

## **Part 1 Organizational Profile**

### **Ballet Kelowna Mission**

To inspire, educate and entertain through the energy and artistry of ballet.

### **Ballet Kelowna Vision**

Ballet Kelowna enhances the image of ballet, making the art form more inviting, fun and personally meaningful. Capturing the entertainment interest of all members of the family, Canada's Ballet Kelowna will perform to sold out audiences wherever we tour. Proudly 'made in Kelowna', this boutique 'inno-classical' ballet company is a passionate dedicated community partner.

### **Ballet Kelowna Brand: Be Moved!**

#### **Core Values**

Artistic & Administrative Excellence

Artistic Growth & Creation

Community Engagement

Education

### **Ballet Kelowna History**

At the invitation of the Canadian School of Ballet (CSB), David LaHay, former Associate Director of the Summer Dance Programme at The Banff Centre and former Ballet Master and principal dancer with Les Grands Ballets Canadiens (Montreal), came to Kelowna to explore the establishment of a professional ballet company to carry on the legacy of CSB and Royal Winnipeg Ballet founders Gweneth Lloyd and Betty Farrally. As a result, Ballet Kelowna was incorporated in 2002. Enjoying the use of studio and office space at CSB, and with a committed Board of Directors, David invited six young ballet dancers to come to Kelowna and begin their professional careers. The Company produced its first program in Fall 2003, performing in Kamloops, Kelowna, Penticton and Vernon, as well as participating in the Canadian School of Ballet's annual Nutcracker performances. Since this time the company has grown to attract professional staff and volunteers to advance the organization. In 2007, through the receipt of a Medici Grant, Ballet Kelowna hired a full-time Development Manager and contracted an Event Coordinator to attract the necessary resources to successfully grow the organization. In 2008, through a CAHSP grant from Canadian Heritage, Ballet Kelowna developed a five year Strategic Business Plan to guide the organization's growth in a sustainable manner.

### **Ballet Kelowna Mandate**

Ballet Kelowna produces two full-length programs in the Spring and Fall with a corps of six professional ballet dancers providing career opportunities and development to aspiring Canadian dancers. The company performs a diverse repertoire of dance programs designed to appeal to and attract multi-generational audiences throughout British Columbia and beyond. Ballet Kelowna's commitment to preserving the legacy of Canadian dance, while ensuring its future by commissioning new work, has led to the creation of a bold 'inno-classical' repertoire of innovative new work combined with the reconstruction of Classical and Canadian masterworks.

In keeping with its commitment to invest in the future of dance, Ballet Kelowna has invited seven choreographers: Gioconda Barbuto, Josh Beamish, Paul Destrooper, D.A. Hoskins, Joe Laughlin, Simone Orlando and Vicki St. Denis to create new work for the company, and has mounted world premieres in Kelowna by these artists. In addition to mounting twelve new works by Artistic Director David LaHay, masterworks by Kay Armstrong, Brian Macdonald, and Nesta Toumine have been re-staged and toured the province to great critical acclaim in the 2009-10 season. The repertoire challenges the dancers by incorporating different dance styles with the result that the dancers become better artists and reach a higher standard of excellence with every performance. The repertoire also challenges our audiences by introducing them to contemporary works. Audience members who attend especially to see classical ballets are surprised to find they like the new works just as much or even more.



### **Ballet Kelowna Management, Board and Staff Structure**

Ballet Kelowna is governed by an eleven member board of directors that brings a diverse set of skills to the company. It is led by an executive of President, Past President, Vice President, Secretary and Treasurer. It has a committee structure to guide the organization in the areas of Finance, Marketing & Audience Development, Fund Development, Human Resources, Strategic Planning and Nominating.

The staff is comprised of Artistic Director who oversees the Production Manager, Dancers and other Artistic personnel including guest artists and designers. The Executive Director supervises the Administrator, Bookkeeper, Interns and key volunteers. The Event Coordinator is contracted to manage all special events and solicit sponsorships.

