University of Florida Performing Arts

- Educates, entertains and challenges Heart of Florida residents, students and visitors.
- Fosters cultural awareness by attracting international artists and audiences, and by premiering new works.
- Provides arts education to patrons of all ages within the Heart of Florida regions through pre- and post-performance discussions and residency, master classes and open rehearsals.
- Offers healing through the arts, bringing world-class performing artists into health care settings through the AIM Together program, a collaboration between UFPA and Shands HealthCare.
- Advances the field by commissioning new works and providing a space to mount new works.
- Earns “top ten” recognition for the University of Florida through its leadership among Major University Presenters and presentations at international and national conferences.
- Brings international recognition to the University of Florida through its lead partner role in groundbreaking research into the value and impact of live performing arts experiences.
- Serves as a recruitment tool for UF, SFCC, Gainesville, Alachua County and surrounding counties.
- Enriches our community through the performing arts, making it a culturally vibrant and desirable place to live.

Cover
Cast members from Spirit of Uganda participate in the AIM Together program.

Above
Paul Taylor Dance Company members Lisa Viola and Robert Kleinendorst in Troilus and Cressida (Reduced). (Photo by Tom Caravaglia.)
From the Director

University of Florida Performing Arts continues to be positioned as one of the University of Florida’s treasured assets in assisting the institution as it strives to be one of the premier public universities in the United States. As a resource that serves the university community, Gainesville and the Heart of Florida region, University of Florida Performing Arts has solidified its name beyond the state into the rest of the country and throughout the world.

University of Florida Performing Arts educated, entertained and challenged audience members comprised of community residents, students and visitors to the area. In the broadest context, our arts education encompassed the pre- and post-performance discussions that occurred alongside the numerous performances that took place during the 2007-08 Season.

Through the university’s investment in world-class artists going into health care environments while they are in residence with University of Florida Performing Arts, we continue to lead a new and innovative way to reach otherwise underserved audiences that are interned due to health considerations.

Consistent with the university’s priority of internationalization, University of Florida Performing Arts presented artists, ensembles and attractions from 28 countries during the 2007-08 Season. Those represented were Argentina, Australia, Austria, Cambodia, Canada, China, the Czech Republic, England, France, Germany, Hungary, India, Ireland, Italy, Japan, Korea, Mexico, New Zealand, Peru, Romania, Russia, Scotland, Senegal, South Africa, Spain, Sweden and Uganda, as well as the United States. And, while each program stands on its own merit, the collective body of events supported the mission of University of Florida Performing Arts.

Through presenting international artists, premiering new performance pieces and commissioning projects, both financially and by providing a space to mount the works on our stages, we strove to foster cultural awareness within the public that comprises our audience.

University of Florida Performing Arts continued to participate at the forefront of artists’ development and careers, through the commissioning of new works such as the U.S. premiere of Pamina Devi: A Cambodian Magic Flute. U.S. Artist Urban Bush Women, in collaboration with Senegal’s Compagnie JANT-BL, presented the world premiere of Les écailles de la mémoire (The scales of memory) on the Curtis M. Phillips Center for the Performing Arts main stage. Another world premiere featured Mezzo-soprano Jennifer Larmore and the early music ensemble Apollo’s Fire in a University Auditorium performance. Further U.S. premieres, such as The Wedding Singer
and Mannheim Steamroller’s spring tour, speak to the quality position that University of Florida Performing Arts holds relative to our colleagues nationwide. Such representation and participation takes the University of Florida’s name across the country and into other parts of the world in a positive manner.

University of Florida Performing Arts continued its participation in the Major University Presenters network, comprised of peer institutions with which the University of Florida is benchmarking itself as it continues to be one of the top major, public research institutions. This peer group includes the universities of Arizona, Illinois, Iowa, Kansas, Maryland, Michigan, Minnesota, Nebraska at Lincoln, Pennsylvania, Texas at Austin and Washington; and Arizona State University, UC Berkeley, Stanford University, UC Davis, UCLA, Dartmouth College, The Ohio State University and The Pennsylvania State University.

University of Florida Performing Arts continued to garner international recognition by bringing attention to the university through our leadership in groundbreaking research on the value and impact that performing arts experiences have on our lives. We utilized data from our ticket-buying public to determine how we can continue to better satisfy the desires of those who support University of Florida performances.

As a part of the Student Government budgetary process for the 2007-08 academic year, University of Florida Performing Arts received a $100,000 ticket subsidy for the season. This allocation was matched by University of Florida Performing Arts to enable a wide range of University of Florida students to attend cultural events under our auspices at a discounted rate. Of the allocation, $99,622 was used by 5,548 UF students. A similar program was instituted for Santa Fe Community College to make half-price tickets available to their student constituency. A $5,000 subsidy was put into place in January as part of a pilot program. Of that allocation, $2,492.50 was used by 149 SFCC students.

University of Florida Performing Arts is a good steward of its financial, physical and personnel resources. Programs in three facilities operate nearly 24/7 throughout the 365 day calendar. Specifically, 482 events were staged at the Curtis M. Phillips Center for the Performing Arts; 308 events were held at the University Auditorium; and 137 weddings, ceremonies and concerts occurred at the Baughman Center. The University of Florida Performing Arts staff takes a great deal of pride in the way in which the 927 events noted above were produced. We operate in a manner that prioritizes quality, service, efficiency and a positive attitude for all in our community who take advantage of the numerous activities for which we are responsible.

Sincerely,

Michael Blachly
Director, University of Florida Performing Arts

Photos left to right: Compagnie JANT-BI and Urban Bush Women in their world premiere performance of Les écailles de la mémoire (The scales of memory). (Photo by Aldo Slade.) Members of the Khmer Arts Ensemble in their U.S. premiere performance of Pamina Devi: A Cambodian Magic Flute. (Photo by John Shapiro, courtesy of the Khmer Arts Ensemble.)
UFPA-PRESENTED EVENTS

Ticket sales for events sponsored by the University of Florida Performing Arts represent our most significant source of revenue.

2007-08 Season

<table>
<thead>
<tr>
<th>Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of UFPA-Sponsored Performances</td>
<td>77</td>
</tr>
<tr>
<td>Tickets Sold</td>
<td>55,157</td>
</tr>
<tr>
<td>Dollar Gross</td>
<td>$1,836,689</td>
</tr>
<tr>
<td>Average Gross</td>
<td>$23,853</td>
</tr>
<tr>
<td>Average Ticket Price</td>
<td>$33.30</td>
</tr>
<tr>
<td>Average Attendance – Phillips Center</td>
<td>864</td>
</tr>
<tr>
<td>Average Attendance – University Auditorium</td>
<td>327</td>
</tr>
<tr>
<td>Average Attendance – Black Box Theater</td>
<td>58</td>
</tr>
<tr>
<td>Average Attendance – Other</td>
<td>2,702</td>
</tr>
</tbody>
</table>

Photos at right
Top: Dr. Martin Fackler (left) and Shelley Melvin (right) with Dame Kiri Te Kanawa. Bottom: Rolf and Val Hummel converse with Donald and Cecelia Caton.
## Attendance at University of Florida Performing Arts Events – 2007-08 Season

