We are proud to report on our 2019 fiscal year, a season marked by grand artistic achievements and broad engagement with diverse audiences on our stage and beyond.

From extensive touring to groundbreaking collaborations, the consummate artistry of Ballet West continues to be luminous. Our five main-stage productions and Family Classics Series drew 82,000 ticket buyers and another 19,000 watched Ballet West at the John F. Kennedy Center for the Performing Arts stage and the Joyce Theater. Both tours were prestigious invitations: presenting *The Nutcracker* to sold-out audiences at the nation’s art center in Washington, D.C., and re-staging Merce Cunningham’s *Summerspace* in New York City for the iconoclast’s centenary celebration. Another 110,000 students and community members were reached through our education and outreach programs, including innovative initiatives like Senior Steps, which teaches dance in senior centers, and I CAN DO, which nurtures respect, self-esteem, and movement to 5th graders across the state. These programs help Ballet West to develop deep and broad roots that enhance the quality of life in our cities, suburbs, and rural communities.

From behind the scenes, the Company also flourished: Ballet West strengthened the organization’s ties with key foundations and government agencies and advanced our dynamic brand locally and nationally with multiple stories in *The Washington Post*, *The New York Times*, and on National Public Radio. Through all our growth, Ballet West balanced its operating budget guided by a principled and fiscally responsible approach while expanding the company in compelling and dynamic directions.

The following pages highlight the blossoming energy and powerful legacy we steward at Ballet West. As a member of our family, thank you for your investment in this vibrant organization. For those of you who may be new to Ballet West, we look forward to introducing you to the premier ballet company of the American west.

Sincerely,

John Miller  
Chair, Board of Directors

Michael Scolamiero  
Executive Director

Adam Sklute  
Artistic Director
MAESTROAKS

Artistic Director Adam Sklute announced the promotion of Jared Oaks to Music Director. He is believed to be the youngest maestro of any major ballet company.

The Music Director position is generously underwritten by the Barbara Barrington Jones Family Foundation and Kathie and Charles Horman.

TROLLEY ACADEMY

Ballet West Academy opened four new studios at Trolley Corners, which serve our youngest students in a historic and intimate new home for dance.

A GOLDEN ANNIVERSARY

Salt Lake Mayor Jackie Biskupski declared November 3rd “Bruce Caldwell Golden Anniversary Day” for his 50-year career so far at Ballet West. Bruce has “represented Salt Lake City with pride and confidence, making an impact on many other communities and dance organizations as he toured with the company around the globe several times,” said the Mayor. “Salt Lake City is extremely proud of this native son for advancing and elevating the arts in Utah.” The company paid special tribute at the opening of George Balanchine’s Jewels, where Bruce was surprised after the performance when dozens of former dancing partners each presented him with a rose.

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Ballet West is a company that has a rich diversity of dancers in terms of backgrounds, body types, and countries of origin. At this particular moment, I find this celebration of difference an important message about the richness of cultural diversity, and the contributions that people from many nations make to our definitions of what it means to be American.

Wrote Kate Mattingly for loveDANCEmore after seeing George Balanchine’s Jewels, performed by Ballet West. The triple bill, which presents three distinctly different styles, is a triumph for any company to endeavor. But it was particularly satisfying to have representatives from the Balanchine Trust describe just how much they enjoyed Ballet West’s production.
Adam Sklute is the first artistic director to sign the #EndYellowface pledge, which pushes ballet companies to adjust how they present the Chinese variation in The Nutcracker, and evaluate other Asian caricatures in ballet. The pledge garnered a feature story in The New York Times and an hour-long discussion on NPR’s nationally broadcasted program, 1A.

On the 40th anniversary of Ballet West’s move from Kingsbury Hall to the Janet Quinney Lawson Capitol Theatre, Salt Lake County announced it would close the theatre for six months so the façade could be renovated, and to give audiences more logroom and wider seats... our knees are grateful!

On December 13, after two days of labor, First Soloist Allison DeBona and Principal Artist Rex Tilton brought Ajax Tilton into the world! Now five months old, he is a regular presence at rehearsals and perfectly comfortable taking class strapped to Mom.

David Heuvel, Ballet West Director of Costume Production, received Governor Gary Herbert’s prestigious Artist Award for Visual Arts. For five decades, Heuvel has been designing and building costumes, taking him to every corner of the globe. At Ballet West, he makes our artists shine. “If they touch the stage feeling comfortable and regal, I have done my job.” Congratulations, David, we are honored to have you here.

We aren’t political, but we sure go to Washington, D.C. a lot. The company was honored to return to the Kennedy Center to present The Nutcracker. The Washington Post gushed that our performance was “sumptuous, a beautiful danced and gorgeously designed production.”

“BALLET WEST’S NUTCRACKER IS THE MOST CREATIVE, INTELLIGENT, AND MAGICAL PRODUCTION I HAVE EVER SEEN... THESE ARE TWO OF THE HAPPIEST HOURS YOU WILL SPEND THIS HOLIDAY SEASON.”

—Cherilyn J. Lee, The Traveling Ballerina
Ballet West and BYUtv were thrilled to announce the filming of William Christensen’s The Nutcracker, to be broadcasted in December of 2019, along with a documentary of this historic production—76 years in the making. The filming was made possible, in part, through a generous grant from the George S. and Dolores Doré Eccles Foundation. BYUtv is a cable network with 50 million subscribers worldwide. This documentary is scheduled to air this holiday season.

