

Colorado Ballet

Management of Nonprofit Arts Organizations

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Fall 2024



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Part 1

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Mission,

Vision,

Goals

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Mission

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Colorado Ballet's mission is to present exceptional classical ballet and contemporary dance through performances, training, education and community engagement while inspiring and growing an increasingly diverse audience base.

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Overview

EVERY

Make dance accessible to everyone.

BODY

Promote dance and movement as part of a healthy lifestyle.

DANCE

Encourage creativity and expression through dance and foster an appreciation for ballet.

Vision

Providing high quality educational opportunities for preschool through adults, the Colorado Ballet Education & Community Engagement Department has been engaging with the Colorado community for over 20 years. A fundamental philosophy of Colorado Ballet is to make dance accessible to everyone and inclusive of all. We aim to bring diverse communities together to overcome real and perceived barriers.

SMART GOALS

Goal 1: Grow a more diverse audience

Specific

Over the next three years, increase attendance from underrepresented communities by launching new initiatives such as community events, partnerships, and tailored ticketing offers.

Measurable

Increase the number of attendees from diverse backgrounds by 15% over the next two seasons (24 months). Track diversity metrics through audience surveys, ticket data, and partnerships with local community organizations.

Achievable

Allocate a specific budget for diversity-focused marketing, develop relationships with at least 10 local cultural organizations (churches, schools, nonprofits), and train staff on culturally responsive marketing and audience engagement.

Realistic

Align the outreach strategy with the Colorado Ballet's mission to increase cultural representation and inclusivity in the arts, ensuring performances, events, and marketing materials reflect a broad range of cultures.

Time-bound

Launch the diversity initiative by the start of the 2024-2025 season, and assess progress with quarterly reviews to ensure the initiative stays on track, adjusting strategies as needed.

SMART GOALS

Goal 2: Promoting a healthy lifestyle

Specific

In the next 3 years, launch a comprehensive health and wellness program that includes fitness classes, mental health workshops, and community events promoting dance as a form of exercise.

Measurable

By the end of the 2025 season, increase participation in wellness programs by 20%, as measured through class sign-ups, event attendance, and surveys assessing lifestyle changes among participants.

Achievable

Partner with at least five local health and fitness experts or organizations to offer monthly workshops on nutrition, injury prevention, mindfulness, and cross-training exercises that complement ballet.

Realistic

Establish a wellness initiative that emphasizes how dance supports physical and mental health, while encouraging community members to incorporate movement into their daily routines.

Time-bound

Launch the wellness program by February 2025 and review its success by July 2025, tracking participation and feedback from dancers, staff, and community members.

SMART GOALS

Goal 3: Fostering an appreciation for ballet

Specific

Launch an comprehensive educational initiative with in-school programs, pre-show talks, and affordable tickets to engage Colorado communities in ballet.

Measurable

Increase the number of attendees at educational and outreach programs by 30% over the next three years, measured through attendance numbers, student and teacher surveys, and community feedback.

Achievable

Partner with at least 2 new schools and 2 community organizations annually to deliver ballet workshops, educational programs, and free or low-cost community performances, focusing on outreach to underserved populations.

Realistic

Use ballet as a tool to enrich cultural understanding, promote physical activity, and foster an appreciation for the arts by offering a variety of programs tailored to different age groups and community needs.

Time-bound

-By the end of 2026, increase overall audience engagement by 40%, with a special focus on first-time attendees, students, and families.
Track progress annually to ensure consistent growth, making adjustments based on community feedback.

Bylaws of Colorado Ballet

Preamble

These Bylaws are subject to, and governed by, the Colorado Non-Profit Corporation Act and the Articles of Incorporation of Colorado Ballet. In the event of a direct conflict between the provisions of these Bylaws and the mandatory provisions of the Colorado Non-Profit Corporation Act, the Colorado Non-Profit Corporation Act will be controlling. In the event of a direct conflict between the provisions of these Bylaws and the Articles of Incorporation of ORGANIZATION, these Bylaws will be controlling

Article 1 – Purpose

1.1 General. The purposes for which COLORADO BALLET is organized are:

1.1.1 COLORADO BALLET is organized and shall be operated exclusively for charitable, scientific, and educational purposes within the meaning of Section 501(c)(3) of the Internal Revenue Code of 1986, as amended (the “Code”) or the corresponding section of any future federal tax code. Specifically, Colorado Ballet shall work to strengthen nonprofits through consulting, education, networking, and resources.

1.1.2 To engage in any and all lawful activities incidental to the foregoing purposes, except as otherwise restricted herein.

1.2 Powers. COLORADO BALLET is a non-profit corporation and shall have all of the powers, duties, authorizations, and responsibilities as provided in the Colorado Non-Profit Corporation Act; provided, however, COLORADO BALLET shall neither have nor exercise directly or indirectly in any activity, that would invalidate its status as a corporation that is exempt from federal income taxation as an organization described in Section 501(c)(3) of the Cod

Article 2 – Members

2.1 Membership. Until such time that the Corporation’s Articles of Incorporation or these Bylaws are amended, the Corporation has no members.

Article 3 – Board of Directors

3.1 General Powers and Responsibilities. COLORADO BALLET shall be governed by a Board of Directors (“the Board”), which shall have all of the rights, powers, privileges and limitations of liability of directors of a nonprofit corporation organized under the Texas Non-Profit Corporation Act. The Board shall establish policies and directives governing business and programs of COLORADO BALLET and shall delegate to the Executive Director and COLORADO BALLET staff, subject to the provisions of these Bylaws, authority and responsibility to see that the policies and directives are appropriately followed.

3.2 Number and Qualifications.

3.2.1 The Board shall have up to 75, but no fewer than 50, members. The number of Board members may be increased beyond 100 members or decreased to less than 40 members by the affirmative vote of a majority of the then-serving Board of Directors. A Board member need not be a resident of the State of Colorado.

3.2.2 In addition to the regular members of the Board, representatives of such other organizations or individuals as the Board may deem advisable to elect shall be Ex-Officio Board Members, but shall not have voting power, shall not count as one of the regular Board members, and shall not be eligible for office.

3.3 Board Compensation. The Board shall receive no compensation other than reasonable expenses. However, provided the compensation structure complies with Sections 6.8 and 6.8.1 of these Bylaws, nothing in these Bylaws shall be construed to preclude any Board Member from serving the organization in any other capacity and receiving compensation for services rendered.

3.4 Board Elections. The Governance Committee shall present nominations for new and renewing Board members at the Board meeting immediately preceding the beginning of the next fiscal year. Recommendations from the Governance Committee shall be made known to the Board in writing before nominations are made and voted on. New and renewing Board members shall be approved by a majority of those Board members at a Board meeting at which a quorum is present.

