INTRODUCTION:
KRANNERT CENTER'S ORGANIZATIONAL STRUCTURE
AND FINANCIAL MODEL

Krannert Center’s dual reporting line—to the Provost and to the Dean of the College of Fine + Applied Arts (FAA)—reflects the unusual breadth and impact of the Center’s mission and the multiple roles it plays on campus, in the community, nationally and internationally. The Center’s campus funding is set annually by the Provost to ensure its capacity to successfully pursue its broader mission in accordance with campus goals, while the Center works closely with the Dean to advance the Center’s support of College goals, with special emphasis on the needs of the academic performing arts units.

Illinois’ Integrated-Systems Structure

A performing arts complex of unprecedented design, scale, and comprehensiveness, Krannert Center is widely regarded as the nation’s leading performing arts center in higher education—a unique blending of classroom, laboratory, and public square.

The Center’s broad and diverse spectrum of public programming and corresponding engagement and research activities—combined with focused student initiatives designed for transformative learning experiences and increased cultural understanding—are foundational to the Center’s mission and success. An extraordinary cultural asset serving faculty, staff and students campus-wide in a variety of ways — providing access to a world-class array of performances, to curricular collaborations, cross-disciplinary research opportunities, and formal and informal settings for the presentation and exchange of ideas, among others — Krannert Center is consistently cited as a key contributor to the successful recruitment and retention of Illinois faculty and staff and stands at the forefront of the emerging nationwide ‘Creative Campus’ movement integrating creativity and innovation across disciplines. The Center is also consistently cited as a defining cultural asset and public good for greater Champaign-Urbana and Central Illinois, with parallel impact on the recruitment and retention efforts of the business and non-profit sectors while strengthening the ties between the University and the community.

Krannert Center was founded in 1969 on a visionary integrated-systems organizational structure that was a new paradigm for the performing arts in higher education. That structure remains a defining characteristic that has enabled the Center to maintain its unequalled standing and the College of Fine + Applied Arts’ academic performing arts units to achieve distinctive excellence in instruction and research. While other universities have tried to replicate the model, none have achieved Illinois’ degree of integration of performing arts educational, public programming, research, and public engagement missions.
At the core of the model is the Center’s mission to provide support to the academic performing arts units in FAA: the School of Music and the Departments of Dance and Theatre. The vast majority of academic performing arts programs in higher education are self-contained entities: the department or school holds wholly independent budgetary and managerial responsibility for all aspects of its respective program, including faculty, staff, finances, equipment and technology, classrooms, and laboratories (i.e., theatres, production shops, rehearsal rooms, and studios). At Illinois, the integrated-systems model means that the Krannert Center and the academic performing arts units share responsibility for their mutual success, mitigating the silo effect and opening new pathways to exploration, exchange, and collaboration.

Campus leaders in the 1960s saw the academic, research, engagement, and financial potential of merging the public programming and research components of Krannert Center with the education of Illinois students across multiple performing arts disciplines, creating an unparalleled environment for stimulating creativity and collaboration while simultaneously providing economies of scale and a system for the equitable deployment of resources between departments. Illinois students enrolled in the performing arts are educated in a richly mixed aesthetic and creative environment, with opportunities to work side-by-side with exceptional faculty, highly trained and experienced professionals on the Center’s staff, and leading visiting artists from around the world. Given the growing megatrend of increasing blending and blurring of disciplinary boundaries in the arts and culture industry, students who graduate from the performing arts programs at Illinois—particularly those enrolled in production, design, and stage management—have a distinct and enviable advantage as they pursue their professional careers, being more knowledgeable about, conversant with, and able to work in and across multiple art forms.

The Center’s support of the production, performance, and instructional needs and aspirations of the FAA performing arts units warrants special attention in this report, as it is not often ‘visible to the eye.’ Central to this support is what is known as LEVEL 21, the name given to the aggregate of production-related resources as well as to the degree program in design, technology, and stage management offered by the Department of Theatre. Currently, the Center provides this support in the following ways:

• 17 Krannert Center faculty members (academic professionals with faculty appointments in the Department of Theatre) who teach the bulk of the Department’s academic program of design, management and technology — 51 classes, 42 practicums, and 11 independent studies;

• 22 graduate assistantships;

• fully-equipped production shops and additional non-faculty Krannert Center craftsman and technicians who work side-by-side with students in creating props, costumes, audio design/tech, scenic components, and lights;

• all necessary equipment and technology (e.g. projectors, lighting, digital equipment, audio, pianos, concert chairs and stands, digital/electrical infrastructure, etc.) related to the 29 classrooms/laboratories/theatres within the complex that hosts over 150 distinct classes annually. (In some cases, faculty/departments are able to apply for funding in support of
equipment/technology needs, but the vast majority of these assets are provided by Krannert Center;)

• marketing services and general promotion for resident academic department productions including design, web, broadcast, print, and social/digital media;

• over 60 master classes, workshops, classes, open rehearsals, lectures, and discussions through its visiting professional artist series and research initiatives for the sole purpose of educating students in the performing arts group;

• business, financial management, and accounting operations related to the academic productions (recently, KCPA's role has been expanded to include human resource, guest artist, and contract management for Theatre and Dance with additional funds provided by the Office of the Dean of Fine and Applied Arts);

• ushers and patrons services management for all performances;

• ticketing services including web-based ticket sales, related technology and equipment, staff, and management;

• management services for a complex building-use schedule; and

• cleaning, maintenance and security for the 300,000 square foot facility.

These Krannert Center resources, deployed in direct support of the FAA performing arts units, are conservatively estimated in excess of $2M annually.

A Hybrid Financial Model

Although Krannert Center clearly plays an essential role vis-a-vis the academic mission, its financial model differs greatly from campus academic units per se. While funding for academic departments is derived from state allocations, tuition, IU generation, ICR, tuition differential, and donations, Krannert Center’s funding streams are derived from sources more consistent with a nonprofit arts presenting organization, which is to say its financial model also differs greatly from the more generally ‘commercial’ model of the State Farm Center. Following is a summary breakdown of the Center’s income streams using FY14 financials:

Total FY14 Budget = $10.2M

State Funds: Recurring = 35% of total budget
Provides 72% of total human resources needs
$68K for building maintenance, equipment, technology, and computers
$112.5K for cultural programming
Earned Income = 27% of total budget
Ticket Sales (varies according to economy, competition, # of events, # of seats available, demand)
Rental and Retail Income (varies according to economy, competition, market trends, and management)

Contributed = 20% of total budget
Endowment, individual, corporate, and grants (varies according to market factors)

Student Fee = 11% of total budget

State Funds: Nonrecurring = 5% of total budget

The current funding model, wherein the Center’s operation is highly dependent on earned and contributed income that, in turn, is dependent on the economy and other external factors beyond the Center’s control, exposes the Center to considerable vulnerabilities annually—especially without the benefit of a reserve fund. While substantial nonrecurring support from campus in recent years towards LEVEL 21-related technology and equipment needs has been tremendously helpful, the Center’s limited capacity to support, maintain and refresh its technology / equipment / materials inventory over time alongside its current general operating and administrative needs can easily lead to a deficit situation should negative economic and/or other factors converge as in 2001 and again in 2008.

Usable endowment earnings illustrate the vulnerabilities of the Center’s budget to market factors. Despite focused efforts on development and contributing $2.6M to the endowment since FY09, usable earnings have declined by 6.5% ($55K) since FY09, while costs continue to rise.

Additionally, there exists a symbiotic relationship between the Center’s earned income and its operating budget since ticket revenue and modest profit margins afforded by rental/retail operations funds the Center’s operating budget (except for the campus allocation of $68K for equipment, technology, and computers). To better illustrate this symbiotic relationship, following is a description of the Center’s two primary internal budgets, excluding staff covered by recurring funds.

• The Public Programming Budget ($4.3M, including $112.5K from recurring)
This budget includes income and expenses tied directly to its public programming, and includes significant human resource expenses (full time and part-time) not funded by recurring state funds for salaries. This budget must currently be balanced without the use of ticket income (see below for explanation).

• The Operating Budget ($949K, including $68K from recurring):
Ticket income from the public programming budget is transferred to the Center’s internal operating budget and is combined with rental/retail income to create the Center’s “operating” budget. (The vast majority of contributed income cannot be transferred to the operating budget as it is most often earmarked for direct public programming expenses, as is the student fee). The operating budget funds all aspects of the Center’s activities minus its public programming
expenses, including a wide range of areas and functions: facility needs of classrooms, rehearsal studios, theatres, office spaces including, equipment, technology, furniture, etc.; building operations (cleaning supplies, toilet paper, equipment, extra help, tools, etc.); administration (supplies, copiers, professional development, etc. for 78 staff members); general marketing for the performing arts group; and production shops (equipment, technology, raw materials, and supplies). Again, the Center is extremely grateful for the nonrecurring budget allocation in recent years towards the Center’s equipment and technology needs that cannot be addressed adequately within this budget structure.

1. OVERALL STATE OF THE UNIT

A Balanced Financial Picture

Through a sustained, focused, and aggressive effort to address persistent financial challenges while protecting the quality and impact of the Center’s fundamental roles as classroom, laboratory, and public square, the Center again closed out FY14 with a surplus, representing the 4th consecutive year the Center has managed a balanced budget. Through reductions in public programming, staffing, and communications—combined with focused attention on advancement and earned income management—the Center has stabilized its operation. Of particular note is the successful turnaround of the Center’s food services operation: redesigned menus, increased financial management systems, and improved economic factors contributed to higher-level performance and net gains.

Krannert Center Strategic Priorities

Closely aligned with the University’s strategic themes and goals, the Center has focused for over a decade on six interrelated and overarching internal strategies:

Increase contributed income and maximize earned revenue in support of core goals.

With the anticipated and sustained decrease in higher education funding, it is imperative for the Center to continue its efforts to significantly increase contributed income while exploring ways to maximize profits from rental and retail operations (food services, gift shop, costume rental).

Increase cultural and cross-cultural understanding through a broad and diverse spectrum of programming.

Perhaps more so than ever, the need for greater cultural understanding—domestically and globally—manifests itself in a multitude of troubling ways in today’s challenging world moment. Krannert Center’s philosophy of inclusivity and commitment to risk-taking and innovation provide a strong foundation for the development of new strategies of experimentation in building fuller cultural competency that could lead to broadly adaptable and scalable models of intervention in the academy.
Strengthen the Level 21 infrastructure in support of the resident academic departments and select visiting artists.

Addressing the technological, equipment, and material needs of the resident academic departments of Theatre, Dance, and Music remains a high priority. Thanks to University leadership, $250K was allocated in FY15 to continue to address the needs of the performing arts ecosystem. This funding enabled the Center to bring some of its audio, lighting, video, and scenic technology needs up to minimum industry standards. Unfortunately, the needs throughout the Center remain vast, and additional funding is necessary to create an appropriately-resourced environment for teaching, research, and engagement.

Expand the Exploration, Development, and Application of New Technologies

The technological sea change in the performing arts field over the last decade has created significant potential in the intersection of technology and the arts. Through robust collaboration with Illinois’ unusually strong and comprehensive technology asset array, Krannert Center has emerged as a national leader in the increasingly important intersection of art and technology.

