The Alabama Ballet: A Master's Examination Report

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The Alabama Ballet

A Master’s Examination Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts
In
Arts Administration

by
Alison Heath
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Abstract

This report investigates the successes and shortcomings of an established and financially stable arts organization, and analyzes the position of the organization within the greater whole of the arts community. Alabama Ballet is a 501(c)(3) tax-exempt non-profit organization located in Birmingham, Alabama. Alabama Ballet strives to offer high quality, professional dance in the state of Alabama through dance programming, education programs, and outreach efforts. The exploration and discovery took place during a 480-hour Internship while working as an Administrative Intern within the organization. This report explores the strengths, weaknesses, and suggestions for organizational improvement based on studies and knowledge gained from the University of New Orleans Arts Administration Graduate Program.
CHAPTER ONE: Alabama Ballet

History

Formed in 1981, the Alabama Ballet was originally an extension of the Birmingham Civic Ballet, the University of Alabama at Birmingham Ballet, and Ballet Alabama. Alabama Ballet has since operated as a freestanding entity, which aims to create, produce, and bring forth the highest quality of dance and dance programming to the Birmingham community (Appendix J).

Distinguished dancers Dame Sonia Arova and Thor Sutowski served as co-artistic directors of the Alabama Ballet at its conception, and together developed the company to the professional status it maintains today. In 1996, following the artistic direction of these two renowned dancers, Alabama Ballet fell under the expert direction of former American Ballet Theatre dancers Wes Chapman and Roger Van Fleteren (Appendix I). Over ten years, this dynamic team expanded the professional company and began the Alabama Ballet School. In 2005 Alabama Ballet began a professional relationship with nearby Samford University to better serve the student community of Alabama. This relationship is enhanced through the Alabama Ballet’s frequent use of the Leslie Stephen Wright Fine Arts Center located on Samford’s campus.

In 2006, Wes Chapman left Alabama Ballet to join ABT II as its Artistic Director, and Ballet Mistress Tracey Alvey stepped up to become Artistic Director of Alabama Ballet. Tracey Alvey was born in Kent, England and received her dance training from the Royal Academy of Dance in London. Alvey came to Alabama Ballet from the London City Ballet where she danced as a principal dancer and was often partners with Van Fleteren who joined the London company
after his time with ABT. Together, the artistic team of Alvey and Fleteren leads the thriving Alabama Ballet as a premiere ballet company in the south, giving audiences, students, and dancers the opportunity to experience excellence in the art of ballet.

**Mission**

The mission of Alabama Ballet is “to change lives through dance by promoting and fostering the development of classical and contemporary ballet through high-quality performances, dance education, and community outreach.”

The Alabama Ballet not only focuses on realizing and performing world-class choreographic works, but also places a strong emphasis on its many education programs offered to the Birmingham community and at-risk youth. In addition, Alabama Ballet prides itself on being one of the few professional dance companies in the United States that is granted the choreographic rights to perform world-renowned works by the likes of the legendary George Balanchine and current superstar Jiri Kylian. Through the company’s five educational outreach programs, and the Alabama Ballet School, the Alabama Ballet brings the art of dance to the Birmingham community and allows students a chance to train with and experience truly great dancers.

**Governance/Management Structure**

Alabama Ballet is run under the guidance of a 44 member Board of Trustees. Within the Board of Trustees is an 11 member Executive Committee that holds the highest power of decision-making, and an eight member Honorary Committee. Each of the other twenty-five members of the Board serves the Ballet in different
capacities depending upon their desire and the Ballet’s need for involvement. Artistic Director Tracey Alvey works alongside Executive Director Megan Cottle at the top of the artistic and administrative management structure. Both report to the Board and ideally work as a team to lead the company. Rounding out the artistic staff is Associate Artistic Director Roger Van Fleteren, Company Stage Manager Joelle Linn, Production Director and Lighting Designer Ed Zuckerman, Technical Director Atom Bennett, and Costume Director Wendy Gamble. There are five full time Administrative Staff members who work under the directive of Executive Director, Megan Cottle: Katy Olsen, Marketing and Public Relations Director, Islara Vazquez, Finance Manager, Stacey Turner, Development and Office Assistant, and Libba Owen, Alabama Ballet School Administrator. The current Administrative staff is a fairly new one, with only one full season working together as a team. Executive Director Megan Cottle’s micro-management style and personality hindered the cohesion of the team, arousing contention among the staff. This issue will be discussed in further detail in Chapter 3.

**Organization Structure**

There are several programs housed within Alabama Ballet that enhance the success of the company as well as offer service and outreach to the local community. There is, first and foremost, the Company of professional dancers. Currently, there are twenty-three professional dancers that make up the Alabama Ballet, fourteen of whom are unpaid apprentices hoping to eventually receive contracts. Alabama Ballet has a five-production season that takes place between September and April. During the 2012-2013 Season, the Company performed *Alabama Ballet At Home, La Sylphide, George Balanchine’s The Nutcracker, The Sleeping Beauty, and Ovation*, featuring George Balanchine’s *Allegro Brilliante*
and Tarantella, Jiri Kylian’s Sechs Tanze, and original works by Roger Van Fleteren and senior Company dancer Michael Fothergill. Alabama Ballet is currently one of only seven professional ballet companies in the United States that maintains the choreographic rights to perform George Balanchine’s The Nutcracker each season. The Alabama Ballet School also exists under the same non-profit umbrella as the Alabama Ballet, offering high quality dance training to its students. There are sixteen Royal Academy of Dance (RAD) certified faculty members who regularly instruct. RAD specifics will be looked at in detail further below.

Education Programs

The Alabama Ballet, in partnership with the Alabama Ballet School, offers five educational outreach programs to the Birmingham community. Each year, the Alabama Ballet School offers up to $30,000 in scholarships to students in the area interested in receiving dance training. Alabama Ballet firmly believes that by offering these educational programs to the community, it can not only provide physical fitness opportunities for youth, but can also improve learning, specifically in the area of mathematics and increase social skills and self esteem.

CityDance

CityDance is a sixteen-week dance training outreach program for students in grades three through five, and is Alabama Ballet’s biggest and most influential education program. Modeled after the Boston Ballet program of the same name, CityDance brings dance education and physical fitness to students in Birmingham area inner-city schools who otherwise might not have access to the art form or education about dance. Once a week, faculty members from the Alabama Ballet School and company members from the Alabama Ballet teach approximately 200
children from five elementary schools the basics of dance, culminating in a year-
end performance at the Alabama Ballet Center for Dance (Appendix K).

2nd Tuesday

Alabama Ballet’s 2nd Tuesdays are free events open to the public held during
selected months at the Alabama Ballet Center for Dance. These events give
members of the Birmingham community the opportunity to see what the company
is working on in daily rehearsals, talk with the dancers and staff, learn about
upcoming productions, and tour the Alabama Ballet Center for Dance. During the
2012-2013 season, Alabama Ballet held four 2nd Tuesday events. In October 2012,
the event introduced the newest company members to patrons and those interested
in the progress and growth of the Ballet. November 2012 previewed variations
from the upcoming George Balanchine’s The Nutcracker. February 2013 focused
on the behind-the-scenes of that month’s production of The Sleeping Beauty.

February 2013 was my first 2nd Tuesday event as an Intern at Alabama Ballet.
The preview included a variation by one of the dancers performing the role of
Aurora, and the technically challenging but audience-pleasing Bluebird Variation.
Artistic Directors Tracey Alvey and Roger Van Fleteren were present to hold a
question and answer session after the dancers completed the variations. This
session allowed audience members to learn about the process of rehearsing the
ballet, as well as to hear the dancers’ reactions to the roles that they would be
performing.

The final 2nd Tuesday of the 2012-2013 Season took place in March 2013, and
included excerpts from Ovation. This event was held at the beginning of the
rehearsal process for the dancers, which caused some difficulty in selecting pieces
prepared enough to preview to the public. Darla Hoover, Alabama Ballet’s George
Balanchine Trust Repetiteur, has been staging Balanchine choreography for the Company for the past sixteen years, and was in town to set Allegro Brilliante and Tarantella on the dancers. This 2nd Tuesday audience had the chance to meet Ms. Hoover and understand her role in the rehearsal process. The audience then had the opportunity to preview the Tarantella pas de deux, which the pair of dancers had learned from Ms. Hoover only that morning. The audience also saw an excerpt from Senior Company dancer Michael Fothergill’s new contemporary work Laid to Wrest.

Free School Performances

Each season, Alabama Ballet offers slightly scaled down performances of upcoming productions to Birmingham area schools. These performances are free for students and allow them to experience a high quality, professional ballet during school hours. During each holiday season, Alabama Ballet presents two school performances of The Nutcracker. Last spring, Alabama Ballet offered one school performance of The Sleeping Beauty. These school performances take place at the venue where the public performances are held, and the Ballet’s administrative staff manages most of the preparation and contact with the schools in attendance. The purpose of these performances is to reach students who may otherwise not have the means to attend the ballet, and to work to instill an appreciation of the art in children.

Dance Discovery Workshops

Alabama Ballet’s Dance Discovery workshops are short assembly type performances brought into Birmingham area schools and performed by a few members of the Alabama Ballet professional company. These workshops teach students the basics of ballet, including history, terms, technique, and popular works. These workshops cost each participating school $200, which funds the
travel and compensation for participating dancers and artistic staff. These workshops bring the art and history of dance and dance instruction into area schools to inspire and vest an interest in children who could potentially choose to pursue ballet training.

*Alabama Ballet School*

The Alabama Ballet School was established in 1999, and exists in conjunction with the Alabama Ballet professional company. Since 2008, the Alabama Ballet School has operated using the Royal Academy of Dance (RAD) syllabus, and is currently the only Royal Academy of Dance Accredited School in the State of Alabama. The Royal Academy of Dance located in London, England exists to ensure and establish quality, standards, and excellence in ballet training internationally.\(^1\) The dance education programs within the Alabama Ballet School support and enhance the efforts of the Royal Academy of Dance to maintain high caliber dance training throughout the world.

Classes ranging from Pre-Ballet/Tap (ages 3-4) through Advanced and Pre-Professional (ages 14-18) are offered year round with the aim of creating the highest level of classical dance training in the State of Alabama. A Performance Course is offered to certain advanced students admitted by audition who are considered for their potential as Company Members of the Alabama Ballet. Each spring, a representative from the Royal Academy of Dance visits and tests the entire student body as well as the faculty members to ensure that progress has been made throughout the year and that the Alabama Ballet School remains up to RAD standards to retain accreditation.

\(^1\) http://www.radusa.org/membership.php
The Summer Dance Intensive, Summer Junior Camp, and Tutus & Tiaras Camp are offered annually to students of varying ages so that they may have opportunities to continue and enhance their training during the summer months while regular school classes are on hold. Additionally, in preparation for George Balanchine’s *The Nutcracker*, auditions are held each Season for interested students ages 8-16 to join the Community Cast of the production. This grants students of the school opportunities to perform on stage with professional dancers and learn and develop their performing skills.