3.5 Term of Board. All appointments to the Board shall be for three year terms. No person shall serve more than two consecutive terms unless a majority of the Board at a Board meeting at which a quorum is present votes to appoint a Board member to one additional year. No person shall serve more than seven consecutive years. After serving a total of two terms or two terms and one year, as the case may be, a Board member may be eligible for reconsideration as a Board member after two years have passed since the conclusion of such Board member's service.

3.6 Vacancies. Vacancies on the Board may be filled by a majority vote of the Board at a Board meeting at which a quorum is present. A Board member elected to fill a vacancy shall be elected for the unexpired term of his or her predecessor in office.

Article 4 – Committees

4.1 Appointment of Members. The Chairman of the Board shall appoint members and chairs of all committees, other than the Executive Committee. Each committee may consist of one or more of the directors of the Corporation and have such name or names as may be determined by the Board. The Board may designate one or more directors as alternate members of any committee who may replace any absent or disqualified member at any meeting of the committee. Any committee, to the extent provided in a resolution of the Board, shall have and may exercise the authority of the Board of Directors in the management of the business and affairs of the Corporation and may generally perform duties and exercise authority as may be directed or delegated by the Board of Directors. Each committee shall regularly report to the Board of Directors as and when required. The Chairman may appoint persons who are not directors to serve as members of a committee, as long as the powers and authority of the Board have not been delegated to that committee.

4.2 Standing Committees. The Board of Directors may designate standing committees with such duties and powers as it may provide in order to carry out the programs and purposes of the Corporation.

4.3 Executive Committee. The Executive Committee shall consist of the President, Vice President, Secretary, Treasurer, and immediate past President of the Board of Directors. The Executive Committee may meet at stated times or on notice to all of its members. During intervals between meetings of the Board of Directors, the Executive Committee shall generally perform such duties and exercise such powers as may be directed or delegated by the Board of Directors. The Board of Directors may delegate to the Executive Committee authority to exercise all of the powers of the Board.

4.4 Other Committees. The Board, by resolution, may establish other committees as it deems necessary, consistent with the provisions of these Bylaws. A committee shall limit its activities to the accomplishment of the task for which it is appointed, and the committee shall not have authority to act except as specifically conferred by the Board of Directors. Upon completion of the task for which appointed, the committee shall stand discharged.

4.5 Term. Each member of a committee shall continue as a member until the next annual meeting and until a successor is appointed, unless the committee to which the member belongs is sooner discontinued by the Board of Directors or unless the member dies, resigns or is removed as a committee member by the Board of Directors.

4.6 Committee Meetings. Committee meetings may be held at such places as each committee may determine or as may be specified in the call of any meetings. The Chairman of the committee shall arrange for written notice of the time and place of the meeting to be given to members of the committee at least three days prior to the meeting. Business to be transacted at any regular meeting of the committees shall not be limited to the matters set forth in the notice of meeting. The attendance of any committee member at any meeting shall constitute a waiver of notice of the meeting.

4.7 Quorum. A majority of the committee members present in person shall constitute a quorum for the transaction of business at any meeting of the committee.

4.8 Action Without Meeting. Any action required or permitted to be taken at any meeting of any Board committee, may be taken without a meeting if a majority of the members of the committee consent to the action in writing, and the written consent is filed with the minutes of the proceedings of the committee.

4.9 Vacancies. The Chairman shall appoint persons to fill vacancies on committees resulting from the resignation, removal, or other inability or incapacity of a member. A member so appointed shall serve for the remainder of the unexpired term

Article 5 – Officers

5.1 Principal Officer. The principal office of COLORADO BALLET shall be located at 1075 Santa Fe Dr, Denver, CO 80204.

5.2 Other Officers. COLORADO BALLET may have such other offices as the Board of Directors may determine or as the affairs of COLORADO BALLET may require from time to time

Article 6 – Amendment of Bylaws

6.1 By Directors. The Board has the power to make, alter, amend, and repeal the Corporation's Bylaws. Any alteration, amendment, or repeal of the Bylaws, shall be effective following a majority vote of the Board.

6.2 Emergency Bylaws. The Board may adopt emergency Bylaws which operate during any emergency in the Corporation's conduct of business resulting from an attack on the United States, a nuclear or atomic disaster, or another force majeure incident.

6.3 Compliance With State Law. Any amendment to the Corporation's Articles of Incorporation or these Bylaws shall comply with the respective laws, rules, and regulations of the jurisdictions in which the Corporation operates or conducts business.

Article 7 – Policies

7.1 Conflict of Interest. The organization shall adopt a Conflict of Interest policy to protect the integrity of its decision-making processes.

7.2 Non-Discrimination Policy. The organization shall not discriminate based on race, gender, religion, national origin, or any other status protected by law.

7.3 Media Policy. The organization shall remain the right to protect the brands security, privacy, and legal interests.

Article 8 – Liability

8.1 Liability. No director, officer, or committee member shall be personally liable for the debts, liabilities, or obligations of the organization.

8.2 Indemnification. The organization shall indemnify any director, officer, or agent against expenses reasonably incurred in connection with their defense of any legal proceeding related to their service to the organization.