<table>
<thead>
<tr>
<th>Event</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Actors’ Gang in 1984</td>
<td>287</td>
</tr>
<tr>
<td>AEROS</td>
<td>1,001</td>
</tr>
<tr>
<td>Ahn Trio with the David Benoit Trio</td>
<td>540</td>
</tr>
<tr>
<td>American Big Band</td>
<td>677</td>
</tr>
<tr>
<td>American Indian Dance Theatre</td>
<td>653</td>
</tr>
<tr>
<td>Annie</td>
<td>1,655</td>
</tr>
<tr>
<td>Aquila Theatre Company in Joseph Heller’s <em>Catch-22</em></td>
<td>445</td>
</tr>
<tr>
<td>Aquila Theatre Company in William Shakespeare’s <em>Julius Caesar</em></td>
<td>330</td>
</tr>
<tr>
<td>Ballet Folklórico de México de Amalia Hernández</td>
<td>651</td>
</tr>
<tr>
<td>BLAST!</td>
<td>1,716</td>
</tr>
<tr>
<td>Celtic Woman</td>
<td>2,702</td>
</tr>
<tr>
<td>Chicago</td>
<td>3,382</td>
</tr>
<tr>
<td>Dame Kiri Te Kanawa</td>
<td>1,097</td>
</tr>
<tr>
<td>Dan Zanes and Friends — <em>Pajama Party</em></td>
<td>830</td>
</tr>
<tr>
<td>David Finckel and Wu Han — <em>Voices of Vienna</em></td>
<td>256</td>
</tr>
<tr>
<td>Diavolo</td>
<td>613</td>
</tr>
<tr>
<td><em>Dirty Rotten Scoundrels</em></td>
<td>1,466</td>
</tr>
<tr>
<td>The Derek Trucks Band</td>
<td>602</td>
</tr>
<tr>
<td><em>The Eroica Effect</em> — Andrew Manze conducts the Helsingborg Symphony Orchestra*</td>
<td>860</td>
</tr>
<tr>
<td><em>Evita</em></td>
<td>2,138</td>
</tr>
<tr>
<td>The Fab Four</td>
<td>1,738</td>
</tr>
<tr>
<td>The Four Tops</td>
<td>548</td>
</tr>
<tr>
<td>The Fresh Aire Music of Mannheim Steamroller</td>
<td>1,288</td>
</tr>
<tr>
<td>Gordon Lightfoot</td>
<td>1,409</td>
</tr>
<tr>
<td>Interpreti Veneziani</td>
<td>466</td>
</tr>
<tr>
<td>Jazz Ambassadors of the United States Army Field Band</td>
<td>1,298</td>
</tr>
<tr>
<td>Jennifer Larmore with Apollo’s Fire</td>
<td>241</td>
</tr>
<tr>
<td>JIGU! Thunder Drums of China</td>
<td>818</td>
</tr>
<tr>
<td>The King’s Singers — <em>Holiday</em></td>
<td>518</td>
</tr>
<tr>
<td>Ladysmith Black Mambazo</td>
<td>1,560</td>
</tr>
<tr>
<td>Marion J. Caffey’s 3 <em>Mo’ Divas</em></td>
<td>768</td>
</tr>
<tr>
<td>Martha Graham Dance Company</td>
<td>785</td>
</tr>
<tr>
<td>Marvin Hamlisch and Joel Grey</td>
<td>742</td>
</tr>
<tr>
<td>MOMIX — <em>Lunar Sea</em></td>
<td>1,009</td>
</tr>
<tr>
<td>Monterey Jazz Festival 50th Anniversary Tour</td>
<td>859</td>
</tr>
<tr>
<td><em>Movin’ Out</em></td>
<td>3,574</td>
</tr>
<tr>
<td>Mr. Jack Daniel’s Original Silver Cornet Band</td>
<td>519</td>
</tr>
<tr>
<td>Murray Perahia, Piano</td>
<td>501</td>
</tr>
<tr>
<td>Pacifica Quartet</td>
<td>290</td>
</tr>
<tr>
<td><em>Pamina Devi: A Cambodian Magic Flute</em></td>
<td>534</td>
</tr>
<tr>
<td>Parsons Dance</td>
<td>912</td>
</tr>
<tr>
<td>Paul Taylor Dance Company</td>
<td>640</td>
</tr>
<tr>
<td>The Piano Men — Starring Jim Witter</td>
<td>446</td>
</tr>
<tr>
<td>The Pink Floyd Experience</td>
<td>1,452</td>
</tr>
<tr>
<td>Quatuor Parisi</td>
<td>229</td>
</tr>
<tr>
<td>Rinde Eckert <em>Horizon</em></td>
<td>88</td>
</tr>
<tr>
<td>Royal Philharmonic Orchestra with Pinchas Zukerman</td>
<td>1,491</td>
</tr>
<tr>
<td>The Royal Scots Dragoon Guards and The Band of the Coldstream Guards</td>
<td>900</td>
</tr>
<tr>
<td>Russian Patriarchate Choir</td>
<td>301</td>
</tr>
<tr>
<td>Salzburg Marionettes</td>
<td>486</td>
</tr>
<tr>
<td>Sam Bush/Jerry Douglas/Edgar Meyer</td>
<td>659</td>
</tr>
<tr>
<td>Sister Hazel</td>
<td>1,245</td>
</tr>
<tr>
<td><em>Spirit of Uganda</em></td>
<td>525</td>
</tr>
<tr>
<td>St. Petersburg State Academic Ballet Theatre in <em>Carmen</em></td>
<td>1,026</td>
</tr>
<tr>
<td>The State Symphony of Mexico</td>
<td>484</td>
</tr>
<tr>
<td><em>Sweet Baby James…Tribute Concert to James Taylor</em></td>
<td>323</td>
</tr>
<tr>
<td>Sweet Honey in the Rock</td>
<td>862</td>
</tr>
<tr>
<td>Takacs Quartet with Joyce Yang</td>
<td>247</td>
</tr>
<tr>
<td>Talich String Quartet</td>
<td>282</td>
</tr>
<tr>
<td>Tango Buenos Aires</td>
<td>1,086</td>
</tr>
<tr>
<td>The Ten Tenors — <em>Holiday</em></td>
<td>1,458</td>
</tr>
<tr>
<td>United States Air Force Academy Band</td>
<td>1,200</td>
</tr>
<tr>
<td>Urban Bush Women with Compagnie JANT-BI</td>
<td>374</td>
</tr>
<tr>
<td>Vanguard Jazz Orchestra</td>
<td>324</td>
</tr>
<tr>
<td><em>The Wedding Singer</em></td>
<td>1,030</td>
</tr>
<tr>
<td><em>The Worlds of Fingerman</em> — A production of Gaia Teatro</td>
<td>320</td>
</tr>
<tr>
<td>Yamato The Drummers of Japan</td>
<td>1,195</td>
</tr>
<tr>
<td>Zehetmair String Quartet</td>
<td>199</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>61,150</strong></td>
</tr>
</tbody>
</table>
Another measure of UFPA success as a cultural and educational center is its level of activity throughout the year in the Curtis M. Phillips Center for the Performing Arts, University Auditorium and Baughman Center. All three venues are used for a wide variety of purposes by a wide variety of users.

Curtis M. Phillips Center for the Performing Arts

The Curtis M. Phillips Center for the Performing Arts opened in 1992. The Phillips Center consists of a 1,754 seat proscenium hall and a 200 seat black box theater. The following chart details the purpose usage of the Phillips Center during the 2007-08 season.

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rehearsal/Technical</td>
<td>198</td>
</tr>
<tr>
<td>Theater Performances</td>
<td>69</td>
</tr>
<tr>
<td>Music Performances</td>
<td>53</td>
</tr>
<tr>
<td>Dance Performances</td>
<td>47</td>
</tr>
<tr>
<td>Speaking Engagements</td>
<td>4</td>
</tr>
<tr>
<td>Receptions</td>
<td>32</td>
</tr>
<tr>
<td>Performances for Schools and Children</td>
<td>30</td>
</tr>
<tr>
<td>Meetings</td>
<td>20</td>
</tr>
<tr>
<td>Commencements</td>
<td>19</td>
</tr>
<tr>
<td>Training Events</td>
<td>10</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>482</strong></td>
</tr>
</tbody>
</table>

The following chart details the types of users of the Phillips Center.

<table>
<thead>
<tr>
<th>User Type</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>UFPA</td>
<td>74</td>
</tr>
<tr>
<td>Local Schools</td>
<td>7</td>
</tr>
<tr>
<td>UF Student Organizations and Departments</td>
<td>58</td>
</tr>
<tr>
<td>Local Non-Profit Arts</td>
<td>53</td>
</tr>
<tr>
<td>Santa Fe Community College</td>
<td>5</td>
</tr>
<tr>
<td>Independent producers other than local non-profit arts</td>
<td>17</td>
</tr>
<tr>
<td>UF Commencements</td>
<td>14</td>
</tr>
<tr>
<td>Local Churches</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>229</strong></td>
</tr>
</tbody>
</table>

Construction to expand the lobby got underway at the Phillips Center in spring 2007. Supported by a generous contribution from Dr. Martin Fackler and Ms. Shelley Melvin, with a matching contribution from the Florida Alec P. Courtelis Facilities Enhancement Challenge Grant Program, the new lobby spaces were created by enclosing what had been underutilized side terraces. The Fackler Foyers were dedicated in January 2008 and now the Phillips Center has new reception and meeting spaces, expanded restrooms, added utility spaces and catering support.
University Auditorium

The University Auditorium was completed in 1927 and renovated and expanded as a bicentennial project in 1976. The auditorium is one of several university buildings included in the National Register of Historic Places. It has 845 seats and is also home to the Anderson Memorial Organ. The following chart details the purpose usage of the University Auditorium during the 2007-08 season.

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Number of Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theater Performances</td>
<td>2</td>
</tr>
<tr>
<td>Speakers</td>
<td>9</td>
</tr>
<tr>
<td>Rehearsals</td>
<td>49</td>
</tr>
<tr>
<td>Receptions</td>
<td>26</td>
</tr>
<tr>
<td>Music Performances</td>
<td>93</td>
</tr>
<tr>
<td>Meetings</td>
<td>16</td>
</tr>
<tr>
<td>Dance Performances</td>
<td>4</td>
</tr>
<tr>
<td>Commencements</td>
<td>6</td>
</tr>
<tr>
<td>Classes</td>
<td>75</td>
</tr>
<tr>
<td>Ceremonies</td>
<td>28</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>308</strong></td>
</tr>
</tbody>
</table>

The following chart details the types of users of the University Auditorium.

<table>
<thead>
<tr>
<th>Type of User</th>
<th>Number of Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>UF School of Music</td>
<td>189</td>
</tr>
<tr>
<td>UF Departments</td>
<td>86</td>
</tr>
<tr>
<td>UF Commencements</td>
<td>6</td>
</tr>
<tr>
<td>UFPA</td>
<td>13</td>
</tr>
<tr>
<td>Local Arts Organizations</td>
<td>10</td>
</tr>
<tr>
<td>Other</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>308</strong></td>
</tr>
</tbody>
</table>

Renovation of the University Auditorium was completed during the summer of 2007. The improvements included a long-needed sprinkler system, greatly enhancing building safety. Also included in the project were new carpeting, new auditorium seating and a completely new, state-of-the-art speaker system.

Baughman Center

The Baughman Center consists of a 1,500 square foot pavilion and a 1,000 square foot administrative building. The pavilion has fixed bench seating that accommodates 96 people. During weekdays, it is open for private contemplation. On weekends, it is the site of numerous events. The following chart details the usage of the Baughman Center during the 2007-08 season.

<table>
<thead>
<tr>
<th>Type of Event</th>
<th>Number of Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weddings</td>
<td>114</td>
</tr>
<tr>
<td>Memorials</td>
<td>3</td>
</tr>
<tr>
<td>University of Florida Events</td>
<td>20</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>137</strong></td>
</tr>
</tbody>
</table>

The following chart details the types of users of the Baughman Center.

<table>
<thead>
<tr>
<th>Type of User</th>
<th>Number of Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private</td>
<td>117</td>
</tr>
<tr>
<td>University of Florida</td>
<td>20</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>137</strong></td>
</tr>
</tbody>
</table>
UNIVERSITY OF FLORIDA PERFORMING ARTS COLLABORATIONS WITH OTHER UF COLLEGES AND ORGANIZATIONS

Recognizing that creativity grows from interdisciplinary exchange, as well as cross-cultural exchange, UFPA is proactive in seeking partnerships and providing service to other UF units.

Warrington College of Business
Internships for credit

College of Fine Arts
Guest lectures for Arts Administration courses

College of Health and Human Performance
Internships for credit

College of Journalism and Communications
Internships for credit
Recording performances for rebroadcast on Classic 89
Collaboration with WUFT-TV/FM on programming performances and broadcasts

College of Liberal Arts and Sciences
Internships for credit

College of Medicine
AIM Together

Human Resources
Complimentary performance tickets for new staff employees
Complimentary performance tickets for new faculty

Student Government
Provide marketing and communication counseling for events and Gator Growl

Student Participation
$10 student tickets subsidized by Student Government
Students from all colleges attend performances, with health care the highest percentage and music and theater the lowest.

Left to right: UFPA in the Rotunda of the Florida Capitol Building. Dan Zanes with two-year-old Anderson Doerffel.

University Auditorium following its renovation, which included the installation of new carpeting, seats and a sprinkler system.
Cast members from Spirit of Uganda conducted a master class on East African dance for UF and SFCC students.

