



A History of

United Fund for the Arts and Humanities

Charles Haas

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Compiling the events of an organization in the process of recording its history is a project which involves many persons. These persons are important sources of printed records and oral reminiscences which help to tie together the events to form the organization's history.

Among the many who supplied significant contributions to this history of the United Fund for the Arts and Humanities are the present Executive Director, Kathy Moen; the former Western Wisconsin Regional Arts Administrator, Sonia Baker; former UFAH and WWRA Board and committee members and volunteers: Judy Bouffleur, Jan Brock, Jerilyn Dinsmore, Mary Funk, Roberta Gelatt, Audrey Kader, Ruth Ann Knapp, Anna Nirva, Xenica Poehling, Richard Record, Roger Roslansky, Ann Turk, Vincent Weber, and others.

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A HISTORY OF UNITED FUND FOR THE ARTS AND HUMANITIES: 1983-2008

The acquisition of financial support to assist in the organization, development, and expansion of programs in the arts and humanities, whether on the national, state or local levels, has been a goal that numerous arts organizations have pursued. Sometimes governmental or public support is available, but often eligibility for this support is so restrictive that it precludes support for the more general programs. Frequently, too, governmental support is discontinued as the result of a change in administration which introduced policies unsympathetic to a previous government's values.

THE JOHNSON ADMINISTRATION'S "GREAT SOCIETY" PROGRAMS

During the administration of President Lyndon Johnson, financial assistance for the arts became available from the federal government through the agency of the National Endowment for the Arts and Humanities (NEAH). This agency, designated by President Johnson as a significant part of his "Great Society" legislation, made funding available to arts organizations to form, to develop, and operate programs on the local level. This aspect of the "Great Society" legislation was short-lived. As the political and social climates began to change in the late 1960s, the emphasis on nurturing the arts and humanities began to fade. "Great Society" measures were targeted for elimination by a Republican congress and administration in their efforts to achieve a balanced budget. Opponents of these measures considered them to be unneeded – to be the product of the "liberal elite" faction which promulgated the "Great Society" tenets in the Johnson administration. In the 1984 presidential election Walter Mondale, the Democratic candidate, declared that the climate for the promotion of the arts in the nation "is far from friendly."

Creative and intellectual life is viewed with suspicion or derision. The second-rate and the crassly material are celebrated while the life of the imagination is too often regarded as a subversive fringe. And the arts are seen as a privilege for the few, rather than a treasure for all Americans.¹

THE WISCONSIN ARTS BOARD (WAB)

The erosion of support for the arts could not be halted; with the eventual end of NEAH and the accompanying decline in federal support, the business of fostering the arts fell to state legislative bodies and the private sectors. Wisconsin was one of a number of states which had foreseen the dearth of federal support for the arts, and as early as 1963 had created the Governor's Council for the Arts. In 1973 this council was reorganized to form the Wisconsin Arts Board, a fifteen-member board whose responsibilities were to study and assist state artistic

¹ "Top Stories." Arts Reporting Service, No. 342, 28 May 1984.

and cultural activities, to assist communities in developing their own arts programs, and to plan and implement funding programs for groups or individuals engaged in the arts.²

THE ORGANIZATION OF WESTERN WISCONSIN REGIONAL ARTS (WWRA)

In 1975 the Wisconsin Arts Board issued a challenge to the arts groups in the Coulee Region of western Wisconsin to organize a regional arts alliance. The Coulee Region accepted the challenge, and in the autumn of 1975 the Western Wisconsin Regional Arts Board, Ltd. (WWRA) was organized. The alliance consisted of the seven contiguous counties of Buffalo, Crawford, Jackson, La Crosse, Monroe, Trempealeau, and Vernon (Richland County was added later); a logo used at that time to symbolize the gathering of these counties into one arts operational group was an open umbrella. The headquarters for the alliance was the city of La Crosse. The earliest extant set of by-laws for the alliance (dated 24 November 1975) lists three objectives:

1. To co-ordinate and promote regional arts projects by publication of a calendar,
2. To evaluate constructively and assist in formulation of proposals for grant applications, and
3. To serve as a general advisory board on Arts, Civic and Environmental projects.

The office for Western Wisconsin Regional Arts was originally in the Grandview Building at 1707 Main Street, but in two years it became evident that the limited space would not permit the development of the programs the alliance intended to offer. In 1977 the opportunity to occupy the decommissioned water-pumping station at 119 King Street arose, and after a series of meetings and hearings with the La Crosse Common Council, the council, with some skepticism as to whether the building could be made habitable, agreed to lease the building to WWRA. In July 1977 the WWRA office was established in the building even though several months of cleaning and remodeling were necessary before the envisioned performance spaces, galleries, and meeting rooms were ready for use. After two years of labor, the building, named "*The Pump House*," welcomed the public to its grand opening in July 1979.

THE FORMATION OF THE UNITED FUND FOR THE ARTS (UFA)

In April 1977 James Andrews, a representative of the National Endowment for the Arts and Humanities, addressed the representatives of Western Wisconsin Regional Arts as well as the La Crosse-area educators, city officials, local leaders, businessmen, and librarians. The essence of his message was that factors delaying the growth of support for the arts in La Crosse were typical of factors other cities were experiencing. A major factor that Andrews identified was the need for central leadership in organizing fundraising efforts for arts groups as well as the need for communication among the groups.³ An example Andrews cited was the quandary that

² "Arts Board," *State of Wisconsin Blue Book* 2003-2004, pp. 499-500.

³ "Arts Troubleshooter Working Here," *La Crosse Tribune* "Weekender," 2 April 1977, p. 15.

businesses faced when solicitors representing each of the community's arts groups approached businesses at different times during the year; this practice created additional bookkeeping and a less amenable response to the solicitation. Many businesses preferred to make one donation annually to a central organization which, in turn, would coordinate the fund drive and distribute monies to each participating group.

Andrew's message came as no surprise to WWRA membership; the development of effective methods of fundraising was one of its founding purposes. But the seven-county scope of WWRA prevented focus on the development and operation of fundraising for arts programs in the city of La Crosse. To address this situation WWRA voted at its annual meeting in March 1983 to modify its by-laws to permit the formation of an autonomous standing committee which eventually took the name "*United Fund for the Arts.*" This committee was formed to provide fundraising leadership and services to organizations supporting and promoting the arts in the La Crosse Community. Prior to the formation of this committee organizations individually had solicited businesses for funds to support their operations. The formation of UFA incorporated the fundraising efforts of several organizations into one operation. Plans for organizing UFA had been under discussion for several months before it was organized in 1983. Although there is no extant account of when the plans to form UFA were initially considered, an article in the July 1983 *CitiBusiness* reported that plans had been "eighteen months in preparation." This would place the inception of the idea in October or November 1981.

In what appears to be an early, working-set of by-laws for the United Fund for the Arts (UFA) the purpose of the committee was "*to foster and encourage such activities as enure to the betterment and fulfillment of mankind.*" This statement was rephrased in a more clearly focused statement in the 1985 review of the by-laws to read "*to encourage and support member arts organizations for the betterment and fulfillment of the La Crosse Area Community.*"

An undated mission statement, presumably produced at some time between 1983 and 1985, listed additional purposes for the committee:

1. To assist in application for growth from certain foundations and governmental agencies,
2. To review budgets and disburse funds,
3. To research new sources of funds for the arts,
4. To prevent duplication of efforts in soliciting contributions,
5. To utilize more efficiently the available manpower and resources in procuring financial support,
6. To facilitate and direct a single, annual drive to the business community.

UNITED FUND FOR THE ARTS MEMBERSHIP REQUIREMENTS

Organizations wishing to participate in the UFA program were requested to submit an application. Information to be included in the application form centered on the past activities of the organization:

1. Proof of non-profit organization, charter and/or letters of incorporation, by-laws, list of directors and their terms of office, informational brochures listing programs,
2. 990 forms for past two years, past budget year/audit, current budget, projected budget,
3. Sources of revenues for past two years – particularly from the business community and foundations with general information about fund drives, fundraising special events, membership, etc.⁴

At the April 1983 meeting of the UFA Board additional qualifications to be considered for organizations wishing to join the UFA program included the following:

1. Be recognized as an “Arts” organization by generally accepted guidelines,
2. Have been in existence as an “Arts” organization for a minimum of three years,
3. Have a volunteer board of directors,
4. Be able to show that its efforts are not duplicated by other UFA agencies,
5. Help actively in the annual (UFA) campaigns,
6. Permit use of their name and emblems for their annual campaign.⁵

Six area arts organizations formed the list of the initial applicants for membership:

Western Wisconsin Regional Arts
La Crosse County Historical Society
La Crosse Youth Symphony
Great River Festival of Arts
Radio Station WLSU
La Crosse Symphony Orchestra⁶

Shortly after the list of the six original applicants was announced, Radio Station WLSU was removed from the list because of “*public funding confusion.*”⁷ Its place was taken by the La Crosse Community Theatre organization.