Increase Connectivity Between Major Domains of Creative Inquiry

Krannert Center’s strong track record in collaboration—which stretches across campus domains in the arts, the humanities, education, the sciences, engineering and technology, and others—is being strategically leveraged to increase interconnectivity on campus, as well as nationally and internationally, particularly at the intersection of arts, creativity, innovation, and technology.

Lead beyond the arts by responding to other major social and global issues not commonly associated with the arts.

The Center is committed to fully utilizing its unique and diverse array of physical assets and operational components to respond to pressing contemporary issues outside the arts, per se. This long held tradition of leading beyond the arts—first demonstrated by the Center’s national leadership in accessibility long before federal regulations mandated it—manifests itself today in several arenas, including a wide-range of sustainability initiatives (physical plant retrofitting, certification, energy saving efforts, communication strategies designed for attitudinal change, use of renewable products/supplies, etc.).

Support of Campus Goals

These internal strategic goals are in direct support of the Campus’ and Colleges’ broad strategic priorities; a brief overview of activities in support of these priorities is presented below.
Campus Goal I: Foster scholarship, discovery, and innovation.

Widely regarded by its peers as a national leader for innovation in the performing arts, Krannert Center’s advanced incubation laboratories for the creation of new work are now being studied and adopted by the Center’s national counterparts. This incubator model—with renowned artists working closely with students, faculty, and professional staff—serves as a rich educational environment for scholarship, discovery, and innovation. Additionally, the Center is at the forefront of a new movement within performing arts presenters to support the deep integration of the arts and creativity in higher education curriculums. Its new course, entitled “FAA 110: Exploring Art and Creativity,” is designed to challenge students to discover the inherent and critical component of creativity in all fields of study, and serves as a national model for this effort. Additionally, the significance of the recent excellence hire of Level 21 digital media artist John Boesche cannot be overstated. This academic area of digital media is poised to take full advantage of the rich opportunity for research and growth in the performing arts group at the intersection of arts and technology. The Center continues to work closely with its campus colleagues, including eDream, NCSA, FAA, and I-CHAAS, to explore and develop new modes of advanced technology for use in productions.

Campus Goal II: Provide transformative learning experiences.

All students at the University—undergraduates, graduates, arts majors and non-arts majors—have multiple and rich opportunities for transformative learning experiences through Krannert Center’s public programming and corresponding engagement activities. Serving as one of the primary and potentially most powerful classrooms for arts majors, Krannert Center represents a unique and rich experiential learning environment for virtually every student in theatre, dance, and music. Krannert Center’s professional designers, technicians, craftspeople, support professionals, and world-renowned artists work side-by-side with students as they hone their individual crafts. Stages, production facilities, advanced digital technologies, rehearsal rooms, studios, and more complete the unique Krannert Center environment in which transformative learning is a daily experience. Krannert Center’s public programming serves as a powerful enhancement to classroom experiences for all students, offering extraordinarily diverse opportunities for cultural experiences. Accessible student pricing ($10/ticket), free engagement activities, and innovative new classes such as FAA 110: Exploring Art and Creativity serve as powerful and effective means for more deeply understanding diverse cultures and society’s most pressing social and environmental issues.

Thanks in part to the Andrew W. Mellon Foundation, the Center has sustained its commitment to classical music while deepening its commitment to audience engagement—with a special emphasis on UI students—through a portfolio of efforts.

Thanks to a generous donation by Stan and Judy Ikenberry, FY14 saw the launch of a new program with University Housing—Arts at the Ike—in which select visiting artists will engage with residents of Ikenberry Commons. Those students will then attend the artists’ Krannert Center performances.
Campus Goal III: Make a significant and visible societal impact.

The opportunities for discovery and transformative learning experiences mentioned above are highly effective vehicles for preparing students for significant and visible societal contributions throughout their lives. Additionally, the Center’s innovative and expansive engagement program is designed to offer transformative experiences for individuals of all ages and walks of life through powerful and personal experiences with art forms, the ideas surrounding the arts, and artists. A recent example, made possible in part by the Doris Duke Charitable Foundation, is the Center’s initiative entitled “Making Communities Visible.” This project pairs Krannert Center’s human and physical resources with prolific, award-winning theatre director, Anne Bogart—along with members of her company, SITI—who will collaborate over a three-year period with four distinct community groups (members of the African-American, first generation college students, school children/families who speak English as a second language, and entrepreneurial change makers), culminating in performances that will reveal dominant issues facing each community. Of particular importance is the collaborative project of “Dreamgirls” with members of the local African-American community, to be presented to the public at Krannert Center in July 2015. This culminating event will follow months of performing arts education, intended to enable the group to produce work independently in the future. Additionally, the Center is working collaboratively with the Department of Theatre and African-American Studies to present Gun Plays, a public reading of new plays exploring the impact of gun violence in African-American communities in March 2015.

The Center is committed to utilizing its expansive physical plant assets and community engagement program in support of sustainability efforts. While significant work has been completed towards energy savings and sustainability (LED lobby lighting, retrofit HVAC, facility lighting changes, etc.), current efforts include working with the Illinois Green Business Association to create the first national certification standards for performing arts presenters, with the goal of becoming the first certified presenter. Thanks to support from the College of Fine and Applied Arts, the Center was recently notified of its second round approval status by the Student Sustainability Committee for replacement of theatre audience lighting with LED technology.

Opened in 1969 as the nation’s most accessible performing arts complex, the Center is committed to returning to the forefront of accessibility in the arts. The Center is currently creating a holistic plan for addressing the various accessibility needs of the complex and is working with campus colleagues on completing an updated needs inventory before turning to funding sources for implementation.
Campus Goal IV: Steward current resources and generate additional resources for strategic investment.

Due to the focused efforts of management and staff, the quality and scope of the Center’s impact has been sustained while maintaining balanced budgets. Of particular importance is the dramatic improvement in performance of Food Services, once a subsidized department that now produces much needed profits for the Center’s operations. Multiple and expansive efforts have been made to increase contributed and earned income throughout the organization, resulting in a $65K surplus in FY14. This surplus was transferred to address the Center’s existing deficit.

The milestone event of the 50th Anniversary, a two-year public celebration from the Fall of 2018 through the Spring of 2020, will be fully leveraged to secure major gifts and significantly broaden the donor pool in order to provide the resources necessary to sustain the Center's excellence and impact. The Center began ramping up to this occasion by celebrating the Center's 45th anniversary and the arrival of an architectural model of the complex in the Center's lobby, made possible by a recent School of Architecture graduate and funding from the College of Fine and Applied Arts. With a current estimated goal of $25M for endowment support and an estimated $100M+ goal for the expansion and revitalization of the facility, the Center’s leadership has been working closely with the Office of the College of Fine and Applied Arts, Office of the Vice Chancellor for Institutional Advancement, and the University of Illinois Foundation whose active and engaged support will be necessary for a successful campaign. The Center is also working with a consultant, made possible by the Office of the Vice Chancellor for Advancement, to analyze the Center’s current development capacity in order to optimize the Center’s advancement efforts.

Thanks to the College’s support, the Center’s long-term goal of increasing income and securing additional space through the expansion and relocation of its costume rental program is closer to reality. With funding from the Dean’s Office, the Center completed a project with the College of Business’ Illinois Business Consultants Group in FY13 to generate a holistic business analysis and earnings potential. The costume rental staff implemented the first phase of a phased growth plan that will target Chicago-area theatres, with a goal of relocating the program to an outside facility within one to four years to capture its full revenue potential. This endeavor not only represents a potentially long-term and significant revenue stream opportunity, but will free up facility space for pressing educational needs.

The following pages include the strategic plan grid.
Resource Alignment

Please note: due to the blended model of the Center’s budget, it is difficult to assign an accurate amount for resource allocation, so we have chosen to list the primary source(s) for each major initiative. State funds cover 72% of the Center’s salaries.

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<th>Campus Goal</th>
<th>Initiatives</th>
<th>Actions 14-15</th>
<th>Actions 15-16</th>
<th>Resources</th>
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<td>Scholarship, Discovery, + Innovation</td>
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<td>17 Faculty + Resourced Learning Environment (theatres, equip., shops, classrooms, technology, rehearsal rooms, maintenance, supplies, etc.)</td>
<td>17 Faculty + Resourced Learning Environment (theatres, equip., shops, classrooms, technology, rehearsal rooms, maintenance, supplies, etc.)</td>
<td>state + campus + earned</td>
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<td>New Work Incubator</td>
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<td>Concerts Engagement</td>
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<td>Transformative Learning Experiences</td>
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<td>Transformative Learning Environment (theatres, equip., shops, classrooms, technology, rehearsal rooms, maintenance, supplies, etc.)</td>
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<td>earned + contributed + student</td>
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<td>Visible Project</td>
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Organizational Threats: National Standing

As mentioned previously, Krannert Center is widely regarded as the nation’s leading university-based performing arts center due to the deep integration of its activities with the education and research mission of the academy, along with its quality of programming, professional staff, and facilities. Significant investments in recent years by the Andrew W. Mellon Foundation and the Doris Duke Charitable Foundation are in recognition of this deep integration; no other national peer—such as Michigan or Berkeley—has received the Center’s level of sustained support from these prestigious foundations. Unfortunately, several converging factors have placed the Center’s national standing at high risk:

Challenges to upgrading and maintaining the Center’s infrastructure and equipment/technology/materials inventory

Challenges related to the aging of the facility and inadequate equipment, technology, and resources represents the single most significant threat to our national stature and standing and the Center’s ability to support the academic units of Theatre, Dance, and Music. Despite campus infusions of nonrecurring funding to address equipment and technical needs, critical issues remain:

- Systems Infrastructure: years of insufficient funding have left our critical infrastructure woefully behind many organizational peers. The Center’s electrical and power infrastructure, as well as its building-wide audio infrastructure, has not been upgraded since the facility opened in 1969; cabling and electrical infrastructure work is needed to incorporate industry standard show control systems, PA systems, and assisted listening systems while electrical panels do not meet current safety codes. Other major safety issues need immediate attention as well.
- Advanced Technologies: as financial challenges have intersected with rapid advances in technology, the advanced technology needs in digital media, audio, lighting, and scenic technology have dramatically increased and require sustained investments to maintain ongoing technological advances. Many institutional peers have made significant upgrades in these areas while new university-based performing arts centers with industry-standard technology have come on-line, placing the Center and its academic counterparts at high risk, despite the recent investment provided by campus during FY14.
- Materials: recent reductions in funding across all performing arts units have significantly depleted raw goods inventories across production areas.

Deferred Maintenance: Critical Safety and Physical Plant Issues

A recent Safety and Compliance Audit by Facilities and Services illustrates critical safety issues needing immediate attention, the majority of which occur in the catwalks and ceilings above the theatres. Fall arrest systems, signage, ladder installations, and anchor systems are needed to address these safety issues, at a cost estimated to exceed $1M. A critical safety issue in the pain
shop needs immediate attention as well.

While the Center is deeply thankful to campus for beginning to address the structural brick work of its exterior, the deferred maintenance of this architecturally significant facility, like others on campus, has resulted in a building whose structural needs and safety issues are fast approaching dangerous thresholds—from plaza and membrane replacement to brick work and catwalk repairs. While the Center is fully committed to garnering private and corporate support to address the aging of the facility, the resource needs far outweigh the Center’s ability to address these structural needs through such efforts.