The Alabama Ballet School also offers several class options for adults who wish to either learn ballet, continue to dance non-professionally, or simply take part in weekly group exercise. A total of six Adult Tap classes are offered once a week during the school year. These classes are open to anyone over the age of sixteen and result in a year-end performance, which the tappers work towards throughout the year. Adult Ballet classes, ranging from Beginner Ballet for those who are new to dance, to Advanced Ballet for those who are experienced dancers, are offered seven times a week. Pilates is offered twice a week. These classes not only serve and meet the needs of non-professional dancers wishing to continue their dance studies in the Birmingham area, but also garner some extra income for the school (Appendix G, Appendix H).

**Venues**

Alabama Ballet disperses its Season productions between three Birmingham area theatres. Until Spring 2013, the Leslie Stephen Wright Fine Arts Center at Samford University was the main performing home of Alabama Ballet. During the 2012-2013 season, the company performed *La Sylphide*, George Balanchine’s *The Nutcracker*, and *Sleeping Beauty* at the 2,633-seat theatre on Samford University’s
campus. However, *Ovation*, the final production of the season, was held at the Alabama School of Fine Arts Dorothy Jemison Day Theater. This was the first time that Alabama Ballet held a production in this newly constructed 500 seat Downtown theatre. The three-performance weekend production posed some new concerns for marketing this particular production (see below).

The Alabama Ballet Center for Dance houses the Alabama Ballet. The Center is an 8,000 square foot facility in Birmingham’s Lakeview District that includes six dance and rehearsal studios, a costume shop, conference room, exercise room, and six administrative offices. The main dance and rehearsal studio also serves as a small performance center where several events such as *Alabama Ballet At Home*, 2nd Tuesday, an end of the year CityDance performance, and a Choreographic Showcase are seasonally held. The studio seats approximately 100 guests and has production capability that allows stage lighting, curtains, and limited scenery.

**Funding**

Alabama Ballet is one of fifty-six ballet companies in the United States with a budget of $1 million or more. 2012-2013’s budget was set at $1.8 million. Fifty-one percent of income for the year was earned revenue. (Appendix L).

*Grants and Corporate Sponsorship*

Alabama Ballet is reliant upon grant funding from numerous charitable foundations and organizations. Past and anticipated funding has come from the Daniel Foundation of Alabama, the Comer Foundation, the Protective Life Foundation, the Mike and Gillian Goodrich Foundation, the Robert Meyer Foundation, the Hugh Kaul Foundation, and several others of a similar nature. For the 2012-2013 season, funding from these foundations ranged from $10,000-
$125,000 supported every aspect of running the company including education and outreach, season performances, and choreographic rights.

Individual support is present within the organization, although minimal in comparison to funding received from grants and corporate support. Alabama Ballet gains and maintains sponsorship from approximately twenty large corporations in order to meet budget goals each season. Examples of contributing corporations include Regions Bank, Sterne Agee, Merrill Lynch, Blue Cross Blue Shield of Alabama, the Alabama State Council on the Arts, BBVA Compass, and Wells Fargo. These sponsors can specify a purpose for their contributions or direct funds to general operations. Project specific sponsorships include: Education Sponsor ($100+), Sponsor a Dancer ($500+), Soloist Dancer Sponsor ($2,500+), Media Sponsor ($2,500+), and Performance Sponsor ($5,000+) (Appendices A-C).

Support Groups and Fundraisers

Alabama Ballet has three involved volunteer run support groups that assist with monetary, social, and organizational aspects of running the company: The Ballet Guild of Birmingham, The Women’s Committee, and the Alabama Ballet Junior Board. The Ballet Guild of Birmingham and The Women’s Committee are invitation-only support organizations that are run separately from the Ballet administration. These groups largely focus on raising funds to support the Ballet through annual volunteer run fundraisers. The Ballet Guild of Birmingham hosts its Ball of Roses every June, and The Women’s Committee holds a luncheon each fall that includes a silent auction and fashion show in addition to the Poinsettia Ball held in December.
The Alabama Ballet Junior Board is a fee-paying subset of the Board of Trustees that exists to support the mission and goals of the Alabama Ballet by attracting a younger generation of supporters and cultivating future Trustees members. Members pay annual dues of $75 (individual) or $125 (couple); attend Junior Board meetings, performances, and special events; and must participate in the promotion efforts of the Ballet. The Alabama Ballet Junior Board holds its own annual fundraiser called Ballet, Bourbon, and Bowties. Each year, the event takes place on the day of the Kentucky Derby at the Alabama Ballet Center for Dance. This event raises funds for the outreach program, CityDance. Any supporter of the Ballet is invited to attend with ticket prices set at $35 per individual or $60 per couple. The Kentucky Derby is broadcast on televisions throughout the Center and guests have the opportunity to bid on raffle prizes, explore the facility, and watch the Derby. This is a family oriented event, which includes child friendly activities as well as entertainment for adults.

This upcoming season is the inaugural year of the Pirouette Junior Patron Society. Members of this patron society pay the same dues as a Junior Board member, but are granted certain benefits in return for their patronage. The targeted demographic of this patron society includes students of local graduate schools, medical and dental students, young lawyers, and young professionals in the marketing and public relations field. The organization of this support group in preparation for the new season was one of the main tasks bestowed on me during my Internship and will be discussed in further detail in Chapter Two.

Each season, the Alabama Ballet holds Pointe Ball, an annual black tie fundraiser to celebrate the season and raise funds for the Ballet’s education and outreach programs. Pointe Ball is the largest fundraiser that the Ballet holds and is entirely organized by the Ballet’s administrative staff. Pointe Ball 2013 took place
on February 2nd at The Club, a private member only club (Appendix D). During the event, several of the Ballet’s company members performed excerpts from the upcoming production of *The Sleeping Beauty* to give guests a preview and entice ticket sales, followed by a sit-down dinner and live music. The price of attending the event was $400 per person or $650 per couple. Large corporate sponsors were invited to purchase whole tables. Both the administrative staff and company dancers were invited to attend to meet and mingle with sponsors and supporters of the organization.

**Rental Program**

The Rental Program offered by Alabama Ballet allows interested ballet or theatre companies across the United States to rent certain sets and costumes owned and used by Alabama Ballet for a fee. Alabama Ballet offers the rental of both sets and costumes for eight popular classical ballets: *Cinderella, Giselle, Coppelia, Dracula, Dr. Jekyll and Mr. Hyde, Don Quixote, Romeo and Juliet, and The Nutcracker*: Act II. Those interested in costume rentals may also rent costumes specific to fifteen ballets made in house by Costume Director Wendy Gamble.

**Ticketing**

The ticketing matrix of Alabama Ballet allows buyers to choose to purchase season subscriptions or single-performance tickets. A Premium season subscription includes all five season productions and ranges from $110-$115 (Appendix F). Buyers also have the option of creating custom subscriptions that include three productions and range in price from $75-$120. Family subscriptions are available and include two productions at a price set between $80 and $120. Single tickets are available to purchase either in advance online or the day of a performance at the
box office depending upon availability. All shows performed at the Wright Center at Samford University range from $25-55 per ticket. All tickets for shows performed at the Dorothy Jemison Day Theater at the Alabama School of Fine Arts are $25 per ticket because of the type of venue and smaller house.

Typically, for all shows (excluding George Balanchine’s *The Nutcracker,* ) Marketing Director Katy Olsen anticipates selling 50% of the venue’s house. During my Internship, I was present for the final two season productions, and observed that this estimation was about accurate. Ticket sales for George Balanchine’s *The Nutcracker* are usually much higher than the rest of the season. These houses are estimated to sell at closer to 75-90% of seats per show. Like most ballet companies who perform a version of *The Nutcracker* each season, income from this one production is typically high enough to offset other poorly selling productions throughout the rest of the season. This is not something that any company should bank on, but typically tends to be the case rather than the exception.

Marketing Director Katy Olsen uses the online ticketing service Vendini. This online service allows for tracking of patron and donor data and is exceedingly user friendly with a step-by-step process that guides ticket buyers successfully through the purchase. This upcoming season is the first that Katy will use Vendini to sell online tickets directly from www.alabamaballet.org. The Ballet previously only used the online ticketing services offered by the specific venues, which caused some difficulties and confusion for buyers, the on site box office, and Katy due to lack of proper communication. She felt as if she was not able to fully control the ticketing process in order make it an easier process for patrons and subscribers. With Vendini, Katy hopes that the buying process will be simpler and more satisfactory for those who wish to conveniently purchase tickets online directly from the Ballet’s website.
CHAPTER TWO: The Internship

Overview

I began my time working as an Administrative Intern with Alabama Ballet in early January 2013. I initially chose to contact the organization based upon my knowledge of its reputation within the ballet community, and my interest in working for a nationally recognized and established ballet company. I temporarily relocated to Birmingham, Alabama, a city I had never visited before, and immediately began to work. Before my arrival in Alabama, I determined through discussions with Executive Director Megan Cottle that my job responsibilities would be all-inclusive, allowing me to learn from and assist each department of the organization. Megan and I designed the Administrative Intern position to allow me to understand the inner-workings of all departments of the organization, to better realize which aspect interests me the most when pursuing a career. Preparation for each event and production provided me with an array of roles and tasks to better assist the staff.

During the first week of the Internship, I sat down with Megan to discuss what I expected to gain from the experience, and additionally how I could be an asset to the organization over the next few months. Megan walked me through a brief synopsis of day-to-day operations, how the budget is organized, and the responsibilities of each member on staff.

I immediately began to assist in preparation for upcoming fundraising events and season performances, and additionally took part in research to assist the Marketing and Development departments with the goal of better expanding already existing practices.
Events and Performances

During my Internship at Alabama Ballet, the following events and performances occurred: annual fundraiser Pointe Ball, two 2\textsuperscript{nd} Tuesday events, five performances of \textit{The Sleeping Beauty}, the end of the year CityDance performance, a Choreographic Showcase, Company Auditions, RAD examinations, four performances of \textit{Ovation}, and a 2013-2014 Season preview event.

Upon arrival, my initial tasks focused on preparation for Pointe Ball. This included assigning all attendees to purchased tables, assisting in the decision-making for table setup and decoration, and actual day of setup at the venue. On the night of the event, I was placed at the front check-in table to welcome guests and assist them to their assigned tables.

\textit{The Sleeping Beauty} was the first production to take place after the holiday season and return of the dancers (Appendix N). Most of the work done by the administrative office in preparation for any given performance takes place within the Marketing department. I assisted Marketing and Public Relations Director Katy Olsen during this time. We set up morning television news station time slots to promote the upcoming production, proofread the program, and wrote weekly blog posts for Alabama Ballet’s blog section on Weld Birmingham, an online blog for all things arts, culture, and living in Birmingham.

The company performed one free school show for area schools the week before opening night. The morning of this performance, my assignment was to check in participating schools and assist the theatre staff in directing the students and teachers to their designated seating areas in the Wright Center.
Before each public performance of *The Sleeping Beauty*, Megan held small sponsor parties in an upstairs private room of the theatre for the corporation sponsoring each given performance. I was present at these parties and assisted her with whatever tasks arose during the show to ensure the comfort and happiness of the sponsors in attendance. To prepare for the end of the year CityDance performance held at the Alabama Ballet Center for Dance, I took responsibility for all aspects of the invitation mailing process. I printed the invitations, stuffed the envelopes, and used a mail merger to address the envelopes. This process is similar to the one that Administrative and Development Assistant Stacey Turner used for individual and corporate donor mailings and allowed me the opportunity to complete this process independently.