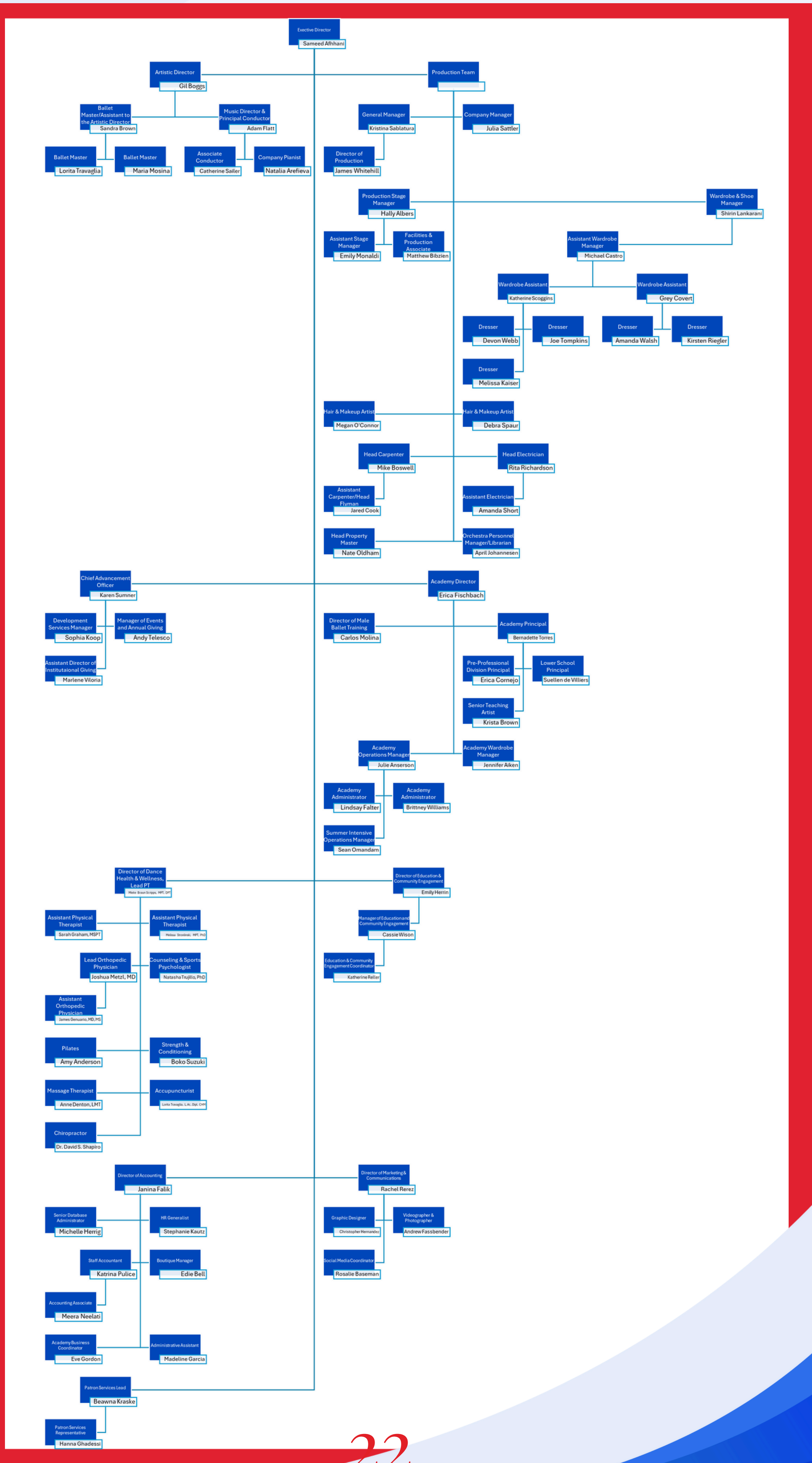
Part 2

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*Organizational
Overview and
Programs*

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Organizational Chart



Personnel Profiles

Executive Director-

Sameed Afghani

Sameed Afghani is a prominent figure in orchestral management and has built a reputation in the performing arts sector. He is currently serving as the Executive Director of Colorado Ballet, a position he assumed in November 2022. Before this, Afghani held significant roles at prestigious institutions, including the Chicago Symphony Orchestra, where he was the Manager of Audio Media and Operations. Afghani's background as a classically trained trumpet player, along with his degree in conducting from the University of Florida, complements his deep passion for orchestral music. His experience spans multiple facets of operations, production, and artistic scheduling, making him a key player in steering the organizational success of the arts institutions he has served.

Afghani's expertise in both the administrative and artistic sides of the performing arts world ensures a holistic approach to leadership, contributing to the continued growth and innovation at Colorado Ballet.



Personnel Profiles

Artistic Director-

Gil Boggs

Gil Boggs began his dance career with Atlanta Ballet before joining American Ballet Theatre (ABT) in 1982. He was promoted to soloist in 1984 and principal dancer in 1991, remaining with the company for 17 years. Known for his versatility and popularity, Boggs performed a wide range of classical and contemporary works, collaborating with renowned choreographers such as Agnes de Mille, Kenneth MacMillan, and Jerome Robbins. He also danced with companies like Twyla Tharp Dance and appeared as a guest artist globally.

In 2006, Boggs became Artistic Director of Colorado Ballet. During his tenure, he has restaged classics like **Swan Lake** and **Giselle** while adding new full-length productions such as **Romeo & Juliet** and **Peter Pan**. Boggs has overseen 17 world premieres and 18 Colorado Ballet premieres, featuring works by acclaimed choreographers including Twyla Tharp and Anthony Tudor.



Personnel Profiles

Chief Advancement Officer- Karen Sumner

Karen Sumner is the Chief Advancement Officer at Colorado Ballet, where she has been involved in driving the institution's development and fundraising efforts. With over 17 years of experience in the field, she has held senior positions at prestigious organizations, including the New York City Ballet, The Menil Collection, and the Blanton Museum of Art. Before her work in the arts, Sumner served as the Vice President of Institutional Advancement for the Honolulu Symphony. She began her career in fundraising at Mid-Pacific Institute in 1998.

Sumner holds a Bachelor of Arts in Communications from Trinity University and continues to lead the fundraising efforts at Colorado Ballet, ensuring its continued growth and success.



Community

School Programs

- [After school Dance Classes](#)
 - At school creative movement and ballet classes 10-12 weeks semesterly.
- [Student Matinee](#)
 - Open doors for students to watch the final dress rehearsal for discounted price.
- [Workshops](#)
 - An in-person or virtual class for children, students, and adults with or without disabilities.
- [From the Page to the Stage Assembly Show](#)
 - 45-60 minute assembly/performance from professional dancers with a Q & A.
- [Digital Broadcast](#)
 - Free live broadcast of Student Matinee show.
- [Professional Learning](#)
 - In-person or virtual workshops for adults to let you loose and move.
- [Every Body M.O.V.E.](#)
 - 16-week program with two 2-5 minute movement-based videos per week.

Community

Community Programs

- [Warren Village](#)
 - Collaboration with Warren Village Learning Center to provide free movement classes to low-income and homeless families.
- [Five by Five](#)
 - Creative movement classes for students part of Head Start families.
- [Workshops](#)
 - An in-person or virtual class for children, students, and adults with or without disabilities.
- [From the Page to the Stage Assembly Show](#)
 - 45-60 minute assembly/performance from professional dancers with a Q & A.
- [Figaro Seatback Tiling System](#)
 - One of Nine world-wide theaters with read-along cues to a performance.
- [Professional Development and Adult Education](#)
 - In-person or virtual workshops for adults to let you loose and move.