Operating Budget Challenges

As can be surmised from the operating budget description on page 5, the Center is working with extremely limited revenues in managing the operational needs of an organization of this size and scale. This challenge is amplified by the possibility of additional cuts. This financial structure—wherein ticket income, rental/retail profits, and an allocation of $68K from campus (to address building, equipment and computer needs) funds the operating budget ($949K)—is disproportionately small for a complex of this size, with 79 FTE, over 250 part time staff, 160 distinct classes annually, and over 300 events per year.

Lack of Adequate Physical Space

The physical revitalization and expansion of Krannert Center in response to changing needs of performing arts education, presentation, and research is an ongoing priority. Several converging factors—the expansion of performance and production technologies vis-à-vis research and pedagogy; pressing needs for teaching and laboratory space by Dance and Theatre; the recent creation of a musical theatre program; the expansion of performing arts courses for non-majors; and increased collaboration between disciplines—have given heightened priority to this longstanding goal.

2. Progress Toward Recommendations from Academic Program Reviews

Not applicable.

3. University Administration (UA) Dashboards

Not available for Krannert Center at this time.

4. Critical items not addressed in the Strategic Plan

Krannert Center has achieved a surplus in its budget for the previous four years through cost containment, reductions in public programming and communications, and managerial focus on rental and retail operations, yielding payments totaling $269K towards the Center’s deficit. Inadequate operating budgets, however, have resulted in challenges to the health of the
organization: early- and mid-career professional staff are in need of professional development opportunities beyond what we can provide; scheduling systems for an organization of this complexity are out-of-date (our counterparts across the nation have long used technology to manage event and corresponding work schedules); upgrades to the Center’s ticketing system are needed; and the Center’s website, core to ticket sales, needs an overhaul to bring it to today’s standards for mobile devices. The Center is limited in its ability to address basic operating needs.

5. Diversity Initiatives

In addition to focused attention on the presentation of arts and engagement experiences that assist in increasing cultural and cross-cultural understanding, the Center continues to place the highest priority on diversifying its staff and creating a welcoming environment for all individuals. No gain or reduction in staff diversity occurred in FY14.

6. Unit Fundraising Efforts

As discussed previously, the Center’s 50th anniversary celebration holds substantial potential for fundraising, and the Center working closely with the College and campus advancement leaders to fully realize its potential. Highlights to date include a nearly $2M increase in new donors (new pledges, estate gifts, and donors) and a 10% increase in patron sponsorships. More detailed metrics are included in the appendices.

7. Use of Cash Resources

Not applicable.

8. Financial Planning Parameters

Request for Recurring Funds | Non-Recurring Funds

The Center understands the significant financial challenges facing campus and has remained deeply committed to managing its operations within the current economic environment, while being deeply grateful for the non-recurring $250K provided by the Provost in response to last year’s request. This has enabled the organization to take the first major steps in addressing the critical need of its educational mission.

That being said, there remains a fundamental funding issue within the Center’s financial structure that, despite focused efforts to increase contributed and earned income (which will continue), cannot be addressed internally: the ongoing need for a sustained infusion of funds to maintain minimum industry standards in equipment, technology, and materials in support of the Center’s performing arts ecosystem.

The Center’s leadership believes that a modest increase in recurring funds for fundamental production and facility needs, combined with a phased non-recurring investment plan designed to
provide an appropriate educational environment in terms of equipment, technology, and materials, would achieve the following:

• provide a well-resourced educational environment by providing industry-standard equipment throughout its classrooms, laboratories, and studios;

• provide adequate budgets in production and facility support on an annual basis;

• create a sustainable scenario going forward, one in which the Center could successfully fulfill its academic, research, and engagement mission—including its core support of its resident academic departments of Theatre, Dance, and Music—and maintain its national standing as the nation’s leading university-based performing arts center.

Additionally, the Center requests one-time assistance with a critical safety issue in its production area; Facilities and Services has cited a lack of ventilation in the Center’s paint shop, exposing students, faculty, and staff to potentially harmful fumes.

The following page presents the proposed plan in detail. Thank you for your consideration.
### Annual Equipment/Technology/Materials

<table>
<thead>
<tr>
<th>Category</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scenery</td>
<td>$15k</td>
</tr>
<tr>
<td>Props</td>
<td>$6k</td>
</tr>
<tr>
<td>Lighting/Media</td>
<td>$30k</td>
</tr>
<tr>
<td>Audio</td>
<td>$26k</td>
</tr>
<tr>
<td>Paint</td>
<td>$5.7k</td>
</tr>
<tr>
<td>Stage Management</td>
<td>$9k</td>
</tr>
<tr>
<td>Costume</td>
<td>$13k</td>
</tr>
<tr>
<td>Theatre Repair</td>
<td>$16k</td>
</tr>
<tr>
<td>Building Operations</td>
<td>$23k</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>$143.7k</td>
</tr>
</tbody>
</table>

### Critical Safety Need

- Ventilation System in Spray Booth: $75k

### Phase 1: Upgrading Critical Production Technologies to Industry Standards

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital Lighting Console</td>
<td>$60k</td>
</tr>
<tr>
<td>High-Lumen Projector</td>
<td>$50k</td>
</tr>
<tr>
<td>LED Syc Lights (Colwell Playhouse)</td>
<td>$50k</td>
</tr>
<tr>
<td>Studio Theatre Intercom Systems</td>
<td>$25k</td>
</tr>
<tr>
<td>Intelligent Lights (profile style)</td>
<td>$64k</td>
</tr>
<tr>
<td>Delay System Speakers</td>
<td>$10k</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>$259k</td>
</tr>
</tbody>
</table>

### Phase 2: Upgrading Critical Production Technologies to Industry Standards (continued)

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lighting Video/Media Network (Colwell</td>
<td>$150k</td>
</tr>
<tr>
<td>Playhouse)</td>
<td></td>
</tr>
<tr>
<td>Digital Audio Console</td>
<td>$75k</td>
</tr>
<tr>
<td>Motion Control System</td>
<td>$15.5k</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>$240.5k</td>
</tr>
</tbody>
</table>

### Phase 3: Upgrading Critical Production Technologies to Industry Standards (continued)

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Audio/Media Lab</td>
<td>$65k</td>
</tr>
<tr>
<td>Digital Audio Console</td>
<td>$150k</td>
</tr>
<tr>
<td>LED Syc Lights (Tryon Festival Theatre)</td>
<td>$50k</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>$265k</td>
</tr>
</tbody>
</table>

At the completion of Phase Three, additional nonrecurring requests may be needed for major purchases, depending on the strength of the center's annual operating budget.
## APPENDIX A

### FY14 Balance Sheet

**Total FY14 Budget** $10,243,662

### Income

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recurring State Funds</td>
<td>$3,638,842</td>
</tr>
<tr>
<td>Salary Funding</td>
<td>$3,458,342</td>
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<tr>
<td>Cultural Understanding</td>
<td>$112,500</td>
</tr>
<tr>
<td>Building and Equipment</td>
<td>$68,000</td>
</tr>
<tr>
<td>Non-Recurring State Funds</td>
<td>$514,228</td>
</tr>
<tr>
<td>Level 21 Equipment and Technology Fund</td>
<td>$250,000</td>
</tr>
<tr>
<td>Krannert Center Technology Funding</td>
<td>$150,000</td>
</tr>
<tr>
<td>FAA110 Teaching Support</td>
<td>$72,000</td>
</tr>
<tr>
<td>Miscellaneous Academic Salary Support</td>
<td>$42,228</td>
</tr>
<tr>
<td>Student Fee</td>
<td>$1,203,676</td>
</tr>
<tr>
<td>Earned Income</td>
<td>$2,780,124</td>
</tr>
<tr>
<td>Food, Retail, Rental and Misc. Income</td>
<td>$2,019,515</td>
</tr>
<tr>
<td>Ticket Sales</td>
<td>$760,609</td>
</tr>
<tr>
<td>Contributed Income</td>
<td>$2,106,792</td>
</tr>
<tr>
<td>Grants and Contracts</td>
<td>$583,385</td>
</tr>
<tr>
<td>Endowments and Gifts</td>
<td>$1,523,407</td>
</tr>
<tr>
<td><strong>Expenses</strong></td>
<td><strong>$9,888,362</strong></td>
</tr>
</tbody>
</table>

### Expenses

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Krannert Center Total Salaries and Benefits</td>
<td>$4,785,063</td>
</tr>
<tr>
<td>Permanent Employees</td>
<td>$3,691,928</td>
</tr>
<tr>
<td>Temporary Employees</td>
<td>$494,375</td>
</tr>
<tr>
<td>Graduate Assistants</td>
<td>$66,115</td>
</tr>
<tr>
<td>Student Workers</td>
<td>$379,079</td>
</tr>
<tr>
<td>Benefits</td>
<td>$153,567</td>
</tr>
<tr>
<td>Public Programming and Campus/Community Engagement Non-Salary Expense</td>
<td>$3,517,957</td>
</tr>
<tr>
<td>Food and Retail Non-Salary Expense</td>
<td>$459,632</td>
</tr>
<tr>
<td>Food Services</td>
<td>$381,170</td>
</tr>
<tr>
<td>Promenade</td>
<td>$78,461</td>
</tr>
<tr>
<td>Equipment and Technology Purchases</td>
<td>$338,045</td>
</tr>
<tr>
<td>General Operations Non-Salary Expense</td>
<td>$778,166</td>
</tr>
<tr>
<td>Deficit Reduction</td>
<td>$9,500</td>
</tr>
<tr>
<td><strong>Carry Over for Pending Projects</strong></td>
<td><strong>$355,300</strong></td>
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</tbody>
</table>
APPENDIX B
Performances, Engagement Activities, and Events
Krannert Center for the Performing Arts
August 2013 through December 2014

Appendix A lists performances, engagement activities, and events that benefited from Krannert Center support, including but not limited to:
• event planning and implementation
• fiscal support
• publicity and promotion
• ticketing services
• patron services
• contracting
• business services

Performances by the Department of Theatre, Department of Dance, and Lyric Theatre also received full production support. School of Music performances also received stage management services.