Ballet West II performed Christopher Sellars’ wildly exuberant Peter and the Wolf at Abravanel Hall with the Utah Symphony. The troupe had also traveled to Texas earlier in the month to perform The Sleeping Beauty, in an ongoing collaboration with Longview Ballet Theatre.

On February 23, Christopher Ruud took to the Capitol Theatre stage for the final time. After a distinguished 21-year career with Ballet West, the principal dancer sliced the air and stole our hearts in a brilliant performance as Prince Siegfried in Swan Lake.

UT ➔ BC
While preparing for Swan Lake, half the company returned to British Columbia, Canada, to present Nicolo Fonte’s Fox on the Doorstep and África Guzmán’s Sweet and Bitter. Presenter Dance Victoria requested a return visit from Ballet West after a very successful 2015 tour.

PAS DE DEUX
Principal Artists Beckanne Sisk and Chase O’Connell broke the internet with their engagement announcement, leading to a flurry of local and national press and more than 200,000 views on Ballet West’s social media.

SYMPATICO WITH THE SYMPHONY
Ballet West II performed Christopher Sellars’ wildly exuberant Peter and the Wolf at Abravanel Hall with the Utah Symphony. The troupe had also traveled to Texas earlier in the month to perform The Sleeping Beauty, in an ongoing collaboration with Longview Ballet Theatre.

BOLD NEW LOOK
Following more than a year of careful consideration, discussions with the Ballet West community, and artful refinement, Ballet West shared a new logo. Designer Alex Moya says he found inspiration in essential dancer tools: pointe shoes and stage lights.
A Utah premiere, John Cranko’s Onegin swept into the Eccles Theater and delivered a grand and graceful drama. The story ballet also captured critics’ hearts, with the Deseret News saying it was “intricate, acrobatic, and jaw dropping.” loveDANCEmore raved, “dancers of Ballet West excel as both technicians and storytellers.” And Front Row Reviewers said, “Everything about this performance is impressive.”

In honor of what would have been the icon’s 100th birthday, The Joyce Theater invited Ballet West to present Summerspace at the Merce Cunningham centennial celebration.

“Ballet West’s performance was winningly alive, light-footed, and airborne.”

—The Wall Street Journal

Forward Steps, a Ballet West outreach program taught in correctional facilities, completed a year-long program at the Timpanogos Women’s Facility. One participant wrote to instructor Shelly Cordova, “For many, memories of learning a new dance, being with people who make you laugh, washes away the bad memories—even for an hour. Thank you.”
The first international company to present at Ballet West’s Choreographic Festival, the Scottish Ballet, charmed audiences with Sophie Laplane’s Sibilo. They were accompanied by renowned choreographer and Ballet Met artistic director Edwaard Liang’s kinetic and emotionally-driven Constant Light, which he cast on Ballet West dancers. Company dancers Emily Adams, Katlyn Addison, and Trevor Naumann also created new works for the third annual festival.

**FINANCIALS***

**2018-2019 OPERATING REVENUE** $14.1 MILLION

- **42%** Contributions
  - 15% Government Agencies
  - 11% Foundations
  - 9% Individuals
  - 4% In-kind Donations
  - 3% Corporations

- **27%** Admissions & Performance Fees
- **25%** Academy Income
- **3%** Rentals & Merchandise
- **3%** Other Income

**2018-2019 OPERATING EXPENSES** $13.9 MILLION

- **84%** Programming
  - 37% Artistic
  - 21% Academy & Education
  - 15% Production
  - 9% Marketing
  - 2% Costuming

- **11%** Administration
- **5%** Fundraising

**2017-2018 REVENUE** $14.3 MILLION

- **27%** Admissions & Performance Fees
- **25%** Academy Income
- **15%** Rents & Merchandise
- **3%** Other Income

**2017-2018 EXPENSES** $14.4 MILLION

- **84%** Programming
  - 37% Artistic
  - 21% Academy & Education
  - 15% Production
  - 9% Marketing
  - 2% Costuming

- **11%** Administration
- **5%** Fundraising

*Audited
Following is a list of current Founders Circle donors and Heritage Club patrons: supporting corporations, foundations, and government agencies: Academy Scholarship Fund donors; and artistic Impact Fund donors. For a full listing of all donors, please visit: BalletWest.org/Donor-Acknowledgments.

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We thank our Founder’s Circle donors, each of whom have made significant contributions to the company throughout its history, either through direct annual giving or extraordinary, one-time gifts.

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We thank the following community partners for their generous contributions.

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The William Randolph Hewlett Foundation
The Meadows Foundation
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Utah Department of Heritage & Arts

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ECCU’s Foundation
Promontory Foundation

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Barbara Barrington Jones Foundation
Marie and Kevin Brown Foundation
Patricia Andersen Foundation
Katharine W. & Ezekiel R. Dumke, Jr. Foundation
Eccles Foundation

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The Jerome Robbins Foundation
Virginia B. Toulmin Foundation
Beaver Creek Foundation
3M Health Information Systems
Ancestry

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We thank the below donors for their contributions to the Ballet West Artistic Impact Fund. Each gift was made specifically in support of one of three campuses, with generous donations of $10,000 and above.

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We thank those who have contributed to the Ballet West Academy Scholarship Fund, spanning all four Academy campuses, with generous donations of $2,000 and above.

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Phyliss Alexander

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