The final production of the season was a mixed bill annual series entitled *Ovation*. *Ovation* took place in April and provided me with the most work yet (Appendix E). The dance programming that Alabama Ballet obtained the rights to perform for this particular season’s production was unlike any other they had previously had the opportunity to perform. This was also the first production of Alabama Ballet at the new Dorothy Jemison Day Theater at the recently constructed Alabama School of Fine Arts in the heart of Downtown Birmingham.

Initial prep work for the Administrative staff and myself began with learning our way around the theatre to discover how it could succeed and provide comfort for the Ballet’s typical patrons and audience members. Since this production was uncharted territory in many ways, and because I had proven my ability, I had more autonomous responsibility in all aspects of preparation for this production. For this production I lent assistance to Katy Olsen in the Marketing Department. *Ovation* presented new challenges for promotion and marketing because of the use of a new venue, as well as the bill of more contemporary works to be performed. I will
discuss the work completed during this time in more detail in the following section of this Chapter.

During each performance of *Ovation*, I assisted in many Front of House duties allowing me the opportunity to see the inner workings of a theatre and theatre staff. The new Dorothy Jemison Day Theater lacked ushers, therefore my main tasks throughout the shows included taking tickets, handling ticketing issues of audience members that arose at the last minute, helping patrons to their seats, and some clean-up afterwards such as collecting trash and unused programs from the house floor.

Soon after the completion of *Ovation*, Megan decided to hold a 2013-2014 Season Preview event and the Alabama Ballet Center for Dance and invite members of the Board of Trustees. Again, I was tasked with the mailing of invitations for this event. In addition, I was required to be present at the event to assist in the setup of tables, food, and decorations, and mingle with the Board Members in attendance. This was the final event to take place during my Internship.

**Marketing and Development**

A large portion of my work in the Alabama Ballet office during the Internship was spent writing and proofing grants to be submitted. The Internship fell during the busy season for grant due dates and Megan thought that my efforts would be well spent assisting her with the application, updating, and writing process of these grants. Although it was a straightforward procedure, through access to successfully funded applications from previous years I was able to gain an in-depth look at how an organization succeeds at receiving funding from grants. I was assigned to
update past applications for the Robert Meyer Foundation with a request for $60,000 to support education programming and pay fees associated with securing rights to perform Agnes de Mille’s *Rodeo* in the *Ovation* 2014 series, and for the Hugh Kaul Foundation with a request for $125,000 to support education programming and the Alabama Ballet School.

I supported the Administrative Assistant Stacey Turner with finding, researching, and contacting Internet technology companies that would be able to restore and update the current system in place at the Alabama Center for Dance. The Administrative staff consistently had problems with the server and frequently lost Internet access for extended periods of time. Thus the staff hoped to switch to a new Internet technology company and server administrator in order to eliminate the problems and increase efficiency. I completed primary research on local IT companies and documented what each could offer to the staff. I then set up meetings between Megan and a contact from each IT company. Prior to my leaving, the staff had chosen a new company to work with, but had not yet successfully made the switch.

In addition to the Junior Board, Megan felt that the Ballet needed another support group to pursue an even younger demographic of viewers and supporters. During the final month of the Internship, I was assigned the responsibility of creating a new Junior Patron Society for the Alabama Ballet. I researched Junior Patron Societies already present in similar arts organizations. From the research, I began to create a plan for this new society to be placed in circulation. I was given complete freedom and power of decision-making on this project. I named the society Pirouette and decided upon a list of potential benefits for members of the society. I chose to target Pirouette towards future Birmingham area professionals such as graduate, law, and medical students with an interest in supporting the arts
and mingling with other like-minded individuals. Membership cost $75 annually and included a discount of 20% on single tickets throughout the season, a free adult class of choice (Ballet, Zumba, or Pilates) at the Alabama Ballet Center for Dance, monthly happy hour events, and access to an opening night party prior to each Friday night performance throughout the season. Pirouette aims to stimulate the interest and dedication in the Alabama Ballet of future Birmingham professionals in order to cultivate potential Board members and widen the market of ticket buyers and financial supporters. This upcoming 2013-2014 season will be the initiation of Alabama Ballet’s Pirouette Junior Patron Society.

The main focus of my work in the Marketing department was in preparation for the production of Ovation. Katy Olsen anticipated that the marketing for this production would be simple and successful. The bill of world-renowned works should have excited lovers of dance enough to sell out all four performances of Ovation rather easily. However, this was the first production for Alabama Ballet at the new Dorothy Jemison Day Theater downtown, and the pieces being performed were not what regular audience members were used to seeing from the dancers. The older Alabama Ballet clientele was not used to traveling downtown to see the company perform nor where they sure how much they would enjoy what they were going to see.

The works presented in this production included Jiri Kylian’s Sechs Tanze, a modern take on Mozart which features actual powdered wigs and faces, and nontraditional props such as apples, swords, bubbles, and “flying” black dresses. Katy was not sure how the Ballet’s aging audience would react.

Sechs Tanze has been critically acclaimed around the world as one of Kylian’s finest contemporary pieces of choreography created for the Nederlands Dance
Theater. However, bringing a non-classical piece to a city in the southern United States such as Birmingham seemed risky. Katy and I began preparing the public for this production in the very initial stages of marketing *Ovation*. We would regularly post YouTube clips of *Sechs Tanze* on the Ballet’s social media pages, show photos of the sets and costumes as they arrived on rental from Boston Ballet, and wrote blog posts and media stories explaining the importance of Alabama Ballet’s securing the rights to bring this work to the Birmingham community.

The George Balanchine pieces to be performed on the bill, *Allegro Brilliante* and *Tarantella*, are slightly more classical albeit still contemporary, and therefore provided an easier sell to the Ballet’s typical audience members. Katy made certain to relay in all media copy the magnitude of obtaining the rights to perform all of the works being presented in *Ovation* so as to entice not only a younger more cultured audience, but also to intrigue and impress the usual group of ticket buyers.

I assisted Katy in the design of a billboard that would run on a major traffic highway leading up to the event, proofread copy for media, and found video clips and images of the pieces to be posted on the Ballet’s Facebook and Instagram. This marketing effort provided a valid and exciting experience, as I personally believed in and was interested in the work and success of Alabama Ballet. As a lover of dance, I enjoyed telling the story of how Alabama Ballet came to secure these pieces and their importance and place in modern ballet. I also learned what could be done in unfamiliar territory for a company such as this. I attended the outcome: four performances of *Ovation* with an average of 80% of the house sold, and a raving five-star review on Al.com of the entire production (Appendix M). The success of this production will allow Alabama Ballet the opportunity to perform more works such as these in the future, further securing its place as a top professional ballet company in the United States.
CHAPTER THREE: SWOT Analysis

Strengths

Quality and Reputation

Alabama Ballet is a premier dance company in the United States, and the only professional ballet company of its caliber in the State of Alabama. The company has continuously been run under the artistic direction of established, notable, and talented directors who have developed the company into what exists today. Both Tracey Alvey and Roger Van Fleteren, along with previous Artistic Director Wes Chapman, have had extensive careers as international professional dancers, thus they have the ability to bring their knowledge of the art form to their current positions as heads of the Artistic staff. Although most of the staff members are new to the organization, they work effectively and consistently. With the exception of Megan Cottle, members of the team convey excitement for their jobs and work to motivate each other. There was an evident struggle between Megan and the staff that began to develop over my months of work and will be discussed in further detail below. Although young, Megan Cottle and Katy Olsen, Executive Director and Marketing Director respectively, joined the Administrative staff after stints with the Alabama Symphony Orchestra. Both have Master’s degrees in Non-Profit Management and Arts Administration from the University of Alabama at Birmingham. Through their experience and education, they are able to lead the rest of the Administrative staff. Members of the team are passionate about their part within the Ballet, specifically Katy Olsen. Katy has described her position with the Alabama Ballet as her “dream job.” She cares deeply about the reputation and success of not only the organization, but also each dancer within the Company. She
is the heart and soul of the staff, keeping everyone in the office excited, motivated, and passionate about the work that the Ballet is doing.

Alabama Ballet holds a positive reputation among the national ballet community. Most of the company is made up of young dancers from around the globe who have training and backgrounds from notable companies including New York City Ballet, Boston Ballet, Bolshoi Ballet, and Miami City Ballet, and includes dancers native to Japan, the Republic of Georgia, and the Philippines. In short, Alabama Ballet prides itself on its trained, well-rounded, and diverse company of professional dancers.

A major factor in the quality of Alabama Ballet has been the acquisition and possession of the rights to perform well-known choreographic works from some of the most influential choreographers in modern ballet. Alabama Ballet has its own Balanchine Trust Repetiteur who visits tri-annually to stage original George Balanchine works. The recent acquisition of Jiri Kylian and Agnes De Mille repertoires proves the upward progress of the company. In order to obtain these rights, each company must go through a rigorous audition process to prove that it has the capability and talent to perform the choreography the way the choreographers intended it to be performed and seen by the public. Securing the rights is testament to the ability and strength of Alabama Ballet.

**Education Programs**

The educational work of not only Alabama Ballet, but also the Alabama Ballet School has had a significant influence on the City of Birmingham. Monetarily, these programs have a $2.5 million impact on the community, and have reached over 15,000 area youths according to internal organizational
documents. CityDance has the backing of local area political representatives, and reaches 200 new students each year. A large portion of the corporate sponsorship that is received by Alabama Ballet annually goes to fund these education programs. As mentioned previously, the Alabama Ballet School is the only Royal Academy of Dance accredited school in the State of Alabama. This top-tier ballet training school has produced numerous professional dancers, including some currently dancing in Alabama Ballet. The school consistently works to ensure the continuance of quality ballet education, thus doing its part to contribute to and strengthen the art of dance.

_Sponsorships and Donation_

Each year, Alabama Ballet maintains a lengthy list of corporate and individual sponsors. These sponsors fund everything from education programs to individual dancers. Corporate and Individual sponsorships are a large reason why Alabama Ballet can maintain and continue to grow its annual fiscal budget of over $1 million. Corporate sponsorship from Regions Bank, which is based in Birmingham, Alabama, has enabled some of the Ballet’s largest season productions to occur, specifically George Balanchine’s _The Nutcracker_. The Corporate and Individual Support charts show the benefits received per monetary gift (Appendix A, Appendix B).
Weaknesses

Internal Management Conflict

During my time at Alabama Ballet, I witnessed an interesting and unprecedented internal management struggle occur. Three of the full-time Administrative staff members continuously ran into conflict with Executive Director Megan Cottle. From my observations, I noticed a few reasons for this conflict. First, two of the staff members hired by Megan were close personal friends of hers prior to taking their positions at the Ballet. Over time, tension occurred, as it was often difficult to separate work and personal life inside and outside of the office.

A second major issue that I observed along with the struggle between Megan and the staff was that she did not have any semblance of arts or dance knowledge. She often did not understand what the Artistic Directors needed from her and vice versa because of her lack of knowledge of the craft. I witnessed arguments between Megan, Tracey, and Roger in weekly staff meetings over how the Artistic side needs to be run in order to continue to establish Alabama Ballet’s status within the arts community. Megan often did not understand his and her points and viewed every topic and issue as if the Ballet were run like any other non-profit organization.