Performances, Engagement Activities, and Events

New Faculty and Academic Professional Welcome
Tuesday, August 20, 2013

International New Student Welcome Reception
Wednesday, August 21, 2013

Liberal Arts and Sciences New Student Welcome Event
Friday, August 23, 2013

IEFX Engineering Student Welcome
Saturday, August 24, 2013

School of Music Convocation
Sunday, August 25, 2013

LAS New and Recently Promoted Faculty Reception
Tuesday, August 27, 2013

School of Music Mentoring Program Reception
Thursday, August 29, 2013

Electrical and Computer Engineering Faculty Banquet
Friday, August 30, 2013
ELLNORA | The Guitar Festival at Krannert Center
Local Guitar Heroes Night
Tuesday, September 3, 2013

ELLNORA | The Guitar Festival at Krannert Center
Dan Zanes and Friends: Garden Hills Elementary School Workshop
Tuesday, September 3, 2013

ELLNORA | The Guitar Festival at Krannert Center
Dan Zanes and Friends: Robeson Elementary School Workshops
Second Grade
Kindergarten
Fourth Grade
Third Grade
Fifth Grade
First Grade
Ukulele Club
Wednesday, September 4, 2013

ELLNORA | The Guitar Festival at Krannert Center
Out of Nowhere: The Champaign Music Scene
Art Theatre Co-op
Wednesday, September 4, 2013

ELLNORA | The Guitar Festival at Krannert Center
Opening Night
Thursday, September 5, 2013

ELLNORA | The Guitar Festival at Krannert Center
Dan Zanes and Friends: King Elementary School Workshops
Second Grade
First Grade
Friday, September 6, 2013

ELLNORA | The Guitar Festival at Krannert Center
Luther Dickinson & The Wandering
Friday, September 6, 2013

ELLNORA | The Guitar Festival at Krannert Center
Andreas Aase & Derek Gripper
Friday, September 6, 2013
Talkback
Friday, September 6, 2013

ELLNORA | The Guitar Festival at Krannert Center
Del Castillo  
Friday, September 6, 2013

ELLNORA | The Guitar Festival at Krannert Center  
Keynote Interview: Paco Peña  
Friday, September 6, 2013

ELLNORA | The Guitar Festival at Krannert Center  
J. Spaceman  
Friday, September 6, 2013

ELLNORA | The Guitar Festival at Krannert Center  
The John Scofield Überjam Band  
Friday, September 6, 2013

ELLNORA | The Guitar Festival at Krannert Center  
Buddy Guy  
Friday, September 6, 2013

ELLNORA | The Guitar Festival at Krannert Center  
El Ten Eleven  
Friday, September 6, 2013

ELLNORA | The Guitar Festival at Krannert Center  
Buke & Gase  
Friday, September 6, 2013

Krannert Center Youth Series/ELLNORA | The Guitar Festival at Krannert Center  
Dan Zanes  
Friday, September 6, 2013

ELLNORA | The Guitar Festival at Krannert Center  
Ana Vidovic & Jason Vieaux  
Saturday, September 7, 2013

ELLNORA | The Guitar Festival at Krannert Center  
Don Ross & Kaki King  
Saturday, September 7, 2013

ELLNORA | The Guitar Festival at Krannert Center  
The Hendrix Electric Ladyland Project  
Saturday, September 7, 2013

ELLNORA | The Guitar Festival at Krannert Center  
Steamboat Bill Jr. with Dan Zanes
Saturday, September 7, 2013

ELLNORA | The Guitar Festival at Krannert Center
Debashish Bhattacharya
Saturday, September 7, 2013

ELLNORA | The Guitar Festival at Krannert Center
Gyan Riley
Saturday, September 7, 2013

ELLNORA | The Guitar Festival at Krannert Center
Dan Zanes
Saturday, September 7, 2013

ELLNORA | The Guitar Festival at Krannert Center
Lucinda Williams
Saturday, September 7, 2013

ELLNORA | The Guitar Festival at Krannert Center
Zappa Plays Zappa
Saturday, September 7, 2013

ELLNORA | The Guitar Festival at Krannert Center
Debashish Bhattacharya
Saturday, September 7, 2013

Krannert Uncorked
Thursday, September 12, 2013

Jupiter and Jasper Quartets
Thursday, September 12, 2013

Dr. Lonnie Smith’s “In The Beginning” Octet
Saturday, September 14, 2013

30th Season Sinfonia Gala
Sunday, September 15, 2013

Deke Weaver’s Wolf: Discussion
Tuesday, September 17, 2013

Orpheum Children’s Science Museum Wine Gala
Wednesday, September 18, 2013

School of Music-Millercom Lecture Series: Gunther Schuller Conducting Forum
Thursday, September 19, 2013

Krannert Uncorked
Thursday, September 19, 2013

Not What Happened: A New Work Conceived and Written by Ain Gordon
Thursday-Friday, September 19-20, 2013

Conversation with Ain Gordon
Level 21 Colloquium
Friday, September 20, 2013

Dance for People with Parkinson’s
Marianne Jarvi and Kate Kuper, instructors
Beverly Hillmer, accompanist
Friday, September 20, 2013

An Evening With Audra McDonald
Saturday, September 21, 2013

Global Transfer Afterglow
Joy Harjo and The Arrow Dynamics Band
Saturday, September 21, 2013

Karole Armitage Lecture/Demonstration
Intermediate/Advanced Modern Classes
Monday, September 23, 2013

Karole Armitage
Conversation on the Choreographic Process
Monday, September 23, 2013

School of Music Open House
Tuesday, September 24, 2013

Armitage Gone! Dance: Fables on Global Warming
Tuesday-Wednesday, September 24-25, 2013
Talkback
Tuesday, September 24, 2013

Illinois Modern Ensemble
Wednesday, September 25, 2013

Krannert Uncorked
Elis!
Thursday, September 26, 2013

University of Illinois Wind Symphony
Thursday, September 26, 2013

Pygmalion Music Festival
Thursday, September 26, 2013

University of Illinois Symphonic Orchestra
Friday, September 27, 2013

Varsity Men’s Glee Club
Saturday, September 28, 2013

Orquesta Buena Vista Social Club with Roberto Fonseca
Saturday, September 28, 2013

University of Illinois Wind Orchestra
Sunday, September 29, 2013

Brenda Wong Aoki
Workshop with Residents of Cunningham Children’s Home
Thursday, October 3, 2013

Brenda Wong Aoki
Movement, Music, Theatre Improv Workshop
Thursday, October 3, 2013

Brenda Wong Aoki
Workshop with Curriculum and Instruction 581
Thursday, October 3, 2013

Krannert Center Youth Series: MU: One Ocean, One World
Thursday-Friday, October 3-4, 2013

Krannert Uncorked
Thursday, October 3, 2013

9 Parts of Desire
Thursday-Saturday, October 3-5, 2013; Wednesday-Sunday, October 9-13, 2013

MU: One Ocean, One World
Friday, October 4, 2013
Champaign-Urbana Symphony Orchestra: A World of Color
Saturday, October 5, 2013

That’s What She Said
Saturday, October 5, 2013

Inside View: An Orchestral Musician’s Perspective
Sunday, October 6, 2013

Corporate Circuit Night
Tuesday, October 8, 2013

Larry Gray Faculty Recital
Wednesday, October 9, 2013

Krannert Uncorked: Jazz Friends Quintet
Thursday, October 10, 2013

Hindsley & University Concert Bands
Thursday, October 10, 2013

Dance for People with Parkinson’s
Marianne Jarvi and Kate Kuper, instructors
Beverly Hillmer, accompanist
Friday, October 11, 2013

Timothy Ehlen Faculty Recital
Friday, October 11, 2013

Chicago Symphony Orchestra with Ricardo Muti
Saturday, October 12, 2013

Inside View
Chicago Symphony Orchestra Student Celebration
Saturday, October 12, 2013

University of Illinois Philharmonia
Sunday, October 13, 2013

University of Illinois Foundation Breakfast and Meeting
Friday, October 18, 2013

University of Illinois Symphony Orchestra
Sunday, October 20, 2013
Illinois Modern Ensemble  
Tuesday, October 22, 2013

Hungarian State Folk Ensemble  
Wednesday, October 23, 2013

Krannert Center Youth Series  
Hungarian State Folk Ensemble  
Thursday, October 24, 2013

Krannert Uncorked: The Mean Lids  
Thursday, October 24, 2013

The Tempest  
Thursday-Saturday, October 24-26, 2013, at 7:30pm; Thursday-Sunday, October 31-November 3, 2013  
Dessert and Conversation  
Saturday, October 26 and Sunday, November 3

University of Illinois Chorale  
Friday, October 25, 2013

Nick Offerman: American Ham  
Saturday, October 26, 2013

Illinois Brass Quintet Halloween Spooktacular  
Sunday, October 27, 2013

Inside View: Music and Performing Arts Library Tour for U of I Students  
Monday, October 28, 2013

University of Illinois Wind Symphony  
Tuesday, October 29, 2013

Krannert Center Youth Series: The Tempest  
Wednesday, October 30, 2013

Apollo’s Fire Baroque Orchestra: The Cleveland Baroque Orchestra  
Wednesday, October 30, 2013

Krannert Uncorked  
Thursday, October 31, 2013

University of Illinois Wind Orchestra
Thursday, October 31, 2013

I-Salsa 2
Saturday, November 2, 2013

Sinfonia da Camera: Opening Night Romance
Saturday, November 2, 2013

Concert Artists Guild First Prize Winner: Jay Campbell
Sunday, November 3, 2013

Inside View: Conversation with Jay Cambell and Conor Hamick
Sunday, November 3, 2013

Timothy McGovern, Bassoon
Wednesday, November 6, 2013

Krannert Uncorked
Don't Ask
Thursday, November 7, 2013

Clybourne Park
Thursday-Saturday, November 7-9, 2013; Tuesday-Sunday, November 12-17, 2013

Irish Chamber Orchestra
Thursday, November 7, 2013

Chip McNeill, Jazz Saxophone
Friday, November 8, 2013

Ricardo Flores and William Moersch, Percussion
Saturday, November 9, 2013

Percussion Ensemble
Tuesday, November 12, 2013

Trombone Choir
Wednesday, November 13, 2013

November Dance 2013: Big Tiny Little Dance
Thursday-Saturday, November 14-16, 2013, at 7:30pm

University of Illinois Chamber Orchestra
Thursday, November 14, 2013
Krannert Uncorked
Thursday, November 14, 2013

Falstaff
Thursday-Sunday, November 14-17, 2013
Dessert and Conversation
Friday, November 15 and Sunday, November 17

San Francisco Symphony
Friday, November 15, 2013

Inside View
San Francisco Symphony Student Celebration
Friday, November 15, 2013

John Dee, Oboe
Saturday, November 16, 2013

William Heiles, Piano
Sunday, November 17, 2013

University of Illinois Steel Bands And I-Pan
Tuesday, November 19, 2013

Chocolate Woman Dreams the Milky Way
Wednesday-Thursday, November 20-21, 2013
Talkback
Wednesday-Thursday, November 20-21, 2013

Salvatore Martirano Composition Award Concert
Wednesday, November 20, 2013

Afterglow: Salvatore Martirano Composition Award Concert
Wednesday, November 20, 2013

Krannert Uncorked: La Monte Parsons Trio
Thursday, November 21, 2013

Joshua Redman Quartet with Aaron Goldberg, Reuben Rogers, and Gregory Hutchinson
Thursday, November 21, 2013

Sinfonia Da Camera: Verdi’s Requiem
Thursday, November 21, 2013
Dance for People with Parkinson’s
Marianne Jarvi and Kate Kuper, instructors
Beverly Hillmer, accompanist
Friday, November 22, 2013

University of Illinois Hindsley Symphonic Band and University of Illinois University Concert Band
Tuesday, December 3, 2013

University of Illinois Jazz Combo Concert 1
Tuesday, December 3, 2013

University of Illinois Wind Orchestra
Wednesday, December 4, 2013

University of Illinois Jazz Band IV
Wednesday, December 4, 2013

University of Illinois Jazz Vocal Combos I and II
Thursday, December 5, 2013

Krannert Uncorked
Thursday, December 5, 2013

Takács Quartet
Thursday, December 5, 2013

The Nutcracker
Thursday-Sunday, December 5-8, 2013; Edison Middle School Jazz Band at Stage 5 Friday, December 6

University of Illinois Wind Symphony
Friday, December 6, 2013

University of Illinois Concert Jazz Band
Friday, December 6, 2013

University of Illinois Jazz Trombone Ensemble
Saturday, December 7, 2013

University of Illinois Jazz Band II
Saturday, December 7, 2013

University of Illinois Jazz Saxophone Ensemble and University of Illinois Jazz Guitar Ensemble
Sunday, December 8, 2013
Annual Carol Concert 2013  
Sunday, December 8, 2013