### **Ballet Kelowna Facilities**

Ballet Kelowna shares office space and studio space with CSB. This is an ideal arrangement as the studios are not in use by the school until 3:30. Ballet Kelowna holds company class from 8:30-10:00 and rehearsals from 10:15-12:15 and 1:15-3:15 daily. We now have a formal sub-lease agreement and pay \$24,000 annually for the use of this space.

### **Ballet Kelowna Funding History & Fiscal Management**

The Board and Artistic Director have sustained the company with balanced budgets and strong fiscal management practices throughout its history. The Company's growth has been financed by successful and diverse fund development activities. These include a Membership/Individual Donor program, grant writing to foundations and government agencies, an annual gala, season, performance and event sponsorships, raffles, and a subscription campaign that includes The Nutcracker and a Kelowna performance by Canada's Royal Winnipeg Ballet. In 2005, the Board established an endowment fund with the Central Okanagan Foundation 2008, 'The Future Fund' was introduced attracting five-year pledges designed to support the company into the future. In 2010 a planned giving program called the 'Hyde Legacy Fund' was developed in honour of our first bequest donor. A signature fundraising event, Pirouette, has netted more than \$110,000 for the past three years. Special events will be expanded in 2011 to include the local Home and Garden Tour.

Ballet Kelowna has received annual project support from the British Columbia Arts Council for the past five years and a BC 150 grant. The Canada Council Dance Touring Program has funded our tours of British Columbia and Alberta for the past three years. Ballet Kelowna received two Canadian Heritage CAHSP grants. The Gaming Commission provided a \$20,000 Direct Access grant annually until the grants were discontinued in 2009. We are honoured to receive a \$25,000 operating grant each year from the City of Kelowna. Recently we have also received project support.

	2010/11	2011/12
Earned Income through ticket sales, school programs, presenters fees & merchandise	28%*	23%
Private Sector including individual donors & Corporate Sponsors and Foundations	53%	50%
Public Sector	19%	27%

## Part 2: Artistic Achievement (50%) by David LaHay, Artistic Director

### **1. Outline last season's programming and discuss up to three highlights.**

As in previous years, Ballet Kelowna has boldly commissioned two choreographers to create new works for 2010-11, one for the fall season and one for the spring. The fall commission by choreographer Simone Orlando and composer Stu Goldberg, a new work titled *stage within*, was our first major commission whereby a choreographer worked with a composer on a completely original work. The integrity and maturity of the musician and choreographer, in combination with one another and combined with the emotional intensity that the dancers brought to the work, resulted in one of the company's most successful ballets. The underlying narrative of a dancer at the end of her career, celebrating both the joy and pain of dance, was conveyed to our audiences and captured their hearts. This ballet in particular highlighted the wonderful artistic talent within the province, and brought together in this creative collaboration a Vancouver choreographer and a Penticton composer, each with international reputations.

*Capture* by Montreal choreographer Gioconda Barbuto, and set to music by Canadian composer Michael Oesterle, highlights Gioconda's individual collaborative choreographic process that engages the dancers, allowing them and their individual movement styles to become unique contributors to the ballet. The resulting ballet highlighted the strengths of each dancer who then felt a co-ownership of the ballet. This confidence is communicated directly to the audience and engages them throughout the performance. *Capture* is touring the province this spring and we are delighted to introduce the beautiful music of Michael Oesterle to our audiences.

The third programming highlight was the success of *Romeo and Juliet Appassionata* (2010), which I choreographed specifically to bring a ballet with a narrative that was known to our audiences and that demanded greater production values. The dramatic story was highlighted by a marked increase in our production values specifically with the inclusion of a set and lighting design and more elaborate costuming. Securing the professional expertise of Kelowna costumer, Joy Green, who specializes in dramatic work, has had a huge impact on the artistic and production values of Ballet Kelowna during the past two seasons.