Finally, Megan did not seem to have the people-managing skills required of someone in her executive position. She is talented at fundraising and networking with Board members, but lacks the skill necessary to delegate work to her staff and manage issues that may arise. She often spoke down to her staff, which in turn created more tension in their personal relationships. I often noticed her criticizing a person’s work simply because it was not carried out and completed in the way that
she would have chosen to do it, which in turn caused the staff member to feel inadequate at her job and unhappy in her position and daily work life.

The struggle came to a head and became so evident within the office after a few weeks that Board President Theresa Shufflebarger was forced to intervene and evaluate Megan’s ability and management procedures. Prior to the completion of my Internship, there had not been a resolution to the conflict.

Technology

As mentioned previously, the technology systems in place within the Alabama Ballet Center for Dance were outdated and inconsistent. The Internet server would often down, causing emails to bounce back and work to halt. I experienced a two-day Internet shutdown, which drastically affected payroll for the week as it could not be completed by the deadline. Most of the computers in the office were approximately five-ten years old and the phone system was unreliable. Phones had poor sound quality and calls were often dropped. With updated technology, there would be fewer pauses in workflow, thus allowing the staff to work more effectively and efficiently. Steps were being taken to update the server and phone services prior to my departure. Based on the progress that I witnessed, I would estimate that the new system has since been put into place.

Opportunities

Expansion and Growth of Birmingham

The opportunities available to Alabama Ballet are abundant and ever growing. As previously stated, it is the only professional ballet company of its kind in the State of Alabama. This status would allow the company the opportunity to expand
to other areas outside of the Birmingham city limits. The company has already begun to tour on a limited basis each season, bringing performances of George Balanchine’s *The Nutcracker* and last season, *The Sleeping Beauty* to nearby Huntsville, Rayne, and Montgomery, Alabama. Several students of the Alabama Ballet School travel to attend classes, knowing that it is the only training of its kind in the state. Although the Ballet does not draw in crowds from neighboring states because of its relative proximity to Nashville Ballet and Atlanta Ballet, it does bring audiences from neighboring Tuscaloosa, Huntsville, and Montgomery.

Meanwhile, the growth in culture that the City of Birmingham is currently experiencing has increased the visibility of Alabama Ballet. Birmingham is undergoing an extensive cultural expansion period. The success of the Medical Center at the University of Alabama at Birmingham has brought in droves of young professionals to the area, thus increasing the bar and restaurant count, and adding to the growth and identity of certain neighborhoods. The music scene in the city and state is thriving, as local artists are entering the national music scene, bringing attention to their roots in Alabama.

Alabama Ballet is beginning to discover its place amidst the growth and progress in the city, and to establish its position as an integral part of the city’s cultural renaissance. With new repertoire such as that presented during last season’s *Ovation*, the company is attempting to remain a part of the culture of Birmingham, and beginning to attract younger, more culturally aware audiences. It has the opportunity to forge its brand within the community as a cultural experience that audiences cannot obtain anywhere else in the state. Citizens of Birmingham have the opportunity to witness high quality dance performed by top tier dancers similar to that in larger cities such as Boston, San Francisco, and New York City because of the work and success of Alabama Ballet.
Threats

Aging Audience and Competition

A major threat to the future success of Alabama Ballet is its aging audience. The Ballet is working to expand its audience among a more youthful clientele. Securing patronage from a younger audience may eventually increase ticket sales for productions that offer more contemporary works. The current audience has an interest in seeing ballet classics, and has the potential to become disinterested in the types of works Alabama Ballet is eyeing for its future programming.

As the Ballet’s traditional audience ages, so do its individual donors. If these types of donors and ticket buyers are not happy with and eager to see the productions that the Ballet chooses to perform and do not have a strong connection to ballet, they will find another way to support the arts. The existence of the Alabama Symphony Orchestra and Broadway in Birmingham, as well as a few local theatre companies offer audiences options for their support of the arts.

The existence of these other arts organizations and the growing cultural significance of Birmingham may also pose a threat to the Ballet’s success. More than ever, Alabama Ballet is in direct competition with these organizations for season scheduling. Albeit a smaller and non-professional company, the Birmingham Ballet exists as a programming and scheduling competitor to Alabama Ballet. If there is an Alabama Ballet production that the current audience does not care to see, they may choose to spend their money on a production by the Birmingham Ballet instead.
These threats are the main reasons why Alabama Ballet is working towards the goal of expanding its audience to a younger generation, as well as continuing to brand itself as the only professional ballet company in the state. Its continuance of bringing in world-renowned and critically acclaimed works to present to the community allow for audiences to feel as if they are seeing the best in their hometown. Although Birmingham is undergoing cultural growth, the city’s geographic location presents the Alabama Ballet with limitations on the reputation it holds within the national dance community. Were it located in a larger and more metropolitan city, Alabama Ballet may not have to face some of audience and recognition issues that it currently tackles. Location is a physical threat that the Ballet consistently faces without much hope for change.
CHAPTER FOUR: Best Practices

According to a report published by The Wallace Foundation in 2012\(^2\), there are three factors that any arts organization must keep in mind and implement into its best practices in order to stay relevant and succeed.

1. Understanding an audience to better an audience.
2. Create a “culture of learning and experimentation.”
3. Strengthen and forge relationships within the organization.

It is important for organizations of an artistic nature to keep an eye on and be aware of other similar organizations and what kind of best practices they follow. It is important to be relevant and constantly remain on the pulse of current trends and growths in the industry. Alabama Ballet is working to better understand its audience. The Ballet aims to strengthen its audiences and strives to reach more viewers. Administration is paying attention to the types of shows each demographic attends to gain a better understanding of what they want to see and are willing to pay for.

Alabama Ballet is doing its part to become a diverse and experimental ballet company with unique programming. However, this is an aspect that may do well to be enhanced and the Ballet should look to other similar organizations and emulate that company’s methods for success.

The third and final practice listed is one that Alabama Ballet management must work harder to accomplish. The recent internal organizational conflict is evidence that Alabama Ballet must do a better job at strengthening its internal relationships. It is important for organizational culture to set the tone for the organizational reputation as a whole. Efficiency is diminished without strong professional relationships among the administration. As mentioned above, Alabama Ballet can look towards other similar organizations to emulate their best practices in place. One such organization is Nashville Ballet.

Nashville Ballet

Nashville Ballet, based in Nashville, Tennessee, has similar practices, goals, and programs as that of Alabama Ballet, yet Nashville Ballet is slightly more expanded and robust. A four person Artistic Staff along with a ten person Administrative staff runs Nashville Ballet, with a separate staff that runs the School of Nashville Ballet. Artistic Director Paul Vasterling grew through the ranks of the company starting out as a company dancer and eventually taking on his current role. Executive Director Angie Adams began her time with Nashville Ballet as an administrative intern during college where she also took dance classes. She had a brief stint at the Nashville Opera before rejoining the Ballet as Executive Director.

Nashville Ballet’s season programming is similar to that of Alabama Ballet’s. Nashville Ballet’s season is slightly stronger and more diverse than Alabama’s typical season as well. The 2013-2014 season is as follows: Peter Pan featuring the Nashville Symphony, Nashville’s Nutcracker featuring the Nashville Symphony, Attitude featuring live music by Sugar and the Hi Lows and Alias Chamber Ensemble, Tennessee Jack and the Kudzu Vine, Carnival of the Animals, and
Emergence featuring Alias Chamber Ensemble and Portara Ensemble. This upcoming season, Nashville Ballet will be performing a world premiere of The Ben Folds Project, featuring the musician Ben Folds performing live on stage for the dancers. Also included in this production are Jiri Kylian’s Petite Mort, and George Balanchine’s Serenade.

Nashville Ballet’s education and outreach programs are tailored to each level of childhood. They offer specialized curriculum based programs to grades Pre-K through high school. These programs include story times, residency programs, and teaching artist visits in schools; and are adapted to fit each grade level. Community outreach programs include library and community center performances and college visits to extend the knowledge of dance to the Nashville and surrounding Tennessee area youth.

Although the season programming, staff, and education/outreach programs of Alabama Ballet are similar to that of Nashville Ballet’s, the latter is making use of its programs in a slightly different and more productive way. Its education programs are more focused and tailored, therefore more beneficial to the community it is serving. The education programs and dance programming of Nashville Ballet are strong and create a high impact on the City of Nashville. It is established within the ballet community and regarded among its piers. Alabama Ballet would do well to make efforts to emulate some of the success of Nashville Ballet to aid in its growth and secure its status in the Birmingham community.
CHAPTER FIVE: Recommendations

1. Management

The internal management struggle that occurred during the latter months of my Internship is one that should not occur if an organization strives to be well run and successful. The tension that existed on a daily basis within the office and among the staff began to hinder the productivity of the staff, thus hindering the success of the company.

The Board of Trustees and Artistic Director Tracey Alvey need to place more importance on hiring practices in the future or re-organize management to allow for a more effective structure. A Development position should be created and Megan’s job description restructured to focus strictly on fundraising. In addition, a new Executive Director should be brought in to work alongside Tracey, and serve as the leader of the administrative staff. Megan allowed her ego and management position to get in the way of rational and beneficial decision-making. Her lack of knowledge of the art form that she was representing and, in a sense, selling to the public was evident as was her deficiency in leadership skills. I would like to see a more secure and sensible hiring practice to ensure that the best people are present to represent, grow, and nurture Alabama Ballet.

2. Casting

Although a seemingly miniscule problem among the greater whole, the casting process for Alabama Ballet productions needs improvement. Initially, I did not notice a problem, as I did not know the company or its dancers all that well yet. However, by the last production of the season, I could not help but see the lack of
diversity in casting the shows. There were approximately six company dancers who were continuously cast in lead roles, regardless of talent or seniority in the company and simply based on preference by Tracey and Roger. These specific dancers were chosen for roles based on past jobs with larger companies, body types, and personalities rather than on talent and ability to perform the roles. This became especially evident when the repetiteur for the Jiri Kylian Trust decided on casting for Sechs Tanze and placed dancers who were not usually seen in leading roles. Casting for the other five pieces offered in Ovation featured the same few dancers. For this production many apprentices were not cast at all.

The emphasis on certain dancers placed a massive amount of strain and pressure on these dancers causing injuries and exhaustion. For example, one of the senior male dancers sustained an injury the week before opening night causing another senior male dancer to take on the principal role in Allegro Brillante twice in one day in addition to his other roles throughout the production. Although this practice is not unusual in this profession, spreading out the responsibility among other dancers, and also giving them a chance to prove their place within the company, could potentially alleviate injuries and boost morale. I overheard some of the apprentice dancers discussing auditioning for other companies because they were not happy with how they were treated or the roles they were given the chance to perform with Alabama Ballet. I recommend that Tracey and Roger broaden their consideration in casting dancers, rather than only focus on and consider certain dancers for lead roles. This would not only lessen some of the pressure on these dancers, but also keep the rest of the company feeling appreciated and included.