⁴ Memo: “To All Arts Organizations Interested in Participating in the United Fund for the Arts.”
From: Board of Directors n.d. (Probably early March 1983).

⁵ Minutes, UFA Meeting, 29 April 1983, p. 2.

⁶ Memo: “To All Arts Organizations Interested in Participating in the United Fund for the Arts.”

⁷ Minutes, UFA Board Meeting, 24 June 1983.

In order for UFA to provide the effective leadership for community-wide fundraising, which was one of its paramount goals, participating organizations were charged to follow specific “obligations” issued by the UFA Board of Directors. Nine tenets were listed in the “*Mission Statement for the United Fund for the Arts*,” an undated document probably drawn up at the time of UFA’s founding. One of the more important obligations was that an organization would not solicit the business community in addition to the annual UFA Fund Drive. Other obligations were that each organization would follow UFA policies and practices, each would maintain a responsible management, each would “endeavor to elevate the quality of its arts services,” each arts organization would cooperate with UFA in fundraising, each would keep regular account books open to the UFA Board, each would furnish minutes and other documents as UFA might require, each would follow its budget, and each organization would agree to participate in the United Fund for the Arts for a period of three years.

Minutes of the initial meeting of the UFA Board of Directors are not extant, but according to an undated memo sent to “*Arts Organizations Interested in Participating*” from the UFA Board of Directors, the opening meeting was convened at noon on Wednesday, 9 March 1983, at the Pump House by Sonia Baker, the WWRA administrator. Directors listed at that time were Jack Moore (Chairman), Jean Gitz, June Kronn, James Pinger, Robert Poehling, Warren Quinlisk, Marilyn Schultz, and George Kerckhove. One member, Jean Gitz, withdrew from the Board on 25 March 1983. At that same meeting the Board voted to limit the size of the Board to twelve members.⁸ This number was reached with the addition of Tom Wheeler, Tom Schini, and Roger Roslansky to the Board on 31 March, and the addition of Gregg Slapak and Ray Sundet to the Board on 8 April. By June 1983 fourteen names appeared on the list of Board members printed on the UFA stationery. Sonia Baker’s name had also been added as secretary and Daniel Broderick’s name had been added as a Board member. According to an article in the La Crosse Tribune, 27 June 1983, UFA Board members were La Crosse citizens who were business leaders and representatives from local groups. It was not until September 1984 that the Board mandated that members would serve no more than two, three-year terms on the Board.

Once the questions of the Board’s structure and membership were settled, the Board turned its attention to its reason for formation – which was the task of raising funds for UFA member organizations. On Wednesday evening, 11 April 1983, a “*Participating Organization Meeting*” was held in the Dayton Gallery at the Pump House to explain to the members the proposed procedures of the fund drive, and to answer questions which members might have. Representatives from participating organizations, as well as organizations considering becoming participants, met with Board members. An important question, which arose at the meeting, was whether member organizations were permitted to conduct fundraising events in addition to the annual UFA drive. The answer to this question was repeated in the 27 April 1983 Board minutes: “*Obtain written approval from UFA before embarking on any fundraising activities involving the business community.*”

⁸ According to an undated document, “Mission Statement for the United Fund for the Arts,” which was probably distributed at the 9 March 1983 meeting, the number of directors on the Board was listed as “nine.” At the 25 March 1983 Board meeting the number was raised to “twelve.”

At the 29 April 1983 meeting of the UFA Board it was decided that the six participating arts organizations accepted by UFA would be responsible for supplying ten canvassers from each organization to solicit five businesses each. At the May meeting of the Board it was decided that five-hundred businesses would be the target number for solicitations. Training sessions, which employed role-playing, were scheduled for the canvassers.

THE PROCESS OF DISTRIBUTION OF FUNDS

An important decision made at the 29 April 1983 meeting was the procedure by which the monies raised in the fund drive would be distributed to the participating organizations in a fair and equitable manner. Suggestions were solicited from the La Crosse United Way, and, at the 29 April meeting of the UFA Board, a "*Procedure for the Allocation of UFA Funds*" was presented:

They (the UFA Board) will review budget requests, past budgets, income statements, expenditures, and other financial information they feel is pertinent. They will then listen to a presentation by each agency and have the option to question the agency representatives at this time. At this point recommendations will be made by the UFA board.

In the years that followed the formula for allocations became more specific: for example, the allocation formula for the 2007 campaign listed three definite steps:

- Step 1: Base allocations will equal 75% of the average of the member organization's last three years' total allocation from UFAH.
- Step 2: Each member organization will receive 50% of the dollars raised by their individual organization members, to a maximum of \$250 per individual donation, from the UFAH pledge cards that are available for the Campaign. For example: if a member group receives a pledge of \$400, they will get back \$200 under Step 2. If a pledge is \$500 or more, they will get back \$250.
- Step 3: The remainder of the money is allocated on the percentage that each member Group's allocation is of the total distribution under Steps 1 and 2.⁹

THE INTRODUCTION OF UFA TO THE COMMUNITY

The day finally arrived for the kick-off event which would introduce the newly formed United Fund for the Arts organization to the public. This event was held at the Pump House on Monday morning, 27 June 1983. The first tentative plans called for the kick-off event to be held in April and the drive to be completed by the end of May, but by mid April the Board realized that this time frame was unrealistic; a longer campaign period and a later launching date were selected.

⁹ Minutes, UFA Board, 29 April 1983.

Media coverage of the event was extensive: an article in the 27 June La Crosse Tribune identified the drive as “*an alliance...forged between the city’s artistic and business communities.*” The chairman of the fund drive, George Kerckhove, emphasized the importance of this alliance for arts organizations that “*rely on and need our support for a quarter of their operating budgets to continue to bring the activities we’ve seen in the past.*” The article stated that \$5,000 had been donated by the Minneapolis based Dayton Foundation to launch the drive and that the “*long-term goal is a minimum of \$100,000.*”¹⁰ Jack Moore, the chairman of the UFA Board, described the fund drive as a “*single annual appeal to area businesses, professionals, foundations and industry.*”¹¹

In anticipation of the amount of office work to be generated by the fund drive, the UFA Board decided at its 8 July 1983 meeting to enter into a contract with the WWRA to provide clerical assistance for the duration of the drive.

Announcements and editorials in support of the fund drive appeared in the local media: an editorial was aired on WIZM Radio on Monday, 27 June 1983; television station WKBT presented a public service announcement on 10 July, and on Tuesday, 29 June 1983, a half page advertisement appeared in the La Crosse Tribune.

The date set for the conclusion of this initial fund drive was Friday, 2 September 1983. When that day arrived, over 170 businesses, industries and individual contributors had responded with donations totaling approximately \$83,000. However, several expected donations had not been received by the September date; the total of \$83,000 was not close to the projected amount of \$100,000 which the Board had announced at the opening of the campaign to be its goal. However, the Board was pleased enough with the results to declare the fund drive a success:

*The United Fund for the Arts has been established in a major way. We now have a good base upon which to build and improve. There is still much untapped opportunity.*¹²

By mid September the UFA Allocations Committee began the distribution of monies to the member organizations. According to a listing of distributions in the UFA booklet, “*Greater La Crosse Area Businesses Support the Arts,*” the following allotments were made:

WWRA	\$23,050
Community Theatre	\$17,750
La Crosse Symphony Orchestra	\$16,300
Great River Festival of Arts	\$11,700
La Crosse County Historical Society	\$10,200
La Crosse Youth Symphony	\$ 5,150

¹⁰ “Arts fund drive launched,” La Crosse Tribune, 27 June 1983, p. 12.

¹¹ Ibid.

¹² Minutes, UFA Board of Directors, 29 Sept. 1983.

Before the year ended more donors responded with their pledges which brought the total amount raised, according to the minutes of the 13 January 1984 UFA Board meeting, to the sum of \$93,000.¹³ As a result of the additional \$10,000, UFA member organizations were instructed to resubmit requests for additional funds to the UFA Board by 1 March 1984 if additional funds were needed to meet current budget needs or for special or new projects.

A celebration of the success of this first fund drive was held on Sunday, 23 October 1983, at the Radisson Hotel. Invitations to this event, “*Stars of the Arts*,” were sent to those who were involved – donors, solicitors, board members from the six member organizations, office workers, and others. Approximately one hundred persons attended. Music was provided by members from the La Crosse Youth Symphony.

In the years which followed the 1983 organization of UFA a basic, operational process for the fund drives was pursued: the drives were generally launched in May of each year and concluded by late summer. The success of each fund drive was demonstrated by the yearly increase in the amounts of money raised; in 1984 the total was \$104,293; in 2002 the amount was \$115,228. By the time UFAH celebrated its twenty-fifth anniversary in March 2008, a total of \$3,113,619 had been raised and distributed to its ten members.