Community

Adaptive Programs

- [After-school Dance Classes](#)
 - At school creative movement and ballet classes 10–12 weeks semesterly.
- [Be Beautiful Be Yourself](#)
 - 30 weeks of classes to students ages 5–15 with down-syndrome.
- [Audio Described Performances and Touch Tours](#)
 - Shows for patrons visually impaired with a 15% discount on tickets.
- [Adapted Workshops](#)
 - An in-person or virtual class for children, students, and adults with or without disabilities.
- [Sensory Friendly Performances](#)
 - One performance per year with a relaxed and inclusive space for individuals with developmental disabilities, ASD, SPD or other disabilities.

Community

Performances

- [Sleeping Beauty](#)
 - A classic fairytale performed by company dancers with stunning variations, sets, and costumes accompanied live by the Colorado Ballet Orchestra.
- [Nutcracker](#)
 - A classic tradition completed with the Christmas spirit along with dancing mice, sugar plums, and snowflakes.
- [Casanova](#)
 - A new scandalous ballet by Kenneth Tindall exploring decade proclivities through choreography and a passionate narrative.
- [ALICE \(In Wonderland\)](#)
 - A humorous ballet reimagining a classic tale with larger-than-life sets and costumes alongside a group of magical characters,
- [Ballet Masterworks](#)
 - The Colorado Ballet's annual ballet production combining George Balanchine's Serenade, Jiří Kylián's Petite Mort, and Twyla Tharp's In the Upper Room.

Timeline

October 2024

2 Oct	Board of Directors Meeting
4-13 Oct	Sleeping Beauty
5 Oct	Saturday Soiree

October 2024

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
29	30	1 1 pm- Production Team Meeting	2 12 pm- Board of Directors Meeting	3 1 pm- Artistic Team Meeting	4 Sleeping Beauty	5 4 pm- Saturday Soiree
6	7	8 1 pm- Production Team Meeting	9	10 1 pm- Artistic Team Meeting	11	12
13	14	15 1 pm- Production Team Meeting	16	17 1 pm- Artistic Team Meeting	18	19
20	21	22 1 pm- Production Team Meeting	23	24 1 pm- Artistic Team Meeting	25	26
27	28	29 1 pm- Production Team Meeting	30	31 1 pm- Artistic Team Meeting	1	2
3	4	NOTES X = Days off All teams follow CBA Off days (TBD Remote vs. Off) Blue = CBA Yellow = Programs				

Timeline

November 2024

1 Nov	First Friday Performance
6 Nov	Board of Directors Meeting
15-16 Nov	Fall Feature Performance
16 Nov	Summer Intensive Audition Seminar
18-23 Nov	Fall Evaluations
30 Nov	Nutcracker
25-30 Nov	Closed for Thanksgiving Break

November 2024

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
27	28	29	30	31	1	2
					6:30 pm- First Friday Performance	
3	4	5	6	7	8	9
		1 pm- Production Team Meeting	12 pm- Board of Directors Meeting	1 pm- Artistic Team Meeting		
10	11	12	13	14	15	16
		1 pm- Production Team Meeting		1 pm- Artistic Team Meeting	Fall Feature Performance	Fall Feature Performance Summer Intensive Audition Seminar
17	18	19	20	21	22	23
	Fall Evaluations	1 pm- Production Team Meeting		1 pm- Artistic Team Meeting		
24	25	26	27	28	29	30
	X	X	X	X	X	Nutcracker
1	2	Notes	X = Days off All teams follow CBA Off days (TBD Remote vs. Off) Blue = CBA Yellow = Programs			

Timeline

December 2024

1-29 Dec	Nutcracker
1 Dec	Nutcracker Sensory Friendly
4 Dec	Board of Directors Meeting
7 Dec	Nutcracker Audio Description
7 Dec	Youth American Grand Prix
11 Dec	Adult/Teen Fall Performance
14 Dec	Children's End of Semester Performance
14 Dec	Last Day of Fall Semester
16-31 Dec	Closed for Winter Break
17-18 Dec	Madame Olga Camp
17-18 Dec	Nutcracker Camp
19 Dec	Adult Madame Olga Camp

December 2024

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 Nutcracker	2	3 1 pm- Production Team Meeting	4 12 pm- Board of Directors Meeting	5 1 pm- Artistic Team Meeting	6 End of 10-week Afterschool Program	7
8	9	10 1 pm- Production Team Meeting	11	12 1 pm- Artistic Team Meeting	13	14
15	16 X	17 X	18 X	19 X	20 X	21
22	23 X	24 X	25 X	26 X	27 X	28
29	30 X	31 X	1	2	3	4
5	6	NOTES X = Days off All teams follow CBA Off days (TBD Remote vs. Off) Blue = CBA Yellow = Programs				

Timeline

January 2025

1-12 Jan	Closed for Winter Break
8-9 Jan	Frozen Workshop
9 Jan	Masterworks Workshop
11 Jan	Alice (In Wonderland) Workshop
12 Jan	Alice (In Wonderland) Audition
15 Jan	Board of Directors Meeting
20 Jan	First Day of Spring Classes
22 Jan	Closed for MLK Day
31 Jan	Casanova

January 2025

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
29	30	31	1	2	3	4
			X	X	X	X
5	6	7	8	9	10	11
X	X	X	X	Frozen Workshop	Frozen Workshop Masterworks Workshop	Alice (In Wonderland) Workshop
12	13	14	15	16	17	18
Alice (In Wonderland) Audition	X	1 pm- Production Team Meeting	12 pm- Board of Directors Meeting	1 pm- Artistic Team Meeting		
19	20	21	22	23	24	25
	First Day of Spring Classes	1 pm- Production Team Meeting	X	1 pm- Artistic Team Meeting		
26	27	28	29	30	31	1
		1 pm- Production Team Meeting		1 pm- Artistic Team Meeting	Casanova	
2	3	NOTES	X = Days off All teams follow CBA Off days (TBD Remote vs. Off) Blue = CBA Yellow = Programs			

Timeline

February 2025

1-9 Feb	Casanova
5 Feb	Board of Directors Meeting
8 Feb	Casanova Sensory Friendly
10 Feb	Begin 10-Week Afterschool Program
26-28 Feb	Closed for Mid-Winter Break

February 2025

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
26	27	28	29	30	31	1 Casanova →
2	3	4 1 pm- Production Team Meeting	5 12 pm- Board of Directors Meeting	6 1 pm- Artistic Team Meeting	7	8 →
9 →	10 BEGIN 10-Week Afterschool Program	11 1 pm- Production Team Meeting	12	13 1 pm- Artistic Team Meeting	14	15
16	17	18 1 pm- Production Team Meeting	19	20 1 pm- Artistic Team Meeting	21	22
23	24	25 1 pm- Production Team Meeting	26 X	27 X	28 X	1
2	3	NOTES X = Days off All teams follow CBA Off days (TBD Remote vs. Off) Blue = CBA Yellow = Programs				