3. Touring and School Expansion

As stated previously, Alabama Ballet is the only professional ballet company of its kind in the State of Alabama. Currently, the company only takes productions
on tour to a limited number of locations. There are several untapped markets the ballet has yet to reach. While it would be difficult to travel to nearby larger cities such as Nashville and Atlanta because of the presence of Nashville Ballet and Atlanta Ballet, Alabama Ballet could expand touring to nearby Tuscaloosa. Tuscaloosa is located about one hour south of Birmingham and is home to the University of Alabama, which has a strong University dance program.

In addition to adding Tuscaloosa as a tour stop, I would like to see the Ballet get involved with the dance program and offer classes taught by Roger Van Fleteren or a senior company member, thus allowing students an opportunity to work with and form connections with other dancers. This partnership could be another addition to the Alabama Ballet’s outreach and education programs.

The Alabama Ballet School could benefit from reaching out to ballet students in nearby areas. Many talented children from rural areas who would like to pursue careers in dance are denied proper training. The Alabama Ballet School aims to produce professional dancers, and interested students in outlying areas should be targeted and welcomed. Young dancers around the country who show potential for success as ballet dancers often leave their hometowns to train at the top schools in the country such as the Rock School for Dance Education in Pennsylvania, and the School of American Ballet in New York City. The Alabama Ballet School would do well to market itself in surrounding cities and towns, making its presence and availability known among dance schools that may have students who show major potential. New dancers would have the opportunity to receive training from the Alabama Ballet School and potentially join Alabama Ballet upon graduation and with an audition. Training at the Alabama Ballet School would also be listed in the dancers’ resumes should they become successful professional dancers, thus creating more exposure for the School and the Alabama Ballet.
4. Expansion of Community Knowledge

Alabama Ballet would do well to raise their profile within the Birmingham community. During my Internship, I spent time exploring Birmingham and meeting new people. Many people I came across did not know anything about Alabama. After conversations with these people about how they have a professional ballet company in their city, they seemed enthused and interested in attending performances and hearing news of the company. I was taken aback when I mentioned Alabama Ballet and more times than not was given a lackluster response. This observation on my part showed me that Alabama Ballet was not doing enough to get out into the community and explain its position to the public. Although the Ballet is successful in its education outreach programs, it does not have enough of a presence within the adult Birmingham community. Many ticket buyers are connected to the Ballet either through students of the school, dancers in the company, or Board members.

I recommend that the Marketing Department create a campaign to do more within the community. This could include taking part in and having a presence at other cultural events across the city, look for new media outlets such as arts related newspapers, blogs, and radio shows, and create enticement programs in coalition with other arts organizations or cultural groups. By creating a stronger presence and reputation within the local community, the Ballet stands a higher chance of garnering more ticket buyers and supporters.
Conclusion

Alabama Ballet is a nationally recognized and respected professional ballet company located in Birmingham, Alabama. The Ballet’s season programming, although always strong, is becoming more diverse, important, and difficult to acquire proving the organization’s stature within the national ballet community. Alabama Ballet’s education and outreach programs reach more than 15,000 Birmingham-area youths while offering dance education, scholarships, and an appreciation for the art of dance. The Royal Academy of Dance status of The Alabama Ballet School increases the school’s viability, success, and credibility within the State of Alabama and offers the highest quality of dance education to its students.

Throughout my internship with Alabama Ballet, I was exposed to the inner workings of an efficiently run, successful arts organization. The knowledge that I had already gained from my Arts Administration coursework proved extremely useful, as I was able to understand and immediately dive in to the tasks given to me without hesitation. From this, I was able to expand upon my already existing knowledge through hands on, tactile projects. The staff, specifically Megan Cottle, Katy Olsen, Islara Vasquez, and Stacey Turner gave me more support and comprehension of the work than I ever thought would be possible to gain from a 480 hour Internship. By the end of my time with Alabama Ballet, I felt confident in my newfound experience and knowledge of the craft, and left more excited than ever to begin my career. The Internship reinforced my goal of working with a nationally recognized and established ballet company, while motivating and giving me the confidence to pursue my career.
Moving forward, I would like to see Alabama Ballet continue on its path of securing and performing groundbreaking works from influential choreographers. This is something that has the ability to not only excite lovers of dance, but also entice newcomers to the art and potentially change the way they view this classic art form. The education and outreach programs that are already in place should be continued and expanded upon to reach more area youths and create a higher impact on the community. Supporters of the arts should be excited to sustain the existence of the Alabama Ballet, knowing that they are investing their time and donating funds to support high quality art and community impact. I see growth for this organization, the people and dancers within it, and lastly, the arts culture of the City of Birmingham.
### Appendix A

**Annual Corporate Support Benefits Matrix**

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<th>Corporate Support</th>
<th>Benefactor's Circle Level $50 - $999</th>
<th>Investor’s Circle Level $1,000 - $2,499</th>
<th>Artisan’s Circle Level $2,500 - $4,999</th>
<th>Partner’s Circle Level $5,000 - $9,999</th>
<th>President's Circle Level $10,000-$24,999</th>
<th>Founder's Circle Level $25,000 and up</th>
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<td>Tailored recognition opportunities</td>
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<td>●</td>
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<td>Corporate discounted rate for single ticket purchases; subject to availability</td>
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<td>Opportunity to sponsor soloists</td>
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<td>Recognition on all printed promotional materials (if applicable)</td>
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<td>Receive an invitation to an exclusive <strong>Sneak Peek</strong> event to be the first to hear about next season's programming</td>
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<td>Print and on-site recognition at performances (if applicable)</td>
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<td>Opportunity to sponsor a performance night and option to host private pre or post performance reception</td>
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<td>A member of The Alabama Ballet staff will present a &quot;brown-bag lunch&quot; talk or demonstration in your office</td>
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# Appendix B

*Annual Individual Support Benefits Matrix*

<table>
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<tr>
<th>Benefit Description</th>
<th>Friend’s Circle Level $50-$499</th>
<th>Member’s Circle Level $500-$999</th>
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<th>Principal’s Circle Level $2,500-$4,999</th>
<th>Patron’s Circle Level $5,000-$9,999</th>
<th>Director’s Circle Level $10,000-$24,999</th>
<th>Founder’s Circle Level $25,000 and up</th>
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<tr>
<td>Recognition in Alabama Ballet Programs</td>
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<td>Invitation to behind the scenes events</td>
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<td>Discounted rate for single ticket purchases; subject to availability</td>
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<td>Complimentary <em>Bring a Friend</em> vouchers</td>
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<td>Invitation to attend an open rehearsal</td>
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<td>Opportunity to sponsor soloists or principals</td>
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<td>Opportunity to host private event at the Alabama Ballet Studios</td>
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<tr>
<td>Receive an invitation to an exclusive <em>Sneak Peek</em> event to be the first to hear about next season’s programming</td>
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<td>Opportunity to sponsor a performance night with 30 complimentary tickets</td>
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<td>A member of The Alabama Ballet staff will present a “brown-bag lunch” talk or demonstration in your home or workplace</td>
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<td>Customized recognition opportunities</td>
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<td>Membership to the Founder’s Council</td>
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<tr>
<td>Plaque on the Founder’s Wall in the Alabama Ballet Studio</td>
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</tbody>
</table>
Appendix C

List of Donors 2012-2013

Each season, the Alabama Ballet Board of Directors, volunteers and staff seek charitable contributions from all sectors of our community including individuals, corporations, foundations and government agencies. More than 50% of the Alabama Ballet's budget is underwritten by the generosity of the communities we serve, enabling us to keep ticket prices low, provide dance and arts education to thousands of children, and employ the talented company members of the Alabama Ballet. We are grateful to the following donors whose contributions support our mission to promote and foster the development of classical and contemporary ballet through high quality performances, dance education and community engagement. To learn about sponsorship and giving opportunities with the Alabama Ballet, please call Megan Cottle, Executive Director, at 205.322.1259. All gifts listed were received after April 1, 2012 and do not include contributions or tickets for special events. Donations received after the program goes to press will be recorded in the following program.

Institutional Support

**Founder's Circle**

$25,000 and up

- The Ballet of Birmingham
- Ballet Women's Committee
- Hugh Kaul Foundation
- Regions Morgan Keegan Trust
- Robert W. Roper Foundation
- Blue Cross and Blue Shield of Alabama
- The Daniel Foundation of Alabama
- Jemison Investment Co. Inc.
- Alabama State Council on the Arts
- Baker Donelson Bearman Caldwell & Berkowitz, PC
- Jemison Investment Co. Inc.
- The Corner Foundation

**President's Circle**

$10,000-$24,999

- Alabama Power Foundation, Inc.
- Merrill Lynch
- Wells Fargo Bank
- EBSCO Industries, Inc.
- Linn-Henley Charitable Trust
- Mitchell Industries Inc.
- National Endowment for the Arts
- Protective Life Foundation
- Susan Mott Webb Charitable Trust

**Partner's Circle**

$5,000-$9,999

- Steine Agee
- BBVA Compass Bank
- Bradley, Arant, Boulware & Cummings
- Drummond Company, Inc.
- Energen/Augasco
- Gloria & Bobbi Moody Foundation
- HealthSouth

**Individual Support**

**Director's Circle**

$10,000-$24,999

- Mrs. Betty F. Erice
- Mr. and Mrs. Brian David
- Mrs. Joan C. Harrison
- Mr. and Mrs. Guy K. Mitchel, Jr.

**Principal's Circle**

$5,000-$9,999

- Mr. and Mrs. Philip Carroll
- Ms. Glenda Cook
- Mr. and Mrs. Whitney Delandereen
- Ms. Lucy H. Kennedy
- Mr. and Mrs. Dudley C. Reynolds

**Encore Circle**

$1,000-$2,499

- Mr. and Mrs. J. Kenneth Aberman
- Mr. and Mrs. Charles P. Bagby
- Dr. and Mrs. Peter G. Burns
- Mr. and Mrs. Steve Christian
- Ms. Jane S. Corner

**Longtime Circle**

$50-$999

- McGriff, Scott & Williams
- J. E. & Marjorie B. Pittman Foundation
- Rains Tool & Supply Company
- Standard Heating & Air Conditioning Co.
- Cook Family Advised Fund
- Mayer Electric Supply Company
- Pearce, Bratton, Leesburg & Moore
- Sugar Bakers
- The Hackney Foundation

**Corporate Circle**

$50-$999

- Mrs. Douglas S. Appleton
- Mr. and Mrs. John B. Baker
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- Mr. and Mrs. Jack Callahan
- Mr. and Mrs. Charles Callen
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- Mr. and Mrs. Will Houtz
- Mr. and Mrs. J. B. Johnson
- Mr. and Mrs. George Jones
- Mr. and Mrs. C. Andrew Kitchen
- Mr. and Mrs. Josh Mandell
- Dr. and Mrs. Karen Martin
- Mr. and Mrs. Guy K. Mitchell, III
- Mr. and Mrs. Frank Moody
- Dr. and Mrs. C. Dan Morris, III
- Jessica and Paige Nettles
- Mr. Craft, O'Neal
- Mr. and Mrs. Ben H. Pate, Jr.
- Mr. and Mrs. Eric Pratt, IV
- Mrs. Dale Priest
- Mr. and Mrs. Jerry Prince
- Mr. and Mrs. Russ Redd
- Mr. and Mrs. John W. Clark, IV
Memorials and Honouraria