Ballet Kelowna continues to receive local, regional and national recognition and enjoys a widespread reputation documented through critical reviews that laud the beauty, passion and vision of the Company including features in the *Vancouver Sun* regarding reconstruction of Kay Armstrong's *Etude*, and *Dance International* Summer 2008 magazine. *Dance Collection Danse* featured the Company's remounting of Brian Macdonald's *Double Quartet*. In *The Globe and Mail* (Spring 2009) critic Paula Citron stated, "Ballet Kelowna certainly deserves an encouragement award for bringing dance to smaller communities and for commissioning pieces from the likes of Hoskins and Barbuto that challenge the audience." Ballet Kelowna was named Touring Artist of the Year 2008 by BC Touring Council, was selected to perform at ArtStart in the Schools Showcase in April 2009 and Alberta Arts Touring Alliance in October 2009. Locally, Ballet Kelowna won an *Okanagan Life* Editors Choice Award and received Okanagan Arts Awards from the Central Okanagan Arts Council in 2009 and 2011.

Ballet Kelowna is recognized as the Cultural Ambassador for the City of Kelowna. Each season features over 50 performances in more than 30 communities ranging from Vancouver Island, the Northwest Coast, Lower Mainland, the Kootenays, and Northern BC across to western Alberta. Audiences for the 2009-10 season totaled more than 15,000 with 25 percent comprised of children and youth. As a result of the ArtStarts in the Schools Showcase in 2009, Ballet Kelowna dancers performed a special program for eleven BC elementary and secondary schools in spring 2010, and will perform for seven schools this spring.

### **2. Describe your artistic vision and how it is reflected in your programming plans for next season. 2011/12**

My artistic vision is based in the mission of the company to "inspire, educate and entertain through the energy and artistry of ballet". Further to this, my vision is for Ballet Kelowna to develop and showcase young professional Canadian dance talent and provide a nurturing, creative environment for emerging and mature

Canadian choreographers to hone their craft and expand their horizons. In addition, I wish to provide audiences with a broad range of dance that touches them and leaves a lasting impression.

Ballet Kelowna passionately performs a diverse repertoire of excellent dance programming, which we describe as 'inno-classical'. I believe it is essential that we preserve and contribute to Canada's dance heritage by performing masterworks from the classical and contemporary repertoire and commissioning works at the highest standards of artistic excellence. This is reflected in our programming where I include dances from the great classical repertoire and/or remount Canadian masterworks and commission new innovative ballets. Our mixed repertoire programming challenges our dancers with the diverse styles and provides commissioned choreographers the opportunity for self-expression and the development of their own choreographic voice and the opportunity to have their work seen next to historical and Canadian masterworks. In this way Ballet Kelowna contributes to the development of the art form.

The ballets, along with the music, set the tone for my programming and influence what additional pieces I will select. I create two acts similar in length and consider that some ballets are definitely openers and others are clearly closers, as was the case for *Dvorak Dances* (opener) and *In Stride* (closer).

Through this programming of excellent dances, Ballet Kelowna is educating and developing audiences throughout British Columbia and beyond for both classical and contemporary work while advancing the growth and development of our dancers and guest artists.

***Please outline up to three examples of how self-reflection on the recent season influenced the proposed programming and artistic choices.***

Ballet Kelowna has established a clear mission that guides the organization overall and an artistic vision that continues to guide the development of our artistic programs and activities. These are manifest in our signature 'inno-classical' repertoire and by the fact that we continue to present the very finest mixed repertoire of old and new. It is this model that has impressed and captivated our audiences; they are appreciative of seeing work that they know and love and are introduced to a new world of contemporary dance that never fails to move them as well.

