and Tsinghua University have a long history of collaboration in research and teaching in many other fields, Professor Wei Dong and the Executive Committee believe that exploring the exchange of arts students could be a fruitful extension of this relationship. The sub-committee of the Executive Committee intends to meet and explore various program options. It is the hope of the Arts Institute to serve students from the School of Human Ecology (Interior and Textiles Design), the School of Education (Art), the College of Letters and Science (Art History and Theatre & Drama), and the College of Agricultural and Life Sciences (Landscape Architecture), as well as many others on the UW-Madison campus.
FINANCIAL OVERVIEW

OPERATIONS
Salaries, 101 Funding. This includes $4,000 in tuition remission support provided by the School of Education.  $285,979  $285,979
S&E and General Operational Support, Hilldale Grant $20,000  $19,052
UW Foundation Account expenditures for general operation expenses not covered by university funds $2,785  $2,785

AWARDS PROGRAM
Annual Student Awards, David and Edith Sinaiko Frank Fund at the UW Foundation provides for two awards $3,000  $3,000
Student Awards, Trust account of the Lyman S.V. Judson and Ellen MacKechnie Judson Student Award provides for two awards $3,000  $3,000
Annual Faculty Awards, Creative Arts Award funding $30,000  $30,000
Annual Faculty Awards, Emily Mead Baldwin Award in the Creative Arts Fund at the UW Foundation provides for two awards $40,000  $40,000
Annual Outreach in the Arts Awards, Joyce and Bartell Fund at the UW Foundation $6,500  $6,500

PROGRAMMING
Year of the Arts Project, Various Internal Funds and Partners provided for expenses of the arts-related events $150,000  $159,502
Arts Outreach Program, sponsor fees cover travel expenses $11,050  $8,188
Arts Residency Program, Cluster Hire Initiative Funding provides for program expenses $200,000  $224,642
CD Project ($1,840 of this expenditure went to student scholarships.) $9,840  $9,840
Wisconsin Film Festival, in income and cash support from a variety of sources provides for expenses including venue and film rentals, filmmaker expenses, equipment, marketing, ticketing, shipping, and staffing. $371,437  $353,420
Khaira Arby performs at the Madison World Music Festival.
In 2010-11, the Arts Institute received generous donations to support students and faculty in scholarly and creative endeavors from the following:

Ms. Ellen Acuff  
Dr. Richard J. Friedman  
Mr. George F. Hamel Jr.  
Ms. Chele Isaac and Mr John P. Neis  
Ms. Vicki Kohlman  
Dr. Alexander T. Kendzierski  
Ms. Lucinda Tavernise

Too numerous to list here, we wish to express our sincere appreciation to the donors to the Real Butter Fund which supports the Wisconsin Film Festival.
Faculty and staff discuss the future of the arts on campus at a community arts forum.
**INSTITUTIONAL GOVERNANCE**

**2010-11 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

**2010-11 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  
Wei Dong, Chair, Design Studies  
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  
Andrew Taylor, Director, Bolz Center for Arts Administration  
Jin-Wen Yu, Chair, Dance Department  
Sam Dennis, Advisor, Assistant Professor, Landscape Architecture

**2010-11 ARTS ASSEMBLY**
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:
Sandra Adell, Department of Afro-American Studies
Chelcy Bowles, Division of Continuing Studies, Department of Liberal Studies & the Arts
Judy Buenzli, Arts Outreach Program
Jeanette Casey, Mills Music Library
Jill Casid, Department of Art History / Center for Visual Cultures
Megan Costello, College of Letters & Science Outreach
Evan Davis, Cinematheque
Valeria Davis, Office of Multicultural Arts Initiatives
Susan Day, Chazen Museum of Art
Sam Dennis, Department of Landscape Architecture / Gaylord Institute for Environmental Studies
Esty Dinur, Wisconsin Union Theater
Allen Ebert, Wisconsin Film Festival
Gwen Evans, University Communications
Bill Farlow, University Opera
Lisa Frank, Design Gallery
Mary Ellen Gabriel, Center for the Humanities
Julie Ganser, Department of Art
Michael Goodman, Center for the Humanitites
Doris Green, School of Human Ecology
Sara Guyer, Center for the Humanities
Meg Hamel, Wisconsin Film Festival
Keith Hamilton, School of Music
Jim Healy, Cinematheque
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, Wisconsin Union Directorate Arts
Stephanie Jutt, School of Music
Adam Kern, Center for Visual Cultures
Robert Klipstine, Department of Art History
Karin Kolb, Cinematheque
Lyn Korenic, Kohler Art Library
Kelly Kwiatkowski, Dance Department
Maya Lea, Kasemeyer, Helen Allan Textile Collection
Mary Carr Lee, Chazen Museum of Art
Sarah Marty, Division of Continuing Studies, Department of Liberal Studies & the Arts
Rick Mumford, School of Music
Huyen Nguyen, Department of Art
Paula Panczenko, Tandem Press
Rebecca Quigley, School of Education
Angela Richardson, Year of the Arts and Interdisciplinary Arts Residency Program
Sally Roedl, Dance Department
Robin Schmoldt, Wisconsin Union Directorate, Union Galleries/Collection
David Stewart, Department of Theatre & Drama
Brian Thompson, Chazen Museum
Michele Traband, University Theatre
PHOTO CREDITS

i: Jeff Miller, University Communications.
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7: Angela Richardson.
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12: Annelise Dickinson.
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33: Wisconsin Film Festival.
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38: Lisa Frank.
46: Angela Richardson.
48: Ken Chraca.