THE SEPARATION OF UFA/H FROM WWRA 1985

The assumption that it would be only a matter of time before UFA would become an entity separate from WWRA appears to have been growing since the early 1980s when UFA was organized. A reference to an anticipated separation from WWRA appeared in the UFA Board minutes for 12 October 1984 in which the Board justified the employment of an “*Administrative Chair*” to handle the expected work increase which would result as UFA expanded its activities beyond the annual pledge solicitations. This increase in activities altered UFA’s original purpose, and consequently brought about the move to “*(Come out) from under the WWRA umbrella.*”

An additional impetus for the separation of UFA and WWRA came about in May 1985 when a member of the Wisconsin Arts Board cautioned WWRA to show greater control over UFA “*because (WWRA) is ultimately responsible for action of its committees*” until UFA can become incorporated “*...in its own right.*”¹⁴

The process for the separation of UFA and WWRA and the incorporation of UFA immediately got under way; Board minutes for 31 May 1985 state that local attorney and UFA Board member, Patricia Heim, was directed “*to pursue incorporation and file a federal request for tax exempt status.*” The work was completed in late 1985, and the Articles of Incorporation were filed in the office of the Wisconsin Secretary of State on 27 December 1985. To be certain

¹³ Reports of the amount of money available for distribution to UFA members vary: the Feb. 1984 WWRA newsletter lists \$82,000; the UFA booklet (n.d.) lists \$84,150; the “United Fund for the Arts and Humanities” information sheet (n.d.) lists \$90,000. Some figures may be the gross amounts and some may reflect net amounts – records do not specify.

¹⁴ Minutes, UFA Executive Committee, 29 May 1985.

that members of UFAH were aware of the separation, Board minutes for 10 January state “...*that as of December 27, 1985, UFAH is an independent organization.*”

FROM UFA TO UFAH 1985

In an effort to represent the composition of its membership more completely, the Board of the United Fund for the Arts (UFA) voted unanimously at its 8 November 1985 meeting to change its name to the United Fund for the Arts and Humanities (UFAH). When the topic was introduced at the 11 October 1985 Board meeting, seven Board members voted in favor of including the humanities in the organization – one person voted against the idea. One month later, the vote for inclusion was unanimous.

UFAH’S GROWTH

In the two decades following UFA’s inception in 1983 to 2003 the annual fund drives followed a general pattern – the drive was launched in May and concluded in the late summer, usually September. The amounts raised each year grew from \$93,000 in 1983 to \$115,228 raised in 2002. The largest amount raised in one year was \$158,326, the total amount for 1991. In the twenty-five year period from 1983 to 2008 a total of \$3,113,619 was raised with 93% of the amount allocated to the UFAH member organizations. The allocations were based on a formula devised in 1983:

1. The previous years’ allocations,
2. The amounts that member groups raised in the campaign,
3. The leftover amounts divided upon the percentage of allocations predicated on the first two factors in the formula.¹⁵

With the growth in the number of contributing units participating in the annual fund drive, and the increase in the amounts of money being raised for distribution to UFAH members, the need for an increase in the number of persons in administration became evident; one of the first steps was to increase the number of Board members from the original nine in 1983 to twenty in 2003. The first UFA Board chairman was Jack Moore who was elected to that position at the 9 March meeting of the Board. A month later on 29 April 1983 George Kerckhove was appointed to the position of chairman of the organization’s first fund drive. Over the next quarter century twenty persons held the office of Board Chairperson; in four instances (1997-’98, 2001-’02, 2003-’04, 2006-’07) a chairperson served for two consecutive years. Over the same period twenty-eight persons held the position of campaign chairperson; in five instances (1993, 2002, 2005, 2007, 2008) the office was held in dual partnerships.

Assisting the UFA/H Board in its operations were administrative assistants. The first assistant was Jon Earp who began his part-time work in January 1984. He was followed in February 1985 by Ann Turk who held the position until February 1991. At that time the position was upgraded from assistant administrator to administrator. Nancy Steinhoff served in this

¹⁵ “UFAH – How It Works,” April 1995.

position from February 1991 to February 1993. Julia Porter was the next administrator who held the post from July 1993 to March 1994. Kathy Moen, the present administrator, was hired in March 1994. In 2000 the title of the position was changed to Executive Director.

UFAH GROWS FROM SIX MEMBERS TO TEN

Within thirteen years after the United Fund for the Arts was organized in 1983, the organization grew from the original six members (Great River Festival of Arts, La Crosse Community Theatre, La Crosse County Historical Society, La Crosse Symphony Orchestra, La Crosse Youth Symphony, Western Wisconsin Regional Arts, Ltd./Pump House) to ten organizations (Mississippi Valley Archaeology Center-1985, La Crosse BoyChoir-1988, Coulee Chordsmen-1993, and La Crosse Chamber Chorale-1996). Organizations which applied for UFAH membership in the more recent years were held to a probationary period which covered the two initial campaign periods after which the new member would follow the formula the other organizations followed when they applied for membership.

AUXILIARY FUNDRAISING PROJECTS

For any organization whose fiscal existence depends on the public's generosity expressed through donations, fund drives and grants, the search for stable sources of income – sources whose revenue is generally predictable from year to year, on which budgetary and long-range plans can be based – is a continuous activity. Consequently few money-raising events are discounted as being insignificant or unworthy of effort. For the United Fund for the Arts and Humanities, creating the endowment fund and becoming the beneficiary of a sizeable bequest provided major sources of predictable income. But other sources such as the Green Bay Packer Skybox Raffle, the Rotary Lights/Festival of Trees events, and the "Spring for the Arts" Ball, though not annual events, generated sizable amounts which were welcome additions to UFAH's budget.

ESTABLISHING THE ENDOWMENT

In its early financially-pinched history UFA/H from necessity, operated from year to year distributing to its member organizations monies accrued from its annual fund drive with only the necessary 5% to 10% amount retained for operational expenses. Consequently there was little left to place in investments or endowments. Each year the need for more money grew: in 1985, for example, UFA had basically the same amount of money to distribute as it had for the previous year, but requests for funds from its members exceeded that amount by \$37,000.¹⁶

The desire for establishing an endowment grew yearly; in 1990 a UFAH administrator

¹⁶ Report of the Allocations Committee, 22 July 1985.

lamented, *“We don’t have any kind of endowment or reserves. Our economic life is year-to-year with no long term funding. As a result, we have no money for capital expenditures or new programs.”*¹⁷

Adding its voice to the call to UFAH to establish an endowment fund was the La Crosse Community Foundation, a public foundation established in 1930, which made contributions to the arts, education, civic projects and other areas. From 1983 to 1990 the Foundation gave donations in excess of \$239,000 to UFAH. Accompanying the donations were frequent enjoiners to UFAH to establish an endowment fund from which it could distribute the interest to its member organizations. The La Crosse Community Foundation, which had supported UFAH generously, preferred that its grants be used to support events and projects rather than to be used to support an organization’s operating expenses.

In 1990 the La Crosse Community Foundation awarded a grant of \$40,000 to UFAH with the condition that within twelve months UFAH develop a plan for *“a permanent administrative endowment fund.”* The Foundation encouraged UFAH *“to implement a method of funding which would create a greatest benefit to local arts organizations as well as reduce its dependence on the Foundation for financial support.”*¹⁸ The gift and its accompanying conditions brought a plaintive response from a UFAH Board member: *“While it is a good idea...there isn’t sufficient operating capital to establish such a fund.”*¹⁹

But support for establishing an endowment kept growing. The Cultural Needs Assessment Report, which appeared in early 1991, not only supported the idea but recommended that UFAH and the Community Foundation work in conjunction in developing the endowment:

The logical way to proceed is for the La Crosse Community Foundation in conjunction with the UFAH and its members, to engage in a major endowment campaign on behalf of the members of UFAH. Gifts would be made directly to the Foundation which would manage the principal....These funds could be distributed through UFAH’s normal methods.

Steps were finally taken to establish the endowment in 1992. At the February meeting of the UFAH Board of Directors a motion was passed to *“...set aside monies in a special fund for the possible establishment of an endowment....A motion was made to establish \$8,000 into the memorials fund with the possibility of establishing an endowment fund.”* In August 1992 the Community Foundation gave encouragement to the UFAH Board of Directors by donating \$30,000 with \$10,000 earmarked for an endowment *“When it is established”* by (UFAH). In September the UFAH Board reminded itself that it *“...should start the endowment now so that we have a mechanism to receive endowment donations.”* But the UFAH Board expressed concern *“...about the control that the (Community Foundation) retained.”* And so the contract

¹⁷ Cultural Needs Assessment Report and Planning Recommendations for La Crosse, Wisconsin, ArtsMarket Consulting, Inc. Marion, Mass., Jan. 1991, p. 22 Consulting, Inc. Marion, Mass., Jan. 1991, p. 22.