In the fall we are presenting *Transcen-Dance*. The timeless choreography of classical choreographer Marius Petipa, which continues to leave audiences spellbound by its physical grandeur and inspirational technical demands, also challenges the dancers. We are remounting Paul Destrooper's *Le Banc*, which presents a humorous glimpse into passing youthful fancies as couples meet, flirt and fall in love – all around a park bench. This whimsical ballet, set to selected Bach cello suites, was identified through our audience surveys as a favourite. Also being remounted is *Lark Ascending*, the lyrical, neo-classical choreography of Toronto contemporary choreographer D. A. Hoskins, combined with the hauntingly beautiful music of Ralph Vaughan Williams. This work literally soars and uplifts the spirits. We remount commissioned works to provide these ballets with an extended performance life and to challenge a new roster of dancers. Next fall we will première new commissioned work by Montreal's Shawn Hounsell, creator of RWB's recent *Wonderland* production, and in the spring season, Vancouver modern dance choreographer Joe Laughlin of Joe Ink will be creating a new work.

***If your organization plans to develop new work next season, outline the specific development processes.***

Ballet Kelowna always commissions new work, preferably two works each year: one in the fall and one in the spring. I look for innovative choreographic voices from choreographers whose previous work displays a mature understanding of the craft. Because we do not teach choreography, the artist must already possess choreography skills; we provide them the opportunity to enrich their craft. I look also for choreographers who will challenge my dancers in new directions. Joe Laughlin, in his singular way, will challenge them, as he does not come from the traditional ballet world. I request a work of 15 to 20 minutes where possible and usually a full company ballet. Shawn Hounsell will choreograph a quartet, which will give us a variety of ballets that don't always have the same dancers and provide a break for two dancers during the evening program.



The question of music always arises as we can't always afford a commissioned score, but it would be wonderful to continue our emphasis on Canadian composers such as Marjan Mozetich (*Affairs of the Heart*) and Michael Oesterle's work that Gioconda used in *Capture*. Ultimately the final choice is the choreographer's.

I will be exploring new ground also in a commissioned ballet to R. Murray Schafer's *Falcon's Trumpet* in collaboration with the Okanagan Symphony Orchestra, supported in part by City of Kelowna project grant and the Vernon District Performing Arts Centre, which received a Creation-based Collaboration Grant for this project.

Ballet Kelowna has been fortunate to receive the necessary support to achieve my artistic goals and bring vision to fruition.

### **3. Describe up to three recent initiatives that strengthen the arts community.**

Ballet Kelowna is proud of its reputation of commissioning and partnering with excellent local and provincial artists and arts organizations:

1. Ballet Kelowna (BK) will perform a new ballet to R. Murray Schafer's *Falcon's Trumpet* on the Okanagan Symphony Orchestra's opening season program to be staged at the Vernon District Performing Arts Centre and performed in City of Kelowna and Vernon.
2. BK collaborated with vocal ensemble Candesca and composer Arnold Draper on a new ballet *In Arden Woods* and commissioned Penticton composer Stu Goldberg to create a new score for Simone Orlando's *stage within*.
3. BK is a principal participant in PAK, the Professional Performing Arts Association of Kelowna, which is a collaborative that addresses program calendar and advocacy issues and explores joint marketing opportunities. BK staff members also serve on the planning committee for the upcoming Arts Summit.

In addition to all of the above, please consider Ballet Kelowna's investment in Canadian talent through the commission and use of Canadian choreographers and composers. The Company uses the CADA BC standards to guide our fee schedule for both our guest artists and our dancers. We also ensure that our dancers are cared for by health practitioners, and we build days off into our tour plans so the dancers maintain peak physical condition. Concern for our dancers well being and the appreciation and recognition of our guest artists are paramount.

Our audiences are always expressing their deepest appreciation for Ballet Kelowna, our dancers, the program and our willingness to travel to far flung communities that rarely experience ballet performed at this level of excellence. Below is just a small sample, from our audience surveys, of responses to our program.

