

Office Planning and Review

IRVIN L YOUNG AUDITORIUM SELF-STUDY

June 1, 2003 amended December 29, 2003

What are the measurable objectives of the Auditorium, and how do these objectives relate to the College and University Goals?

The measurable objectives of the Auditorium are outlined in the mission of the Irvin L. Young Auditorium is expressed as follows:

"The mission of the Irvin L. Young Auditorium at the UW-Whitewater is to serve as a major regional cultural and educational center; to be a resource for professional performing arts; and to enrich the lives of the citizens of this area.

The Irvin L. Young Auditorium will provide a high quality, professional environment for all facility users in which to experience a wide variety of events, including the best in professional performing arts groups, Continuing Education offerings, lecture presentations, student performing arts activities, conference and community functions. Auditorium professional staff will strive to maintain a professional atmosphere conducive to successful activities for all users. The complex will provide an arena for outreach between the university and community at large.

The Irvin L. Young Auditorium will be accessible and serve all segments of this varied community from elementary students through senior citizens, including those who are physically challenged, developmentally disabled, and economically distressed."

Cultural Affairs, Horizons, the Bramblett Chamber Series, and ILY Presents, the programming arms of the auditorium strive to support the Young Auditorium's mission statement by specifically featuring diverse programming that presents many facets of performing arts and highlights many different cultures. Programming will reflect a commitment to artistic excellence, enhancement of student life, and community cultural growth. Supporting the best regional, national, and international artists and providing the highest quality programming available within the allotted budget remains the paramount goal of our presenting programs, around which all other ambitions revolve.

As a member of the Association of Performing Arts Presenters (APAP) we recently participated in a comprehensive national survey of constituent presenters. The "Presenting Activity" section of the survey includes questions that assess the magnitude and diversity of seasonal programming. The "Education and Outreach" section covers residency activity and accessibility data. The final report will be broken out into categories of similar presenting venues. APAP is in its 48th year and is recognized nationally as a leader in its field with over 1,000 members. They successfully conducted a similar survey in 1999 that included over 300 respondents. Thus, I believe the current survey's results will give us a solid benchmark against which to measure our performance as a regional cultural and educational center. We should be in receipt of the final report by the end of May 2004. To appreciate the depth of the survey and the comparative statistics that it will afford us I have enclosed relevant sections of our completed response (see Appendix B).

What outcomes indicate whether these objectives are being met?

The success of the auditorium in reaching its objectives can be measured to a large degree by the statistics relating to its activities, including numbers of students and community members who attend events (see table 1), revenue from the events and related activities (see table 2), and funds raised in support of the activities (see table 3). The latter offers an indicator of community support for university relations and fundraising outside of the arts. We will also be able to compare our performance to similar venues across the country from the results of the “Attendance” section of the aforementioned APAP survey.

Have personnel and financial resources been reallocated to meet the goals?

During the early years of its existence the auditorium faced many unknowns. For example, in its first year, 1992-93, it was not responsible for paying any salaries from earned income. It was, however, charged with recovering most of salary costs in future years. Subsequently the auditorium allocated program revenue to cover payment of most of its salaries, and with growth it was able to expand positions fund exclusively by non-state funds. Today the auditorium receives only about 7% of its operating budget from state 102 funds, so over the years the auditorium has made major strides in building its budget with program revenue and other non-university funds.

The auditorium functions with a lean, committed staff. Minor additions have been made, including the expansion of the audience services coordinator to 100%, the conversion of an LTE post allocated to Horizons to regular classified staff, and the addition of a half-time development director. Otherwise, the auditorium has employed temporary (limited term) employees to meet needs when necessary. Appendix A logs advancements and highlights as they have occurred since 1995.

The goals developed for our last OPR process speak to our desire to make the Young Auditorium a major resource for the arts, education and entertainment in this area of the state. These goals, which continue for the coming review period, include determining:

1. How we can better serve the students.
2. How we can better serve the faculty.
3. How we can better serve the area community.
4. How we can better serve auditorium users: camps, conferences, university departments, etc.
5. How we can identify new, un-served markets.
6. How we can increase usage of the facility.

As the new director, I have begun to examine the auditorium’s current methods of accomplishing these goals. Insights gleaned in this review will assist in directing how we move forward programmatically and operationally.

What improvements are necessary for the office to reach objectives not met?

Presently, the auditorium is funded as shown in Table 4.

The auditorium recently received significant partial support from the university to complete a new stage floor, to re-carpet the facility, and to re-paint the most-used areas of the auditorium. This support eased pressures on the reserve funds the auditorium is supposed to accrue to cover major maintenance and equipment replacement. Fortunately, the auditorium is less vulnerable to state budget rescissions (because its budget is so heavily program-revenue based) but the tough budgetary times will take a toll on the facility should sudden needs develop, particularly in the technical area.