In Memory of Miss Eleanor Kidd
Mr. and Mrs. William H. Kessler
Mr. Michael C. McCray
Mrs. Jane Selle

In Memory of William S. McPea
Pelor and Derry Bunting
Mrs. Allison R. Dutton
Mr. and Mrs. David Moir
Mrs. Kathleen C. Schick

In Honor of Mr. and Mrs. A. Jack Allison
Mrs. Jane Selle

In Honor of Mr. and Mrs. Frank M. Sainbridge, Jr.
Mrs. Jane Selle

In Honor of Mr. and Mrs. Percy W. Bowser, Jr.
Mrs. Jane Selle

In Honor of Mr. and Mrs. Francis H. Crockett, Jr.
Mrs. Jane Selle

In Honor of Mr. and Mrs. William Edlin
Mrs. Jane Selle

In Honor of Mr. and Mrs. William Eddleman
Mrs. Jane Selle

In Honor of Mr. and Mrs. William Eddleman
Mrs. Jane Selle

In Honor of Charlotte Fairer
Mr. and Mrs. David Farrar

In Honor of Emily H. Hand
Judith H. Hand

In Honor of Dr. and Mrs. Rex Harris
Mrs. Jane Selle

In Honor of Dr. and Mrs. Rex Harris
Mrs. Jane Selle

In Honor of Jean and David Hendrickson
Ms. Holly Bazzmore

In Honor of Ray Jordan
Ms. Lisa C. Allison

In Honor of Ray Jordan
Ms. Vicki Barre

Ms. Nancy Beckler Gause
Mr. Willard Beckham
Ms. Katherine L. Bland
Ms. Marian E. Brannon
Mr. and Mrs. Paul E. Brooks
Mrs. Linda Caldwell
Ms. Debbie Daughtry
Mr. and Mrs. John F. DeBour
Birmingham Sugar Babbles
Ms. Ann Huchzep
Mr. Gregory A. James
Mr. Kevin Jenf
Mr. Warren Laird
Mr. David Loper
Mrs. Betty T. McMahon
Mrs. Lee J. Moncus
Mr. F. Craig Morton
Mr. William B. Porter
Ms. Sally T. Price
Guin Robinson and Tim Parker
Ann and Robert Russell
Mr. and Mrs. Claud Henry Saunders
Mr. Edwine E. Teague, Jr.
Ms. Arniella E. Wade
Dr. and Mrs. Robert A. Walton
Ms. Martha B. Yelding
Mr. Alan Zeigler

Donors

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Mrs. Rees C. Constantine
Mr. and Mrs. Donald L. Cook
Mr. and Mrs. Joby Cooney
Ms. Leslie M. Cooper
Mr. and Mrs. Jim Corbett
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Ms. Caroline Corin
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Ms. Judith M. Deegan
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Mr. and Mrs. Robert T. Russel
Dr. Stephen G. Schaeffer
Mr. Timothy Scortino
Mr. and Mrs. Scott Seelman
Mr. and Mrs. Michael Sheehan
Dr. and Mrs. R. Waid Sherron, Jr.
Lenley B. Sirignani
The Doctors Smith (Penny and Lori)
James Sokol and Lydia Sheen
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Mr. and Mrs. Claudia Taylor
Mr. Edred B. Teague, Jr.
Mr. and Mrs. Hugh Thomas
Mrs. Hall Thompson
Ms. Angela L. Thornton
Mr. and Mrs. Thomas Thornton, III
Mr. Alan Ticharzley
Mr. Charles L. Turnbough, Jr.
Appendix D

Pointe Ball 2013 Committee and Sponsors

Many Thanks to the Pointe Ball 2013 Committee

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Lyndra Daniel

Pointe Ball Chairs
Lucy Daniel
Allyson Fox

Pointe Ball Committee
Margaret Bond
Virginia Bunting
Mary Cummings
Bridget Drennen
Ryan Green
Joy Grenier
Shannon Holt
Carmen King
Lindsey Lacey
Elena Leonard
Mallie Whatley

Corporate Chair
Beau Grenier

Corporate Committee
Robert Aland
Tom Broughton
Christopher Daniel
Adair DeBardeleben
Bill Fox
James Gewin

John Lacey
Edgar Marx Jr.
Page Naftel
Dudley Reynolds
David Silverstein
George Wilbanks

Many Thanks to Our Sponsors

Allegro
Karen and Michael Luce
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Adagio
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Jemison Investment Company, Inc.
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MiLo's
Gloria Narramore Moody Foundation
Regions
Maynard Cooper & Gale, PC.
Sterne Agee
Mitchell Industries, Inc.
ServisFirst Bank
Success EHS
Vulcan Materials Company
Appendix E

Ovation 2013 Press Release

ALABAMA BALLET RAISES THE BAR WITH WORLD-CLASS CHOREOGRAPHY ON Ovation PROGRAM
APRIL 12-14, 2013

Birmingham, AL – In a year celebrating the progress of the City of Birmingham, Alabama Ballet presents its most ambitious program to date featuring works by iconic choreographers George Balanchine and Jiří Kylián, emerging talent Michael Fothergill and resident choreographer Roger Van Fleteren. Ovation will be the Alabama Ballet’s debut performance at the new Dorothy Jemison Day Theatre on the Alabama School of Fine Arts campus and will run from April 12 to 14. Tickets range in price from $29 to $55 and are on sale now. To purchase tickets and to learn more about this production, go to alabamaballet.org.

The program includes George Balanchine’s Allegro Brillante and Tarantella, Jiří Kylián’s Sechs Tänze (Six Dances), Michael Fothergill’s Laid to Rest, a piece especially commissioned for the Alabama Ballet, and Roger Van Fleteren’s latest addition to an already impressive body of work, Romancing Rachmaninoff.

“It’s a real coup that our company earned the right to perform both the Balanchine and Kylián pieces on one program” says Artistic Director Tracey Alvey. “The company had to go through an extensive audition process with both the Balanchine Trust and the Kylián Foundation to prove we have the ability to meet their high standards. Alabama Ballet has performed Balanchine ballets in the past, but this will be our first piece by Jiří Kylián. He is an international star and a personal favorite. I’m very excited to see our dancers in his work.”

“There’s so much forward momentum in Birmingham right now, so much to be proud of” says Marketing Director Katy Olsen. “Ovation is how the Ballet contributes to this movement. We look at Birmingham as a city that deserves the best we can offer. We’ve got three pieces that are performed by all the great ballet companies in the world like Miami City Ballet, Royal Ballet, American Ballet Theatre, Boston Ballet and Paris Opera Ballet, and two new works that will receive their debuts right here in Birmingham. We’re not holding anything back, and this is just the beginning.”

For ticket information, video clips and interviews, please visit alabamaballet.org.

Ovation is sponsored by Jemison Investment Co., Inc. Promotional consideration provided by Birmingham Mountain Radio.

Performance dates and times
Friday, April 12 - 7:30 p.m.
Saturday, April 13 - 2:30 p.m.
Saturday, April 13 - 7:30 p.m.
Sunday, April 14 - 2:30 p.m.
Dorothy Jemison Day Theatre, ASFA

The Alabama Ballet is the state’s premiere professional ballet company. The company has achieved national prominence as one of only seven ballet companies in the world permitted by the Balanchine Trust to perform George Balanchine’s The Nutcracker™. The Alabama Ballet promotes the development of classical and contemporary ballet through high quality performance, dance education and community outreach. Education and outreach activities include CityDance, which provides 16 weeks of dance training for youth from the city of Birmingham and Jefferson County. The Alabama Ballet is a 501(c)(3) not-for-profit organization.
Appendix F

2013-2014 Season Subscription Packages-Marketing
George Balanchine’s
THE NUTCRACKER™

The Alabama Ballet remains one of only seven companies in the world granted the right to perform this holiday classic by the Balanchine Trust. All performed to Balanchine’s original scores, dazzling choreography, vibrant costumes, and extravagant sets make this production unlike any other. Let our professional company of 38 dancers show you how spectacular The Nutcracker can be.

Single Tickets starting at $20

TITLE SPONSOR
BAKER, DONELSON

George Balanchine’s The Nutcracker™ photo by John DeLosa

ROMEO + JULIET
Feb. 21-23, 2014 - Wright Center, Samford University

Ruggerio Moross’s Romeo + Juliet returns to the Wright Center. Over 400 years after the story of star-crossed lovers has not lost its ability to captivate audiences as they witness the unfolding of one of the greatest love stories of all time. Alabama Ballet’s original production remains an all-time audience favorite.

Single Tickets starting at $20

SPONSORED BY
REGIONS
The Hugh Kaul Foundation

photo by Aric Eubanks
Alabama Ballet School
2013-2014 Brochure

Mary Thanks to our Education Sponsors:
- Alabama Power
- BMR Compass
- Carter Foundation
- Drummond Companies, Inc.
- HeartSouth
- Hugh Kaul Foundation
- Mike and Gillian Goodich
- Charlotte Foundation
- Publix Super Markets Charities
- Wells Fargo

ALABAMA BALLET SCHOOL
2726 1st Ave South
Birmingham, AL 35233

www.alabamaballet.org

The official school of the Alabama Ballet, the state's premier professional ballet company.
Dear Students and Families,

We at the Alabama Ballet School are pleased and excited to begin our sixth year instructing students using the esteemed Royal Academy of Dance Syllabus. Both the Company and the School have seen a tremendous amount of growth over the past few years and we feel that in continuing with this syllabus, we shall go from strength to strength. We have worked hard to ensure that the Alabama Ballet School provides the highest quality training to aspiring artists of all ages that is developmentally appropriate, physically and artistically. And we feel confident that our continued association with the Royal Academy of Dance will help cement our already well-established program. We are extremely excited to be able to provide high quality training, with a positive emphasis on technique and artistry, to the community.

Thank you again for all of the support you have shown the Alabama Ballet and for your interest in the Alabama Ballet School.

Sincerely,

Tracey Alvey, Dip., PSTD ARAD (Royal Academy of Dance, London), Artistic Director, and the staff of the Alabama Ballet School

Registration
Registration begins April 1 for the 2013-14 school year. There is a $30 non-refundable registration fee per family per school year due with the registration form. RAD exam and presentation class fees are included in tuition.

Placement
Students will be placed in a level appropriate for both their age and level of physical and/or technical development. Our instructors are trained professionals providing age-appropriate dance training for all young artists. Placement within a level is subject to change solely at the discretion of the Artistic Director.