¹⁸ UFAH Board of Directors Minutes, 13 April 1990.

¹⁹ UFAH Executive Committee Minutes, 14 December 1990.

with the Foundation was deferred “...until the next meeting.” But the question was not considered at the October, November, or December 1992 meetings; it wasn’t until the January 1993 UFAH Board of Director’s meeting that the decision was made: a motion was unanimously passed “...to establish an Endowment Fund at the La Crosse Community Foundation with UFAH’s Memorial Funds.” In July 1993 UFAH received the \$10,000 earmarked the previous year by the Community Foundation for the endowment and matched that amount with an additional \$10,000. After UFAH’s endowment was established with the Community Foundation, monies received from the Foundation were limited to the annual interest UFAH earned on its principal. In the years which followed these monies were distributed directly to UFAH member organizations.

Not all the amounts of money UFAH received for its operations were received in large amounts; a sizeable supply came from small contributions, memorials and special events. In the areas of special events, for example, \$1,000 was raised in December 1993 from a hymn-singing event which followed a Christmas tour of selected houses. In 1995 over \$1,000 was raised from the Rotary Lights/Festival of Trees, an activity in which participating organizations decorated Christmas trees which then were displayed in Riverside Park where viewers voted for their favorite trees. One of the more ingenious schemes was the sale of raffle tickets for a skybox at Lambeau Field for a Green Bay Packer football game. Part of the proceeds went to the participating organizations, and part went to the UFAH Endowment Fund. In the final settlement \$620 was deposited in the Endowment Fund.

Recommendations for the distribution of the interest income from the Endowment Fund to UFAH members were presented by the UFAH Endowment Committee in July 1995. These general guidelines were as follows:

1. Each member organization will use its endowment distribution at its own discretion,
2. Distribution will be made according to UFAH allocation formula,
3. Annual interest income will not exceed 7% of the Endowment Fund principal as of 30 September each year,
4. If there are interest earnings of less than 7% in a particular year, the UFAH Board may decide to decrease or withhold distribution,
5. If there is no interest income in a particular year, the UFAH Board will not make a distribution.

The hesitation that UFAH Board members had with making the decision of whether or not to commit to the establishment of an endowment was soon forgotten. By 1996 the endowment had grown to the point that UFAH was able to distribute funds from the interest income to its member organizations. In the twelve years from the date the endowment was established in 1995 to 2008, it had provided \$91,155 in income for the United Fund for the Arts and Humanities.

WISCONSIN ARTS BOARD CHALLENGE GRANTS

A short-lived source of revenue for the United Fund for the Arts and Humanities was the grants awarded by the Wisconsin Arts Board, a state agency established by the Wisconsin Legislature in 1963 and reorganized and renamed in 1973. In the early 1980s the Arts Board introduced a challenge-grant program designed “*to plan and implement funding programs for groups....engaged in the arts.*”²⁰ This program was designed to provide funds to Wisconsin arts organizations through challenge grants by which the Arts Board would contribute \$1 for every \$4 the local arts organizations would raise. Organizations applying for a grant were required to adhere to the following conditions:

1. To exhibit responsible fiscal reporting,
2. To display expectations of growing local support, and
3. To apply evidence of a supportive working relationship with other community arts organizations.

Arts organizations in the La Crosse Community took the opportunity to apply for Wisconsin Arts Board grants soon after the Arts Board was reorganized in 1973. Western Wisconsin Regional Arts, for example, received funding in 1975; a portion of that funding was used to meet the cost of publishing “*The R.A. Umbrella,*” a brochure designed to introduce WWRA to the community and to define its purposes and intended projects. In 1983 the United Fund for the Arts Board decided to apply for a grant which, if the grant were accepted, would provide funds to enhance the monies earmarked for distribution to its six member organizations.

UFAH, itself, could not apply for the Challenge Grant because it was not an arts organization per se; UFAH was the administrative agent for a conglomeration of arts organizations. At that time it was also a sub-committee under the aegis of Western Wisconsin Regional Arts. On the other hand, WWRA was an arts organization which had received funding from the Wisconsin Arts Board in past years. Therefore, with the guidance of Sonia Baker, the WWRA Administrator and representative to UFA, WWRA submitted a request in January 1984 for a Challenge Grant for \$49,500 to the Wisconsin Arts Board. The request was approved by the WAB on the condition that WWRA would raise \$198,050 as its part of the challenge.

With the assistance of UFA, WWRA not only was able to meet its challenge, but surpassed it by raising approximately \$200,000. In January 1985 Governor Anthony Earl presented the check for \$49,000 to representatives of WWRA who had traveled to Madison for the occasion. The amount of money granted to WWRA was exceeded by amounts granted to Madison and Milwaukee arts organizations.²¹ The UFA organizations sharing in the proceeds, in addition to WWRA, were the Great River Festival of Arts, the La Crosse Symphony Orchestra, the La Crosse Youth Symphony, the La Crosse County Historical Society, and the La Crosse Community Theatre.

²⁰ “Arts Board,” Wisconsin Blue Book, 1983-1984, p. 511.

²¹ “Arts agencies get grants,” La Crosse Tribune, 31 January 1985, p. 9, cols. 1 & 2.

La Crosse Area Good Citizen
 A joint project of the La Crosse Tribune and the Greater La Crosse Area Chamber of Commerce.



Sonia Baker lives for the arts
 (1) Lax - Biography
 P. 4
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Those who know Sonia Baker agree that the arts mean more to her than just a job. Baker actually lives the arts.

For nearly seven years Baker has served the community and the area as executive director of Western Wisconsin Regional Arts, an organization established in 1975 to serve as a clearinghouse for the arts in a seven-county area.

For her dedication and contribution to developing and promoting the arts in the area, she has been named to receive the Chamber of Commerce/La Crosse Tribune Good Citizen Award.

The honor comes just as Baker prepares to leave the post Friday. She will be moving to Lawrence, Kan., with her husband, the Rev. Kendall C. Baker, who has accepted a call to the First Congregational Church there.

But Baker will leave a legacy the entire community will benefit from, according to Val Schute, a La Crosse architect and president of the Western Wisconsin Regional Arts board when Baker was hired in 1980.

"She took a wobbly organization and turned it into a strong organization, said Schute, who most recently worked with Baker on a task force preparing a cultural plan, doing an inventory of and surveying the cultural needs of the city.

Schute recalled that when Baker first applied for the position, there was some question since she had no arts administration background. Her master's degree, obtained in 1979, is in urban planning.

"But she had cultivated a personal interest in the arts through classes and through raising her children," said Schute.

The board recognized at that time that the Western Wisconsin Regional Arts organization was going to be growing, Schute said, and needed someone to lead it through that growth.

"From my experience as an architect, I knew a planner is trained in a lot of fields, from business to behavioral science," he said.

"To use Sonia's words, she calls herself a cultural planner," Schute added.

Baker's dedication to the job has been evident through her long hours of service. When she was first hired the position was for 30 hours each week, but she admitted in a La Crosse Tribune article a little over a year later that she found herself working full time.

"I've become a patron of the arts for the rest of the time," she said in the article.

Since that time, the position has become a full-time paid position, but still Baker often puts in more than 40 hours a week, according to Audrey Kader, former president and founder of Western Wisconsin Regional Arts.

Kader described Baker as "a very complex person.

Sonia Baker



"She is aggressive, energetic, dedicated ... and contrary to what some people may think, she is a sensitive and caring person," Kader said.

"She really cares about the arts, really believes in the arts."

Baker also has served as secretary-treasurer of the National Society of Fund-Raising Executives and as an at-large member of the United Fund for the Arts and Humanities Board. She has been recognized by the La Crosse YWCA as its woman of the year in the arts.

In addition to serving as manager of the Pump House, headquarters for the Western Wisconsin Regional Arts, and to searching for funding sources for the organization's programs, Baker always took time to encourage individual artists, according to Natalie Hartigan, a former board member and past president.

Baker's dedication to what she believes are the community's cultural needs, Hartigan said, "has created such a drive in her to strengthen both the Pump House and the cultural activities of the community."

Recalling a recent editorial cartoon featuring a large pair of shoes supposedly belonging to Garrison Keillor, the recently-resigned host of the radio program "A Prairie Home Companion," surrounded by a number of small disc jockeys hoping to take his place, Schute said he could envision a pair of large shoes, like those belonging to Dorothy in the "Wizard of Oz," surrounded by a group of small arts administrators.

"Sonia leaves some big shoes to fill," Schute said.

The La Crosse Good Citizen Award is a joint project of the Greater La Crosse Area Chamber of Commerce and the La Crosse Tribune. Nominations can be made by contacting the Chamber or the La Crosse Tribune Opinion Page Editor.