If there is one area that remains insufficiently addressed, it is the sound enhancement equipment that services the stage. Proper installation of a good system would cost \$40,000 - \$50,000. A second consideration relates to the services the auditorium presently provides to the university in terms of un-compensated \$39,000 in services to the university while it receives no operating support from state 102 funds. It is able to do that either by turning a “profit” on its revenue-generating program to subsidize the services it gives the university, or by raiding the funds it is to be placing in its equipment reserves. At the present time the delicate funding balance is threatened by the fiscal pressures that the university is experiencing. Dean Lee of Continuing Education indicates a need to re-negotiate its subsidy \$55,000 (capped by Chancellor Greenhill in 1999) to the auditorium, and the auditorium has been asked to consider experimenting with its ticket policies to help sustain campus morale during the anticipated lean years.

The auditorium, in this regard, sustains itself unlike any other unit on campus. Only time will tell if the funding plans will work, but in the meantime, funding to support fully the university services the auditorium offers would help ensure its fiscal viability.

What modification of existing objectives or development of new objectives are made for the next five-year period?

The primary new objective relates to fund-raising, both for annual operating support and for the auditorium endowment. The appointment of a new development director in tandem with a new director with greater development experience bodes well for this objective. In the area of support for annual operating expenses two new efforts will be established. The “Corporate Friendship Program” offers area businesses the opportunity to support the auditorium at different levels of sponsorship from \$500 to \$7,500 (see appendix C). This program commences with the 2004–2005 Season. We will also be instituting an “Individual Friendship Program” offering our patrons the opportunity to support the auditorium at different levels from \$25 to \$5,000. In turn they will receive membership benefits including ticket discounts and advance ticketing. This program will be in effect no later than the 2005-2006 Season.

The “Individual Friendship Program” will essentially replace the annual “Friends Campaign”, which yielded \$25,313 in the 2001-2002 season and \$24,242 in 2002-03. Our hope is to reach \$28,000 in the initial “IFP” campaign. If we succeed in this goal we believe the program will develop over the succeeding three years leveling off at \$35,000 per campaign. The “Corporate

Friendship Program” will be taking us into an undeveloped area. To date there has been one corporate sponsorship that brought in \$5,000 for the 2003-04 season. We would be pleased to realize \$20,000 for 2004-05, our first year. This being new territory it is hard to project growth rate, but based on experience I believe we have strong potential in this area. Concurrently, the director of development will be working to increase the auditorium’s endowments through donations.

A second, related, objective will be to vitalize the Cultural Affairs Committee, which has suffered under the administrative changes of the past five years. The goal is to increase the overall membership and establish the committee as an officially recognized student organization. The committee is currently composing a constitution and bylaws, which will create the vehicle to help accomplish these goals.

With the many components and variables that comprise the auditorium’s budget, no other major initiatives are contemplated at this time. Our energies will be focused on fine-tuning current programs and improving our operating efficiency.

Conclusion:

After ten years of operation, the public-private experiment that the Young Auditorium has undertaken must be viewed as a success. At a time when regional cultural centers, e.g. Cedarburg and Manitowoc, have ceased presenting operations, the programs at Young Auditorium are flourishing. Recent years of administrative change have taken a toll on the staff, but not the audiences, and the auditorium is fiscally viable, although not robust. As the new director, bringing a fresh perspective based on successful experience I believe I can increase the productivity of the auditorium and be instrumental in raising contributed income. We have already begun reorganization in the area of budgeting and we will be introducing operational strategies that will increase our efficiency and afford us opportunities to expand our programming and outreach. Teamwork and results will tell the story of this work in progress. I believe the successful outcomes will include an auditorium that continues to serve as a major regional cultural and educational center, which operates more efficiently, while supported by growth in contributed income, ultimately benefiting all of the venue’s constituents.

Table 1						
Total Patrons Served 1996 - 2002						
	1996-97	1997-98	1998-99	1999-00	2000-01	2001-02
ILY Presents	10,073	13,463	14,217	13,589	8,966	13,098
Cultural Affairs	15,770	11,276	13,808	10,834	11,712	11,867
Horizons	39,657	38,318	41,492	37,866	40,021	39,050
Other Users	50,481	63,759	65,695	63,320	68,664	65,984
Total	115,981	126,816	135,212	125,609	129,363	129,999
UW-W Student Attendance	7198	4621	6783	5004	5529	6725

Table 2						
Total Program Revenue 1996 - 2002						
	1996-97	1997-98	1998-99	1999-00	2000-01	2001-02
ILY Presents	\$115,478	\$170,949	\$180,353	\$180,494	\$106,331	\$201,049
Cultural Affairs	\$176,968	\$153,291	\$157,246	\$130,262	\$164,024	\$173,849
Horizons	\$122,684	\$122,137	\$137,885	\$117,773	\$151,309	\$162,544
Contemporary Issues	\$0	\$4,080	\$2,234	\$1,215	\$0	\$6,981
Total	\$415,130	\$450,457	\$477,718	\$429,744	\$421,664	\$544,422