Winter Festival  
Sunday, December 8, 2013

University of Illinois Latin Jazz Ensemble  
Sunday, December 8, 2013

University of Illinois Jazz Vocal Ensemble and Jazz Band III  
Tuesday, December 10, 2013

Opera Studio  
Tuesday-Wednesday, December 10-11, 2013

University of Illinois Symphony Orchestra and University of Illinois Philharmonia  
Wednesday, December 11, 2013

University of Illinois Jazz Combo Concert II  
Wednesday, December 11, 2013

Krannert Uncorked  
Thursday, December 12, 2013

Champaign-Urbana Symphony Orchestra: A Season Of Joy  
Thursday, December 12, 2013

Dance for People with Parkinson's  
Marianne Jarvi and Kate Kuper, instructors  
Beverly Hillmer, accompanist  
Friday, December 13, 2013

School of Labor and Employment Relations Convocation  
Saturday, December 14, 2013

The College of Liberal Arts and Sciences Fall Convocation  
Saturday, December 21, 2013

The College of Engineering Fall Convocation  
Saturday, December 21, 2013

Dance for People with Parkinson's  
Marianne Jarvi and Kate Kuper, instructors  
Beverly Hillmer, accompanist  
Friday, January 17, 2014

31
MLK Commemoration: A Service of Celebration Event
Sunday, January 19, 2014

Moscow Festival Ballet: Swan Lake
Tuesday, January 21, 2014

Moscow Festival Ballet: Giselle
Wednesday, January 22, 2014

Krannert Uncorked
What Is the Civil Rights Movement
Thursday, January 23, 2014

Mark Moore, Tuba
Thursday, January 23, 2014

Moscow Festival Ballet: Cinderella
Thursday, January 23, 2014

MLK Community Celebration and Writing Contest Presentation
Saturday, January 25, 2014

Krannert Uncorked
Thursday, January 30, 2014

Jupiter String Quartet
Thursday, January 30, 2014

Beth Morrison
Arts Management Conversation with Theatre 452
Thursday, January 30, 2014

Beth Morrison and Paola Prestini
Conversation with Songwriting Class
Friday, January 31, 2014

Beth Morrison, Erika Harrsch & Michael McQuilken
Level 21 Colloquium
Friday, January 31, 2014

Labyrinth Installation Concertos: House of Solitude and Room Number 35
Saturday, February 1, 2014

Champaign-Urbana Symphony Orchestra: Classic Gems
Saturday, February 1, 2014

Elliot Chasanov, Trombone
Wednesday, February 5, 2014

The Sullivan Project: Lost Lake By David Auburn
Wednesday-Friday, February 5-7, 2014; Saturday-Sunday, February 8-9, 2014

Krannert Uncorked: Emily Otnes and Megan Johns, Singer/Songwriters
Thursday, February 6, 2014

#onecampus: moving beyond digital hate
Thursday, February 6, 2014

February Dance: Hybridity
Thursday-Saturday, February 6-8, 2014, at 7:30pm
Dessert and Conversation
Saturday, February 7, 2014

University of Illinois Symphony Orchestra
Friday, February 7, 2014

Jonathan Keeble, Flute
Saturday, February 8, 2014

Young Concert Artists Winner: Julia Bullock, Soprano
Sunday, February 9, 2014

Julia Bullock
Conversation with Music in Our Midst Course
Monday, February 10, 2014

Kim and Reggie Harris
Community Potluck and Community Sing
Douglass Community Center
Tuesday, February 11, 2014

Krannert Center Youth Series: Kim and Reggie Harris: Dream Alive! A Celebration of Black History
Wednesday, February 12, 2014

Kim and Reggie Harris
Songs and Stories of the Civil Rights Movement
Douglass Community Center
Wednesday, February 12, 2014
15th Annual 21st Century Piano Commission Award Concert  
Wednesday, February 12, 2014

Krannert Center Youth Series: Kim and Reggie Harris: One Family/One Planet  
Thursday-Friday, February 13-14, 2014

Krannert Uncorked  
Thursday, February 13, 2014

Sinfonia da Camera: From Russia with Love  
Friday, February 14, 2014

String and Orchestra Consortium  
Saturday, February 15, 2014

Illinois Modern Ensemble  
Wednesday, February 19, 2014

Krannert Uncorked with The BR Quartet, Brazilian  
Thursday, February 20, 2014

University Of Illinois Wind Symphony  
Thursday, February 20, 2014

Vijay Iyer Trio  
Thursday-Saturday, February 20-22, 2014

Dance for People with Parkinson's  
Marianne Jarvi and Kate Kuper, instructors  
Beverly Hillmer, accompanist  
Friday, February 21, 2014

Rochelle Sennet, Piano  
Friday, February 21, 2014

Global Transfer Afterglow: Joshua Abram's Natural Information Society  
Friday, February 21, 2014

Haifa Symphony Orchestra of Israel  
Saturday, February 22, 2014

Haifa Symphony Orchestra of Israel  
Performance for Students Only  
Sunday, February 23, 2014
University of Illinois Wind Orchestra
Wednesday, February 26, 2014

Krannert Uncorked
Thursday, February 27, 2014

Mikel Rouse
Level 21 Colloquium
Friday, February 28, 2014

Ian Hobson, Piano
Friday, February 28, 2014

The Demo
Friday, February 28, 2014

Venice Baroque Orchestra
Saturday, March 1, 2014

University of Illinois Philharmonia
Sunday, March 2, 2014

Meredith Monk
Compositional Process Workshop
Tuesday, March 4, 2014

Ellen Fisher and Katie Geissinger of the Meredith Monk Ensemble
Workshop with Music in Our Midst Course
Wednesday, March 5, 2014

Uncorked: Yellowjacket Stringband
Thursday, March 6, 2014

Meredith Monk: On Behalf of Nature
Thursday, March 6, 2014
Talkback
Thursday, March 6, 2014

University of Illinois Chamber Orchestra
Thursday, March 6, 2014

Orpheus in the Underworld
Thursday-Sunday, March 6-9, 2014
Dessert and Conversation
Friday, March 7 and Sunday, March 9, 2014
Studio Dance I: Nico Johanna Niall
Thursday-Saturday, March 6-8, 2014

Champaign Urbana Symphony Orchestra: Inextinguishable
Saturday, March 8, 2014

Rudolf Haken, Viola
Sunday, March 9, 2014

Mark Morris Dance Group
Masterclass: Dance 160
Monday, March 10, 2014

Mark Morris Dance Group
Masterclass: Dance 260
Monday, March 10, 2014

Mark Morris Dance Group
Masterclass: Dance 360
Monday, March 10, 2014

Mark Morris Dance Group
Professional Shadows Program
Monday, March 10, 2014

Mark Morris Dance Group
Campus Recreation and DRES Collaboration
Monday, March 10, 2014

Mark Morris Dance Group
Masterclass: Champaign Park District 1
Monday, March 10, 2014

Mark Morris Dance Group
Masterclass: Champaign Park District 2
Monday, March 10, 2014

Sponsor Preview Reception
Monday, March 10, 2014

Mark Morris Dance Group
Masterclass: Theatre 276
Tuesday, March 11, 2014
Mark Morris Dance Group
Masterclass: Dance 160
Tuesday, March 11, 2014

Mark Morris Dance Group
Masterclass: Dance 260
Tuesday, March 11, 2014

Mark Morris Dance Group
Masterclass: Opera Studio
Tuesday, March 11, 2014

Mark Morris Dance Group
Workshop: Yankee Ridge School
Tuesday, March 11, 2014

Mark Morris Dance Group
Workshop: Cunningham Children’s Home
Tuesday, March 11, 2014

University of Illinois Hindsley Symphonic Band
Tuesday, March 11, 2014

Mark Morris Dance Group
Masterclass: Dance 160
Wednesday, March 12, 2014

Mark Morris Dance Group
Masterclass: Dance 260
Wednesday, March 12, 2014

Mark Morris Dance Group
MMDG Summer Intensive Audition
Wednesday, March 12, 2014

Mark Morris Dance Group
Workshop: Lincoln’s Challenge Academy
Wednesday, March 12, 2014

Mark Morris Dance Group
Masterclass: Art in Motion
Wednesday, March 12, 2014

Mark Morris Dance Group
Masterclass: Champaign Park District 1
Wednesday, March 12, 2014

Mark Morris Dance Group
Masterclass: Champaign Park District 2
Wednesday, March 12, 2014

Mark Morris Dance Group
Masterclass: Theatre 276
Thursday, March 13, 2014

Mark Morris Dance Group
Masterclass: Dance 160
Thursday, March 13, 2014

Mark Morris Dance Group
Masterclass: Dance 260
Thursday, March 13, 2014

Mark Morris Dance Group
Workshop: Prompting Theatre, Developmental Services Center
Thursday, March 13, 2014

Mark Morris Dance Group
Workshop: Osher Lifelong Learning Institute
Thursday, March 13, 2014

Mark Morris Dance Group
Arts Management Conversation with Theatre 452
Thursday, March 13, 2014

Mark Morris Dance Group
Workshop: Opera Studio
Thursday, March 13, 2014

Mark Morris Dance Group
Professional Shadows Workshop
Thursday, March 13, 2014

Krannert Uncorked
Thursday, March 13, 2014

Mark Morris Dance Group
Dance for People with Parkinson's
Friday, March 14, 2014
Mark Morris Dance Group
Discussion: Costume Design for Dance
Friday, March 14, 2014

Mark Morris Dance Group
Masterclass: Dance at Illinois
Friday, March 14, 2014

Mark Morris Dance Group
Level 21 Colloquium
Friday, March 14, 2014

Mark Morris Dance Group
Todd Palmer Clarinet Masterclass
Friday, March 14, 2014

Sinfonia da Camera: The Mikado
Friday, March 14, 2014

Mark Morris Dance Group
Friday-Saturday, March 14-15, 2014

Mark Morris Dance Group
Movement for Toddlers and Parents
Champaign Public Library
Saturday, March 15, 2014

Mark Morris Dance Group
Professional Shadows Workshop
Saturday, March 15, 2014

Jupiter String Quartet: Bagels And Beethoven
Saturday, March 15, 2014

University of Illinois Chorale
Saturday, March 15, 2014

Mark Morris Dance Group
Afterglow: The Bad Plus
Saturday, March 15, 2014

Concerto Urbano
Sunday, March 16, 2014

Illinois Brass Quintet
Sunday, March 16, 2014

Illinois Modern Ensemble

Tuesday, March 18, 2014

Kronos Quartet

Wednesday, March 19, 2014

Krannert Uncorked
The Old Style Sextet

Thursday, March 20, 2014

North American Saxophone Alliance Conference: Opening/Concerto Concert

Thursday, March 20, 2014

North American Saxophone Alliance Conference: Winners Concert

Friday, March 21, 2014

North American Saxophone Alliance Conference: Jazz Concert

Friday, March 21, 2014

North American Saxophone Alliance Conference: Jazz Competition Winners Recital

Saturday, March 22, 2014

North American Saxophone Alliance Conference: Chamber Music Concert

Champaign-Urbana Symphony Orchestra Youth Concerts
Tuesday-Wednesday, April 1-2, 2014