**UF Use of the Phillips Center**
- ACCENT Speakers Bureau
- Alpha Omicron Pi Sorority – UF Chapter
- College of Dentistry
- College of Design, Construction and Planning
- College of Education
- College of Engineering
- College of Fine Arts
- College of Health and Human Performance
- College of Liberal Arts and Science (CLAS)
- College of Medicine
- College of Nursing
- College of Pharmacy
- College of Veterinary Medicine
- Dancing Gators
- Dean of Students Office
- Delta Tau Delta Fraternity – UF Chapter
- Florida Blue Key – Homecoming Pageant
- Florida Blue Key – Miss UF Pageant

**UF Use of the University Auditorium**
- ACCENT Speakers Bureau
- Agronomy Department
- Asian American Student Association
- Bob Graham Center
- Center for European Studies
- Christian Student Association
- College of Agricultural and Life Sciences
- College of Design, Construction and Planning – School of Architecture
- College of Liberal Arts and Sciences (CLAS)
- CLAS – Department of Linguistics
- CLAS – Department of Religion
- College of Nursing
- College of Veterinary Medicine
- Dancing Gators
- Department of Sociology
- Department of Statistics
- Hispanic Heritage Month
- Iota Phi Theta
- Jamaican American Student Association
- Kappa Kappa Gamma Sorority

**UF Use of the Baughman Center**
- Cicerones
- Chi Omega Sorority
- Kappa Alpha Fraternity

Florida Players
- Friendship Association of Chinese Students and Scholars
- Indian Student Association
- Lesbian, Gay and Transgender Student Union
- Levin College of Law
- National Pan-Hellenic Council – UF Chapter
- P.K. Yonge High School
- Pakistani Student Association
- Physicians Assistants Program
- UF – Environmental Health and Safety (training sessions)
- UF Faculty Senate
- UF – Florida 4-H Program
- UF – Navy ROTC
- UF – Physical Plant Department (meetings and training)
- UF Student Government
- Volunteer International Students Association
- Warrington College of Business – MBA Program

Levin College of Law
- National Society for Collegiate Scholars
- Pakistani Student Association
- Sweet Teach for America
- UF Alumni Association
- UF – Air Force ROTC
- UF Foundation
- UF – Graduate School
- UF – Honors Program
- UF – Navy Marine ROTC
- UF – Office of Graduate Minority Programs
- UF – Office of Vice President for Research
- UF Philosophy Department
- UF – Physical Plant Department
- UF – President’s Office
- UF – Provost’s Office
- University Athletic Association
- Volunteer International Students Association
- Warrington College of Business – Entrepreneurship Program
- Warrington College of Business – MBA Program

Sigma Chi Fraternity
- UF – Air Force ROTC
- UF – Honors Program
**AIM TOGETHER**

Created in 2004, *AIM Together* brings world-class performing artists from UFPA's season into health care settings to provide performances and interactive arts events to individuals who, due to illness, age, disability and challenging socio-economic and geographic circumstances, have little or no access to the arts.

With funding support from the National Endowment for the Arts, Florida Division of Cultural Affairs and the Southern Arts Federation, seven companies participated in *AIM Together* activities during the 2007-08 season. Representing four different countries, the artists had residencies lasting from one day to one week in length. In addition to benefitting the patients, family members, medical staff and students who were exposed to *AIM Together* activities, the artists used the interactions as a training opportunity to take their newfound knowledge back home and to other sites on their tours.

### Parsons Dance – September 2007  (Dance)
- Pediatric Outpatient Clinic Medical Plaza
- Pediatric Infusion Room Medical Plaza
- Hallway Performances (2) AGH
- Bedside Visits AGH

### Dan Zanes – November 2007  (Music)
- Pediatric Outpatient Clinic Medical Plaza
- Pediatric Infusion Room Medical Plaza
- Hallway Performance AGH
- Pediatric ICU AGH

### Ahn Trio – November 2007  (Music)
- 11th Floor Cancer Unit Shands
- Bone Marrow Transplant Shands
- Neonatal ICU Shands
- Main Lobby Shands

### Interpreti Veneziani (Italy) – January 2008  (Music)
- Cardiac Unit Shands
- Neonatal ICU Shands
- Bedside Visit to Patron Shands
- East Lobby Shands

### Gaia Teatro  (Peru) – February 2008  (Theater)
- Pediatric Outpatient Clinic Medical Plaza
- Pediatric Infusion Room Medical Plaza
- Hallway Performances (2) AGH
- Pediatric ICU AGH
- Bedside Visits AGH, Shands

### Diavolo – April 2008  (Dance)
- Main Lobby Shands
- Bone Marrow Transplant Shands
- BMTU Infusion Room Shands
- Waiting Room – Cancer Unit Shands
- Bedside Visits AGH, Shands
- Pediatric Outpatient Clinic Medical Plaza
- Pediatric Infusion Room Medical Plaza
- Adult Oncology Chemo Medical Plaza
- Pediatric Oncology Floor AGH
- Lobby AGH
- Burn Unit Shands

### Spirit of Uganda (East Africa) – April 2008 (Music and Dance)
- Pediatric Outpatient Clinic Medical Plaza
- Pediatric Infusion Room Medical Plaza
- Main Lobby Shands
- Class – Medical Students Shands

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*Top to bottom: Dan Zanes performed at Shands AGH as a part of the AIM Together program. Parsons Dancer Julie Blume in the Pediatric Outpatient Clinic during an AIM Together visit.*
2007-08 EDUCATION AND OUTREACH

Master Classes and Residencies

UF Students from more than 10 colleges and units, as well as students from Santa Fe Community College, had the opportunity to interact with artists beyond the public performance in a variety of outreach activities. From taking a company dance class to learning about traditional Cambodian instruments, participants were exposed to new values, cultures, ideas and ways of expression through the arts. Participating artists included:

- Khmer Arts Ensemble (cast of Pamina Devi: A Cambodian Magic Flute)
- Parsons Dance
- Paul Taylor Dance Company
- Urban Bush Women and Compagnie JANT-BI
- Dame Kiri Te Kanawa
- Ladysmith Black Mambazo
- MOMIX
- Martha Graham Dance Company
- Jennifer Larmore
- Rinde Eckert
- Cast of Spirit of Uganda

In addition, many companies allowed students, Affiliates and guests of UFPA to tour the backstage of their productions to view costumes, set pieces, lighting and sound.

Pre- and Post-Performance Discussions

During the season, 3,915 patrons attended 58 pre- and post-performance discussions. Offered free of charge to patrons attending events at the Phillips Center and University Auditorium, these discussions featured performing artists, company management, touring personnel, local experts and university professors. Further breakouts in attendance include:

- 3,191 patrons attended 48 pre-performance discussions
- 724 patrons attended 10 post-performance Q&A sessions for Phillips Center main stage and Black Box Theatre events

The average attendance for pre-performance events at the Phillips Center was 73; for post-performance events the average attendance was 93. The average attendance for pre-performance events at University Auditorium was 33.
School Day Performances

Two companies that performed as part of the main UFPA 2007-08 season also performed one hour school day performances. Busing for the performances, as well as any door charges to cover artist fees, were subsidized by University of Florida Performing Arts through private donations, provided free of charge to public school children, eliminating all financial constraints of the schools or attending students.

The Aquila Theatre Company performed *Julius Caesar* for more than 600 Alachua County students in grades eight through 12. For many students, this was their first time seeing William Shakespeare’s words brought to life onstage.

Performing for a completely full house of more than 1,650 second through eighth graders, AEROS wowed the audience with their aerobatic and gymnastics skills, demonstrating the importance of physical fitness and creativity in the growth process.

In addition, UFPA marketed to schools in the area. School groups from Alachua and Marion counties attended, at their own cost, AEROS, BLAST!, *Movin’ Out*, *Julius Caesar*, The Royal Scots Dragoon Guards and The Band of the Coldstream Guards, and Sweet Honey in the Rock.

PERFORMING ARTS PARTNERS

The Performing Arts Partners program was established to secure funding for tickets to be distributed to the physically and mentally challenged, at-risk students and other underserved populations. During the 2007-08 season, UFPA Performing Arts Partners provided 615 tickets totaling $17,200 to the following organizations:

- 2nd Street Group Home – Ocala
- Alachua County Youth Orchestra
- ARC of Alachua County
- Big Brothers/Big Sisters
- Children’s Home Society of Florida
- Delta Academy
- Duval Drum Class
- Duval Elementary Fine Arts Program
- Eastside Center After School
- Gainesville High School Band
- Girl Scouts of Gateway Council
- Northeast Center After School
- Partnerships for Strong Families
- Peaceful Paths Domestic Abuse Network
- Planned Parenthood
- Prestige for Young Men
- Rawlings Elementary School
- Rosa B. Williams After School
- RSVP
- Santa Fe Community College Dance
- T.B. McPherson After School
- Tacachale
- Teen Zone at Eastside Recreation Center

“What I liked best about the show was that there was a young lady who looked like me. I want to be like her when I grow up.”
STUDENTS AT UFPA

Student Internships

The UFPA internship program offers both paid and unpaid internship opportunities for University of Florida students. UF students were also able to earn credit hours. Orientations, mid-term meetings and end of term thank you lunches were held during both the fall and spring semesters. Contracts were signed and commitments made both to and from the students. Evaluations were completed by both the intern and the supervisor to seek input to improve both the intern and the program.

<table>
<thead>
<tr>
<th>Semester</th>
<th>Number of UFPA Student Interns</th>
<th>Number of Colleges Represented</th>
<th>Credit Hours Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer 2007</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Fall 2007</td>
<td>7</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Spring 2008</td>
<td>16</td>
<td>4</td>
<td>9</td>
</tr>
</tbody>
</table>

Student Marketing Team

Ten University of Florida students from the colleges of Business, Journalism and Liberal Arts and Sciences comprised the team charged with increasing student awareness and attendance at UFPA performances, as well as advising UFPA staff on the best methods and technologies to reach students. They staffed exhibits at university and public orientations and information fairs.

The team also promoted all performances to students, and developed and implemented targeted student promotions for *Pamina Devi: A Cambodian Magic Flute* — a flute performance giveaway in Turlington Plaza; and for Ballet Folklórico de México de Amalia Hernández and Tango Buenos Aires — dance demonstrations at the Reitz Union.

Student Employment

UFPA employed 43 students in the box office, reception, administration and technical areas of the Phillips Center, University Auditorium and Baughman Center.