Left, Sonia Baker, Executive Director of WWRA from 1980-1987, was a driving force behind the formation of UFA and served as the first secretary of the UFA Board of Directors in 1983.

Below, the 1975 WWRA logo (an open umbrella) was used to symbolize the gathering of eight counties into one operational group.

THE
R.A.
 UMBRELLA



COOPERATION
 SERVICE
 PROMOTION
 EDUCATION

WESTERN WISCONSIN
**REGIONAL
 ARTS**



UFAH "Spring for the Arts" Ball, May 1984. Top Floor of the First Bank Building, La Crosse.
Performers, L to R: Greg Balfany, Tim Henke, Wilma Scheffner, Cory Groves

The United Fund for The Arts, Board of Directors, invites you, your staff and other guests interested in the arts to:

★ Stars of The Arts Night ★

A celebration recognizing the many individuals, companies, organizations, firms and foundations who contributed time, effort and funds toward the first La Crosse area United Fund for The Arts.

We certainly appreciate the financial support by area business and the tireless efforts put forth by those involved. We hope that you and yours will be able to join us for this festive evening of outstanding entertainment by our member organizations.

UFA Board of Directors

UFA

★ Stars of The Arts Night ★

Sunday, October 21, 1984
Heileman Hall-Hospitality Center—
1111 South 4th

6:00 p.m. - Social Hour

Light Music by the La Crosse Youth Symphony
"What Is It?" contest by the La Crosse County
Historical Society

6:30 p.m. - Dinner

—featuring—

Cornish Game Hen with Sage Dressing
on bed of curried rice

WWRAS Children and Music

The La Crosse Symphony Orchestra Trio

8:00 p.m. Music by Great River Festival of Arts

Traditional Musicians
Selections from "Annie" by the
La Crosse Community Theatre

RSVP by Wednesday, October 17, 1984 \$10/person in advance

Members

Great River Festival of Arts
La Crosse Community Theatre
La Crosse Symphony Orchestra
La Crosse Youth Symphony
Western Wisconsin Regional Arts

Directors

George Kerckhove, Chairman
Tom Wheeler, 1984 Campaign Chairman
Jack Moore, Treasurer
Sonia Baker, Secretary
Daniel Brodrick
Mary Funk
Ruth Murphy
Robert Poehling
Warren Quinlisk
Roger Roslansky
Tom Schini
Gregg Slapak
Ray Sundet
Al Saterbak
John Wettstein
Lisa Wheeler
Jon Earp, Administrative Assistant



UFAH "Stars of the Arts Night" invitation, October 1984.

“Spring for the Arts” Kick-Off Breakfast



UFAH first annual “Spring for the Arts” Kick-off Breakfast, May 1997. Radisson Center, La Crosse. Performance by La Crosse Community Theatre Cast of the Award-Winning “Cotton Patch Gospel.” Performers, L to R: Dave Maxwell, Steve Dotz, Dennis Kuhn, Dan Schneider.



UFAH annual “Spring for the Arts” Kick-off Breakfast, May 2000. Radisson Center, La Crosse. Performance by the Coulee Chordsmen, Special Export Quartet. Performers, L to R: Gary Buxengard, Lee Rasch, Clark Hanmer and Roger Christians serenading UFAH Executive Director, Kathy Moen.



Dick Rlinker of the La Crosse Tribune

La Crosse Mayor John Medinger leads other mayors and village presidents in a song at the United Fund for the Arts and Humanities kickoff breakfast.

Mayor sings proclamation for UFAH month

By **ED HOSKIN**
Of the Tribune staff

La Crosse Mayor John Medinger has issued a few proclamations in his time, but he'd not sung one until Wednesday.

Medinger joined leaders from other local communities at the United Fund for the Arts and Humanities' "Spring for the Arts" breakfast event, which kicked off the organization's annual fund-raising drive.

The musical proclamation declared the month of May as UFAH month. UFAH is an umbrella fund-raising organization for 10 area arts and humanities organizations such as the Great River Festival of Arts and the La Crosse Symphony Orchestra.

Since UFAH was founded in 1983, it has raised more than \$2.3 million for member organizations, while its annual economic impact is thought to exceed \$3.2 million.

Medinger said it was appropriate that the proclamation was issued in song. He was joined at the event by Holmen President John Chapman, West Salem President Terry Hanson and La Crescent (Minn.) Mayor Jack Miller.

"This is the first time I've ever sung a proclamation," Medinger said. "They give us culture. We tried to give them a little culture, and no one ran for the exits."

"It was a different way to present a proclamation," Medinger said. "As politicians, some of us don't have very good voices, but I thought it went well."

Titled "UFAH is made for you and me," the song lyrics included the lines, "Whereas this UFAH gives to this region, art, music, drama in every season," and "Whereas this UFAH has made such an impact, bringing in millions, now how about that?"

Tickets and admission prices to arts events in the Coulee Region simply don't cover the cost of performances and operations, according to UFAH. Between 11 and 37 percent of the operating budgets of member organizations are covered by UFAH funds.

Other member organizations include, Coulee Chordsmen, La Crosse Boychoir, La Crosse Chamber Chorale, La Crosse Community Theater, La Crosse County Historical Society, La Crosse Area Youth Symphony Orchestra, Mississippi Valley Archaeology Center and Pump House Regional Arts Center.

UFAH IS MADE FOR YOU AND ME

(To the tune of: "This Land is My Land")

- ALL:** We are the leaders of the Coulee Region,
We're here with praise for this organization.
We're here to sing you this proclamation,
That UFAH is made for you and me!
- John Medinger** 1. Whereas this UFAH gives to this region,
art, music, drama in every season.
there's even fossils and I'm not teasin',
that UFAH is made for you and me!
- Jack Miller** 2. Whereas this UFAH wants our involvement,
performing, watching, cash keeps us solvent.
oh my, such talent causes this comment,
that UFAH is made for you and me!
- J. Terry Hanson** 3. Whereas this UFAH nurtures our children,
to become well-rounded, great men and women.
I know our spirits to this phrase are buildin',
That UFAH is made for you and me!
- John Chapman** 4. Whereas this UFAH has talents many,
to bring in vis'tors, it's just uncanny.
So when a concert or tour is planning,
UFAH is made for you and me.
- James Bialecki** 5. Whereas this UFAH has such an impact,
bringing in millions, now how about that?
It makes me tingle and that's a sure fact,
that UFAH is made for you and me!
- All** 6. Whereas this UFAH is for everyone out there,
from kids to adults, to the campaign co-chairs.
There's something special that we can all share,
UFAH is made for you and me!
- All** 7. Now, therefore we,
(Each say first names aloud: John, James Jack, J.Terry and John)
the all "J" quintet,
would like to shout out the message printed.
For all who've listened to what we've hinted,
UFAH all MAY for you and me!
- All** 8. Congratulations to all who've gathered,
for all your efforts to show UFAH mattered.
Now one more time before you're scattered,
UFAH IS MADE FOR YOU AND ME!

Lyrics by Judy Bouffleur

UFAH annual "Spring for the Arts" Kick-off Breakfast, May 2002.

Miss Wisconsin in La Crosse to raise funds for the arts

By **TERRY RINDFLEISCH**
Of the Tribune staff

Miss Wisconsin Jayme Dawicki helped kick off the 20th anniversary United Fund for the Arts and Humanities campaign Wednesday. This year's goal is to raise \$125,000 for 10 community organizations.

Dawicki, a 2001 graduate in music and theater from the University of Wisconsin-Milwaukee, said at the UFAH fund-raising breakfast in La Crosse that her goal as Miss Wisconsin is to prove the value of the arts and what it can do for children.

She founded Saving The Arts Raises Standards (STARS) as part of her platform as Miss Wisconsin. She has worked with the Wisconsin Arts Board and Arts Alliance, conducts arts workshops and talks to various groups about the significance of arts in children's lives.

Dawicki said the arts provide



“
I owe my life
to the arts.”
— Jayme
Dawicki,
Miss Wisconsin

valuable skills and tools for life. She said the arts does four things for children — challenges them, increases their competence and knowledge, teaches them how to work together as a group and inspires creativity.

“I owe my life to the arts,” Dawicki said.

Last week she sang the national anthem in the state Capitol and addressed the Wisconsin Legislature. “The Legislature must find other ways to make cuts in the bud-

get and keep funding the arts for our children,” Dawicki said.

At the breakfast, Dawicki performed a piano piece that won her the talent portion of the 2002 Miss Wisconsin contest. Special Export, a Coulee Chordsmen quartet, sang a proclamation by area mayors and village presidents declaring May UFAH month.

Mike Jameson, La Crosse Tribune publisher and this year's UFAH campaign chairman, said the arts opportunities in the La Crosse area are available due to the generosity of the community.