Vancouver - *"I loved the variety. A wonderful evening – great value!"*

Prince Rupert - *"Simply beautiful. Truly enjoyed the performances. Bravo to all 6 dancers"*

Revelstoke - *"I thoroughly enjoyed Mr. LaHay's informative introductions/commentary. Also, I think it was great that the dancers took the time to answer questions for the children"*

Williams Lake - *"I really appreciated Mr. LaHay's comments – the history and roots of the work and the colourful information really added to the evening. Thank you so much for bringing Ballet to Williams Lake (and so many small towns) – it is much appreciated!"*

Summerland - *"You guys work so hard. You were absolutely incredible. You made me cry!"*

Quesnel - *"Thank you for coming and giving our younger dancers this experience and something to look to for their future!"* *"They [the dancers] are all so talented, breath taking to watch. To all the dancers: you are amazing"*

Coquitlam - *"So much character. Loved all the emotions as well"*

Terrace - *"It was amazing, moving and gave me goosebumps. I want to go home and dance!"*

### **Part 3: Community Engagement (25%) by David LaHay, Artistic Director**

## 1. Outline your organization engagement with a range of organizations and communities in recent and proposed seasons.

During the Board's first annual strategic planning retreat, the new Marketing Chair dialogued with the Artistic Director and Board to clarify how the Company could use its brand "Be Moved", which led to a new mission and vision with a focus on our patrons. "Establish Trust Through Quality" was identified as the underlining challenge of marketing Ballet Kelowna. We defined a "New Quality" – "Ballet Kelowna is breathtakingly beautiful & bold; captivating audiences with classical and innovative dance. As a small ballet company, our performances are intimate and carefully crafted, captivating audiences through the movement of dance." This dialogue created a shift in perspective, which has helped the organization identify its audience and institutionalize audience development and outreach activities. The Marketing goal is "We will reward the intelligence of our audiences, sponsors, media and community partners with unconventional approaches to dance promotions, communications and events. We will be unexpected, original and dynamic, working diligently to break down preconceptions of what a dance company 'should' be resulting in an increase of audience attendance by 20% annually." Ballet Kelowna has been awarded a Centre for Sustainability Grant to develop a Communications & Marketing Plan for implementation for 2011/12 performance year with a goal to increase attendance by 15%. Currently we have more than 15,000 audience members attending our performances. Following analysis of Audience Surveys gathered each season Ballet Kelowna has learned key facts about its audience. An audience profile has been created and insight into their behaviour and desires and how they learn about the performance was established.

Ballet Kelowna's vision states "Proudly Made in Kelowna" and this boutique 'inno-classical' ballet company is a passionate dedicated community partner. The Company is working to ensure that we realize this vision. Currently we are engaged in the following local activities:

- *Making Memories* is a free Sunday matinee of *The Nutcracker* in Kelowna sponsored by Thom & Associates Financial Planners with a three-year commitment. *Making Memories* is produced in partnership with seven agencies serving at-risk and special needs children. Free tickets for this matinee are distributed to Big Brothers and Sisters, Canadian Mental Health, Cops for Kids, Kelowna Women's Shelter, and New Opportunities for Women, Salvation Army Youth Program, The Bridge, and local Foster Families.
- The Community Partner Program, which has been adopted by a local Rotary Club, ensures that 50 children and their caregivers served by our Community Partners (see above) can attend performances as our guests.
- The company offers free preview presentations in the week prior to the season opening in the Orchard Park Shopping Centre courtyard and hosts several open studio rehearsals throughout the year for sponsors, donors and different community groups such as Kelowna Newcomers.
- In conjunction with the Okanagan Spirit Festival, Ballet Kelowna hosted a community open house this February called "A Glimpse Behind the Curtain" and plans to make it an annual event.
- The dancers have made themselves available to advance the cause of other organizations by appearing at their special events, such as Tiffany Bilodeau performing *The Dying Swan* at the benefit for Hospice of Kelowna.
- We provide gift certificates for tickets to our performances to local charities for their fundraising activities.
- The company has continued to take great advantage of Social Media and has recently implemented a company Blog, which provides a personal, more intimate look into the life of a professional ballet dancer that many supporters appreciate.