Timeline

March 2025

1 Mar	Closed for Mid-Winter Break
5 Mar	Board of Directors Meeting
7-16 Mar	ALICE (In Wonderland)
22 Mar	Saturday Soiree
24-29 Mar	Closed for Spring Break

March 2025

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
23	24	25	26	27	28	1 X
2	3	4 1 pm- Production Team Meeting	5 12 pm- Board of Directors Meeting	6 1 pm- Artistic Team Meeting	7 ALICE (In Wonderland)	8
9	10	11 1 pm- Production Team Meeting	12	13 1 pm- Artistic Team Meeting	14	15
16	17	18 1 pm- Production Team Meeting	19	20 1 pm- Artistic Team Meeting	21	22 4 pm- Saturday Soiree
23	24 X	25 X	26 X	27 X	28 X	29 X
30	31	NOTES	X = Days off All teams follow CBA Off days (TBD Remote vs. Off) Blue = CBA Yellow = Programs			

Timeline

April 2025

2 Apr	Board of Directors Meeting
11-20 Apr	Masterworks
17 Apr	The One Gala
19 Apr	Masterworks Sensory Friendly
28-31 Apr	Spring Evaluations

April 2025

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
30	31	1 1 pm- Production Team Meeting	2 12 pm- Board of Directors Meeting	3 1 pm- Artistic Team Meeting	4	5
6	7	8 1 pm- Production Team Meeting	9	10 1 pm- Artistic Team Meeting	11 Masterworks	12
13	14	15 1 pm- Production Team Meeting	16	17 1 pm- Artistic Team Meeting THE ONE GALA	18	19
20	21	22 1 pm- Production Team Meeting	23	24 1 pm- Artistic Team Meeting	25	26
27	28 Spring Evaluations	29 1 pm- Production Team Meeting	30	1	2	3
4	5	NOTES X = Days off All teams follow CBA Off days (TBD Remote vs. Off) Blue = CBA Yellow = Programs				

Timeline

May 2025

1-2 May	Spring Evaluations
2 May	End 10-Week Afterschool Program
6-7 May	End of Semester Performance
7 May	Board of Directors Meeting
10 May	Last Day of Spring Semester

May 2025

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
27	28	29	30	1	2	3
				1 pm- Artistic Team Meeting	END of 10-Week Afterschool Program	
4	5	6 1 pm- Production Team Meeting End of Semester Performance	7 12 pm- Board of Directors Meeting End of Semester Performance	8 1 pm- Artistic Team Meeting	9	10 Last Day of Spring Classes
11	12	13 1 pm- Production Team Meeting	14	15 1 pm- Artistic Team Meeting	16	17
18	19	20 1 pm- Production Team Meeting	21	22 1 pm- Artistic Team Meeting	23	24
25	26	27 1 pm- Production Team Meeting	28	29 1 pm- Artistic Team Meeting	30	31
1	2	NOTES X = Days off All teams follow CBA Off days (TBD Remote vs. Off) Blue = CBA Yellow = Programs				

Timeline

June 2025

4 Jun	Board of Directors Meeting
9 Jun	Start 2 and 5 Week Summer Intensive
21 Jun	End 2 Week Summer Intensive
23 Jun	Start 3 Week Summer Intensive

June 2025

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
		1 pm- Production Team Meeting	12 pm- Board of Directors Meeting	1 pm- Artistic Team Meeting		
8	9	10	11	12	13	14
	START 2 & 5 Week Summer Intensive	1 pm- Production Team Meeting		1 pm- Artistic Team Meeting		
15	16	17	18	19	20	21
		1 pm- Production Team Meeting		1 pm- Artistic Team Meeting		END 2 Week Summer Intensive
22	23	24	25	26	27	28
	START 3 Week Summer Intensive	1 pm- Production Team Meeting		1 pm- Artistic Team Meeting		
29	30	1	2	3	4	5
6	7	NOTES				
		X = Days off All teams follow CBA Off days (TBD Remote vs. Off) Blue = CBA Yellow = Programs				

Timeline

July 2025

2 Jul	Board of Directors Meeting
11 Jul	End 3 and 5 Week Summer Intensive
14-18 Jul	Choreographic Workshop
24-31 Jul	Vail Dance Festival

July 2025

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
29	30	1 1pm- Production Team Meeting	2 12 pm- Board of Directors Meeting	3 1pm- Artistic Team Meeting	4	5
6	7	8 1pm- Production Team Meeting	9	10 1pm- Artistic Team Meeting	11 END 3 & 5 Week Summer Intensive + Performance	12
13	14 Choreographic Workshop	15 1pm- Production Team Meeting	16	17 1pm- Artistic Team Meeting	18	19
20	21	22 1pm- Production Team Meeting	23	24 VAIL DANCE FESTIVAL 1pm- Artistic Team Meeting	25	26
27	28	29 1pm- Production Team Meeting	30	31 1pm- Artistic Team Meeting	1	2
3	4	NOTES X = Days off All teams follow CBA Off days (TBD Remote vs. Off) Blue = CBA Yellow = Programs				

Timeline

August 2025

1-2 Aug	Vail Dance Festival
4-8 Aug	CBA Staff Break
7 Aug	Board of Directors Meeting
25 Aug	Fall Production (TBD) Audition
25 Aug	First Day of Fall Classes

August 2025

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
27	28	29	30	31	1	2
3	4	5	6	7	8	9
	X	X	12 pm- Board of Directors Meeting	X	X	
10	11	12	13	14	15	16
		1 pm- Production Team Meeting		1 pm- Artistic Team Meeting		
17	18	19	20	21	22	23
		1 pm- Production Team Meeting		1 pm- Artistic Team Meeting		
24	25	26	27	28	29	30
Fall Production Audition	First Day of Fall Classes	1 pm- Production Team Meeting		1 pm- Artistic Team Meeting		
31	1	NOTES				
		X = Days off All teams follow CBA Off days (TBD Remote vs. Off) Blue = CBA Yellow = Programs				

Timeline

September 2025

1-2 Sep	Closed for Labor Day
4 Sep	Board of Directors Meeting
14 Sep	Nutcracker Auditions
24-27	Closed for Fall Break

September 2024

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
	X	X	12 pm- Board of Directors Meeting	1 pm- Artistic Team Meeting		
8	9	10	11	12	13	14
		1 pm- Production Team Meeting		1 pm- Artistic Team Meeting		
15	16	17	18	19	20	21
Nutcracker Auditions	BEGUN 10-week Aferschool Program	1 pm- Production Team Meeting		1 pm- Artistic Team Meeting		
22	23	24	25	26	27	28
		1 pm- Production Team Meeting	X	X	X	X
29	30	1	2	3	4	5
		1 pm- Production Team Meeting				
6	7	NOTES				
		X = Days off All teams follow CBA Off days (TBD Remote vs. Off) Blue = CBA Yellow = Programs				

Organizational Planning

How does your organization differentiate itself from other nonprofit organizations, making it visible and impressive for the community?