In 2003, UFAH will surpass \$2.5 million in funds raised in the annual campaign aimed at the business community over the past 20 years, Jameson said. About 93 percent of the funds were distributed to member organizations, he said.

Jameson said this year's cam-

paign already has raised \$41,617 of the \$125,000 goal from 100 businesses and individuals. “We're off to a very good start,” he said.

UFAH's six original members were the Pump House Regional Arts Center, La Crosse Community Theatre, La Crosse Symphony Orchestra, Great River Festival of the Arts, La Crosse County Historical Society and La Crosse Area Youth Symphony Orchestras.

Since 1983, four groups were added: La Crosse Boychoir, Mississippi Valley Archaeology Center, Coulee Chordsmen and La Crosse Chamber Chorale.

Audrey Kader and Ruby Smith helped organize UFAH 20 years ago when it began as Western Wisconsin Regional Arts. “We gave grants for projects, not for maintaining the organizations as we do today,” Kader said. “But I envisioned we would grow like this and help keep organizations thriving.”

Special Guest Miss Wisconsin, Jayme Dawicki, helped kick off the 20th anniversary campaign, May 2003.



UFAH 25th Anniversary Celebration Reception at the home of George and Sharon Kerckhove, October 2008. L to R: George Kerckhove (1st UFAH Campaign Chair), Sharon Kerckhove, Jan and Tom Brock (UFAH 25th Anniversary Campaign Co-chairs), Kathy Moen, UFAH Executive Director.



Proclamation

Mark Johnsrud

Mayor

City of La Crosse

WHEREAS, the Arts and Humanities present to the greater La Crosse community its heritage preserved in song, drama, pictures and more; and

WHEREAS, the Arts and Humanities encourage everyone to participate in some fashion such as performance, financial support, or, most importantly, simply being an audience member; and

WHEREAS, the Arts and Humanities teach our children and help them become more well-rounded and sensitive adults; and

WHEREAS, the Arts and Humanities encourage and use the talents of thousands of people from the area and attract increasing numbers of tourists and visitors; and

WHEREAS, the Arts and Humanities are responsible for a positive regional economic impact of millions of dollars; and

WHEREAS, the Arts and Humanities are truly for everyone with something to like for all.

NOW, THEREFORE, WE, MARK JOHNSRUD, MICHAEL GIESE, MIKEL POELLINGER, JOHN CHAPMAN, and DENNIS MANTHEI, do hereby proclaim the month of May 2008 as

“UNITED FUND FOR THE ARTS AND HUMANITIES MONTH”

and congratulate everyone involved in the superlative effort expended to keep the bright cultural light of the Coulee Region radiantly shining for all to see.

Dated on this 7th day of May in the year of our Lord Two Thousand Eight.



Mark Johnsrud
MAYOR MARK JOHNSRUD
City of La Crosse

Mikel Poellinger
MAYOR MIKEL POELLINGER
City of La Crescent

Michael D. Giese
MAYOR MICHAEL GIESE
City of Onalaska

John Chapman
PRESIDENT JOHN CHAPMAN
Village of Holmen

Dennis Manthei
PRESIDENT DENNIS MANTHEI
Village of West Salem

Distribution of the proceeds from the 1983-1984 Challenge Grant began in February 1985 and was barely completed when an application for a second Challenge Grant was submitted in March 1985 to the Wisconsin Arts Board. The amount WWRA received in the second round, \$16,966, was considerably less than that received the previous year, but was a welcome contribution.

THE GERTRUDE SALZER GORDON BEQUEST

In October 1998 the UFAH Board of Directors received notice that it was a recipient of a bequest from the estate of Gertrude Gordon, a La Crosse philanthropist who had contributed generously to numerous local organizations. Under the provisions of the trust UFAH was identified to receive annually the interest income from 5.5% of the residual estate paid each September. In March 2002 the trust created in the estate was consolidated into the Gertrude Salzer Gordon Private Foundation. The income from the Foundation made significant contributions to UFAH's fiscal health; according to a data sheet released from the UFAH office in 2007 the Foundation had contributed funds in excess of \$217,000 to the United Fund for the Arts and Humanities.

"MOMENTS OF LA CROSSE, THE WAY IT WAS"

A project which provided additional funds for UFAH was the sale of a history book of La Crosse which was titled *Moments of La Crosse: The Way It Was*. In 1984 First Bank of La Crosse (which became U.S. Bank in 1997) sponsored the printing of 5,000 copies of a fifty-five page, pictorial history of the city. The book was sold during the celebration of the opening of the bank's new building at 201 Main Street. Additional copies were given to La Crosse area arts organizations to be sold. The proceeds from the sales went to the organizations selling the books. Minutes of a UFA Board of Directors meeting in June 1984 indicated that UFA sold 350 copies at \$10 per copy. The \$3,500 profit was distributed to the UFA six member organizations.

"SPRING FOR THE ARTS" BALL

Social events played a dual role in UFAH's life: the events were both fundraisers and ways to make UFAH's presence and purpose more widely known in the community. One event which accomplished both goals was the "*Spring for the Arts*" Ball. The first Arts Ball was held in May 1984. The purpose of the event was to acknowledge the work done by the solicitors who made the contacts with the donors in the first UFA fund drive. Plans for the event were laid at the UFA Board Meeting on 15 July 1983. At that meeting it was decided to honor both the solicitors, also known as the "*Stars of the Arts*," and the many donors who had participated in the initial campaign. The event, which was held on the top floor of the newly constructed First Bank building, took place on Saturday and Sunday, May 5 and 6. A tea was held on Saturday afternoon followed by a black-tie ball that evening. Music for the ball was provided by the Greg Balfany Band. A "*Meet the Artist*" reception was held Sunday afternoon. Individual tickets

were \$7.50 for the tea, \$25 for the ball, and \$2 for the Sunday reception. The event was so successful that, according to Board minutes for 24 May 1984, "*serious consideration for an annual event (was) proposed.*" Records do not list the number of persons attending, but a financial report presented at the 11 May 1984 Board meeting reported that the final amount realized was \$4,922.25.

The annual Arts Balls were held for the next decade, but interest began to wane; in 1994 the event was moved from the spring of the year to the fall and renamed the "*Snow Ball.*" This change did not bring about a revitalization of the event; the annual ball was discontinued in 1995.

THE UFAH ANNUAL BREAKFAST

A brief statement, "*a breakfast with major donors has been suggested,*" which appeared in the 9 March 1990 minutes of the Board of Directors, was the first mention made of an event which became the annual UFAH spring breakfast. No action, however, was taken in 1990. Six years later in November 1996 the topic was raised again – "*A kickoff breakfast for business people.*" This time the topic, proposed by a Special Events Committee, took root, and, as a result, the first of the annual breakfasts was held at the Radisson Center on 1 May 1997. Invitations for the breakfast were sent to major donors and to those donors who had contributed to ten or more campaigns; invitations were also sent to the board members of the ten organizations who comprised the UFAH membership as well as to local government representatives, and to the mayors of surrounding cities. This first breakfast, deemed a success, and succeeding breakfasts provided UFAH with the opportunity to thank the community businesses and individual donors for the support they had given to the UFAH fund drives. There was also a converse side to the events: they gave the donors an opportunity to see and hear examples of the arts they were supporting. In 1998, for example, a La Crosse Youth Symphony string quartet played at the breakfast. Also performing at the same breakfast was a troupe of actors from a La Crosse Community Theatre production of the musical "*Annie.*" At succeeding breakfasts there were performances by the Coulee Chordsmen, the Great River Festival of Arts, and other UFAH member organizations. Even the mayors from the neighboring communities were pressed into performances – in 2002 they sang the UFAH proclamation for that year's campaign. A beverage mug with the UFAH logo on the side became a traditional breakfast party favor. The breakfasts increased the community's awareness of what UFAH was doing to promote the arts and humanities in the area. In addition to this it provided the opportunity to introduce that year's campaign chairperson and that year's fundraising goal. In all, the event was well worth the time and money spent.

UFAH NEWSLETTER: 1988 to 1992

HumanArts

The suggestion that the newly organized UFA consider publishing a newsletter appeared in a memo dated 15 March 1983 sent by Sonia

Baker to the UFA Board of Directors: *“Communication is essential. A newsletter (quarterly) to give updated information to donors should be considered.”* But it wasn’t until 1988, five years later, that the UFAH Board took action. Board minutes for 11 November 1988 contained the information that *“The publicity and education team....and 3 consultants are working....to develop a newsletter.”* The minutes also contained a reminder to member organizations to turn in their *“news minutes for the winter newsletter.”* Either in late November or early December 1988 the nascent newsletter, HumanArts appeared. Dateline information on that first issue only consisted of the date *“Winter 1988”* and the statement that HumanArts was a newsletter published by the United Fund for the Arts and Humanities.”