Feedback from our preview presentation at Orchard Park Shopping Centre:

*"Thank you Ballet Kelowna for offering a free performance at Orchard Park Mall last Saturday. My two-year-old daughter was totally mesmerized by the dancers and after having seen the 3pm performance, we had to come back for the one at 4pm, since she enjoyed the dance so much. What a wonderful experience for many children and their parents who, like us, stopped there to watch."*

Provincially, Ballet Kelowna is continuing to build our Tour Ambassador Program with members in each

community who provide feedback on how to market to their community, ensure that Ballet Kelowna's local media contacts and list of dignitaries are up-to-date, and facilitate publicity efforts and broadly distribute materials. They initiate "Word of Mouth" campaigns in their respective communities and act as hosts for the company and the attending audience members during the Company's visit. When Ballet Kelowna presents our mixed repertoire, I narrate the evening, creating a story line and an historical context for our multi-generational audiences. When on tour, after each performance, Ballet Kelowna hosts a Q & A with the Company, which further engages the audience. Ballet Kelowna presents a student educational program, "Not Just Tutus and Tiaras", for primary through secondary school children, introducing students to and demystifying the art form of ballet. For the majority, this is their first experience of ballet, and the program gives them an education and appreciation for the discipline, athletic artistry and dedication required in this performing art. We present up to eleven school programs each year. We received the following email to our website after last spring's tour. *"Hi these are some of the kids that watched you at Ashcroft Elementary School. And we just wanted to tell you that we really appreciated you coming to our school!! Thank you and it was really fun to have you all there.. thanks sooo much..." punk\_pinkprincess*

This year, after a thorough feasibility study by our Nutcracker Task Force, we took a calculated risk and conducted a pilot program to test the feasibility of touring *The Nutcracker*. In partnership with four dance schools in the city of Kamloops and with major support from the Office of Arts Culture and Heritage and Kamloops Arts Foundation, Ballet Kelowna produced three sold out performances that were seen by 1,438 people. This production engaged 120 local dancers and was agreed by all to be a huge success. In order to complete this project we rented sets and costumes from The Canadian School of Ballet. It was an overwhelming success. However, because it has been deemed too unwieldy to tour extensively, we are currently in dialogue with Keyano College in Ft. McMurray, AB to collaborate on the design and fabrication of a new touring Nutcracker production that would be presented in Ft McMurray at the end of November 2012. It would then be available to tour throughout both provinces.

Each season Ballet Kelowna produces beautifully designed four-colour publicity materials including a bookmark with the Season Tour dates and a poster for each community performance. A media release with publicity photos is sent at least four weeks in advance to press, radio and TV outlets and a follow-up call is made to each recipient to draw attention to the release and to set up interviews. Newspaper and Radio advertising sponsorships are arranged throughout the province and radio stations are provided with pairs of tickets to offer to their listeners. Online event calendars, Facebook and Twitter are accessed and the relevant information uploaded to the sites. Ballet Kelowna's new website has an electronic communications component that enables the selling of tickets through PayPal. In addition, email addresses from audience members and other key contacts are added to the e-newsletter communications service Swiftsend, which is distributed monthly.

**2. Provide up to three examples that demonstrate your organization's relationship to the artistic practice in the context of a geographically vast and culturally diverse province.**

We have an ever broadening, province-wide tour that extends from Vancouver Island and the Lower Mainland, into to the Kootenays and up to the Northwest Coast communities. Initially, Ballet Kelowna self-presented in these communities. As our reputation has grown, some local arts councils and theatres are selecting to present us in their communities as part of their concert series. After our showcase at the Arts Touring Alliance of Alberta we were invited to tour to communities in Alberta and will be making our first extended tour of that province in 2012.