Colorado Ballet stands out by blending classical and contemporary ballet performances while emphasizing community engagement and education. The organization delivers traditional ballets like *The Nutcracker* alongside modern works by renowned choreographers. Through the Colorado Ballet Academy, the company nurtures new talent and offers scholarships to ensure inclusivity. Its outreach programs and partnerships with local schools and nonprofits make ballet accessible to broader audiences, further solidifying its role as a cultural leader in Denver. These efforts create a strong connection with the community and distinguish Colorado Ballet from other nonprofits.

How does your organization create an undeniably memorable experience for the community at large?

Colorado Ballet creates a lasting impression on the community by offering high-quality, diverse performances that cater to a range of artistic tastes, from classical ballets to innovative contemporary works. The company's outreach efforts, including educational programs and school partnerships, help introduce ballet to new audiences and ensure accessibility. Through special events, community engagement, and interactive experiences, Colorado Ballet fosters a deeper connection between the art form and the public, making each performance not only a show but an inclusive cultural event that resonates long after the curtain falls.

Organizational Planning

What validates your organization's credentials advertised to the public?

Colorado Ballet's credentials are validated by several key factors, including its long-standing history, professional leadership, and artistic collaborations. The company has a proven track record of producing high-quality performances that are critically acclaimed, such as its full-length productions of *Swan Lake* and *The Nutcracker*. Led by Artistic Director Gil Boggs, a former principal dancer with American Ballet Theatre, the company also works with renowned choreographers and artists, further enhancing its reputation. Additionally, Colorado Ballet's affiliation with respected national organizations, like the National Endowment for the Arts, and its ability to attract top talent validate its standing in the arts community. These factors, combined with consistent community outreach and educational programs, provide a robust foundation for its credibility.

Organizational Planning

How does your organization engage the public to become part of the organization?

Colorado Ballet engages the public through various outreach and educational initiatives. They offer ballet classes and workshops at the Academy for all skill levels, and partner with schools to provide in-school performances and demonstrations. Their “Behind the Scenes” events, including backstage tours and discussions with dancers, deepen community involvement. Additionally, affordable ticket pricing and participation in local festivals make ballet more accessible. Volunteer programs and donor circles encourage direct support, while social media keeps the public informed and engaged. This comprehensive approach fosters a sense of community around Colorado Ballet.

What methods are used to entice an audience, grow your audience and patron base, attract customers, members, donors?

Colorado Ballet engages the public through a variety of strategies aimed at enticing audiences and growing its patron base. These methods include diverse programming that ranges from classic ballets to contemporary works, as well as community outreach initiatives such as workshops and school performances to foster appreciation for the arts. They also offer affordable access to performances, social media engagement to connect with audiences, and structured membership and donor programs that provide exclusive benefits. Collaborations with local organizations and hosting special events further enhance their visibility and strengthen ties within the community. Collectively, these efforts create a welcoming environment that encourages community involvement and support for the Ballet.

Part 3

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*Human
Resources*

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Staffing Needs

Paid Staff

Chief Advancement Officer

Karen Sumner

- Develop and implement strategies to achieve revenue goals.
- Work closely with the board of directors and key stakeholders.
- Ensure proper budgeting, forecasting, and monitoring of revenue and fundraising goals, working closely with the finance department.

Director of Production

James Whitehill

- Develop and manage production schedules for all performances, rehearsals, and special events,
- Oversee the technical aspects of each production, including set construction, lighting design, sound, and stage management.
- Work closely with the artistic director, choreographers and designers and other creative personnel.

Patron Services Lead

Breawna Kraske

- Build and maintain strong relationships with patrons by addressing their needs, solving issues, and providing a personalized experience.
- Oversee ticket sales, subscriptions, and special events reservations
- Manage the subscription renewal process.

Artistic Director

Gil Boggs

- Lead the artistic team in developing and nurturing the company's dancers.
- Regularly evaluate performances and artistic outcomes, providing feedback to dancers, choreographers, and the production team
- Curate the company's performance season by selecting ballets, commissioning new works, and inviting guest choreographers and artists.

Director of Education & Community Engagement-Emily Herrin

- Ensure that the education and outreach programs are inclusive and accessible to all members of the community while following DEI guidelines.
- Work with the Executive Director and other leadership staff to set long-term goals for their departments.
- Design, implement, and oversee educational programs and community outreach initiatives that align with Colorado Ballet's mission.

Staffing Needs

Volunteer Staff

Boutique Manager

Edie Bell

- Provide customer care in Colorado Ballet's Boutique before and after performances and during intermissions.
- Restocks shelves.
- Demonstrates merchandise and assists with purchases.

Boutique Assistant

Valeria Zamora

- Provide customer care in Colorado Ballet's Boutique before and after performances and during intermissions.
- Restocks shelves.
- Demonstrates merchandise and assists with purchases.

Show Ushers

Changes Per Show

- Assist patrons with seating and provide information about performances at venues like the Ellie Caulkins Opera House.
- Ensure a smooth and welcoming experience for audiences during events.
- Greet guests and provide programs.

Auxiliary Board

Many People

- Ambassadors for the ballet and works to raise awareness for the mission.
- Helps increase community engagement,
- Assists fundraising efforts.

Backstage Assistance

Danielle Garcia

- Assist with the preparation, organization, and maintenance of costumes before and during performances
- Help with the arrangement, organization, and movement of props on and off the stage.
- Assist with setting up and striking the stage before and after the performances.

DEI Hiring Policies

Colorado Ballet reserves the right to review and amend this policy to ensure that we are adequately promoting inclusion and diversity.

“ We are committed to encouraging diversity and inclusion and want to ensure there is no discrimination in our company. We want our company to be one in which every employee, artist, student and teacher feels respected and equal. ”

DEI Hiring

Policies I would Implement

Provide Bias Awareness Training for Teams

- Conduct regular bias awareness workshops for all employees involved in hiring.
- Focus on identifying and addressing unconscious biases, including how mental shortcuts may inadvertently benefit certain candidates.
- Ensure this training is offered at the start of the hiring process and repeated periodically to reinforce fair practices.