Class Attire
Pre-Ballet/Toddler through Grade II - Style Black CL 5485
Grade III through Intermediate - Style Mirella M221LD in grey with black elastic
Advanced I and II - Style Mirella 230
Pre-Ballet, Tap and Performance - Fairy Pink leotard
Primary - Pink blue leotard
Grade I - Pink blue leotard with blue waist elastic
Grade II - Lavender leotard with lavender waist elastic
Grade III - Burgundy leotard with black waist elastic
Grade IV - Hunter with black waist elastic
Grade V - Garnet camisole with red waist elastic
Intermediate Foundation - Navy camisole with black waist elastic
Intermediate Foundation - Style Mirella 215LD in grey with black waist elastic
Advanced I & II - Black camisole with black waist elastic
Adult - Leotard - no color requirement

Ladies' Shoes
Pre-Primary through Primary, Pre-Ballet/Toddler - pink satin shoes
Grade I through V - pink technique full sole ballet shoes and Capoletti character shoes style 496 or 453
Grade Intermediate Foundation through Advanced II - slip-on jazz shoes
Intermediate Foundation through Advanced III - pink pre-pointe and pointe shoes
Tap - tap shoes
Adult - pink or black technique shoes
Jazz - slip-on jazz shoes preferred

Gentleman
Fitted, white t-shirt or leotard, black tights held in place by a belt ribbed with the tights at the waist. Dance belt. Black technique ballet shoes. Young boys in Pre-Primary, Primary, Grade I and Grade II may wear black lycra shorts in place of tights.

Faculty
Tracey Alvey, Dip., PSTD ARAD (RAD, London) - Artistic Director of the Alabama Ballet
Roger Van Fleteren - Associate Artistic Director, Resident Choreographer
Florinda Arora-Archer
Lindsey Sara Barber
Sara F. Cosgrove
Elizabeth Sambola
Catherine Garret
Nancy Jones
Jenna McAnrow-Willis, R.T.S.
Jordan Marson
Kelli Matlock
David Glazebrook
Christina Duvall
Ayana Pickens
May Margaret Scalici
Skinel Skiles
Shelley Wilson

Dance with us this school year!

photos by Melissa Dooley
### Appendix H

*AB School Class Schedule*

<table>
<thead>
<tr>
<th>Level</th>
<th>Minimum Age</th>
<th>Class Days and Times</th>
<th>Tuition per Month*</th>
<th>Tuition per Semester</th>
<th>Tuition per Year</th>
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<tbody>
<tr>
<td>PreBallet/Tap*</td>
<td>3-4</td>
<td>M 2:00-3:00 pm</td>
<td>$70</td>
<td>$275</td>
<td>$540</td>
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<tr>
<td>Pre-Primary*</td>
<td>4-5</td>
<td>M 3:45pm - 4:30pm or T 4:00pm - 4:45pm or W 4:00pm - 4:45pm or S 9:45am- 10:30am</td>
<td>$65</td>
<td>$255</td>
<td>$500</td>
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<tr>
<td>Primary*</td>
<td>5.5 -6</td>
<td>M 3:45pm - 4:45pm or T 4:00pm - 5:00pm or W 4:00pm - 5:00pm or Th 4-5:00 pm or S 10:30am - 11:30am</td>
<td>$70</td>
<td>$275</td>
<td>$540</td>
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<tr>
<td>Grade I*</td>
<td>7</td>
<td>M 3:45-4:45pm or Th 4-5:00 pm or S 10:30-11:30am</td>
<td>$80</td>
<td>$315</td>
<td>$615</td>
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<td>Boys Technique</td>
<td>6-8</td>
<td>W 4:00pm - 5:00pm</td>
<td>$70</td>
<td>$275</td>
<td>$540</td>
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<tr>
<td>Grade II*</td>
<td>8</td>
<td>T/Th 4:00pm - 5:15pm</td>
<td>$135</td>
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<td>Grade III</td>
<td>9</td>
<td>M/W 4:00 - 5:15pm</td>
<td>$135</td>
<td>$530</td>
<td>$1,040</td>
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</table>
| Grade IV       | 10          | Technique: T, Th 4:00-5:30pm  
Jazz: Th 5:30-6:30pm | $180               | $705                 | $1,380           |
| Grade V        | 11          | Technique: M, W, F 4:00-5:30pm  
Pre-pointe: M, W 5:30-6:30pm  
Modern: F 5:30-6:30pm | $240               | $940                 | $1,845           |
<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
<th>Technique</th>
<th>Tuition</th>
<th>Notes</th>
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<tr>
<td>Intermediate</td>
<td>3 technique, 2 pointe, 1 modern/jazz class per week) navy leotard with black waist elastic</td>
<td>M 4:45-6:15pm, T, 5:30-7pm, Th 5:15-6:45pm</td>
<td>$245</td>
<td>$960</td>
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<td>Modern/Jazz: T 7-8pm Pointe: M 6:15-7:15pm, Th 6:45-7:45pm</td>
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<tr>
<td>Advanced Foundation</td>
<td>4 technique, 2 pointe, 1 modern/jazz, 1 variation class per week) grey leotard with royal blue waist elastic</td>
<td>M/T 5:30-7:00pm, W 5:15-6:45pm, F 4:00-5:30pm</td>
<td>$290</td>
<td>$1,135</td>
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<tr>
<td></td>
<td>Pointe: M 7:00-8:00pm, W 6:45-7:45pm Modern/Jazz: T 7-8pm Variations: F 5:30-6:30pm</td>
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<tr>
<td>Advanced</td>
<td>5 technique, 2 pointe, 1 modern, 1 variation, 1 partnering class per week) black leotard with black waist elastic</td>
<td>M, T, W, Th 5:30-7:00pm, S 10:00-11:30am Modern: Th 7:00-8:00pm Partnering: M 7:15-8:15pm Pointe: T 7:00-8:00pm, S 11:30-12:30pm Variations: W 7:15-8:15pm</td>
<td>$345</td>
<td>$1,350</td>
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<tr>
<td>Performance Course</td>
<td>Click here for more information.</td>
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<tr>
<td>Tap I</td>
<td>6 Th 5:00 - 6:00pm</td>
<td>$70</td>
<td>$275</td>
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<td>8 T 5:15-6:15pm</td>
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<td>$275</td>
<td>$540</td>
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Minimum age by September 1

Fun & Fit at Alabama Ballet Adult Classes
Students with ID can take class for $10 and a class card for $100

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<th>Notes</th>
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<tr>
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<td>Beginner/Intermediate M/W 6:45 - 8:15 pm</td>
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<td>Schedule</td>
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<td>Tap</td>
<td>16</td>
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<td>Beginner II: 7:30pm</td>
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<td>Pilates</td>
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<td>M, W 8:45-9:45 am</td>
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Tuition is due Sept, Oct, Nov, Jan, Feb, March, Apr, and May.
No tuition due in Dec.
The Ballet reserves the right to cancel any classes that do not meet minimum enrollment.
For Adult Class information, please contact school office - 205-322-1874.
Appendix I

Alabama Ballet Frank Cummings cartoon 1996-97 from “Barefoot Among the Thorns: The Story of Dance in Birmingham” by Barbara Sloan
Appendix J

Beginnings of the Alabama Ballet from “Barefoot Among the Thorns: The Story of Dance in Birmingham” by Barbara Sloan
Professional Dance Company is presently on leave of absence as the financial and organizational base is strengthened. UAB has had a ballet program for about 10 years, with an academic program leading to a degree, a community school and a performing arm. It is funded partly by the State, partly by tuition, fees, and ticket sales, and partly by donations. ASFA is a secondary school funded by the State which has, as part of its curriculum a Ballet Department. The department gives performances of student work.

"We are at a point," the letter stated, "where we need an unbiased professional consultant from outside Alabama, a person well versed in arts administration, who can come to Birmingham, survey the ballet situation, assess the dance market, and suggest possibilities for cooperation among the three companies. The ballet in Birmingham is ready for change, fresh ideas, and new growth."

Since the three companies were cooperating, the committee soon obtained $10,000 in funding from the Greater Birmingham Foundation and several local businesses. Heartened, the leaders fashioned a more formal advisory committee, with representatives from each organization, and hired a consultant by the fall of 1980: George Alan Smith, president of his own arts consultancy in New York City, and a man with wide experience and an outstanding reputation in his field. Smith immediately began a series of visits to Birmingham—though his first appearance at a luncheon with the Birmingham Ballet's board of trustees, on November 18, was postponed due to a heavy snow storm in New York.

After numerous interviews, intensive meetings, and a thorough exploration of the dance scene, Smith was quickly able to submit a formal proposal by February 4, 1981. The recommendation was, to quote his memo to Betty Brice, Jim Nelson, and Jim Rachels:

1. A professional ballet company, to be called either Birmingham Ballet or Ballet Alabama will be formed drawing on the present resources of the Alabama School of Fine Arts, Birmingham Ballet, and the University of Alabama in Birmingham.

2. A Board of Trustees, representative of the three institutions, as well as broadly representative of the community-at-large, will be formed to provide stewardship, set policy, and provide financial support.

3. The Birmingham Ballet will contribute to the arrangement its fundraising support groups, the work of which will be a necessary concomitant of the company's stability. It is anticipated, as well, that support groups at UAB and ASFA will join in this process.

4. The Alabama School of Fine Arts will make available the services of its two artistic directors to provide leadership for the new professional company and an allied ballet school. The University of Alabama in Birmingham's dance department will make available the services of the
THE THREE “Ws”

George Alan Smith highly recommended that the board of trustees for the new ballet company be united about their goals. Penelope Cunningham recalled Smith suggesting that people chosen for an advisory board should possess two of three “Ws”: wealth, work, or wisdom. Trustees of the new State of Alabama Ballet, Inc. came from all three companies. The initial group included: Lynn Adams, Betty Brice, Jane Comer, Irwin Coplin, Penelope Cunningham, Lyndra Daniel, Stephen Dorough, Wayne Dutt, James Gewin, Joseph Giarrina, Jane Grant, Beverly Head, III, Philip Jackson, Margo Marx, Cameron McDonald, Jim Nelson, Jim Rachels, Perry Relfe, Judy Thompson, and Lee Wathall. Garland Smith was named the first President of the State of Alabama Ballet, Inc. and Robert J. Wright was named Chairman.

The first President of the newly merged State of Alabama Ballet, Garland Smith, also served on the board of the Red Mountain Museum, helping guide its merger with Discovery Place in 1990.

principals of its dance faculty in a manner to be determined by the heads of the dance departments at ASEA and UAB.

5. Management and administrative services will be provided by the present management of the Birmingham Ballet.

6. One ballet school will be developed from the institutional resources of the three organizations to provide that training which is an essential adjunct of any professional ballet company. (This does not refer, of course, to the resident ballet students at ASEA or to UAB’s graduate/undergraduate dance students.)

7. Faculty for the school will be drawn from the resources of the three institutions.
Appendix K

Emergence of CityDance from “Barefoot Among the Thorns: The Story of Dance in Birmingham” by Barbara Sloan

amazing performance” in Birmingham, replacing Mikhail Baryshnikov. Baryshnikov, who also defected from the Soviet Union thirteen years after Nureyev, was quoted as saying the 54-year-old dancer “had the charisma and simplicity of a man of the earth and the untouchable arrogance of the gods. I will never forget him.”

On a happier note, a new educational offshoot of the Alabama Ballet grew during the 1993-94 season. Called CITYDANCE, the program was the brainchild of Cathy Rye Gilmore and it became one of her favorite accomplishments as Managing Director of the Ballet. From local foundations, she sought funding to teach dance to inner city kids. Initially, with the help of Lola Mae Coates, she brought in Jacques D’Amboise, a 1960s star of the New York City Ballet to be a consultant. He taught a master class to the Company and talked about educational outreach at a dinner for the board.