Through the successful showcase at ArtStarts in the Schools in 2009, we presented school programs in many smaller communities including the Gold Trail region in 2010, and will do the same in the Northwest Coast communities this spring. Several Alberta presenters have also arranged school programs for our current spring tour.

I have conducted Master Classes at various dance schools throughout the province and for the Vancouver Ballet Society, and continue to do so for a number of the communities where we are touring this spring. For the past several years, I have also conducted auditions for the Okanagan Summer Dance Intensive, which I helped to establish in Kelowna, serving as Artistic Director in its inaugural season and on their Board of Directors.

Our extensive touring schedule, which has grown over the years, has been a calculated risk. We self-presented for several years in a number of communities including Revelstoke, Golden and Princeton, building our reputation and audience, which has resulting in those local arts council or presenters inviting us to return as part of their concert series. Our audiences are even larger through this model as local arts councils have deeper relationships with both media outlets and local audiences. We have begun to make better use of social network marketing: our YouTube channel now features excerpts from each season's ballets and this season we have developed a prize promotion to attract new members to our Facebook 'community page'. Each week we have many new members commenting on our site.

#### **Part 4: Organizational Capacity (25%) by Alison Moore, Executive Director**

##### **1. Provide a concise description of up to three factors that have influenced your organizations' current capacity and sustainability.**

The Kelowna Ballet Society's reputation for artistic excellence and fiscal responsibility has served to attract diverse sources of support from financial to personal.

The people behind Ballet Kelowna are the greatest factor contributing to the company's capacity and sustainability. Ballet Kelowna has benefitted since its inception with a strong committed board that has provided good governance and guidance throughout the years. The board's nomination process, recognition of the need for succession planning and graceful transition from a working board to a governance board has insured strong and balanced leadership. The careful growth of personnel, paid and volunteer, who are highly skilled and passionate about the company has insured strong administrative and production teams to support the Artistic Director and the dancers to achieve artistic excellence. In 2008 the Society developed, adopted and implemented a 'Code of Conduct' that serves to guide all personnel engaged by the Society. Whereas our current levels of compensation for dancers and guest artists do comply with CADA-BC recommendations and are laid out in standard artist contracts, our Production and Administrative staff continue to fulfill multiple roles, and dedicate more hours than they receive in compensation. It is an objective for 2011 to review all job descriptions for staff and to create personnel policies to guide management and compensation levels.

Engagement of the community is another key to our success. This support takes the form of support from even more people! This includes, but is not limited to:

- Attendance at our performances
- An ever-growing volunteer corps that numbers five key year-round professional support positions to go active volunteers that are ready, willing and able to respond to a call for assistance from our volunteer coordinator
- Pro-bono contributions of valuable skills from professional graphic designers to photographers, printers, lawyers, accountants to name just a few
- Support for our annual fundraising event, *Pirouette*, through in-kind and individual donations, volunteer support and attendance.

The Company's strategic planning and flexibility in responding to the ever-changing economic climate is also key to its sustainability. Since 2008, the Board and Staff have met annually in a day-long planning meeting facilitated Brad Clements from Performance Decisions. This practice combined with the development of two key documents, Ballet Kelowna's Brand Plan, which outlines how we are going to achieve our goals and



objectives in the current marketplace, and our Five-Year Strategic Business Plan have been invaluable to ensuring sustainability. The steady implementation of the Five-Year Business Plan resulted in the

- Initiation of a subscription program beginning for 2009/10 Season,
- Successful completion of the Nutcracker Tour pilot project netting \$30,000+ in additional earned income in 2010/11, and;
- Development the Hyde Legacy Fund, a Planned Giving program.

These are all key factors that support our long term sustainability.