Blind screenings

- Remove names and personal identifiers during initial screens
- Ensure that only job-relevant information, such as skills, qualifications, and experience, are visible to recruiters.
- Develop clear guidelines that promote fair and inclusive hiring practices.

Diverse Talent Sourcing

- **Diverse Job Posting Platforms:** Post job openings on a variety of platforms, including those that cater to underrepresented groups (e.g., women, BIPOC, LGBTQ+, veterans, individuals with disabilities).
- **Partnerships with Diversity-Focused Organizations:** Partner with organizations that focus on promoting opportunities for underrepresented groups to increase the diversity of the candidate pool.

DEI Hiring

Hiring Process

1. Preparation and Policy Development

- Create a DEI Hiring Policy: Establish clear, actionable guidelines that prioritize diversity, equity, and inclusion in recruitment.
- Diverse Hiring Team: Form a hiring committee with diverse members to ensure multiple perspectives throughout the process.
- Bias Awareness Training: Train all involved in the hiring process on unconscious bias and fair hiring practices.

2. Job Posting and Candidate Sourcing

- Inclusive Job Descriptions: Use inclusive language and avoid gendered or biased wording. Highlight the company's commitment to DEI.
- Diverse Sourcing Channels: Post job openings on platforms that cater to underrepresented groups and partner with diversity-focused organizations.
- Blind Resume Screening: Remove identifiable information (name, gender, ethnicity, etc.) from resumes to reduce unconscious bias.

DEI Hiring

Hiring Process Cont.

3. Candidate Evaluation

- **Structured Interviews:** Use standardized interview questions and evaluation criteria to ensure fairness.
- **Diverse Interview Panels:** Ensure a diverse set of interviewers to reduce the likelihood of biased decision-making.
- **Skills-Based Assessments:** Focus on work-sample tests and job-relevant skills rather than traditional, biased measures like “culture fit.”

4. Decision-Making

- **Use Clear Criteria:** Base hiring decisions on predefined job-related criteria to avoid subjective judgments.
- **Evaluate Diversity Metrics:** Regularly review the diversity of your candidate pool and hiring outcomes to ensure progress toward DEI goals.

5. Post-Hire and Continuous Improvement

- **Onboarding with DEI Emphasis:** Ensure new hires receive training that emphasizes your organization’s DEI values.
- **Collect Feedback:** Gather feedback from candidates and new hires about the inclusivity of the hiring process.
- **Continuous Learning and Adaptation:** Regularly review and update hiring policies and practices to ensure they align with DEI goals.

PERSON FIRST LANGUAGE

About 54 million Americans — one out of every five individuals — have a disability. Person First Language emphasizes the person, not the disability. By placing the person first, the disability is no longer the primary, defining characteristic of an individual, but one of several aspects of the whole person.

Old, inaccurate, and inappropriate descriptors perpetuate negative stereotypes and attitudinal barriers. When we describe people by their labels of medical diagnoses, we devalue and disrespect them as individuals. In contrast, using thoughtful terminology can foster positive attitudes about persons with disabilities

EXAMPLES OF PERSON FIRST LANGUAGE

- Person/student with a disability Person/student without a disability
- Accessible seat/parking spot
- Person/student with Down Syndrome
- The person/student who utilizes/uses a wheelchair
- A dance class for children with disabilities
- Communicates with a device or sign language
- Person/student with an intellectual developmental disability
- They need assistance with...
- An adult with Parkinson's disease

EXAMPLES OF OUTDATED OR INAPPROPRIATE LANGUAGE

- The disabled or handicapped
- Normal healthy person
- Handicapped seat/parking spot
- Downs kid
- The person/student in the wheelchair, wheelchair-bound, confined to a wheelchair
- A handicapped dance class
- Non-verbal
- Special person, retarded, slow, defective
- They have a problem with...
- An adult suffering from Parkinson's disease

INCLUSIVE LANGUAGE

Inclusive language acknowledges diversity, conveys respect to all people, is sensitive to differences and promotes equity and access.

EXAMPLES OF INCLUSIVE LANGUAGE

- Engaging, building relationships, reaching, partnering, or working with children, youth, and adults in our community
- Creating opportunity for community engagement, or striving to engage with the community
- Teaching artists
- Providing equitable access to low socio-economic neighborhoods or zip-codes
- Historically marginalized, diverse, or priority populations

EXAMPLES OF OUTDATED OR INAPPROPRIATE LANGUAGE

- Serving children and adults in our community
- Providing outreach or running outreach programs
- Outreach instructors
- Providing a service to the “underserved”, “inneed”, or “at risk”
- Disadvantaged, poor, or vulnerable populations

OTHER TIPS

Consider sharing your pronouns when you introduce yourself to others in order to normalize this practice and make everyone feel welcome.

If you feel unsure of someone's preferred personal pronouns, just ask.

Be aware of microaggressions.

Microaggressions are the everyday verbal, nonverbal, and environmental slights, snubs, or insults, whether intentional or unintentional, that communicate hostile, derogatory, or negative messages to target persons based solely upon their marginalized group membership.

Examples of microaggressions:

Don't say “pow-wow”, instead say “meeting” or “chat.”

Referring to a person with a disability as “inspiring” solely based on the fact that they have a disability.

Part 4

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Market Analysis and Marketing Plan

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Qualifications

Colorado Ballet's unique qualifications lie in its combination of artistic excellence, comprehensive education and outreach programs, commitment to inclusivity, and a strategic blend of traditional and contemporary works. These attributes allow the organization to fill cultural gaps in Denver and serve diverse community needs that are not fully addressed by other local arts entities.