Student Tickets

University of Florida Student Government provided $100,000 to UFPA to subsidize a discounted student ticket price. With a valid UF ID, a student could purchase a $10 ticket anywhere in the house. The subsidy paid the difference in ticket price. This resulted in the sale of 5,548 student tickets (using $99,292 of the provided funds). Santa Fe Community College allocated $5,000 to provide half-price tickets to their students. This subsidy benefitted 149 SFCC students (using $2,492.50 of the provided funds).

Overall, student attendance is actually higher as students often buy the $10 day-of-show balcony only rush tickets or purchase full-price tickets. On average, 18 percent of UFPA’s audience is made up of students from the University of Florida, Santa Fe Community College and area high schools.

Student Ambassadors

UFPA hosts many international artists who do not speak English. To facilitate communication and foster artistic exchange, UFPA recruited UF students who speak the language of the artists to act as hosts and translators for international performers. This opportunity allowed the student ambassadors to connect with the artists on a personal level and experience the “behind-the-scenes” excitement of a live performance.

- Russian Patriarchate Choir — two Russian students
- Ballet Folklórico de México de Amalia Hernández — two Spanish speaking students
- Tango Buenos Aires — two Spanish speaking students
- St. Petersburg State Academic Ballet Theatre — two Russian students
University of Florida Performing Arts enriches Alachua County both culturally and financially. During the 2007-08 season, we estimate 1,680 room nights for performers, artists’ management and out-of-town production and technical crew (assuming two people per room). The Alachua County Visitors and Convention Bureau estimates the average room rate for 2007 at $71.50. That equals $120,120. The International Association of Convention and Visitors Bureaus estimates a visitor has an economic impact of $100 a day in room, food, entertainment and incidentals. At 3,360 visitors, that total is $336,000.

Based upon zip code analysis of patrons during the 2007-08 season, we estimate that an average of 19 percent of our audience resides outside of Alachua County. This number varies by type of performance with a high of 38 percent of patrons residing outside Alachua County attending BLAST! to a low of 4 percent attending Zehetmair String Quartet. Visit Florida determines the economic impact of a day visitor at $45. Estimating 23,750 visitors who travel to Gainesville for the performance, but may not spend the night, the total is $1,068,750.

Local patrons also fuel the economy in that most eat dinner in a restaurant prior to the performance or have a drink or dessert afterward.

UNIVERSITY OF FLORIDA PERFORMING ARTS SUPPORTS UF GOAL OF TOP 10 STATUS

Staff members shared their knowledge and expertise with the worldwide performing arts community through workshops, panel discussions and presentations at conferences, articles and membership.

Increasing Awareness of University of Florida Performing Arts

- Federal Taxation on Non-Resident Alien Artists Performing in the United States article — Michael Blachly
- British Columbia Tourist Council Pacific Contact — 2008 International Consultant and Faculty Member — Michael Blachly
- National Association of Performing Arts Managers and Agents Board of Directors and Executive Committee — Michael Blachly
- Arts in Health Care panel for the Western Arts Alliance — Michael Blachly, Elizabeth Auer and Jill Sonke
- Value and Impact Research presentation to Florida Higher Education Arts Network — Michael Blachly and Deborah Rossi
- Performing Arts Exchange Showcase Selection Panel — Elizabeth Auer
- New Segmentation Research on Ticket Buyers and Donors panel discussion at National Performing Arts Convention — Elizabeth Auer
- Stop Taking Attendance and Start Measuring the True Impact of Your Programs presentation to National Arts Marketing conference — Deborah Rossi
- Putting Impact Assessment to Work panel discussion at the Association of Performing Arts Presenters Conference — Deborah Rossi
- New Users Experiences panel at the Archtics University Users conference — Robert Stevens
UFPA INTRINSIC IMPACT RESEARCH

SUMMARY

Although our mission is not defined in terms of ticket sales and financial metrics, we previously reported only those figures to funders, foundations, university administrators, board members and staff. Anecdotal evidence of the transformative and non-economic impact is evident and reliable. During in-depth interviews conducted at the Philips Center during the 2004-05 and 2005-06 seasons, patrons frequently cited childhood experiences with the performing arts that they carried with them long into adulthood. The intrinsic impacts of the UFPA 2007-08 season include captivation, intellectual stimulation, emotional resonance, spiritual value, aesthetic growth and social bonding.

PURPOSE

• To investigate the impact on the individual attendee immediately after the performance.
• To measure impacts and report them as evidence of mission fulfillment.

METHODOLOGY

The survey instrument is a shortened version of the one developed by Alan Brown for a consortium of 14 Major University Presenters. University of Florida Performing Arts was a lead partner in this research. It also builds upon the primary research conducted during the UFPA 2004-05 season of 56 in-depth personal post-performance interviews to develop the vocabulary patrons use to describe the impact of a performance, and 237 on-line post-performance surveys.

An e-mail was sent to patrons attending the performance asking them to complete a Zoomerang survey.

RESPONSE RATE

<table>
<thead>
<tr>
<th></th>
<th># E-mails Attendance</th>
<th># Complete Sent</th>
<th>Return Surveys</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pamina Devi</td>
<td>491</td>
<td>87</td>
<td>37</td>
<td>43%</td>
</tr>
<tr>
<td>Sweet Honey in the Rock</td>
<td>804</td>
<td>136</td>
<td>47</td>
<td>35%</td>
</tr>
<tr>
<td>Eroica Effect</td>
<td>813</td>
<td>234</td>
<td>75</td>
<td>32%</td>
</tr>
<tr>
<td>Spirit of Uganda</td>
<td>441</td>
<td>94</td>
<td>33</td>
<td>35%</td>
</tr>
</tbody>
</table>

PERFORMANCES

• Pamina Devi: A Cambodian Magic Flute — 9/27/07
  U.S. Premiere
  A Cambodian-American choreographer sets the language of 1,000-year-old Cambodian classical dance to Mozart’s The Magic Flute.

• Sweet Honey in the Rock — 2/15/08
  An all female, African-American a cappella group performs gospel, jazz and blues.

• The Eroica Effect: Andrew Manze conducts the Helsingborg Symphony Orchestra — 3/26/08
  A part lecture and part performance event that explores one of Beethoven’s most famous works.

• Spirit of Uganda — 4/16/08
  A cast of 18 performers ages eight to 18 sing and dance the sounds and movements of East Africa.
RESULTS

Cambodian and East African music and dance were the least familiar, and classical music the most familiar to the respondents.

FAMILIARITY

How familiar are you with (the style of music/dance)?

1 2 3 4 5
Unacquainted < < < > > > Very familiar

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pamina Devi</strong></td>
<td>35%</td>
<td>41%</td>
<td>14%</td>
<td>5%</td>
<td>5%</td>
</tr>
<tr>
<td><strong>Sweet Honey in the Rock</strong></td>
<td>2%</td>
<td>21%</td>
<td>34%</td>
<td>21%</td>
<td>21%</td>
</tr>
<tr>
<td><strong>Eroica Effect</strong></td>
<td>0</td>
<td>8%</td>
<td>20%</td>
<td>31%</td>
<td>41%</td>
</tr>
<tr>
<td><strong>Spirit of Uganda</strong></td>
<td>21%</td>
<td>18%</td>
<td>42%</td>
<td>15%</td>
<td>3%</td>
</tr>
</tbody>
</table>

REASONS FOR ATTENDING

“To broaden myself culturally” was the most important reason for attending *Pamina Devi, Sweet Honey in the Rock* and *Spirit of Uganda*. “To be intellectually stimulated” was the most important reason for attending *Eroica Effect*.

“To be emotionally moved” and “to spend quality time with other people in their party” were also cited as important reasons.

REASONS FOR ATTENDING

Choose the three most important reasons why you are here from the list that follows.

<table>
<thead>
<tr>
<th>Reason</th>
<th>Pamina Devi</th>
<th>Sweet Honey in the Rock</th>
<th>Eroica Effect</th>
<th>Spirit of Uganda</th>
</tr>
</thead>
<tbody>
<tr>
<td>To broaden myself culturally</td>
<td>89%</td>
<td>66%</td>
<td>69%</td>
<td>88%</td>
</tr>
<tr>
<td>To be intellectually stimulated</td>
<td>76%</td>
<td>30%</td>
<td>76%</td>
<td>58%</td>
</tr>
<tr>
<td>To be emotionally moved</td>
<td>35%</td>
<td>62%</td>
<td>60%</td>
<td>42%</td>
</tr>
<tr>
<td>To spend quality time with the person(s) you came with</td>
<td>35%</td>
<td>38%</td>
<td>29%</td>
<td>36%</td>
</tr>
<tr>
<td>To expose others to the artistic experience</td>
<td>30%</td>
<td>43%</td>
<td>13%</td>
<td>36%</td>
</tr>
<tr>
<td>To feel spiritually renewed</td>
<td>19%</td>
<td>47%</td>
<td>31%</td>
<td>33%</td>
</tr>
<tr>
<td>To celebrate my cultural heritage</td>
<td>3%</td>
<td>13%</td>
<td>3%</td>
<td>12%</td>
</tr>
<tr>
<td>To see other friends</td>
<td>3%</td>
<td>2%</td>
<td>8%</td>
<td>0</td>
</tr>
</tbody>
</table>
INTRINSIC IMPACTS

Different performances create different intrinsic impacts.

Captivation

The ability to lose oneself in a performance is a desired outcome of attendance at a live performing arts event. Seventy-seven percent of the respondents at Sweet Honey in the Rock reported inhabiting the world of the performers, losing track of time and forgetting about everything else. Seventy-five percent at *Spirit of Uganda*, 59 percent at *Eroica Effect*, and 41 percent at *Pamina Devi* reported being captivated.

<table>
<thead>
<tr>
<th>Intrinsic Impacts</th>
<th>Not at all</th>
<th>&lt; &lt;</th>
<th>&gt;</th>
<th>&gt;</th>
<th>&gt; &gt; &gt; Completely</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pamina Devi</td>
<td>11%</td>
<td>19%</td>
<td>30%</td>
<td>27%</td>
<td>14%</td>
</tr>
<tr>
<td>Sweet Honey in the Rock</td>
<td>4%</td>
<td>9%</td>
<td>11%</td>
<td>51%</td>
<td>26%</td>
</tr>
<tr>
<td>Eroica Effect</td>
<td>3%</td>
<td>7%</td>
<td>32%</td>
<td>43%</td>
<td>16%</td>
</tr>
<tr>
<td>Spirit of Uganda</td>
<td>0</td>
<td>6%</td>
<td>19%</td>
<td>41%</td>
<td>34%</td>
</tr>
</tbody>
</table>

Intellectual Stimulation

Seventy-five percent of the Sweet Honey in the Rock respondents and 57 percent of the *Spirit of Uganda* respondents reported that the performance caused them to reflect upon their own opinions and beliefs. More than two-thirds of all respondents discussed the meaning or merits of the performance.

