



deanna doty, artistic director

Champaign is sometimes a difficult place to live. Too often, we have to say goodbye to really special members of our ballet family, and this is one of those years.

After 13 years of watching students grow up and move on, I keep expecting to become accustomed to it, but every so often it strikes a little deeper than I thought it would. I harbor a secret hope that one day all our friends, families, dancers, and teachers will return and stay forever!

But life moves on, and change is good, and healthy, and exciting; and so I, and we, should embrace this change and look forward toward all the new things to come.

Join me in welcoming wonderful new friends, families, dancers, and teachers, and together let us look forward to a new season.

Deanna D Doty
Artistic Director



Emily Buss coaches apprentice dancer Bliss Chapman.

Being the Change

After three years teaching, dancing, and serving as Ballet Mistress for CU Ballet, Emily Buss is leveraging her passions to “be the change” in US arts policy.

This fall, she moves to Washington, DC to go back to school for her graduate degree at Georgetown University. With undergraduate degrees from Wellesley College in Political Science and French, she heads to the East Coast to study European Public Policy, with the ambitious goal of ultimately influencing US public arts policy.

“Since college I’ve been interested in political science and policy, but it was once I started working with the company (CU Ballet), not only teaching and running rehearsals, but dealing with fundraising and grant writing, I realized this was something I could do that would meld my two interests,” she says. “I was speaking to a dancer from Norway who was retired at 40 and had gotten a lifelong pension. That’s just unheard of here. Careers in the arts have become this unrealistic dream to

American children. I really feel like it should be something that is more viable.”

Buss has first-hand knowledge of a European company. While studying abroad for a year in Geneva, Switzerland, she danced with a student company at the university. Back stateside, she continued to dance at Wellesley and began teaching and choreographing. Upon graduation, she returned home to Central Illinois and found the perfect fit in an opening at CU Ballet. “It’s the best job I could ever hope for,” she says. “I’m actually really, really sad to leave. What makes it easier is that I hope the work I’ll be doing will help small companies like this.”

Admittedly nervous to be moving to DC, Buss explained why she chose to leave now. “Europe has really great arts and arts funding, although it’s getting less great now with the economic issues, but I’d really like to study the European model of arts funding and try to implement that here.

“Georgetown not only has one of the only European-focused policy programs, but also the location in DC has a lot of internships. The university has ins at certain organizations, so I could intern at places like Americans for the Arts or the National Endowment for the Arts (NEA).”

She may have her work cut out for her. Even the NEA, an organization focused on the arts, doesn’t cater much to dance. Most at issue, the current economy and political environment are not exactly suited for an arts funding boon. Arts funding took a big hit when a federal subcommittee recently voted for the biggest cut in NEA funding by \$20 million. If passed, this would be the biggest decrease in funding in 16 years.

Culture of Support

Buss remains hopeful though that she (and others like her) will be able to make a difference by trying to create a European-style arts program that will work here in the United States. “We’re one of the only countries that doesn’t have a ministry or department for culture, and the arts are typically included in that. In other countries that have ministries for culture, many of the arts organizations are nationalized. As part of the ministries, the arts organizations get a chunk of that funding and then it’s a ‘National Opera of Spain,’” says Buss.

“I think part of the issue of nationalizing things like this in the States is that we’re such a large country. In somewhere like Spain it works well, because it’s not as big. Unfortunately we are not a nation that as a whole embraces the arts. There are great little spots for the arts. Champaign-Urbana is a great hub for the arts and there are similar towns in every state, but on the whole we’re so focused on funding other things. Especially in the current economy and political situation, it’s going to be hard to get people to support the arts in the face of cutting funding for other things that they might view as more important.”

Contrast this with Canada, which is known for having a European sensibility where the arts are concerned. Kate Hosier, a CU Ballet alumna who now dances with the National Ballet of Canada (NBOC) as a member of the corps de ballet, provides a unique perspective on government policy and support of the arts.