“Jacques D’Amboise is well known all over the world for his work with dance in New York’s inner city,” Cathy said. “So, I raised the money to get him to Birmingham and we got wonderful press. This is an ongoing program and children still come from elementary schools, grades three through six. We let the teachers choose the kids. The first year, we taught 40 students, including some boys. Pam Merkel, a company member, headed the program for us the first time and now she has her own studio.”

Back in 1986, city leaders had encouraged a metamorphosis: the Greater Birmingham Arts Alliance, which provided umbrella support for the arts, became the Metropolitan Arts Council. This new organization, founded by business leader Elton B. Stephens, not only promoted the arts, it raised money using the method of the United Way. From the beginning, the MAC was directed by Walter Sechrest who, for 35 years, had served as district manager for South Central Bell. Sechrest once said he landed the MAC position because he had served on the board of almost every arts organization in Birmingham, which was true, including Birmingham Children’s Theatre, the symphony, the Birmingham Music Club, and Summerfest.

In 1995, Walter Sechrest left the Metropolitan Arts Council to serve as executive secretary for Gov. Fob James. The arts community mourned his death in June 1997. Cathy Gilmore left the Alabama Ballet in 1995 to direct the Metropolitan Arts Council, and Cynthia Jetter Harper was named as the new executive director. Before coming to Birmingham, Cindy served as program administrator for the Mississippi Arts Commission and for the National Endowment for the Arts, as director of development for Spirit Square Center for the Arts in Charlotte, and as house manager for the Spoleto Festival USA in Charleston. Immediately involving herself in the Alabama dance scene, she was elected Treasurer for the Alabama Dance Council.
**Appendix L**

*AB Budget Comparison FY 2011-FY 2013*

### Alabama Ballet

**Profit & Loss Budget Overview**

*August 2011 through July 2012*

<table>
<thead>
<tr>
<th>Budgeted</th>
<th>Actual</th>
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#### Income

- **4000-00 • Annual Ticket Sales**
  - 4000-28 • Season Ticket Sales: $20,000.00
  - 4000-29 • Single Ticket Sales: $239,500.00
  - **Total 4000-00 • Annual Ticket Sales**: $259,500.00

- **4005-00 • Special Events Fundraisers**
  - 4005-06 • Special Events Contributions: $100,000.00
  - 4005-07 • Special Events Sales (nongift): $62,000.00
  - **Total 4005-00 • Special Events Fundraisers**: $162,000.00

- **4012 • Interest and Dividends**
  - 4010E • Interest/Dividends - Endowment: $14,528.74
  - **Total 4012 • Interest and Dividends**: $14,528.74

#### Endowment Distribution

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<tr>
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<th>Actual</th>
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- **4010-00 • School Shows**: $10,000.00
- **4015-00 • Community Cast**: $22,500.00
- **4050-00 • School Income**
  - 4050-01 • School Income - Tuition: $309,300.00
  - 4050-03 • School Income - Registration Fee: $7,500.00
  - 4050-04 • School Income - Minicamp Fees: $19,027.50
  - 4050-05 • School Income - Summer Intensive: $82,026.00
  - 4050-06 • School Income - Dance Apparel: $15,000.00
  - 4050-07 • School Income - Misc.: $1,200.00
  - **Total 4050-00 • School Income**: $340,000.00

- **4090-00 • Costume & Set Rentals**: $30,000.00
- **4098-00 • Studio Rental**: $2,000.00
- **4075-00 • Other Revenue Home**: $2,000.00
- **4080-00 • Ad Sales for Season's Programs**: $5,500.00
- **4100-00 • Revenue - Touring**: $96,500.00
- **4300-00 • Sponsors/Found/Corp**: $150,000.00
- **4800-02 • Sponsorships**: $150,000.00
- **4800-02 • Unrestricted Released**: $165,000.00
### Alabama Ballet

**Profit & Loss Budget Overview**

**August 2011 through July 2012**

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**Page 1 of 18**
## 4998E - Capital Gain Distribution

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**Alabama Ballet**

**Profit & Loss Budget Overview**

**August 2011 through July 2012**

**Cash Basis**

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Appendix M

AL.com Article

Alabama Ballet: Elegance, brilliance and versatility in modern repertoire (dance review)

BIRMINGHAM, Alabama --
Alabama Ballet

AL.COM/TAMKA MOORE

(http://alabamaballet.org/)’s “Ovation” show, playing this weekend at Dorothy Jemison Day Theater (http://www.asfa.k12.al.us/index.cfm?event=ql.djdttheatre), is another indication of this company’s remarkable versatility. It showed audiences the discipline and precision of a company steeped in classical technique, yet able to take on neoclassic and modern choreography with verve and dedication.

Equally important, it showcased new works by two of the company’s own. Company dancer Michael Fothergill’s “Laid to Rest” toyed with the emotions of relationships – the anguish and sorrow of rejection, the elation of coming together. Four door frames, placed at varying depths on the stage, served to bring each of four couples into focus, often while a single figure observed from a distance. Music by Schubert, Chopin and Schumann enhanced the ambiance. Ed Zuckerman’s lighting and Wendy Gamble’s costumes – women in black, men in blue – contributed to the clean, spare, elegant look.

Resident Choreographer Roger Van Pieteren’s “Romancing Rachmaninoff” took a step back in
time. Velvet draperies and an ornate Victorian settee set the backdrop for this period piece set to Rachmaninoff’s “Vocalise” and the 18th variation of “Rhapsody on a Theme of Paganini.” Tension ensues as two males dancers (Nukri Mamistvalov and Alexander Forck) vie for the attention of a woman (Jennifer Ferrigno), creating a palpable conflict. The dancers’ fluid lifts and glides, as well as the anxiety in their facial expressions, told a very human story.

Further shoring up its Balanchine (http://balanchine.com/) credentials, the company offered two works by the 20th century master. The sweep, symmetry and classic beauty of “Allegro Brillante” are marvelous to behold when performed well, as was the case here. The lead couple, Jennifer Ferrigno and Noah Hart, led four other pairs in a taut performance that was highlighted by well executed lifts and pointe work. Ramping up the energy level even more, “Tarantella” put Samantha Galler and Trevor Felixbrod through the paces in a virtuosic display of fouettes, jumps and entrechats.

Jiří Kylián’s “Sechs Tänze, is one of the most ambitious works the company has done in recent years. Set to Mozart dances, it is jam-packed with crazy gags and nonstop physical humor. Dancers donned in powdered wigs and frizzy hair peering quizically at the audience is the setup. Skewered and prone dancers appear almost unnoticed as they slide by in the rear of the stage.

Two men in hoop dresses, unsure of the reason for their attire, glide on the stage. Between the dances, ambient noise fills the gaps, but the action never wanes. The final dance has the powder flying from the wigs and filling the stage area while bubbles descend.

Nonsensical? Frivolous? Perhaps. But the way Kylián has captured Mozart’s inventiveness, implicit humor and rhythmic buoyancy is uncanny. Alabama Ballet’s realization of it was sheer brilliance.
Dancing 'The Sleeping Beauty' at Alabama Ballet: Difficult, timeless, and very classical (video)

Noah Hart, as Prince Désiré, and Catherine Garratt, as Aurora, will dance next weekend in Alabama Ballet’s production of 'The Sleeping Beauty.'

(Ark Sobel)

(www.alabamaballet.org/alvey.shtml) to name the five most classical ballets, and she would place "The Sleeping Beauty" at the top.

"This would be the most classical, therefore the most challenging," said the artistic director of Alabama Ballet (www.alabamaballet.org/), which is staging Marius Petipa’s choreographic masterpiece for the third time since 2002. "Then, probably 'Giselle,' then 'Swan Lake,' then 'The Nutcracker,' then 'Romeo and Juliet.'"

What makes it so? Not only the required execution of the required rigorous techniques, all of which take years of practice, but the dramatic projection of a timeless storyline.

Based on the 1697 fairy tale by Charles Perrault (www.mndb/people/715/00097424/s), the story has been told at bedtime, made into a Disney movie (www.imdb.com/title/tt0053285/), even subjected to Freudian analysis. The young princess, Aurora, has an evil spell cast on her by the evil fairy Carabosse, falls asleep at her 16th birthday party, naps for 100 years, and is awakened by a kiss from a Prince Désiré, who finds her while on a hunting expedition.
Choreographed by Petipa to Tchaikovsky's score, it was premiered in 1890 in St. Petersburg, Russia. Getting the narrative across takes stamina, virtuosity and not a small amount of dramatic interpretation, especially when dancers are approaching principal roles for the first time.

"It's a really hard ballet, for the principals in particular," Alvey said. It's so traditional they have to be so clear when it comes to port de bras (arm movement). There's no room for error."

Accepting the challenge will be ballerinas Jennifer Ferrigno, Chinatsu Owada and Catherine Garratt, who will share the title role for the next weekend's performances at Samford University's Wright Center. Opposite them are Nukri Mamistvalov, Noah Hart and company newcomer Max van der Steer.

"We have three girls who have never danced this role before for the full production, so we're focusing not only on technique, but the interpretation has to be right. We have to believe that she's 16 years old. That's hard when you're past that and showing a bit of maturity. They are mature dancers and actresses, so it's hard to channel that 16-year-old persona."

The ballet won't be easy going for the rest of the company, either, which includes 25 community cast members.

"There's a lot of dancing in 'The Sleeping Beauty,'" Alvey said. "You have all the variations in the prologue, the Bluebird pas de deux, which is always difficult, and all the corps de ballet works. It's not like 'Swan Lake,' where you have a half hour of standing around. They're on and they're off. It's very quick, with a lot of costume changes."

Alvey last worked with the company on "The Sleeping Beauty" in 2006, when Tatiana Ledovskikh and Jennifer Lauren shared the lead role.

"I was part time, taught the company class, and took a couple of rehearsals," she recalled.

Seeing the company change and progress since then, Alvey and Assistant Artistic Director Roger Van Flieteren were able to put the ballet together in record time.

"We actually staged the whole ballet in two weeks," she said. "That gave us lots of time to play with it and really rehearse it well. It's looking beautiful."

But that doesn't mean they are taking it for granted. On a level of difficulty from one to 10?

"It's a 10," Alvey said. "You have no idea how hard it is. When we first started rehearsals, we did the pas de deux at an '@home' event. Jennifer (Ferrigno) said, 'it looked so easy. I had no idea it was going to be so difficult.' It does look easy, and that's
what we're aiming for. It has to look effortless."

Triple casting the principals also has the advantage of ensuring a strong future for the company.

"We're shoring up the company," said Alvey. "We have a lot of talent, and even more are up and coming. We're in a good place."

http://www.ew.com/entertainment/index.ssf/2013/02/dancing_the_sleeping_beauty_at.html
Works Cited


Vita

Alison Heath is a native New Orleanian. She attended high school at Mount Carmel Academy graduating in 2006, and received a Bachelor of Interdisciplinary Studies from the University of New Orleans in 2010. She then joined the graduate program at the University of New Orleans to pursue and complete her Master of Arts Administration. Post completion of this Degree, Alison plans to pursue a career in the field of Arts Administration with an emphasis on the performing arts.