<table>
<thead>
<tr>
<th>Intrinsic Impacts</th>
<th>Not at all</th>
<th>&lt; &lt;</th>
<th>&gt;</th>
<th>&gt;</th>
<th>&gt; &gt; A great deal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pamina Devi</td>
<td>24%</td>
<td>27%</td>
<td>27%</td>
<td>16%</td>
<td>5%</td>
</tr>
<tr>
<td>Sweet Honey in the Rock</td>
<td>2%</td>
<td>9%</td>
<td>15%</td>
<td>28%</td>
<td>47%</td>
</tr>
<tr>
<td>Eroica Effect</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
<td>32%</td>
<td>8%</td>
</tr>
<tr>
<td>Spirit of Uganda</td>
<td>9%</td>
<td>21%</td>
<td>12%</td>
<td>27%</td>
<td>30%</td>
</tr>
</tbody>
</table>

Afterwards, did you discuss the meaning or merits of the performance with others who attended?

<table>
<thead>
<tr>
<th>Intrinsic Impacts</th>
<th>No</th>
<th>Yes, a casual exchange</th>
<th>Yes, an intense exchange</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pamina Devi</td>
<td>5%</td>
<td>73%</td>
<td>22%</td>
</tr>
<tr>
<td>Sweet Honey in the Rock</td>
<td>4%</td>
<td>70%</td>
<td>26%</td>
</tr>
<tr>
<td>Eroica Effect</td>
<td>12%</td>
<td>67%</td>
<td>21%</td>
</tr>
<tr>
<td>Spirit of Uganda</td>
<td>6%</td>
<td>61%</td>
<td>33%</td>
</tr>
</tbody>
</table>
Emotional Resonance

An emotional response to a live performing arts event, whether pleasure or provocation, is an intrinsic impact. Ninety-four percent of the respondents for Spirit of Uganda experienced a strong emotional response to the performance. More than three-quarters felt a strong emotional response to Sweet Honey in the Rock and Eroica Effect.

Seventy-three percent of the Sweet Honey in the Rock respondents felt bonded with the performers and more than half bonded with Eroica Effect or Spirit of Uganda performers.

<table>
<thead>
<tr>
<th>How would you characterize your emotional response to the performance?</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Weak &lt;&lt; &lt; &gt; &gt; &gt; Strong</td>
</tr>
<tr>
<td>Pamina Devi</td>
</tr>
<tr>
<td>Sweet Honey in the Rock</td>
</tr>
<tr>
<td>Eroica Effect</td>
</tr>
<tr>
<td>Spirit of Uganda</td>
</tr>
</tbody>
</table>

To what extent did you relate to, or feel bonded with, one or more of the performers?

<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Not at all &lt;&lt; &lt; &gt; &gt; &gt; Strongly</td>
</tr>
<tr>
<td>Pamina Devi</td>
</tr>
<tr>
<td>Sweet Honey in the Rock</td>
</tr>
<tr>
<td>Eroica Effect</td>
</tr>
<tr>
<td>Spirit of Uganda</td>
</tr>
</tbody>
</table>

Spiritual Value

In the UFPA 2004-05 research, more than one-half of the respondents indicated that performances could nourish their souls or inspire. Ninety-one percent of the Spirit of Uganda patrons and 74 percent of the Sweet Honey in the Rock patrons felt uplifted or inspired.

<table>
<thead>
<tr>
<th>How much did the performance leave you feeling uplifted or inspired in a spiritual sense?</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Not at all &lt;&lt; &lt; &gt; &gt; &gt; A great deal</td>
</tr>
<tr>
<td>Pamina Devi</td>
</tr>
<tr>
<td>Sweet Honey in the Rock</td>
</tr>
<tr>
<td>Eroica Effect</td>
</tr>
<tr>
<td>Spirit of Uganda</td>
</tr>
</tbody>
</table>
Aesthetic Growth

More than one-half of the Pamini Devi and Spirit of Uganda patrons were exposed to a type of music that was new to them. This is key to audience development.

Approximately one-third of all patrons surveyed indicated that attendance at the performance would cause them to be more creative.

Did this performance expose you to a (genre) style or type of music with which you were previously unfamiliar?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pamini Devi</td>
<td>65%</td>
<td>35%</td>
</tr>
<tr>
<td>Sweet Honey in the Rock</td>
<td>23%</td>
<td>77%</td>
</tr>
<tr>
<td>Eroica Effect</td>
<td>5%</td>
<td>95%</td>
</tr>
<tr>
<td>Spirit of Uganda</td>
<td>52%</td>
<td>48%</td>
</tr>
</tbody>
</table>

To what extent do you think your attendance at this performance will cause you to be more creative in your life, work or artistic endeavors?

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Not at all &lt; &lt; &lt;</td>
<td>&gt; &gt; &gt; A great deal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pamini Devi</td>
<td>22%</td>
<td>24%</td>
<td>27%</td>
<td>19%</td>
<td>8%</td>
</tr>
<tr>
<td>Sweet Honey in the Rock</td>
<td>13%</td>
<td>17%</td>
<td>32%</td>
<td>23%</td>
<td>15%</td>
</tr>
<tr>
<td>Eroica Effect</td>
<td>20%</td>
<td>28%</td>
<td>31%</td>
<td>17%</td>
<td>4%</td>
</tr>
<tr>
<td>Spirit of Uganda</td>
<td>6%</td>
<td>18%</td>
<td>42%</td>
<td>30%</td>
<td>3%</td>
</tr>
</tbody>
</table>

Social Bonding

Exposure to other cultures is important to building trust and tolerance. The performing arts have a role in that process and it is another intrinsic impact of attendance. Approximately 70 percent of the Pamini Devi and Spirit of Uganda patrons experienced a culture other than their own and outside of their own life experiences.

To what extent did the performance expose you to one or more cultures outside of your own life experience?

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Not at all &lt; &lt; &lt;</td>
<td>&gt; &gt; &gt; A great deal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pamini Devi</td>
<td>3%</td>
<td>5%</td>
<td>24%</td>
<td>35%</td>
<td>32%</td>
</tr>
<tr>
<td>Sweet Honey in the Rock</td>
<td>13%</td>
<td>4%</td>
<td>45%</td>
<td>23%</td>
<td>15%</td>
</tr>
<tr>
<td>Eroica Effect</td>
<td>24%</td>
<td>31%</td>
<td>28%</td>
<td>16%</td>
<td>1%</td>
</tr>
<tr>
<td>Spirit of Uganda</td>
<td>3%</td>
<td>3%</td>
<td>21%</td>
<td>24%</td>
<td>48%</td>
</tr>
</tbody>
</table>
Approximately half of the respondents attending Sweet Honey in the Rock, Eroica Effect and Spirit of Uganda felt that the performance would have a lasting impression a year later.

When you look back on this performance a year from now, how much of an impression will be left?

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>No impression</td>
<td>&lt;&lt;</td>
<td>&lt;&lt;</td>
<td>&gt;</td>
<td>&gt;</td>
<td>&gt;</td>
</tr>
<tr>
<td>Pamina Devi</td>
<td>5%</td>
<td>22%</td>
<td>16%</td>
<td>41%</td>
<td>16%</td>
</tr>
<tr>
<td>Sweet Honey in the Rock</td>
<td>4%</td>
<td>6%</td>
<td>6%</td>
<td>28%</td>
<td>55%</td>
</tr>
<tr>
<td>Eroica Effect</td>
<td>0%</td>
<td>7%</td>
<td>15%</td>
<td>35%</td>
<td>44%</td>
</tr>
<tr>
<td>Spirit of Uganda</td>
<td>0%</td>
<td>6%</td>
<td>9%</td>
<td>36%</td>
<td>48%</td>
</tr>
</tbody>
</table>

**IMPLICATIONS**

- The 2007-08 research provides proof of the transformational value of the University of Florida Performing Arts experience to an individual.
- We can indeed report not only attendance and financial numbers, but also quantified intrinsic impacts.
- Aesthetic growth can occur if the art form is new to the patron, not only a new work. A tour of The Wedding Singer mounted at UFPA can contribute to the intrinsic impact of aesthetic growth by attracting new audiences to a performance that is new to them. We do not always have to present new works to achieve aesthetic growth.
- A performance with an attendance of 500 patrons can have a greater intrinsic impact than a sold-out performance.
- We must measure and report our impacts against our mission. University performing arts centers do not usually have profit as a mission. We must report more than the dollars.
DEVELOPMENT

Affiliate Membership

The Affiliate membership program forms the support base for University of Florida Performing Arts. In the 2007-08 season, 565 member households contributed $350,162 in unrestricted funds. Of these members, 388 renewed their membership and 177 joined as new Affiliates. Members of the Affiliates program also showed their support for University of Florida Performing Arts by serving as members of the Advisory Board of Directors and organizational committees, and taking part in UFPA’s volunteer ushers program.

Throughout the year, Affiliates are recognized for their generous contributions at various membership events. The Season Opening Celebration kicked-off the 2007-08 season following the Parsons Dance company performance. Affiliates also enjoyed backstage tours of Evita, The Actors’ Gang in 1984, MOMIX – Lunar Sea, and Diavolo. Upper-level Affiliates had the opportunity to enjoy a private breakfast with Andrew Manze, conductor of the Helsingborg Symphony Orchestra, to discuss the life and significance of Beethoven in the world of classical music. Other events included the Annual Director’s Dinner, Season Preview for the upcoming season, intermission receptions, and meet and mingle with artist events.

Fackler Foyers

On January 25, 2008, University of Florida Performing Arts celebrated the dedication of the newly added Fackler Foyers. Made possible by the generous contribution of Dr. Martin Fackler and Ms. Shelley Melvin, with a matching contribution from the Florida Alec P. Courtelis Facilities Enhancement Challenge Grant Program, the foyers added 5,000 square feet to the lobby of the Curtis M. Phillips Center for the Performing Arts.