“The Canadian government sets aside part of its budget every year for several areas of artistic endeavor in addition to dance, such as the visual arts. Since we are the ‘national’ ballet company of Canada, our fund-

ing is guaranteed every year, with the amount of support related to the strength of the economy,” says Hosier. “Our company is known



Unfortunately, we are not a nation that as a whole embraces the arts.

- Emily Buss

to be one of the most financially stable companies in the ballet world and although we realize the amount of funding is variable, we feel secure about it never being totally cut from the government

budget.”

Similar to Europeans, Canadians consider ballet an integral part of their culture and attend performances in droves. “Seats (at the Ballet) are frequently sold out,” describes Hosier. “People got in line to get tickets for the *Alice in Wonderland* ballet at 6 am, and that was for standing room only since the performance was sold out! Canadians, like Europeans, do not consider ballet an elitist entertainment but a popular form of entertainment, accessible to everyone.”

Hosier described the benefits of working for a Canadian arts organization, and commented on how this differs from American ballet companies. At NBOC, “we have very good salaries, better than the top US companies. A starting corps member makes around \$40,000 for 40 weeks; a principal makes approximately \$75,000+ a year and soloists somewhere in between. We also receive additional specialized health insurance. Our



Although we realize the amount of funding is variable, we feel secure about it.

- Kate Hosier

salaries increase according to our years in the company, plus we also get overtime for extra rehearsals and performances, which happens throughout the year, in addition to extra financial compensation when we tour.”

By contrast, in the United States where dancer contracts are usually less than 40 weeks in duration, Houston Ballet offers its first-year corps \$685 per week and the principals \$1125 per week. At Boston Ballet, a new dancer earns \$697 per week and a third-year principal dancer earns \$1,300 per week. And in many companies, health insurance is a rarity for dancers and staff.

According to Buss, “President Obama is one of the only people who has expressed an interest in improving (this situation), so I think we have a window here. Ideally, I’d like to become involved in an arts organization, whether it’s something existing like the NEA or Americans for the Arts, or if I see the need, start my own nonprofit. If President Obama creates a Department of Culture, I’d definitely like to work there!”

From a 4-year-old who saw Ruth Page’s *The Nutcracker* in Chicago and decided she wanted to dance, to the ballerina who grew up to love ballet and danced in roles like the Lilac Fairy in *The Sleeping Beauty*, Buss ventures optimistically to our nation’s capitol where she may prove to be the best hope yet for our national arts.

- article by Vicki Crain
with contributions from Alison Weingartner

Photos by Aleksandar Antonijevic, Dan Merlo, and Talia Watkins.

Why the Arts are in the Red

In FY96, there were 40% budget cuts to the NEA. The arts organization has never fully recovered.
Source: *Dance/USA*

The American Recovery and Reinvestment Act of 2009 (ARRA) allocated \$50 million to the NEA “to fund arts projects and to preserve jobs in the non-profit arts sector”. About one half million went to administration and program support for the NEA specifically. Of the remaining funds, 60% was available for competitively selected grants to non-profit organizations and the leftover 40% to state and regional arts agencies. This was a one-time-only grant to help during the economic downturn.
Source: *Recovery.gov*

In fiscal year 2011, the Illinois Arts Council was appropriated \$8,471,900. (This does not include state agency budgets that can allocate or receive matching funds.) Governor Quinn has proposed increasing the amount by \$1M to \$9,471,900 for FY2012. This budget has not been voted on or approved.
Source: *Americans For the Arts*

On July 7th, 2011, the US House Interior Appropriations Subcommittee voted to cut funding to the National Endowment for the Arts (NEA) by \$20 million. If passed, this adds to the \$12.5 million decrease from last year.
Source: *The Performing Arts Alliance*

According to Time Out Chicago dance editor Zachary Whittenburg, even Europe is having budget cut woes. “The cultural council of Holland recently proposed cuts of up to half its annual budget. (The Dutch National Ballet, the country’s largest company, faces a 26% amputation.)”
Source: *Time Out Chicago, “Trouble Dutch” (05/13/2011)*