Table 3						
Grants, Gifts, Sponsors 1996-2002						
Grants, Gifts, Sponsors	1996-97	1997-98	1998-99	1999-00	2000-01	2001-02
Grants	\$31,046	\$50,337	\$37,830	\$29,038	\$26,443	\$24,214
Gifts (Friends of YA)	\$8,200	\$10,600	\$11,835	\$13,278	\$9,285	\$25,313
Sponsors*	\$0	\$0	\$0	\$0	\$0	\$6,798
In Kind (Volunteer hours)	\$43,311	\$51,788	\$52,278	\$58,876	\$59,891	\$58,597
Totals	\$84,456	\$114,624	\$103,842	\$103,191	\$97,618	\$116,921

* does not include marketing sponsorship agreements

Table 4 Young Auditorium funding -- 2001-2002 (includes all salaries and program costs)		
102 Subsidy (salaries)	\$87,649	7.5%
SUFAC support	\$138,728	12%
Program revenue general	\$432,511	37.5%
Program revenue Horizons series	\$162,544	14.1%
Continuing Education subsidy	\$55,000	4.7%
Gifts, grants & endowment interest	\$50,959	4.4%
University Maintenance support	\$164,936	14.2%
University Insurance support	\$6,098	0.5%
University Utilities provision	\$58,907	5.1%
Total 01-02 operating budget	\$1,157,332	100.00%

Appendix A

A summary of developments and highlights relating to the Auditorium during the period 1995-2002

95-96

- Closed circuit video system with camera/video/data projector, lobby video monitors, and character generator installed
- Tech Director position increased to 100%.
- Horizons marketed to teachers within 35 mile radius; exploration of more formalized partnerships. Schools coming from as far away as 50 miles.
- Grand piano donated by Esther Haight for terrace;
- Electronic marquee planned for next season
- 37 Friends in 95-96
- Familiarize staff with Internet. (Building being wired 96-97)

96-97

- LTE responsible for Horizons reservations/YA contracts so PA I will be added to staff 97-98; audience services coordinator still 87.5%
- Building wired for Internet 96-97; training to take place in 97-98
- Video recorded performances at request of performers;
- Title maker used in lobby
- New Artwork purchased
- 49 Friends in 96-97
- Implantation of audience-friendly concessions, coat check and gift shop services

97-98

- More workshops and master classes planned with College of A&C
- TV monitors installed in terrace; marquee up and running since 11/97
- Half time marketing (graphics) LTE
- Audience service coordinator 100%
- Contemporary Issues forum is successful partnership between YA, Chancellors'
- Excellence fund, SUFAC. Speakers presented included Robert Kennedy, Jr., Joe Clark, debate between Ed Meese and Nadine Srossen
- With the help of the Janesville Foundation Grant \$50,000 (\$10,000 for 5 years) we invited schools in the Janesville area who hadn't attended Horizons performance to attend one show free as seating permitted.
- Jackie Amundson hired as Horizons coordinator (full time position added)
- Friends groups increases to 51 gifts (85 individuals)

98-99

- Because of increased support and participation by World of the Arts classes, student attendance increased over previous season by 2,162; more than 300 students attend master classes from five academic depts.
- Qualified student pianists performed at more than 15 events
- Gay comedians, Romanovsky and Phillips were co-sponsored by IMPACT and Cultural Affairs
- Horizons study guides mailed to teachers four weeks prior to performance;
- Teacher talkback survey distributed to attending teachers

99-00

- Community volunteers fill essential roles as Horizons ambassadors, Volunteer Coordinator, Sound Bites Host, Ushers, Receptionists, Gift Shop Manager, Horizons Lunch coordinator and Cultural Affairs Committee members (CA Committee members have been involved since before building opened)
- First planning for Theatre/Dance to present children's theatre in YA utilizing marketing and administrative support of Horizons program (Shows were: 00-01 Charlottes' Web, 01-02 Rikki Tikki Tavi, 02-03 Cinderella)
- YA Web page created and maintained by staff, tickets will be available for purchase on line next fall
- David Nees completed two week Facility Management program (Oglebay)

00-01

- Acquisition of 40 channel Soundcraft Series two sound board
- First Friends Of Gala solicited support for maintenance and purchasing of artwork
- First development director hired – Marc Barbeau

01-02

- launched national tour of *Music Man* as season opener with two sold-out houses
- First television broadcast of YA season event
- Installed new hardwood stage and new carpeting throughout auditorium and office
- 200+ volunteers as stagehands, ushers and office help
- Painting purchased for YA (Also 3 purchased in 00-01 or 99-00 from Lawrence Harrison); cleaned and repaired artwork in lobby
- First Wisconsin Public Radio broadcast of YA season event
- Friends' membership increased to 157 members (up from 63 members last yr).