Construction began on the two foyers in March 2007, transforming them from unused outside patio terraces to enclosed foyers with multiple uses. Highlights of the new foyers include wood paneled walls, an infusion of light through large glass windows and expanded restroom facilities. These spaces will be used for master classes, lectures, pre-performance discussions, and intermission receptions. The impact and value of the Fackler Foyers is immeasurable to University of Florida Performing Arts.

Hard Hat to Housewarming: A Celebratory Gala

Celebrating the grand opening of the Fackler Foyers, Hard Hat to Housewarming: A Celebratory Gala was the most successful fundraising event to date. This year’s gala was completely sold-out with 375 attendees. Guests were welcomed into the new foyer space with 130 silent auction items lining the walls. In addition, guests enjoyed dinner and dancing on the main stage to the music of Gosia and Ali.

In one evening, the gala raised $70,000 through ticket sales, sponsorships, and silent auction proceeds in support of University of Florida Performing Arts.
The Fackler Foyers were dedicated on January 25. Clockwise from top left: Shelley Melvin (left) and Dr. Martin Fackler (right) were toasted by UF President J. Bernard Machen and UFPA Director Michael Blachly. An exterior view of the Fackler Foyers. UF Facilities Planning and Construction and project architects helped make the Fackler Foyers a reality – from left: Cedric Christian, Cydney McGlothlin, Michael Blachly, Shelley Melvin, Dr. Martin Fackler, Tom Gyllstrom, Carol Walker and Brent Taylor. Dr. Martin Fackler and Shelley Melvin.

Right: UFPA Director Michael Blachly led the crowd in a round of applause.

The Fackler Foyers were dedicated on January 25. Clockwise from top left: Shelley Melvin (left) and Dr. Martin Fackler (right) were toasted by UF President J. Bernard Machen and UFPA Director Michael Blachly. An exterior view of the Fackler Foyers. UF Facilities Planning and Construction and project architects helped make the Fackler Foyers a reality – from left: Cedric Christian, Cydney McGlothlin, Michael Blachly, Shelley Melvin, Dr. Martin Fackler, Tom Gyllstrom, Carol Walker and Brent Taylor. Dr. Martin Fackler and Shelley Melvin.

Fackler Foyers Dedication
**UNIVERSITY OF FLORIDA PERFORMING ARTS**

**BALANCE SHEET**

as of June 30, 2008

**ASSETS**

<table>
<thead>
<tr>
<th>Current Assets</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash — Operating Account</td>
<td>(263,281)</td>
</tr>
<tr>
<td>Cash — Foundation</td>
<td>98,426</td>
</tr>
<tr>
<td>Cash — Ticket Account</td>
<td>344,894</td>
</tr>
<tr>
<td>Change Fund</td>
<td>2,850</td>
</tr>
<tr>
<td>Accounts Receivable</td>
<td>122,707</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td><strong>305,596</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Other Assets</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Furniture &amp; Equipment</td>
<td>136,786</td>
</tr>
<tr>
<td><strong>Total Other Assets</strong></td>
<td><strong>136,786</strong></td>
</tr>
</tbody>
</table>

**Total Assets**                                      **442,382**

**LIABILITIES & FUND BALANCE**

<table>
<thead>
<tr>
<th>Current Liabilities</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts Payable</td>
<td>34,457</td>
</tr>
<tr>
<td>Salaries/OPS Payable</td>
<td>23,487</td>
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<tr>
<td>Insurance Payable</td>
<td>350</td>
</tr>
<tr>
<td>Sales Tax Payable</td>
<td>1,413</td>
</tr>
<tr>
<td>Deferred Credits</td>
<td>1,067,154</td>
</tr>
<tr>
<td><strong>Total Current Liabilities</strong></td>
<td><strong>1,126,861</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Long Term Liabilities</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Accrued Compensated Absences</td>
<td>165,712</td>
</tr>
<tr>
<td>Due Revolving Fund</td>
<td>2,850</td>
</tr>
<tr>
<td><strong>Total Long Term Liabilities</strong></td>
<td><strong>168,562</strong></td>
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</table>

<table>
<thead>
<tr>
<th>Fund Balance</th>
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</thead>
<tbody>
<tr>
<td>Beginning Fund Balance</td>
<td>(117,333)</td>
</tr>
<tr>
<td>Disbursements over Receipts</td>
<td>(735,708)</td>
</tr>
<tr>
<td><strong>Ending Fund Balance</strong></td>
<td><strong>(853,041)</strong></td>
</tr>
</tbody>
</table>

**Total Liabilities & Fund Balance**                  **442,382**

**UNIVERSITY OF FLORIDA PERFORMING ARTS**

**STATEMENT OF RECEIPTS AND DISBURSEMENTS**

12 Months Ending June 30, 2008

<table>
<thead>
<tr>
<th>Receipts</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ticket Sales</td>
<td>1,670,574</td>
</tr>
<tr>
<td>University Funding</td>
<td>1,027,799</td>
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<tr>
<td>Rentals</td>
<td>616,956</td>
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<tr>
<td>Grants</td>
<td>76,000</td>
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<tr>
<td>Endowments and Interest Income</td>
<td>242,728</td>
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<tr>
<td>Contributed Income</td>
<td>618,418</td>
</tr>
<tr>
<td><strong>Total Receipts</strong></td>
<td><strong>4,252,475</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Disbursements</th>
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</thead>
<tbody>
<tr>
<td>Artist Fees</td>
<td>2,119,576</td>
</tr>
<tr>
<td>Salaries</td>
<td>1,691,342</td>
</tr>
<tr>
<td>Operating Expenses</td>
<td>764,666</td>
</tr>
<tr>
<td>Marketing</td>
<td>412,599</td>
</tr>
<tr>
<td><strong>Total Disbursements</strong></td>
<td><strong>4,988,183</strong></td>
</tr>
</tbody>
</table>

**Net Disbursements over Receipts**                    **(735,708)**
UFPA RECEIPTS

- Ticket Sales – 39%
- University Funding – 24%
- Contributed Income – 15%
- Rentals – 14%
- Endowments and Interest Income – 6%
- Grants – 2%
- Artist Fees – 42%
- Salaries – 34%
- Ticket Sales – 39%
- University Funding – 24%
- Contributed Income – 15%
- Rentals – 14%
- Endowments and Interest Income – 6%
- Grants – 2%
- Artist Fees – 42%
- Salaries – 34%

UFPA DISBURSEMENTS
President J. Bernard Machen (center) with Elayne and Nick Cassisi at the Hard Hat to Housewarming gala.

PROFESSIONAL STAFF  
as of June 30, 2008

Administration  
Michael Blachly, Director  
Elizabeth Auer, Assistant Director

Development  
Lori Siegel, Development Coordinator  
Lindsay Krieg, Performance Sponsor and Grants Coordinator

Business Office  
Laura Ling, Accounting Coordinator  
Vivian Royer, Human Resources  
Alana Christou, Financial Assistant

Marketing and Communications  
Deborah Rossi, Director of Marketing  
Joe Osburn, Publications Coordinator  
Amy Douglas, Marketing Coordinator

Box Office  
Robert Stevens, Box Office Manager  
James Kersey, Box Office Assistant Manager

Technical Operations  
Matt Koropecyj-Cox, Operations Director  
Jason Degen, Technical Director  
Derek Wohlust, Stage Supervisor  
Nicole Lee, Master Electrician  
Eric Ross, Audio Supervisor  
Tim Albritton, Rigging Supervisor  
Jon Prevost, Crew Scheduling

University Auditorium  
Charles Turner, Manager

Baughman Center  
Harmony Smith, Manager
Left to right: Diavolo dance company members “hang around” in the hallway during their AIM Together visit to Shands. Board Member Cherylle Hayes, Gary Schneider and Board Member Tania Alavi at the Hard Hat to Housewarming gala.

UNIVERSITY OF FLORIDA PERFORMING ARTS
2007-08 ADVISORY BOARD OF DIRECTORS

Ronald Abel
Tania Alavi
Hazel Baughman, Honorary
Jan Baur
Ivy Bell
Michael Blachly, Ex officio
Carol Bosshardt
Kimberly Bosshardt
Connie Brown
Nicholas Cassisi
Mary Chance
Gus Corbella
Janie Fouke, Ex officio
Howard Freeman
Lisa Gearen
Ellen Gershon
Mark Gold
Ashley Hablitzel, UF Student Representative
Cherylle Hayes
Patricia Hilliard-Nunn
Rolf Hummel
Linda Kallman
Lucinda Lavelli, Ex officio
Jacki Levine
Joseph Lowry
Chris Machen, Honorary
Elizabeth Mann
Kristi McCray
Geoffrey Moore, President
Ryan Moseley, Ex officio, SG President
Marilyn Nye-Islam
J. Parrish, Jr.
Susannah Peddie, President-Elect
Barbara Phillips, Honorary
Joan Promin
Paul Robell, Ex officio
Ann Marie Rogers
Jackson Sasser, Ex officio
Jeanne Sims
Aase Thompson
Maria Velazquez
Grace White
Ora White
Vam York
Nicole Yucht

Emeriti
Roger Blackburn
Gretchen Brill
Deborah Butler
Cecilia Caton
Janet Christie
Lou DeLaney
Ira Gessner
Buff Gordon
Andrew Hardin
Charles Holden
Roy Hunt
Jon Kurtz
Robert Levitt
Roslyn Levy
Shelley Melvin
Beth Mills
Sandra Olinger
Daniel Ponce
Storm Roberts
Howard Rothman
Melvin Rubin
Stephen Shyer
Melanie Shore
Portia Taylor
Marilyn Tubb
Quenta Vettel
Carl Walls
Ronald Zollars

UFPA Board Member Storm Roberts (center) with cast members from The Producers. Storm had a guest walk-on role in the Act II courtroom scene.
For the 2007-08 season, volunteers donated 8,347 hours of service as house ushers and reception staff.