For more information go to:

- The American Recovery and Reinvestment Act of 2009 - [Recovery.gov](#)
- The President’s Committee on the Arts and Humanities - [PCAH.gov](#)
- The PerformingArtsAlliance.org
- Americans For The Arts – [artsusa.org](#)
- The National Endowment for the Arts – [nea.org](#)
- Illinois Arts Council – [arts.illinois.gov](#)
- Dance/USA – [danceusa.org](#)



Soirée du Ballet co-chairs **Cynthia Faullin** and **Connie Hosier** dish about their plans to launch the social season on August 27th at the Urbana Country Club.

Soirée du Ballet
Rustique Magnifique
 August 27

How does this annual event impact CU Ballet?
 CONNIE HOSIER: Although our number one goal is to raise money so that we can keep offering quality CU Ballet productions, it also provides a time for all of us as volunteers, parents, and supporters to get together and celebrate the beginning of a new season.

Where did the theme of "Rustique Magnifique" come from?
 CYNTHIA FAULLIN: The challenge was to make the rustic ambiance of the Urbana Country Club look pretty and delicate. Within minutes, images of toile and cheese-cloth and sunflowers and grape arbours filled our heads. We were torn between Tuscany and Provence. I coined "Tuscanique Magnifique" which Connie vetoed, for obvious reasons. "Rustique Magnifique" prevailed!

Any surprises in store this year?
 CONNIE: There's several wonderful live auction items including a plane flight to a surprise dinner destination, four tickets to the Lyric Opera's *Showboat* starring Nathan Gunn, and an iPad 2 someone can win by buying a chance in our special raffle.
 CYNTHIA: We work really hard to create a centerpiece to make the evening memorable and leave people wondering what fabulous idea we'll come up with next. This year, it's an awe-inspiring Venetian dessert table. Need I say more?

Who's cooking and what's on the menu?
 CYNTHIA: Chef Wes Robbins will be whipping up savories reminiscent of the French and Italian countryside. And of course, Champagne, Champagne, and more Champagne. Somebody call me a cab!

For those attending their first Soirée, what can they expect?
 CONNIE: Everyone can expect a celebration of what CUBallet offers the community, great auction items, fine food, and a friendly and fun atmosphere where all of us can find a way to support the best civic ballet company in Illinois.
 CYNTHIA: Expect to be amazed. That's all I'm going to say!

How do people dress for the August event?
 CONNIE: Think cocktail party attire where it's fun to dress and enjoy oneself.
 CYNTHIA: Wear something fabulous! Grab the outfit you've never worn, because there was no occasion special enough, and put that baby on. Connie wore socks with a dress one year. Don't do that!

To attend, contact Julianna at 217-355-7317 or cuballet@gmail.com
More Soirée dish at <http://www.cuballet.com/soiree.php>

new to the
company

In July, CU Ballet welcomed new ballet mistress Christine Finch to the company ranks; she will also serve as an associate instructor at Champaign Ballet Academy (CBA).

Soon to be known as "Miss Christine" to a generation of polichinelles, soldiers, and mice, Finch will carry the responsibility for rehearsal management under the guidance of artistic director Deanna Doty. "Christine's experience working with youth and the training we've provided her this summer will allow her to hit the ground running," says Doty. "She's delightful and full of great ideas, and she's ready to do the work."

Finch recently graduated from Butler University with a degree in dance pedagogy, and relocated to Champaign-Urbana where her appointments at CU Ballet and CBA enable her to exercise her teaching muscle in a top-quality artistic environment.

"I'm thrilled to be here," says Finch. "The dancers and parents I've met so far are very engaged and appreciate the high level of artistry Deanna is trying to achieve. It's great to be part of that."