Krannert Uncorked
The Young and the Fretless

Thursday, April 3, 2014

Pinchas Zukerman, Violin and Viola, and Yefim Bronfman, Piano

Thursday, April 3, 2014

O Beautiful
Thursday-Saturday, April 3-5, 2014; Wednesday-Sunday, April 9-13, 2014

University of Illinois Women’s Glee Club Mom’s Day Concert
Saturday, April 5, 2014

University of Illinois Black Chorus Mom’s Day Concert
Saturday, April 5, 2014
Van Cliburn Competition Gold Medalist: Vadym Kholodenko
Sunday, April 6, 2014

A FashionAble Fundraiser 2
Tuesday, April 8, 2014

University of Illinois Wind Orchestra
Wednesday, April 9, 2014

Krannert Uncorked
The Afrikania Cultural Troupe
Thursday, April 10, 2014

Much Ado About Nothing
Thursday-Sunday, April 10-13, 2014; Tuesday, April 15, 2014; Thursday-Saturday, April 17-19, 2014
Dessert and Conversation
Sunday, April 13, 2014; Saturday, April 19, 2014

Interval: Brasstastic
Friday, April 11, 2014

Peter Nero
Saturday, April 12, 2014

Pygmalion Afterglow: Bones Jugs N Harmony
Saturday, April 12, 2014

Charlotte Mattax Moersch, Harpsichord
Sunday, April 13, 2014

University of Illinois Steel Band and I-Pan
Tuesday, April 15, 2014

Krannert Center Youth Series: Much ado about nothing
Wednesday, April 16, 2014

Division of Intercollegiate Athletics Uniform Roll-Out
Wednesday, April 16, 2014

Krannert Uncorked
Sherrika Ellison and Jeuse
Thursday, April 17, 2014

University of Illinois Percussion Ensemble
Thursday, April 17, 2014

Dance for People with Parkinson’s
Marianne Jarvi and Kate Kuper, instructors
Beverly Hillmer, accompanist
Friday, April 18, 2014

Illinois Modern Ensemble
Tuesday, April 22, 2014

UI Hindsley Symphonic Band, UI University Concert Band, and UI Campus Concert Band
Tuesday, April 22, 2014

Krannert Center Youth Series: Compagnia T.P.O.: Bleu!
Wednesday–Friday, April 23–25, 2014

A Celebration of South African Freedom Day
Wednesday, April 23, 2014

Krannert Uncorked
Thursday, April 24, 2014

Compagnia T.P.O. Virtual Playground
Thursday, April 24, 2014

Studiodance II
Thursday–Saturday, April 24–26, 2014,

Compagnia T.P.O.: Bleu!
Friday–Saturday, April 25–26, 2014

Champaign-Urbana Symphony Orchestra: A Russian Festival
Friday, April 25, 2014

Compagnia T.P.O.
Set Tour for Level 21 Colloquium
Friday, April 25, 2014

Finish Line: Ryan Ideus And Feudin’ Hillbillys
Saturday, April 26, 2014

University of Illinois Varsity Men’s Glee Club
Saturday, April 26, 2014

University of Illinois Trombone Choir
Sunday, April 27, 2014

UI Philharmonia
Tuesday, April 29, 2014

Jazz Combo I
Tuesday, April 29, 2014

Opera Studio: Love Games
Tuesday-Wednesday, April 29-30, 2014

Krannert Center Youth Series: Diavolo
Wednesday, April 30, 2014

Diavolo
Wednesday, April 30, 2014

University of Illinois Wind Orchestra Chamber Concert
Wednesday, April 30, 2014

University of Illinois Jazz Band II
Wednesday, April 30, 2014

David Roussévé/REALITY
Masterclass: Dance at Illinois
Thursday, May 1, 2014

Krannert Uncorked
Lauren Turk and Friends
Thursday, May 1, 2014

University of Illinois Jazz Band IV and Jazz Vocal Ensemble
Thursday, May 1, 2014

Nathan and Julie Gunn and Friends
Thursday, May 1, 2014

David Roussévé/REALITY
Level 21 Colloquium
Friday, May 2, 2014

David Roussévé/REALITY
Film Showing
Asian American Cultural Center
Friday, May 2, 2014

University of Illinois Concert Jazz Band
Friday, May 2, 2014

University of Illinois Jazz Trombone Ensembles
Saturday, May 3, 2014

University of Illinois Jazz Band III
Saturday, May 3, 2014

Sinfonia da Camera: Three’s A Charm
Saturday, May 3, 2014

David Roussève/REALITY: Stardust
Saturday, May 3, 2014
Talkback
Saturday, May 3, 2014

University of Illinois Jazz Saxophone Ensemble and Jazz Guitar Ensemble
Sunday, May 4, 2014

Krannert Center Debut Artists: Alexandra Nowakowski and Samuel Gingher
Sunday, May 4, 2014

University of Illinois Latin Jazz Ensemble
Sunday, May 4, 2014

UI Symphony Orchestra, UI Oratorio Society, and UI Chorale
Tuesday, May 6, 2014

University of Illinois Jazz Vocal Combos
Tuesday, May 6, 2014

University of Illinois Wind Symphony
Wednesday, May 7, 2014

University of Illinois Jazz Combo Concert II
Wednesday, May 7, 2014

Krannert Uncorked
Thursday, May 8, 2014

Superstate Bands Festival
Friday-Saturday, May 9-10, 2014
Parkland College Commencement
Thursday, May 15, 2014

Dance for People with Parkinson’s
Marianne Jarvi and Kate Kuper, instructors
Beverly Hillmer, accompanist
Friday, May 16, 2014

Veterinary Medicine Convocation
Friday, May 16, 2014

La Casa Cultural Latina Convocation
Friday, May 16, 2014

Earth, Society and Environment Convocation
Saturday, May 17, 2014

Integrative Biology Convocation
Saturday, May 17, 2014

Political Science and Interdisciplinary Convocation
Saturday, May 17, 2014

College of Law Convocation
Saturday, May 17, 2014

School of Cultures & Linguistics Convocation
Saturday, May 17, 2014

Mathematics Convocation
Saturday, May 17, 2014

Chemistry Convocation
Sunday, May 18, 2014

Theatre Convocation
Sunday, May 18, 2014

Chemical and Biomolecular Engineering Convocation
Sunday, May 18, 2014

Art and Design Convocation
Sunday, May 18, 2014
Agricultural, Consumer and Environmental Sciences Convocation  
Sunday, May 18, 2014

Psychology Convocation  
Sunday, May 18, 2014

Molecular and Cellular Biology Commencement  
Sunday, May 18, 2014

College of Business Commencement  
Sunday, May 18, 2014

University Laboratory High School Graduation  
Saturday, May 24, 2014

Central High School Graduation  
Tuesday, May 27, 2014

Centennial High School Graduation  
Wednesday, May 28, 2014

The Brothers Size  
Thursday-Sunday, May 29-June 1, 2014; Wednesday-Saturday, June 4-7, 2014

Krannert Uncorked  
Rebecca Rego and the Trainmen  
Thursday, June 5, 2014

The New Short Play Festival  
Wednesday-Saturday, June 11-13, 2014

Krannert Uncorked  
The Aduki Quintet  
Thursday, June 12, 2014

Dance for People with Parkinson's  
Marianne Jarvi and Kate Kuper, instructors  
Beverly Hillmer, accompanist  
Friday, June 13, 2014

OUTSIDE at the Research Park  
Davina and the Vagabonds with opening act Upshot  
Friday, June 13, 2014

Krannert Uncorked
Desafinado
Thursday, June 19, 2014

Illinois Summer Youth Music #1
Saturday, June 21, 2014

Krannert Uncorked
The Curses
Thursday, June 26, 2014

Engagement Summer Arts Camp presentation (One People)
Friday, June 27, 2014

Illinois Summer Youth Music #2: Musical Theater
Saturday, June 28, 2014

Illinois Summer Youth Music #2
Saturday, June 28, 2014

Krannert Uncorked
Eclectiq Soul
Thursday, July 10, 2014

Illinois Summer Youth Music #3: Jr. Jazz
Saturday, July 12, 2014

Illinois Summer Youth Music #3: Senior Jazz
Saturday, July 12, 2014

Illinois Summer Youth Music #3: Jr. Concert and Symphonic bands, Chorus, and Trombones
Saturday, July 12, 2014

Krannert Uncorked
Crofton Coleman and Friends
Thursday, July 17, 2014

Dance for People with Parkinson’s
Marianne Jarvi and Kate Kuper, instructors
Beverly Hillmer, accompanist
Friday, July 18, 2014

OUTSIDE at the Research Park
Terrance Simien and The Zydeco Experience with opening act Candy Foster and Shades of Blue
Friday, July 18, 2014
That’s What She Said  
Saturday, July 19, 2014  

Emma’s Revolution  
Wednesday, July 23, 2014  

Krannert Uncorked  
Katie Flynn and Gordy Wilson  
Thursday, July 24, 2014  

Sister Singers Festival: Performance #1  
Thursday, July 24, 2014  

Sister Singers Festival: Performance #2  
Friday, July 25, 2014  

Sister Singers Festival: Performance #3  
Friday, July 25, 2014  

Sister Singers Festival: Performance #4  
Saturday, July 26, 2014  

Sister Singers Festival: Performance #5  
Saturday, July 26, 2014  

Krannert Uncorked  
The Prairie Dogs  
Thursday, July 31, 2014  

PechaKucha Night  
Friday, August 8, 2014  

Liberal Arts and Sciences New Student Opening Event  
Friday, August 22, 2014  

IEFX Launch Event  
Saturday, August 23, 2014  
Krannert Uncorked  
Thursday, August 28, 2014  

Krannert Uncorked  
Thursday, September 4, 2014  

Season Launch Donor Event
Friday, September 5, 2014

Costume and Prop Sale
Saturday, September 6, 2014

Engineering Expo Networking Social
Monday, September 8, 2014

Opening Night Party with Tiempo Libre, Mariachi Sol de México® de José Hernández, and Samba Soul
Friday, September 12, 2014

Rosanne Cash: The River & The Thread
Saturday, September 13, 2014

St. Louis Symphony
Pre-Show Discussion with David Robertson
Sunday, September 14, 2014

St. Louis Symphony
David Robertson, music director
Yefim Bronfman, piano
Erin Schreiber, violin
Sunday, September 14, 2014

St. Louis Symphony
Meet-the-Musicians Post-Concert Party
Sunday, September 14, 2014

St. Louis Symphony
Clarinet Masterclass
Monday, September 15, 2014

St. Louis Symphony
Bassoon Masterclass
Monday, September 15, 2014

St. Louis Symphony
Trombone Masterclass
Monday, September 15, 2014

Inside View: Music and Performing Arts Library Tour for U of I Students
Monday, September 15, 2014

UI Foundation Breakfast and Meeting
Friday, September 19, 2014

Susan Marshall & Company: Play/Pause

Tuesday, September 23, 2014

Susan Marshall & Company
Masterclass: Intermediate/Advanced Modern Technique Class
Tuesday, September 23, 2014

Susan Marshall & Company: Play/Pause
Talkback
Tuesday, September 23, 2014

Susan Marshall & Company
Brown Bag Lunch with Susan Marshall and MFA Dance Students
Wednesday, September 24, 2014

Salvatore Martirano Composition Award Concert
Afterglow
Wednesday, September 24, 2014