## **2. Outline the organizations' financial position addressing any existing or projected deficit of surplus and plans regarding the elimination of debt or the intended use of surpluses.**

Ballet Kelowna's board has been committed to the highest standards of fiscal management. There are fiscal policies in place to insure that the company is sustainable. The Company operates on a balanced budget requiring that the Finance Committee review any unbudgeted expenditure. During the financial downturn and the loss of the Gaming Commission grant, the Finance Committee reviewed our cash flow monthly and ensured that we could maintain the company into the future despite the reductions in revenues. The Board has adopted a goal to maintain at least a 15% cash reserve and preferably 25% to better manage the Company and ensure that it could be run for up to three months in the advent of an unexpected economic issue. Any surpluses are dedicated to meeting this goal. This conservative fiscal policy and accompanying due diligence, combined with the receipt of our inaugural bequest, has resulted in a strong balance sheet.

The unexpected \$100,000 bequest that was received in 2010 has been restricted by the Board of Directors to be invested in such a way that the donor would appreciate and approve. It was this donation at a critical time that led to the creation of a 'futures' committee, our strategic planning committee. This committee is charged with evaluating the needs of the Company and determining the best use of this fund. It was agreed that it would be strategically invested in a program that will attract earned or donated income and ultimately make Ballet Kelowna more sustainable.

Plans to eliminate debt:

Private Donations: Ballet Kelowna has implemented a Planned Giving program and after training in this specific area of fund development will begin the process of surveying current donors and bringing this option for support to their attention. Since receiving our first bequest we have been informed of two additional planned gifts to Kelowna Ballet Society. During 2011 we will identify and enroll additional bequests in our Hyde Legacy Fund.

Nutcracker Production: In December 2010 Ballet Kelowna successfully tested the viability of touring The Nutcracker to increase earned income. More than \$30,000+ was netted in three performances in Kamloops. We are in the planning stages of developing a touring production to be built by Keyano College in Ft. McMurray and then tour the Province of Alberta in Late November 2012.

Special Events: Ballet Kelowna has been offered Kelowna's annual Home and Garden Tour as a fundraising event. A volunteer who has been involved with the successful Alberta Ballet model is advising and it is budgeted to net a minimum of \$30,000.

## **3. Explain whether the board is a governance, management or fundraising body and give up to three examples of the board's active role in supporting the organizations' artistic and organizational development. Written by Jamie Maw Board President.**

An eleven-member board of directors with a diverse set of skills governs Ballet Kelowna. An executive of President, Past President, Vice President, Secretary and Treasurer leads it. It has a committee structure to guide the organization in the areas of Finance, Marketing & Audience Development, Fund Development, Human Resources, Strategic Planning and Nominating.

The board is currently in transition between a working and governance model. Until three years ago the board was performing all management functions other than artistic and production. A Development Manager and an Event Coordinator were hired at the start of the 2007-08 performance year, which left the board still fulfilling the majority of the administrative, marketing and publicity, and human resources functions. In 2008 a part-time bookkeeper and in 2009 a part-time administrator were hired. All legal and accounting, company photography, and Nutcracker tour production services were donated by board members who are experts in their fields. With the recent promotion of the Development Manager to Executive Director, the board is well on its way towards a Governance Board.

Board Members may serve up to two consecutive three year terms. We have a number of board members who have selected to serve both terms. There is a succession plan in place ensuring that the leadership of the organization remains intact. It is current policy for the President to serve two years and for their predecessor to remain in the Past President position for at least one year to provide information and support as needed. This provides a smooth transition in leadership. We are currently considering a succession plan for key artistic and administrative staff to ensure the overall stability of the organization.

The board is still consulting on marketing and publicity, fund development and human resources. However, all paid staff still work many more hours than they are paid for. Our expectation is that this balance of working / governance model will continue until our staff can be augmented. With the organizational infrastructure in place, our goal is to put more resources into the Company itself. For instance, the Strategic Planning Committee is working with the Artistic Director to grow the company through the development of an apprenticeship program and the incorporation of a ballet mistress.