Carolyn Agazarm
Monica Aiton
Julie Anspach
Julie Baker
Ben Barger
Marilyn Barger
Day Bennett
Sara Ben-Shoshan
Tish Benton
Bob Bergdorf
Bernice Best
Gloria Borgner
Valentina Boycheva
Gabrielle Brady
June Brady
Tom Brady
Ann Brown
Emma Carpenter
Connie Chen
Kwai-Lee Chui
Sandy Cosgrave
Maralyn Cowart
Dianna Crosby
Dolores Darpino
Peg Davidson
Donna Desmond-Kuhn
Donna Field
Paul Fiore
Griselda Forbes
Bob Franks
Kathy Franks
David Gold
Judy Gold
Ronald Gordon
Meg Gorman

Lois Gorman
Christine Gresham
Terry Gresham
Susan Hahn
Christine Hale-Petty
Mary Handlogten
Diana Hannah
Barbara Harding
Martha Harrell
Vic Harrell
Sue Hartman
Migdalie Hettler
Joe Hettler
Everett Hines
Ann Howell
Robert Hornberger
Donna Horton
Gail Keeler
Suzanne Leahy
Jan LeDuc
Kate Lee
Ruth Link
Nancy Macaulay
Charlie Martin
Frank Martin
Gabrielle Martinez
Adrienne McAlevey
Caryl McKellar
Anita Minck
Lemuel Moore
Edward Moorhouse
David Nassif
Alicia Nelson
Barbara Nute
Mary Nutter

Ronald Nutter
Barbara Parkinson
Don Pettry
Joanne Pohlman
Zandra Pollander
Colleen Porter
Joan Prather
Marcia Purcifull
Candy Ramseur
Kerstin Rao
Pat Read
Lynn Robbins
Gail Roser
Sandra Schank
Dutch Schirmer
Mary Lou Schrimer
Patti Simons
Cecilia Sims
Norma Smith
John Stanton
Susan Stanton
Jahala Stirling
Roselee Sutherland
Will Taylor
June Tobey
Beverley Tracey
Dan Trunk
Joyce Trunk
Susan Vince
Joanne Wasner
Priscilla West
Virginia Wiley
CeCelia Williams
Michael Wright

Left to right: Deborah Butler, Mary Catherine Butler and Buff Gordon at the Fackler Foyers dedication. Linda McGurn, Ellen and Jim Gershow, Clayton Kallman, and Ken McGurn.
2007-08 UNIVERSITY OF FLORIDA PERFORMING ARTS
ENDORSEMENT SOCIETY
as of June 30, 2008

- UF 150th Anniversary Cultural Plaza Endowment
- The George F. and Hazel Z. Baughman Endowment
- The Dr. and Mrs. Leighton E. Cluff Center for Performing Arts Educational Endowment Fund
- The Allen and Lou DeLaney Fund
- The Barbara J. and Curtis M. Phillips, M.D. Endowment Fund

2007-08 UNIVERSITY OF FLORIDA PERFORMING ARTS
BEQUEST SOCIETY
as of June 30, 2008

- The SFI UFPA Center Endowment
- Drs. Elizabeth R. and George Bedell
- Allen and Lou DeLaney
- Bobbie Lee and Chic I. Holden, Jr.
- Dr. and Mrs. Robert A. Levitt
- Patricia D. and Ronald G. Zollars

UFPA Affiliates Committee Chair Maria Velazquez and Committee Member Judy Blachly at the Hard Hat to Housewarming gala.
The Ten Tenors with performance sponsors Rachael, Donna and Jeff Davis (center) of Falcon Financial Management, Inc.

2007-08 PERFORMANCE SPONSORS
2007-08 GRANTS

- Southern Arts Federation/National Endowment for the Arts — Diavolo
- National Endowment for the Arts — AIM Together

PERFORMING ARTS PARTNERS

The Performing Arts Partners program funds the distribution of free tickets to UFPA-presented performances for the physically and mentally challenged, at-risk students and underserved populations.

Linda and Roger Blackburn
Peggy and Riley Blitch
Donald and Cecelia A. Caton
Joe and Ginny Cauthen
Dharma Endowment Foundation
Donald and Mary Lou Eitzman
Ann and Ronald Foreman
Gerri and Ira Gessner
Elsbeth (Buff) and Michael Gordon
Arthur F. Hebard
Linda and Clayton Kallman
Lynette McMahon
Susannah H. Peddie
Shey Foundation, Inc.

Left to right: Dinner tables were set up on the Phillips Center main stage for the Hard Hat to Housewarming gala, UFPA’s most successful fundraising event to date. Attendees included Steve Shey and Phyllis Levitt.

Additional gala attendees included (top to bottom) Board President-Elect Susannah Peddie and Terri Patrick, and Norman Levy and Ronald Nutter.
As of June 30, 2008

Benefactor — $10,000 and above
Deborah and Mary Catherine Butler
Louse H. Courtelius
Marty Fackler and Shelley Melvin
Pamphil Foundation
Carol Squierri

SuperCelebrity — $7,500 and above
Nathan S. Collier

Celebrity — $5,000 and above
Lou DeLaney
Mr. and Mrs. Charles H. Denny III
Peter and Lisa Gearen
Mark and Janice Gold
Joseph and Gladys Lowry
Henry Tosi and Sue Lowry
Geoffrey and Ann Moore
Susannah and Brian Peddie
Mr. and Mrs. Gary Schneider
Stephen and Carol Shey

Superstar — $2,500 and above
Barb and Ron Abel
Linda and Roger Blackburn
Mrs. Mary Caide
Donald and Cecelia A. Caton
Joe and Ginny Cauthen
Mrs. Leighton E. Cluff
Dr. and Mrs. David Cofrin
Gladys G. Cofrin
Millie and Joel Demski
David and Nancy Denslow
Luther and Kay Drummond
Howard G. and Laurel J. Freeman
Libbie F. Gerr
Gerr and Ira Gesser
Corliss Gibbons and Clay Gibbons
Scott and Lisa Herrndon
Roy Hunt
Carolyn and Donald Jackson
Joan and Richard Jones
Randy Batista and Linda Lanier
Kristi and Todd McCray
Andrew and Eleanor Merritt
Patrick and Barzella Papa
Mr. Ralph W. Pressley
Dr. Richard and Joan G. Promin
Bob and Sandra Purcell
David and Regina Richardson
Lorna and Melvin Rubin
Anne and Joe Shands
Jeanne Sims
Mr. and Mrs. Eugene Sulek
Taco Bell/Progressive Restaurants, Inc.
The C. Frederick and Aase B. Thompson Foundation
Maria H. Tian

Headliner — $1,750 and above
Anonymous (2)
Dr. and Mrs. Maury and Susan Berger
Beverly Butts and Mary McCollum
Marc A. Gale
Barbara Herbstman
Linda and Clayton Kallman
Dr. William and Carol Kem
Linda and George Singleton

Star — $1,000 and above
Anonymous (2)
Alan Agresti and Jack Levine
Allen Enterprises of Gainesville, Inc.
John C. Amott
Dr. Rodney and Beverly Bartlett
Michael Barton
Drs. George and Elizabeth Bedell
Kenneth and Laura Berno
Dr. and Mrs. Robert O. Bjurstrom
Michael and Judy Blachly
Peggy and Riley Bitch
Alyce Boyd
Robert and Tallulah Brown
Ben Campen, Auctioneer
Elyne and Nick Cassisi
Jeffrey and Cynthia Catlin
Janet L. Christie
Dr. and Mrs. David R. Colburn
Kerry J. Colston and Tessa L. Colston
Richard and Ruth Conti
Gary R. Cooper, M.D.
Linda L. Crawford and R. Michael Steufer
Bruce and Susan Crosson
Cecil and Marilee Dam
Jody and Suellen Davis
Alexis Dell
Donald Dewsbury
Miguel and Maria Diaz
Sheila R. Dickson
Mike and Ann Dillon
George and Connie Doerfrel
T. Downey and N. Boone
Consuelo and Bruce Edwards
Donald and Mary Lou Eitzman
Gerard and Antoinette Emch
Janie Fouke
Pat Foutz
John Frady
Mrs. Jackie Fried
O. H. Harwood
Eliane Carson Funk
Jim and Ellen Gershov
H.D. and June Girard
Vernon and Yvette Glisson
Jane and Bill gobus
Elizabeth (Butt) and Michael Gordon
Roy Eugene Graham, F.A.I.A.
Haile on the Plaza, Inc.
Dagny and Don Harris
Carol Hayes-Chrisiani
Doug and Marge Hazen
Gene and Evelyn Hemp
Hilda Hidalgo, Ph.D. and Cheryl LaMay, M.D.
Mike and Carla Hill
Chic and Bobby Holden
Caren and Jack Holfenbeck
Dr. Lawrence and Sonja Houghous
Nora Lee Hoover
Bill and Angela Hoppe
Rebecca and Richard Howard
Mr. S. Jim Islam and Mrs. Marilyn Nye-Islam
Dr. and Mrs. A. Page Jacobson
Les and Stanley Jacobson
Ambassador Dennis Jett and Lynda Schuster
Dr. Adil Kabeer
Clay Kallman and Lauren Groff
John and Peggy Kirkpatrick
Dr. Harry and Ms. Dawn Krop
John M. Kildau and Christiana Leonart
Maggie Labarta and Jon Cherry
Robert Lamason
Bill and Karen Lang
Dr. and Mrs. Robert A. Levitt
Norman and Roslyn Levy
Arthur Lewis
Mr. and Mrs. Bruce D. Little
Emilio Lobato, M.D. and Cheri Sulek, M.D.
Judy Locascio Allstate Agency
Sal and Carol Locascio
Maureen T. Long
Bernie and Chris Machen
Layton and Mary Stuart Manke
Margaret Reihard, Ph.D.
Paul and Virginia McDaniel
Donald and Mary Jane McClothin
Ken and Linda McCorm
Martin and Pamela McMahon
Jon and Beth Mills
Bob and Kay Mitchell
In Memory of Mary Monroe
Samuel and Mary Lou Munson
Laurie Nelson
Dr. and Mrs. Howard D. Noble, Jr.
Anthony and Kathleen Novels
Herbert and Barbara Oberlander
Whit and Diane Palmer
Steve and Trish Pavlik
Ed and Pat Peddie
Sandra and Edward Pettigrew
Daniel and Kelly Phillips
Susan Picado and A. Joseph Layon
Tom and Kenni Pinkard
PPI Construction Management, Inc.
The Priest Huffman Companies
Timothy Ptk
Bob and Karen Reller
George and Twana Richard
Mr. and Mrs. Thomas Ridgak
Paul and Susan Robell
Russell and Brenda Robinson
Mr. and Mrs. Bruce and Ann Marie Rogers
Michael and Agnes Ross
W.J. and Stephanie Ross
Howard and Glory Ann Rothman
Elias Sarkis, M.D.
Jim and Carolyn Serger
Craig and Kris Shaak
Mr. and Mrs. C. Frederich Shewey
Bob and Beverly Singer
Linda and George Singleton
Jack and Eileen Smith
C. Soldevila-Pico
Gerald and Sara Stein
Dr. Wade and Susan Stinson
Jill and David Stirit
Ella Storey
Robert and Carolyn Thoburn
George and Marilyn Tubb
Lisa Tumarkin
Dr. and Mrs. Benjamin and Blanca Victoria
Stephen and Nancy Vogel
Carl and Brenda Kay Walls
Keith and Roberta Watson
Drs. James H. White and Lisa McElwee-White
Edward and Kate Wilkinson
Belinda carl and Larry Wurn
Vam and E.T. York
Tom and Jo Anne Young
Dr. and Mrs. Steven Young
Tony and Karen Zadrej
Ron and Patti Zollars