Ballet mistress Christine Finch.



aug 27 soirée du ballet
 dec 2-4 the nutcracker
 mar 3 ballet gala
 may 4-5 coppélia



2011-2012
season

see it!
cuballet.com



champaign urbana ballet

2816 W. Clark Road
Champaign, IL 61822

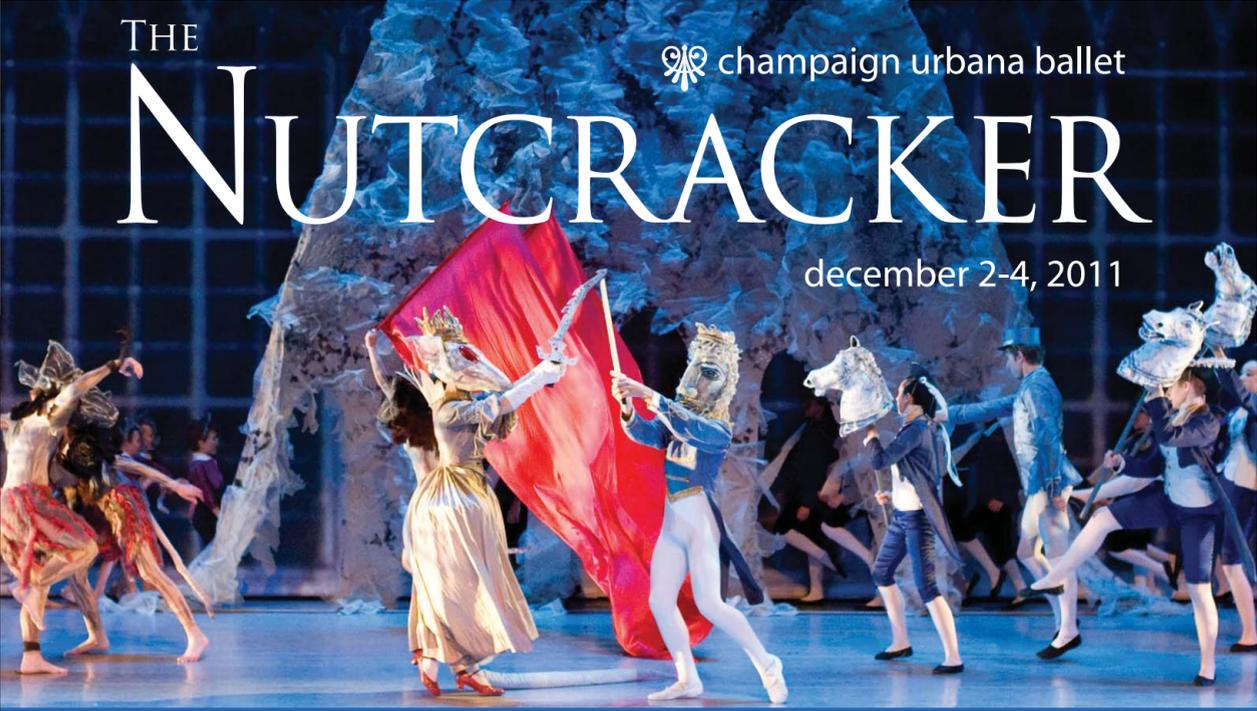
217-355-7317
www.cuballet.com



NON-PROFIT
US POSTAGE
PAID
PERMIT #39
CHAMPAIGN
URBANA BALLET
CHAMPAIGN, IL

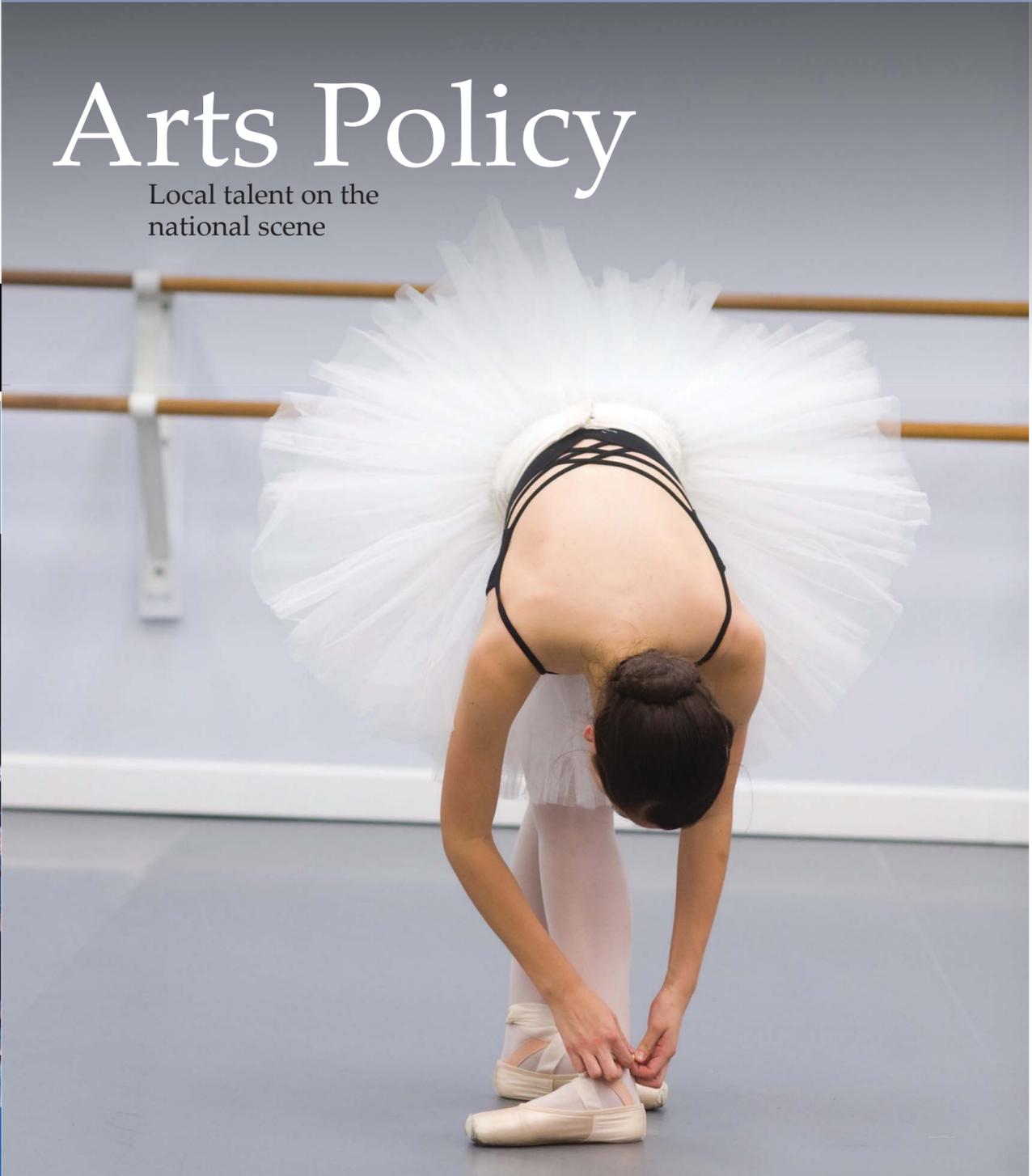
carX CRAZY K 2011
 TIRE & AUTO August 27th
 Buy your spectator ticket to the CarX Crazy K from CU Ballet by August 15th and CarX will donate \$5 to CU Ballet!
 For tickets, contact Julianna at 217-355-7317 or cuballet@gmail.com
More on the Crazy K at carxcrazyk.com

Come December, it's always a battle for the good seats. Buy your tickets today!
 Call 217-333-6280 or visit krannertcenter.com



Presented with Sinfonia da Camera and Krannert Center for the Performing Arts. Sponsored by CarX Tire & Auto, Champaign Ballet Academy, Champaign Telephone Company, and First Federal Savings Bank of Champaign-Urbana

NOUVELLES DU BALLET
 Newsletter of Champaign Urbana Ballet Summer 2011



Arts Policy
 Local talent on the national scene