UI Wind Orchestra
Barry L. Houser, conductor
Wednesday, September 24, 2014

Krannert Uncorked
Thursday, September 25, 14

UI Wind Symphony
Linda R. Moorhouse, conductor
Thursday, September 25, 2014

The Pygmalion Festival: Real Estate and Elsinore
Thursday, September 25, 2014

Dance for People with Parkinson's
Laura Chiaramonte and Kate Kuper, instructors
Beverly Hillmer, accompanist
Friday, September 26, 2014

UI Symphony Orchestra
Donald Schleicher, music director and conductor
J. David Harris, clarinet
Friday, September 26, 2014
The Pygmalion Festival: Panda Bear and Sun Kil Moon  
Friday, September 26, 2014

The Pygmalion Literary Festival: Jamaal May, Tarfia Faizullah, and Ted Sanders  
Friday, September 26, 2014

Dance for People with Parkinson’s  
Marianne Jarvi and Kate Kuper, instructors  
Beverly Hillmer, accompanist  
Friday, September 26, 2014

Jazz at Lincoln Center Orchestra with Wynton Marsalis  
Wynton Marsalis, artistic and musical director  
Saturday, September 27, 2014

Sinfonia da Camera: Rush Hour—Youthful Impressions  
Ian Hobson, music director and conductor  
The winners of Sinfonia’s first Student Concerto Competition  
Tuesday, September 30, 2014

Krannert Center Youth Series: ISANGO Ensemble: The Magic Flute (Impempe yomlingo)  
Mark Dornford-May, director  
Pauline Malefane, music director  
Thursday, October 2, 2014

Krannert Uncorked  
James Jones trio  
Thursday, October 2, 2014

Timothy McGovern, Bassoon  
Thursday, October 2, 2014

ISANGO Ensemble: The Magic Flute (Impempe yomlingo)  
Thursday-Friday, October 2-3, 2014

ISANGO Ensemble  
Graduate Costume Seminar  
Friday, October 3, 2014

ISANGO Ensemble  
Level 21 Colloquium  
Friday, October 3, 2014

William Kinderman, piano  
Friday, October 3, 2014
Polaroid Stories
By Naomi Iizuka
Lisa Gaye Dixon, director
Thursday-Saturday, October 2-4, 2014; Tuesday-Sunday, October 12, 2014

Afterglow: Bailalai
Friday, October 3, 2014

Reading of Good Kids
By Naomi Iizuka
Henson Keys, director
Saturday, October 4, 2014

William Moersch and Ricardo Flores, percussion
Saturday, October 4, 2014

Sphinx Virtuosi with Catalyst Quartet
Tuesday, October 7, 2014

Jim Pugh, trombone, and Larry Gray, double bass
Wednesday, October 8, 2014

Krannert Uncorked
Big Bluestem String Band
Thursday, October 9, 2014

Dance for People with Parkinson’s
Laura Chiaramonte and Kate Kuper, instructors
Beverly Hillmer, accompanist
Friday, October 10, 2014

Interval: Traditional Jazz Orchestra
Friday, October 10, 2014

Wiley School: Day at Krannert Center
Friday, October 10, 2014

Traffic Jam: The Delta Kings
Friday, October 10, 2014

UI Symphony Orchestra
Donald Schleicher, music director and conductor
Soo Jung Hur, piano
Friday, October 10, 2014
Chicago Symphony Orchestra
Donald Runnicles, conductor
Robert Chen, violin
Saturday, October 11, 2014

Inside View: Chicago Symphony Orchestra
Bassoon Masterclass
Saturday, October 11, 2014

Inside View: Chicago Symphony Orchestra
Percussion Master Class
Saturday, October 11, 2014

Inside View: Chicago Symphony Orchestra
Bass Master Class, 2014

Inside View: Chicago Symphony Orchestra
Viola Master Class
Saturday, October 11, 2014

Inside View: Chicago Symphony Orchestra
Violin Master Class
Saturday, October 11, 2014

Inside View: Chicago Symphony Orchestra
Duo Performances at Ikenberry Commons
Saturday, October 11, 2014

Push for Art
Saturday, October 11, 2014

Inside View: Chicago Symphony Orchestra
Post-performance Student Celebration
Saturday, October 11, 2014

UI Philharmonia
Louis Bergezani, music director and conductor
Sunday, October 12, 2014

Beethoven, Thomas Mann, and Utopia: The Mystery of Opus 111
A Performance and Lecture by William Kinderman with Discussion Led by Harry Liebersohn
Tuesday, October 14, 2014

Illinois Modern Ensemble
Stephen Andrew Taylor, director
Wednesday, October 15, 2014

Krannert Uncorked
Thursday, October 16, 2014

The Skin of Our Teeth
By Thornton Wilder
J.W. Morrissette, director
Thursday-Saturday, October 16-18, 2014; Thursday-Sunday, October 23-26, 2014
Dessert and Conversation: The Skin of Our Teeth
Saturday, October 18, 2014; Sunday, October 26, 2014

Sinfonia da Camera: A Richard Strauss Celebration
Ian Hobson, music director and conductor
Bernhard Scully, horn
John Dee, oboe
Friday, October 17, 2014

Broadway Smash featuring Todd Ellison and Friends
Kathryn Guthrie
Klea Blackhurst
Thom Allison
Gavin Lodge
Saturday, October 18, 2014

Global Transfer Afterglow: Otaak Band
Saturday, October 18, 2014

University of Illinois Laboratory High School Fundraiser
Jonathan Faiman, piano, and Lawrence Stomberg, cello
Sunday, October 19, 2014

National Acrobats of the People’s Republic of China: Cirque Peking
Wednesday, October 22, 2014

Blind Summit Theatre: The Table
Devised and directed by Blind Summit Theatre
Mark Down, director
Wednesday-Friday, October 22-24; Saturday, October 25, 2014

Blind Summit Theatre
FAA 110 Workshop
Wednesday, October 22, 2014
Blind Summit Theatre
Script Development Workshop
Wednesday, October 22, 2014

Uncorked and On Topic: Pleasure
Gabriel Solis, School of Music
Laurie Hogin, School of Art and Design
Edward Feser, Dean of the College of Fine and Applied Arts and moderator
Thursday, October 23, 2014

Krannert Uncorked
Maurice Mckinley quartet, jazz
Thursday, October 23, 2014

UI Chamber Singers
Andrew Megill, conductor
Thursday, October 23, 2014

Krannert Center Youth Series: National Acrobats of the People’s Republic of China: Cirque Peking
Thursday, October 23, 2014

Blind Summit Theatre
Level 21 Colloquium
Friday, October 24, 2014

Blind Summit Theatre
Puppetry Construction for Properties Artists
Friday, October 24, 2014

Champaign-Urbana Symphony Orchestra: Voyages
Stephen Alltop, music director and conductor
Saturday, October 25, 2014

Illinois Brass Quintet Halloween Spooktacular
Sunday, October 26, 2014

UI Hindsley Symphonic Band
J. Ashley Jarrell, conductor
Sunday, October 26, 2014

Corporate Circuit Night
Special surprise guest Molly Ringwald
Monday, October 27, 2014

Jupiter String Quartet with James Dunham, Viola
Chamber Music Masterclass  
Tuesday, October 28, 2014

UI Wind Orchestra  
Barry L. Houser, conductor  
Tuesday, October 28, 2014

The Senegal St. Joseph Gospel Choir  
Wednesday, October 29, 2014

Jupiter String Quartet with James Dunham, Viola  
Open Rehearsal with Q&A  
Wednesday, October 29, 2014

Jupiter string quartet with James Dunham, Viola  
Viola Masterclass  
Jupiter string quartet with James Dunham, Viola

The Senegal St. Joseph Gospel Choir  
Music 199 Workshop  
Wednesday, October 29, 2014

Krannert Uncorked  
Thursday, October 30, 2014

Jupiter String Quartet with James Dunham, viola  
Thursday, October 30, 2014

UI Wind Symphony: Halloween Concert  
Linda R. Moorhouse, conductor  
Friday, October 31, 2014

A Salute to Veterans with Captain Ian Gindes, piano  
Sunday, November 2, 2014

Apollo’s Fire Baroque Orchestra: The Monteverdi Vespers of 1610  
Jeannette Sorrel, conductor  
Tuesday, November 4, 2014

Krannert Uncorked  
Dom Flemons with Bones Jugs ’n’ Harmony  
Thursday, November 6, 2014

UI Chamber Orchestra  
Donald Schleicher, conductor
Hyungryoul Kim, saxophone  
Thursday, November 6, 2014  

The Elixir of Love  
Music by Gaetano Donizetti  
Libretto by Felice Romani  
Eric Weimer, conductor  
Jerold Siena, director  
Thursday-Sunday, November 6-9, 2014  
Dessert and Conversation: The Elixir of Love  
Saturday, November 8, 2014; Sunday, November 9, 2014  

November Dance 2014  
Thursday-Saturday, November 6-8, 2014; pre-performance improvisation  
Dessert and Conversation: November Dance  
Friday, November 7, 2014  
Talkback  
Friday, November 7, 2014  

Oh What a Lovely War  
By Joan Littlewood, Theatre Workshop, and Charles Chilton  
Research by Gerry Raffles  
Robert G. Anderson, director  
Philip Johnston, choreographer  
Cara Chowning, music director  
Thursday-Saturday, November 6-8, 2014; Wednesday-Sunday, November 12-16, 2014  

Sinfonia da Camera: Menahem and Mozart  
Ian Hobson, piano, music director, and conductor  
Menahem Pressler, piano  
Saturday, November 8, 2014; free Student Performance Project at 6:40pm at Stage 5  

Concert Artists Guild Winner: Lysander Piano Trio  
Sunday, November 9, 2014  

Inside View: Concert Artists Guild Winner: Lysander Piano Trio  
Career Conversation with Music Graduate Students’ Association  
Sunday, November 9, 2014  

UI Wind Orchestra: A Call to Duty, Honor, and Country: A Veteran’s Day Concert  
Barry L. Houser, conductor  
Urbana High School Wind Symphony  
Darren Hicks, conductor  
Tuesday, November 11, 2014
UI Steel Band and World Percussion Ensemble
Ricardo Flores, director
Tuesday, November 11, 2014

Mark Moore, tuba
Han-Ah Choi, piano
Elliot Chasanov, trombone
Wednesday, November 12, 2014

Illinois Modern Ensemble
Stephen Andrew Taylor, director
Wednesday, November 12, 2014

Krannert Uncorked
Thursday, November 13, 2014

UI Percussion Ensemble
William Moersch, director
Thursday, November 13, 2014

UI Trombone Choir
Friday, November 14, 2014

Then and Now: Theatre and Performance of the Great War
Friday, November 14, 2014

UI Varsity Men’s Glee Club
Barrington Coleman, conductor
Saturday, November 15, 2014

Marching Illini in Concert
Barry L. Houser, director
Sunday, November 16, 2014

Paths of Glory
at The Art Theater Co-op
Monday, November 17, 2014

Krannert Center Youth Series: In-School Workshop with Rani Arbo & daisy mayhem
Sangamon Elementary School, Mahomet
Tuesday November 18, 2014

UI Campus Concert Band and UI University Concert Band
Brian Coffill, Phil Meyer, Pierre Tang, and Brad Wallace, conductors
Tuesday, November 18, 2014
Krannert Center Youth Series: Rani Arbo & daisy mayhem: Ranky Tanky!
Wednesday, November 19, and Thursday, November 20