Producer — $500 and above
Anonymous (3)
Ms. Cindy Belknap
Dr. Marvin and Helen Berk
Georgia and Robert Bertricher
Bradley Bierman
Herb and Barbara Boothroyd
Ralph Bowden and Carol Willis
Dr. and Mrs. Thomas Brill
Dick and Nina Cameron
Dan and Beth Cantilffe
Sidney and Barbara Cassin
Mary Christian and Bob Palmer
Audrey Clark and Richard Doenges
Community Bank & Trust of Florida
Debbie and Mike Conlon
Sheryl Conner
George and Dusty Davies
Dr. and Mrs. John Davis
Hartmut Derendorf and Kerry S. Estes
Josh and Sally Dickinson
William Elliott
Bob Fennell and Joe Rojo
Flamingo Produce and Seafood
Angela and Kelly Foote
Mike Franco and Marjorie McGee
The Gleim Family
Garrett Gleim
Joseph Glover
Drs. Ann Glovasky and Dan Reboussin
Asa Godby
Jim and Sibet Grantham
Arline and Melvin Grew
James and Sharon Hawkey
Andrew and Sharon Harshik
Marc Hoft and Fay Prost
Robert and Lynne Holt
Jack and Linda Jenkings
Walter and Janie Kalaf
John and Kathy Kish
John and Agnes Klauder
Angella Ahn in the Neonatal Intensive Care Unit during an AIM Together visit.
If your name was inadvertently omitted or listed incorrectly, please accept our apologies and notify us at 352-846-3647.

Manager — $100 and above

Anonymous
Amir Abdullah and Mary O’Banyoun Abdullah
Lawrence and Katherine Albrighton
Roy and Janice Alford
Tim and Sandy Anderson
Terry and Dee Arboagast
James and Karen Archer
Tom and Melodie Archer
Carol Auerbach
Mr. and Mrs. James Austin
Ms. Ann Austin
Collette and Betty Barber-Davidson
Phil and Ronnie Bearegrd
Michael Beeby
Linda Bia Lowas
Kim and Aaron Bosshardt
Tomas G. Berger
Nancy and Gabriel Bitton
Bruce A. Blackwell and Brandon M. Wight
Eleanor Blair
Sean and Laura Brewer
Gail and Eric Brill
Jane Brockmann and Thomas Rider
James and Gretchen Brooks
Celeste and Randi Brown
Jenna and Arthur Broyles
Dr. and Mrs. Richard Bucciarelli
Ronald L. Bunker
William H. Burger
Dale and Marcelo Canelas
Ronald K. Castellano and Natalie C. Bella
Jennifer Cattanach in Memory of Mary Monroe
Sarah Chestrow
Cynta and Charles Chestnut III
Nereyda Clark
John and Cynthia Clements
Christopher Cogle and Alisa Guthrie
Edwin and Phyllis Chen
Stuart and Charna Cohn
Laura Collopy and Moe Schmid
Joseph and Francois Conrad
Ken and Angela Cornell
Tony and Dawn Cousins
Frank and Jan Covington
Robert and Virginia Craig
R. Bruce and Roberta M. Curry
In Honor of Grant Livingston Curtis
James and Sandra Daloe
Eli and Linda Dassa
Dr. and Mrs. Hunt Davis, Jr.
Phil and Phyllis DeLaney
Donald and Elizabeth Denniston
Mary Fran and Jan Donohoe
Shirley and Bill Drummond
Brigitte Dykstra
James and Laura Eadens
Margaret Early
Tom and Mary Ann Evans
Ron and Dianne Farb
Mary E. Farris
Bert and Julie Flanagan
Ann and Ronald Foreman
William L. and Eugenia Fouraker
Dr. and Mrs. William Gager, Jr.
Michael Cannon and Genevieve Haugen
Lucille George
George and Alison Gerenci
Mr. and Mrs. Terence Gets

Avoid these names.
Mandell and Joyce Glicksberg
Victoria L. Golden
Dr. Vita Golubovskaya
Ricardo and Leslie Gonzalez-Rothi
Dolores Simms Greene
John and Kathryn Gregory
Robert and Alice Gribble
Joan Hagen Penticost
John Hairston
Mary Hanflogen
James Harding
Mary A. Harding
Diane and Jim Heaney
Arthur E. Heban
Thomas Hemmenway
Michael and Lorraine Hestor
Lisetollet Hof-Weber
Dr. and Mrs. James Hogan
Dudley and Nancy Huber
Kate and Tom Huber
Maure Indelicato
Jo Annevae Irving and Dr. M. Josephine Snider
Joel and Nan Islam
Johud and Tanya Israel
Charles and Diane Jacobson
Greg and Jen Janelle
Romn Janes
Bob and Lisa Jerry
Star Bradbury and Mitchell Jim
Dr. and Mrs. Doug Jones
Liz and Bill Jordan
Ron and Chris Johnsrud
Gary and Dianne Junior
Irvind and Shirley Kaplan
Brian and Chris Ken
Vasudevam Kadambi
Leslie and Paul Klein
Scott R. Koons
Donaveld and Don Koretz
Fred and Marion Korczec
Mary Landman
Mark and Allison Law
Carrie Lee
Mr. and Mrs. Gene and Arlene Levine
Joseph and Idella Lichter
Rose Lombardino
Dr. David and Mrs. Ronnie Lowenthal
Carole Lubow
B. Lyder
Carlos Maetz
Paulette C. Maxmone
Karen Majorowicz
Peter and Eileen Maren
Peter and Jean Metz
Mank and Cyndy Mclothin
James and Lois McGrady
Mary Lou and James Merkner
Mr. and Mrs. Louis Miele
Cary and Lorraine Mobley
In Memory of Mary Monroe
Dr. Lemuel B. B. Moore
Bill and Beverly Morris
Terry and Pat Morrow
Drs. Rebecca and Paul Nagy
Arnold and Susan Neugroschel
Louise and Elena Newman
Bruce and Estelle Nodine
Frank and Esther Nordlie
Dr. Kenneth Nunn and Dr. Patricia Hillard-Nunn
Mary Ann O’Daniel
James and Suzanne Orr
Drs. Larry Page and W. Tangtijareon
Dr. Salvador and Mrs. Lillian Pancorbo
Drs. Bill and Elaine Pannel
Dr. Bernard J. Paris
In Honor of Philip Peddie
Susan S. Percival
Mr. William Percival
Robert and Laverne Petzold
Ms. Tammy Phillips
Herb and Mary Press
James and Katie Pressly
Mavlenie Prentice
Ms. Vera Rabino
Richard and Rosalie Race
Drs. Swaroop and Surekha Rai
Kenneth and Colleen Rand
Patricia Rayside
Helen S. Richeson
Marilyn E. Ridge
Ms. Carolyn Rion
Jay and Rita Ritter
Mr. and Mrs. George L. Rodriguez
Walter and Jean Rosenbaum
Eric and Amy Rosenberg
John and Nancy Ross
Paul S. Rothstein
Judith C. Russell
Arthur and Phyllis Saarinen
Warren and Yvonne Samuel
Mr. and Mrs. Ronald Sanz
Sandra Schank
Dick and Nancy Scheafer
Virginia and Donald Schrader
Michael and Karen Schwartz
Dr. John F. and Dr. Lynn T. Scott
Alon Shara and Renata Wagan, M.D.
Dr. Harry B. and Christiana F. Shaw
Bob and Kathy Shwayev
Dr. Wm. Sibove
Irene Silverman and Harvey Budd
Dr. and Mrs. Chris and Cynthia Slobogin
Pat and Grover Smires
Charles Smires
Sandra and David Smith
Richard and Karla Stringfield
Charles and Kathleen Swallows
Ronne and Betty Tapp
Ester S. Tibs
Scott and Tessa Tift
Bruce Tomlinson and Sharon Sarazin
Linda and Thom Tyler
James and Carol Verducci
Tia Vidalonga
Walter and Lilly Visniak
Ken Wald and Robin West
Thomas J. Walker
Alvin and Leota Waller
Dr. Mollie M. Wallk
Mark and Stephanie Walsh
Jack and Brenda Warren
Dr. and Mrs. John Werning
Stewart White
Janie S. Williams
Mr. John Michael Williams
Edward and Willa Wilcott
Terry L. Woody
Skip and Kathy Yelle
Maeve and Paul Zwic

Stagehand — $50 and above

Anonymous (1)
Aja, Pam, and Glenn Allison
Jacqueline Davison
Mr. Nicholas Florentine
Sam and Barbara Gamble
Dr. Harlan Hall and Dr. Karen Kilgore
Mary Hausler and Albert Traversa
Dona and Larry Kite
Judith E. Mabry
Helen McCune and Jesse Gregory
Ms. Julie McGraith
John and Joanne Misener
Richard and Wanda Oberdorfer
Dr. Jacqueline Orlando
Parker and Natalie Small
Robert and Delores Statum
Mr. Mel Wagner and Lee Howe
Mr. Frank F. Ward
Mary-Evan Weber
Joseph and Barbara Webster
Mrs. Lorne A. Weinman
Karen Williams
Dr. Chang-yu Wu
Dr. Ling Yan

Student — $15 and above

Elizabeth E. Dean
Jenny Harrison
Crystal Lai
Jaclyn Margarita Perez
Krystian Zvolinski
Above

The national tour of Annie made a stop at the Phillips Center in January. (Photo by Joan Marcus)

Back Cover

UF Alum and Sister Hazel Bass Guitarist Jett Beres sings to Alberta.