Winter 1988
A newsletter
published by the
United Fund for the
Arts and Humanities



Only two issues of HumanArts have been found – one the Winter 1988 issue and a second issue published in March 1989. These two, single page issues were 8 ½ by 11 inches in size; both featured short articles on the front page recounting the activities of the member organizations. The back page contained space for the mailing address.

Although Board minutes for 10 March 1989 stated that newsletters for 1 April and 6 May 1989 would be published, these issues (if they were published) have not been found. In all probability HumanArts was discontinued in the spring of 1989.

During the same period of time, news of UFAH activities frequently appeared in ReVue, the Pump House newsletter, which had a circulation similar to that of HumanArts.

ArtiFACTS

After a hiatus of three years a second UFAH newsletter, ArtiFACTS, came into print. This newsletter, the suggestion of the UFAH administrator, Nancy Steinhoff, was somewhat more successful than its predecessor in that it was published three times before it was discontinued.



The first reference to the newsletter appeared in the Board of Directors' minutes for 8 December 1991:

"The Administrator would like to begin the development of a UFAH newsletter to be ready for distribution in January 1992. A sample of the newsletter was presented to the Executive Committee in April 1991....the Administrator hopes that the newsletter will be mailed to all the current businesses on the UFAH Donor list."

ArtiFACTS made its appearance in February rather than January 1992. It was an attractive newsletter, professionally designed and printed by Litho Graphics Printing Company, a local printing company. It consisted of four pages 14" by 22" in size with numerous photographs. An article on the front page contained the information that the newsletter's purpose was "...to inform, to entertain, to illustrate, and to publish." A promise was also made that ArtiFACTS would "...present the seasonal and special activities of the Member Groups."

As of the present date only three issues of ArtiFACTS have been found. They were published in February, May, and November 1992. Each issue carried a different volume number rather than the same number for the year. An average of 1,000 copies of each issue was printed at an average cost of \$613 per printing. The newsletter was distributed to member organizations and contributors to the annual fund. Neither the editor nor staff members was identified in any of the three issues, but because Nancy Steinhoff, the administrator at that time, was the person who suggested the revival of the newsletter, it is likely that she was the editor. In 1993 Steinhoff moved to Arizona; at this time publication of the newsletter ceased.

UFAH LOGOS

Soon after the formation of the United Fund for the Arts in March 1983, the quest for a logo to represent UFA began. A month later an entry in the UFA Board of Directors' minutes for 29 April contained the information that the completion of a new brochure was contingent upon the selection of a logo. The process of designing the logo was to be done in the advertising department at the Dayton's Department Store in Valley View Mall; printing was to be done in the graphics department of the Trane Company.

The first logo design selected in the summer of 1983 consisted of a paint brush in a vertical position to represent the graphic arts; a violin in a horizontal position to represent music; and a theater mask to represent the dramatic arts. The caption "*United Fund for the Arts*" completed the logo. This logo was used until 1985.



In November 1985 the UFA Board voted to add the phrase “*and Humanities*” to its title to acknowledge the inclusion of the humanities in the sphere of the organization. This logo was used until 1988 when it was replaced with a totally different design.



The third logo selected by the Board was designed by Anna Nirva of the Bohlig Nirva Graphiccenter. At its 11 November 1988 meeting, the Board was presented with three designs: the design selected consisted of the letter **H** placed behind a stylized column. The canted left leg of the letter formed the left leg of the letter **A** if the leg were extended upwards to where it would intersect with an extension of the right leg of the letter **H**. This letter symbolized both an **A** and a **H** to represent “*Arts*” and “*Humanities*.” The entire column symbolized the support that the arts and humanities received from UFAH. At the top of the column was a symbol representing a chalice resting on the capital. The chalice represented the nourishment UFAH provided to the arts and humanities. This logo was used from late 1988 to 1997 when it was replaced with the umbrella logo.



The current UFAH logo, the open umbrella, was initially a design used by Western Wisconsin Regional Arts. It appeared in the mid 1970s on one of the first brochures distributed by WWRA to introduce the organization and its purpose to the community. Of the two umbrella designs which appeared on the brochure one was an open umbrella with the names of each of the eight counties which formed the WWRA organization printed on each of the eight sections. The term “*umbrella*” or “*under the umbrella*” was occasionally used by WWRA to refer to the activities and events supported by WWRA member organizations.



The concept of a sheltering umbrella was used again in a memo sent out in March 1983 to “*All Arts-Related Organizations in La Crosse*” by the WWRA Administrator, Sonia Baker, to announce the formation of the United Fund for the Arts. The announcement declared that “*Under the umbrella of Western Wisconsin Regional Arts...an autonomous standing committee for a UNITED FUND FOR THE ARTS has been established.*”

It was not until 1996, two decades later, that UFAH decided to use the open-umbrella design as its logo. The idea was presented to the Board of Directors at its November 1996 meeting by the Special Events Committee. The Board approved the use of the design in December 1996. The UFAH design was a more stylized design than that used by WWRA; in the UFAH design the letter U, the first letter of the acronym, formed the handle base of the umbrella.

THE VALUE OF UFAH TO THE LA CROSSE COMMUNITY

In the quarter century from 1983 to 2008, the years in which the United Fund for the Arts and Humanities has existed in the La Crosse Community, UFAH has raised an estimated total of \$3,113,619. And in those twenty-five years the monies accrued from the annual fund drive, interest from the endowment, private donations, and other sources have been equitably distributed, according to a carefully-structured allocation plan, to the member organizations of the UFAH corporation. As a result of the anticipated, annual financial support, the UFAH member organizations have been able to develop long-range plans to sustain their programs from year to year to keep the corporation true to its mission statement “*that the United Fund for the Arts and Humanities enhances the cultural life of this area by encouraging and providing opportunities for businesses to invest in the programs of local arts and humanities organizations in an efficient and effective way.*”

APPENDIX

UFAH Board of Directors Presidents
United Fund for the Arts and Humanities

1983	Jack Moore
1984	George Kerckhove
1985	Tom Wheeler
1986	Roger Roslansky
1987	Audrey Kader
1988	Sacia Morris
1989	Jan Brock
1990	Stanton Jorgens
1991	Terry Murphy
1992	Val Schute
1993	Audrey Kader
1994	Xenika Poehling
1995	Audrey Kader
1996	Tim Kress
1997	Phil Schumacher
1998	Phil Schumacher
1999	Robert Bue
2000	Lee Snapp
2001	Kevin Buelow
2002	Kevin Buelow
2003	Roger Christians
2004	Roger Christians
2005	Kari Houser
2006	Amelia Dittman
2007	Amelia Dittman
2008	Diane Dingman

UFAH Campaign Chairs
United Fund for the Arts and Humanities

1983	George Kerckhove
1984	Tom Wheeler
1985	Roger Roslansky
1986	Rolf Pepple
1987	Sacia Morris
1988	Stanton Jorgens
1989	Al Saterbak
1990	Terry Murphy
1991	Val Schute
1992	Jay Severance
1993	Audrey Kader and Xenika Poehling
1994	Fr. Bernard McGarty
1995	Audrey Kader
1996	No official chair
1997	Robert Bue
1998	Robert Bue
1999	Patrick Gantert
2000	Lee Rasch
2001	Morrie Enders
2002	George and Marita Smith
2003	Mike Jameson
2004	Brian Rude
2005	Brad and Lynn Sturm
2006	Linda Zoerb
2007	Phil and Becky Schumacher
2008	Tom and Jan Brock

UFAH ALLOCATION FORMULA

1983-1987

75% of the money is to be distributed based on last year's allocation and the remaining 25% is to be distributed based on the criteria adopted by the Board - participation in the Campaign and each organization's individual fundraising efforts. The latter was broken down into 2/3 for Campaign participation and 1/3 for individual fundraising.

1988

- a. 75% of last year's allocation will be the basis for the present year's allocation
- b. 20% of the money (dollar amount) raised by the member organization for UFAH will be remitted directly to that organization
- c. the remainder of the UFAH money to be allocated based on the percentage of income (earned income, contributions and interest) each member organization is able to raise for itself

1989-1991

- a. 75% of the average of the last 3 years of allocations received will be the base for this year's allocation
- b. 50% of the money (dollars) raised by a member organization for UFAH will be remitted directly to that organization; this is based on the businesses solicited in this Campaign from the general pool of cards
- c. the remainder of the UFAH money to be allocated will be based on the percentage of income (earned income, contributions and interest) each member organization is able to raise for itself

1992-Present

- Step 1 - Base allocation will equal 75% of the average of the member organization's last three years' total allocation from UFAH.

- Step 2 - Each member organization will receive 50% of the dollars raised by their individual organization members from the UFAH Pledge Cards that are available for the Campaign.

- Step 3 - The remainder of the money is allocated based on the member organization's percentage of Steps 1 and 2 for the current Campaign.