Krannert Uncorked
Los Guapos
Thursday, November 20

UI Hindsley Symphonic Band: Out of Battle We Escape
J. Ashley Jarrell, conductor
Thursday, November 20, 2014

Damine Kabuki
Thursday, November 20, 2014

Dance for People with Parkinson's
Laura Chiaramonte and Kate Kuper, instructors
Beverly Hillmer, accompanist
Friday, November 21, 2014

Cantus
Vocal Workshop with University Chamber Singers
Tuesday, December 2, 2014

Cantus
All Is Calm: The Christmas Truce of 1914
By Peter Rothstein
With musical arrangements by Erick Lichte and Timothy C. Takach
Tuesday, December 2, 2014

Closing Reception for the Great War Fall Initiative
Tuesday, December 2, 2014

UI Jazz Combo Concert I
Tuesday, December 2, 2014

UI Jazz Trombone Ensembles
Jim Pugh, director
Wednesday, December 3, 2014

Krannert Uncorked
Thursday, December 4, 2014

UI Jazz Vocal Ensemble and UI Jazz Vocal Combos
Thursday, December 4, 2014
The Hard Nut
at The Art Theater Co-op
Monday, December 8, 2014

UI Philharmonia
Louis Bergonzi, music director and conductor
Monday, December 8, 2014

UI Symphony Orchestra
Donald Schleicher, music director and conductor
Tuesday, December 9, 2014

UI Jazz Band IV
Tuesday, December 9, 2014

UI Jazz Combo Concert II
Tuesday, December 9, 2014

Krannert Uncorked
Thursday, December 11, 2014

Champaign-Urbana Symphony Orchestra: Holiday Splendor
Stephen Alltop, music director and conductor
Thursday, December 11, 2014

Labor and Employment Relations Commencement
Saturday, December 13, 2014

Dance for People with Parkinson's
Laura Chiaramonte and Kate Kuper, instructors
Beverly Hillmer, accompanist
Friday, December 19, 2014

Liberal Arts and Sciences Commencement
Saturday, December 20, 2014

Engineering Commencement
Saturday, December 20, 2014
APPENDIX C

Major Initiatives

Advancing the Incubation and Development of New Work in Dance

Krannert Center’s New Works Project (NWP), an interrelated portfolio of strategic investments made possible by the generous support of The Andrew W. Mellon Foundation, continues to demonstrate its capacity as a highly productive means for strengthening the Center's supporting role in the incubation and development of new work. Over the past year, successful projects with choreographers Victor Quijada, Raphael Xavier, and Liz Lerman, combined with highly informative residencies with dramaturges Katherine Profeta and Talvin Wilks, continued to align even more fully the Center's assets as a comprehensive performing arts complex and innovative integrated-systems organizational structure with the needs of artists in developing new work. Level 21 at Krannert Center | Convergent Production training program—an innovative degree program for graduate and undergraduate students in the areas of design, technology, and management—has, in particular, made significant strides in its knowledgebase, adaptive capacity, and resource set due to the potent and sustained experience with artists in the development of new work.

Dance for People with Parkinson’s

In Krannert Center’s groundbreaking Dance for People with Parkinson’s program, people with Parkinson’s Disease and other movement disorders enjoy communal dance in a safe, welcoming, and fun environment. The program was launched at Krannert Center in collaboration with the preeminent Mark Morris Dance Group’s Dance for Parkinson’s program. Program instructors Laura Chiaramonte and Kate Kuper of Dance at Illinois help participants experience the fellowship of communal dance in a format which seeks to relieve symptoms and increase positive movement experience and supportive social connections. Set to uplifting, familiar, live music, provided by dance pianist Beverly Hillmer and guest musicians, this 70-minute monthly class may assist with the preservation and improvement of balance, flexibility, and strength. No prior dance knowledge is necessary.

Fine and Applied Arts 110: Exploring Arts and Creativity

With support from the Office of the Provost and The Andrew W. Mellon Foundation, Krannert Center facilitates the course Fine and Applied Arts 110: Exploring Arts and Creativity, providing logistics and organization, faculty recruitment and coordination, syllabus and curriculum development (in collaboration with faculty teams), assessment and documentation, ticket support for enrolled students, and opportunities for class interaction with professional visiting artists.

High and street art, tradition and experimentation, the familiar and unfamiliar, international and American creativity provide this course's foundation. Students attend performances and exhibitions, interact with artists, and examine core issues associated with the creative process in our increasingly complex global society. Faculty from the arts, sciences, humanities, and other domains lead students through visual arts, music, dance, and theatre experiences at Krannert Center and Krannert Art Museum to spark investigation and dialogue. Each section is team-taught by one
faculty from the arts and one from a non-arts field. This course satisfies the General Education Criteria for a Literature and the Arts course.

Ikenberry Commons and the Arts

University of Illinois President Emeritus and First Lady Stan and Judy Ikenberry have long demonstrated their love for the arts and their deep commitment to enhancing learning experiences for all University of Illinois students. Recently, President Emeritus and Mrs. Ikenberry made a gift to the university to create a new student engagement partnership between University Housing and Krannert Center for the Performing Arts.

During the 2014-15 academic year, this collaboration—formally titled “Ikenberry Commons and the Arts”—connects University of Illinois students residing in the Ikenberry Commons residence halls with the performing arts and the transformative experiences the arts provide. In the shared space of the Ikenberry Commons Student Dining and Residential Programs building (SDRP), students enjoy personal interactions with at least two visiting artists per academic year from the world of classical music, other music, dance, or theatre. In addition, the program provides performance tickets to students for Krannert Center events, at least twice per academic year. Students are deeply involved with the planning and promotion of these experiences.

“The arts are an acquired taste—although we may be born with the passion to embrace them—but it’s important to experience them live. It’s unthinkable to miss out on that part of your personal development, and it’s most important to participate in the beautiful things in life.”—Stan and Judy Ikenberry

This gift from President and Mrs. Ikenberry allows University of Illinois students at Ikenberry Commons residence halls to experience the life-affirming power of the arts. As this program succeeds, University Housing and Krannert Center will build upon this transformative foundation.

Krannert Center Youth Series

The Krannert Center Youth Series presents high-caliber shows for preschool, elementary, middle, and high school students during the day. Background information about the show, fun activities, and thoughtful projects are provided to teachers and students before each performance as a way to make these experiences fit directly into work already underway in the classroom. Tickets may be purchased by any public, private, or home school.

The 2014-15 Krannert Center Youth Series Schedule:
Each class attending a youth series event receives a Teacher’s Guide (a guide for connecting learning standards to the performance experience and additional engagement activities) and Stage Page newsletters (containing a variety of pre- and post-performance exercises to enhance learning).

Krannert Center Youth Series: ISANGO Ensemble: The Magic Flute (Impempe yomlingo)
Mark Dornford-May, director
Pauline Malefane, music director
Th Oct 2 at 10am

National Acrobats of the People’s Republic of China: Cirque Peking
Th Oct 23 at 10am

In-School Workshop with Rani Arbo & daisy mayhem
Sangamon Elementary School, Mahomet
Tu Nov 18

Krannert Center Youth Series: Rani Arbo & daisy mayhem: Ranky Tanky!
We-Th Nov 19 and 20

Step Afrika!
We Feb 18 at 10am

BASETRACK Live
We Mar 18 at 10am

David Gonzalez: Man of the House
We Apr 8 at 10am and 12:30pm

David Gonzalez: Cuentos: Tales from the Latino World
Th Apr 9 at 10am for grades K-2; Th Apr 9 at 12:30pm for grades 3-5

MOMIX: Alchemia
Fr Apr 17 at 10am

Making Communities Visible Project

A major, multi-year grant from the Doris Duke Charitable Foundation gives Krannert Center the opportunity to work with New York-based Anne Bogart and SITI Company and diverse community groups through periodic residencies at Krannert Center over the course of three years. The project seeks to embrace art as a part of each group’s landscape and community visibility, celebrating the power of theatre while exploring social issues, obstacles, and opportunities through dialogue and active participation in the creation of theatre work.

The Making Communities Visible project has strengthened the Center’s capacity to further its mission by engaging four unique communities within the broader Champaign, Urbana, and University of Illinois community who historically have not been sufficiently visible within Krannert Center. In year one the project team—led by Anne Bogart and members of SITI Company, along with Krannert Center engagement staff—explored relationships between community and theatre by embracing Bogart’s belief that “theatre is distinguished from other art forms in that its subject is always social.” These four diverse yet specific communities examined social issues and obstacles within their respective groups while exploring the rich world of art and theatre through both dialogue and active participation. The project proposes to shift the paradigm of contemporary
expectations about what art means through an expanded sense of community, with the ultimate goal of building a sustainable model for community-wide participation in the arts at Krannert Center.

Sustaining and Advancing Classical Music Presenting in Higher Education

Krannert Center demonstrate its core commitment to classical music through its distinctive presenting, commissioning, and engagement work offering a robust array of classical music experiences. From rising stars to beloved icons, artists presented at Krannert Center reveal the power, beauty, and enduring relevance of classical music in our world today. Outstanding American and international orchestras; instrumental and vocal soloists representing both the finest qualities in performance and the finest qualities in personal communication with audiences; world-class chamber music including string quartets, chamber orchestras, and vocal/instrumental collaboration; and a free core-repertoire orchestral performance for invited students from campus, throughout the region, and around the state are highlights of Krannert Center’s season.

With special support from The Andrew W. Mellon Foundation, this season’s performances by the St. Louis Symphony and the Chicago Symphony Orchestra were complimented by special “Inside View” engagement events for University of Illinois students, designed for student ticket holders to further engage their curiosity, aesthetic interest, and social sense of classical music through pre- and post-concert experiences. These included masterclasses, career conversations, residence hall performances, tours of the Music and Performing Arts for non-music majors, and meet-the-musicians post-performance celebrations.
APPENDIX D
Development

<table>
<thead>
<tr>
<th>Year</th>
<th>Market Value</th>
<th>Budget Income</th>
<th>Available Income</th>
</tr>
</thead>
<tbody>
<tr>
<td>FY09</td>
<td>$21,725,948</td>
<td>$950,232</td>
<td>$841,482</td>
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<tr>
<td>FY10*</td>
<td>$16,639,191</td>
<td>$836,259</td>
<td>$816,489</td>
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<td>FY11</td>
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<td>FY12</td>
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<td>FY13</td>
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<td>FY14</td>
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<td>FY15</td>
<td>$22,849,126</td>
<td>$811,639</td>
<td>$786,351</td>
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*Percentage dropped from 4.7% to 4%

<table>
<thead>
<tr>
<th>Year</th>
<th>Additions to the Principle of the Endowment</th>
<th>Total Additions Since FY09</th>
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</thead>
<tbody>
<tr>
<td>FY09</td>
<td>$806,358</td>
<td>$806,358</td>
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<tr>
<td>FY10*</td>
<td>$312,100</td>
<td>$1,118,458</td>
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<td>FY12</td>
<td>$383,499</td>
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<td>FY13</td>
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<td>$2,109,008</td>
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<tr>
<td>FY14</td>
<td>$492,355</td>
<td>$2,601,363</td>
</tr>
</tbody>
</table>

In FY13 there was $1.1 million in non-booked estate gift

Patron sponsorships are up 10% this year after having remained steady for quite some time. Corporate sponsorships remain steady and just slightly above FY14.