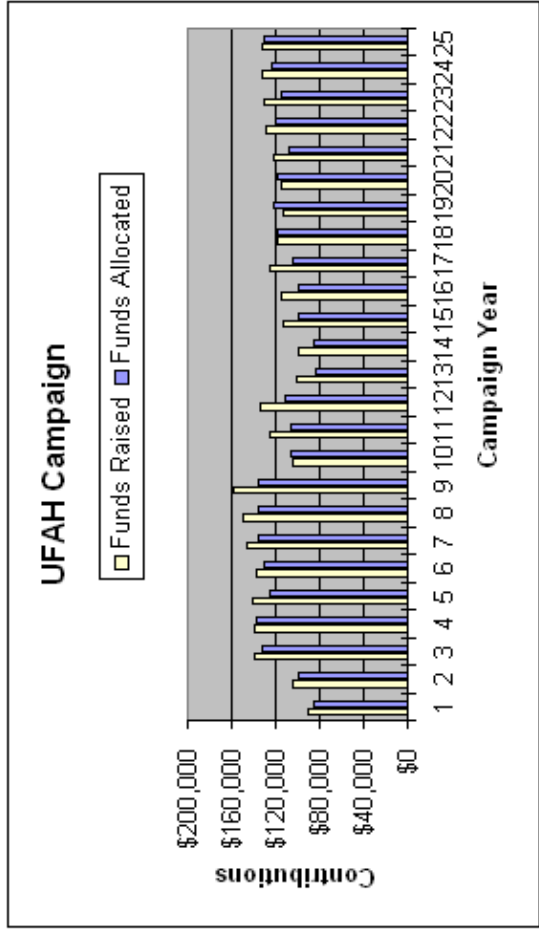
UFAH Campaign

1983 Campaign 1	\$90,757
1984 Campaign 2	\$104,292
1985 Campaign 3	\$139,168
1986 Campaign 4	\$139,731
1987 Campaign 5	\$140,194
1988 Campaign 6	\$136,681
1989 Campaign 7	\$146,131
1990 Campaign 8	\$148,969
1991 Campaign 9	\$158,326
1992 Campaign 10	\$104,484
1993 Campaign 11	\$125,348
1994 Campaign 12	\$133,424
1995 Campaign 13	\$100,141
1996 Campaign 14	\$99,305
1997 Campaign 15	\$113,117
1998 Campaign 16	\$114,882
1999 Campaign 17	\$125,551
2000 Campaign 18	\$118,823
2001 Campaign 19	\$112,787
2002 Campaign 20	\$115,228
2003 Campaign 21	\$122,379
2004 Campaign 22	\$129,417
2005 Campaign 23	\$129,939
2006 Campaign 24	\$132,239
2007 Campaign 25	\$132,306
Total	\$3,113,619

Funds Allocated

1983	\$84,850
1984	\$99,900
1985	\$132,699
1986	\$138,252
1987	\$125,500
1988	\$130,000
1989	\$135,625
1990	\$135,000
1991	\$135,000
1992	\$106,400
1993	\$106,200
1994	\$111,291
1995	\$84,191
1996	\$85,272
1997	\$98,826
1998	\$98,857
1999	\$104,364
2000	\$118,191
2001	\$121,261
2002	\$118,659
2003	\$108,553
2004	\$119,350
2005	\$115,484
2006	\$123,344
2007	\$129,770
Total	\$2,866,839
Incentives	\$22,450
Total Allocated	\$2,889,289

Funds Raised from two donations UFAH no longer receives
 1983 \$36,500 (La Crosse Community Foundation
 1984 \$41,000 and Dayton Hudson Corporation)
 1985 \$44,500
 1986 \$45,500
 1987 \$47,000
 1988 \$47,500
 1989 \$50,000
 1990 \$54,000
 1991 \$54,000
 1992 \$34,400
 1993 \$24,000
 1994 \$12,000



93% of Campaign Funds Raised Allocated to Member Groups

**United Fund for the Arts and Humanities
Campaign Summary**

	1983	1984	1985	1986	1987	1988	1989	1990	1991	1992	1993	1994	1995	1996	1997	1998
GOAL	\$90,000	\$100,000	\$110,000	\$125,000	\$128,000	\$140,000	\$150,000	\$150,000	\$150,000	\$165,000	\$125,000	\$135,000	\$140,000	\$110,000	\$110,000	\$120,000
Revenues																
Campaign Donations	\$90,757	\$104,292	\$139,166	\$139,731	\$140,194	\$136,681	\$146,131	\$148,969	\$159,326	\$104,484	\$125,348	\$133,424	\$100,141	\$99,305	\$113,117	\$114,682
In-Kind	---	---	\$4,272	\$2,153	\$2,230	\$909	\$1,915	\$2,335	\$4,444	\$4,133	\$5,348	\$5,200	\$1,837	\$1,430	\$2,368	\$21,321
Other	\$1,045	\$1,106	\$884	\$2,009	\$2,262	\$2,910	\$3,260	\$4,582	\$3,362	\$2,985	\$2,035	\$2,478	\$6,571	\$7,652	\$11,228	\$11,034
Total	\$91,802	\$105,398	\$144,324	\$143,893	\$144,686	\$140,500	\$151,306	\$155,866	\$166,132	\$111,602	\$132,731	\$141,102	\$108,549	\$108,387	\$126,703	\$147,237
Expenses																
Campaign/Operating	\$5,612	\$4,786	\$5,162	\$11,209	\$12,591	\$12,369	\$14,345	\$15,936	\$13,781	\$14,294	\$16,842	\$18,904	\$20,306	\$20,270	\$21,969	\$23,441
In-Kind	---	---	\$4,272	\$2,153	\$2,230	\$909	\$1,915	\$2,335	\$4,444	\$4,133	\$5,348	\$5,200	\$1,837	\$1,430	\$2,368	\$21,321
Allocations	\$84,850	\$99,900	\$132,699	\$136,252	\$125,500	\$130,000	\$135,625	\$135,000	\$135,000	\$106,400	\$106,200	\$111,291	\$84,191	\$85,272	\$98,826	\$98,857
Incentives	---	---	---	---	---	\$500	\$1,250	\$1,500	\$1,500	\$1,500	\$1,500	\$1,500	\$1,750	\$1,250	\$1,200	\$1,000
Other	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Total	\$90,462	\$104,686	\$142,133	\$151,614	\$140,321	\$144,048	\$153,135	\$154,771	\$154,725	\$126,327	\$129,890	\$136,895	\$108,084	\$108,222	\$124,353	\$144,619
EXCESS (DEFICIT)	\$1,340	\$712	\$2,191	(\$7,721)	\$4,365	(\$3,548)	(\$1,829)	\$1,115	\$11,407	(\$14,725)	\$2,841	\$4,207	\$465	\$165	\$2,350	\$2,618



*1992 LOCF
Endowment Established

	2000	2001	2002	2003	2004	2005	2006	2007
GOAL	\$123,000	\$122,000	\$125,000	\$125,000	\$130,000	\$135,000	\$135,000	\$140,000
Revenues								
Campaign Donations	\$118,823	\$112,787	\$115,228	\$122,379	\$129,417	\$129,939	\$132,239	\$132,306
In-Kind	\$2,379	\$2,903	\$3,891	\$4,755	\$3,775	\$4,355	\$4,055	\$4,328
Other	\$33,964	\$22,069	\$43,402	\$25,033	\$33,061	\$32,799	\$37,704	\$43,403
Total	\$155,166	\$137,759	\$162,521	\$152,167	\$166,523	\$167,073	\$173,998	\$180,037
Expenses								
Campaign/Operating	\$31,444	\$29,170	***12,595	\$39,990	\$40,828	\$43,899	\$44,227	\$43,896
In-Kind	\$7,030	\$2,379	\$2,903	\$3,891	\$3,775	\$4,355	\$4,055	\$4,328
Allocations	\$104,364	\$118,191	\$121,261	\$118,659	\$119,350	\$115,484	\$123,344	\$129,770
Incentives	\$1,000	\$0	\$1,000	\$1,000	\$1,000	\$1,000	\$1,000	\$1,000
Other	**\$26,888	\$0	\$0	\$0	\$0	\$0	\$1,155	\$0
Total	\$170,726	\$149,740	\$137,759	\$154,298	\$164,953	\$164,738	\$173,781	\$178,994
EXCESS (DEFICIT)	\$6,152	\$5,426	\$0	\$553	(\$2,131)	\$1,300	\$2,335	\$1,043



***1999 Packer Raffle Details
\$13,200 Packer Raffle \$ to MGs
\$13,688 Raffle Expenses/ Balance to Endowment Fund
\$26,888
***2001 Change of Fiscal Year to 12/31
(only 6 months' campaign/operating expenses attributed)

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