Examples:

Reputation and Quality

- World Class Performances
- Highly Trained Dancers and Choreographers

Dance Education/Youth Engagement

- Education Programs
- Youth/Family Programming

Community Accessibility

- Accessible Programming
- Focus DEI and Representation

Cultural Fulfillment

- Family-Friendly Cultural Experiences
- Tourist and Visitor Appeal

Competitive Advantages

- Both Classical/Traditional and Contemporary/Unique Works
- Combination of Music, Theater, and Physicality

Community Impact

- Non-profit Commitment
- Economic and Cultural Contribution

Company Logo



Company Mission

“ Colorado Ballet’s mission is to present exceptional classical ballet and contemporary dance through performances, training, education and community engagement while inspiring and growing an increasingly diverse audience base. ”

Customer Profile

Patrons/Donors

Demographics–

- Ages 30–65
- Race
- Gender
- Wealthy
- Higher education degrees
- Usually long-term patrons
- Appreciative of the arts
- May have background in cultural activities

Psychographics–

- Values the arts
- Enjoys philanthropic involvement
- Seeks community engagement
- Looks for exclusive experiences (galas, behind the scenes)



Customer Profile

Community/Visitors

Demographics–

- Ages 5–65
- Gender
- Race
- Education Level
- Families, tourists, locals
- Children participating in ballet classes
- Young adults seeking cultural experiences
- Seniors looking for accessible and enriching entertainment

Psychographics–

- Interested in cultural enrichment
- Participates in family-friendly events
- Desires experiential learning
- Focused on inclusivity and diversity in arts programming



Ticket and Membership Expectations

Expectations-

- Varied audience dependent on season
- Larger crowd for popular performances (ex. Nutcracker)
- Offer discounts/special promotions (ex. military, early-bird pricing, students)

Who-

- Patrons
- Young adults/ college students
- Families with children
- Tourists and visitors
- Corporate clients and event planners

How Many-

- Aim for 60-70% of capacity for regular performances, increasing for larger performances.
- Ellie Caulkin Seating Capacity - 2,200

Subscriptions/Memberships-

In return for their season-long commitment, subscribers enjoy the following benefits:

- 25% off all performances and additional single tickets
- Priority seating from year to year
- Exclusive early access to The Nutcracker and other additional tickets
- No delivery, service, or exchange fees
- Projected 30-40% Subscription Ticket Purchases, 60-70% Single Ticket Buyers
- Estimated 1,000-3,000 Subscription Buyers

Advertisement

Through Expenditure

1. Digital Marketing Campaigns

- **Social Media Ads**
 - Allocate a significant portion of the marketing budget to targeted ads on platforms like Facebook, Instagram, and TikTok.
 - Use data-analytics to create demographic-specific ads, like promotions for families and young professionals.
- **Google Ads**
 - Invest in Google Search and Display ads to target individuals searching for cultural events or activities in Denver.
 - Use keywords related to ballet, performing arts, and family-friendly entertainment.
- **Email Marketing**
 - Develop a professional email campaign to promote upcoming shows, subscription packages, and special events.
 - Use targeted email lists segmented by audience type (e.g., donors, families, young professionals).

2. Traditional Advertising

- **Print Media**
 - Place ads in local newspapers, magazines, and cultural publications.
 - Highlight high-profile performances and events like “The Nutcracker” or season premieres.
- **Radio and Television**
 - Run advertisements on local radio stations and TV channels, especially leading up to key performances.
 - Consider partnerships with local public radio stations to reach culturally engaged audiences.
- **Billboards and Outdoor Advertising**
 - Invest in strategically placed billboards around Denver, especially in high-traffic areas and near cultural districts.
 - Add striking visuals from popular productions and clear calls to action.

3. Event Sponsorships and Partnerships

- **Corporate Partnerships**
 - Collaborate with local businesses to co-sponsor events or offer cross-promotions.
 - For instance, partner with restaurants to create “dinner and ballet” packages.
- **Community Festivals**
 - Sponsor local arts festivals or community events to increase visibility and engage with potential audiences face-to-face.

Publicity

For Free

1. Media and Press Outreach

- Press Releases
 - Regularly distribute press releases to local and regional media outlets announcing new performances, community events, and major initiatives.
- Media Interviews
 - Arrange for interviews with the artistic director, dancers, or choreographers on local TV and radio programs to discuss upcoming performances or the impact of the ballet on the community.

2. Social Media Engagement

- Content Creation
 - Share engaging and varied content on Colorado Ballet's social media channels.
 - This includes rehearsal videos, dancer spotlights, performance previews, and interactive Q&A sessions.
- Influencer Collaboration
 - Partner with local influencers and arts bloggers to promote performances. Offer them complimentary tickets in exchange for coverage on their social platforms.
- User-Generated Content
 - Encourage attendees to share their experiences online using branded hashtags.
 - Highlight audience posts and reviews on Colorado Ballet's social channels to build community and engagement.



Publicity

For Free

3. Community and Educational Outreach

- **Free Community Events**
 - Host open rehearsals, dance workshops, or talks at local libraries and community centers to build awareness and goodwill.
 - These events can also attract media coverage.
- **School Partnerships**
 - Work with local schools to offer free or discounted tickets for student groups, along with educational materials about ballet.
 - This can inspire student participation and generate word-of-mouth publicity among families.

4. Collaboration with Local Organizations

- **Cultural Institutions**
 - Partner with museums, theaters, and other cultural organizations to cross-promote events and share audiences.
 - Collaborative events, such as ballet-inspired art exhibits or lecture series, can attract diverse patrons.
- **Community Groups**
 - Collaborate with community groups to host outreach events, making ballet more accessible and inclusive.
 - For example, work with multicultural centers to offer programming that reflects diverse cultural traditions.

5. Publicity Stunts and Performances

- **Flash Mobs or Public Performances**
 - Organize surprise public performances in popular areas like Union Station or 16th Street Mall.
 - These eye-catching events can draw significant media attention and generate social media buzz.
- **Engage with Local Influencers**
 - Identify well-known community figures or bloggers who are passionate about the arts and invite them to special events or exclusive previews.

Part 6

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*Monitoring
and
Evaluation*

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Monitoring

Step 1: Define Objectives and Key Performance Indicators (KPIs)

- **Action:** At the program's inception, establish clear objectives aligned with Colorado Ballet's mission and strategic goals (e.g., increasing audience engagement, improving financial sustainability, or expanding outreach).
- **KPIs Examples:**
 - Ticket sales and revenue targets.
 - Community engagement metrics (e.g., attendance at outreach programs).
 - Marketing performance (e.g., social media reach and engagement).
- **Board Role:** Approve objectives and KPIs, ensuring alignment with the strategic plan.

Step 2: Develop an Action Plan

- **Action:** Outline specific steps, timelines, responsibilities, and resource allocations for the program.
- **Documentation:** Use project management tools to track progress (e.g., Gantt charts, project dashboards).
- **Board Role:** Review and approve the action plan and budget.

Step 3: Assign Oversight Committees

- **Action:** Delegate program monitoring to a designated Board committee or task force.
- **Purpose:** Ensure oversight responsibility is clear and consistently executed.
- **Board Role:** Committees report regularly to the full Board.

Step 4: Monitor Progress Regularly

- **Action:** Schedule regular progress reviews (e.g., monthly updates). Use real-time data where possible to assess adherence to objectives and timelines.
- **Tools:**
 - Financial reports.
 - Audience feedback surveys.
 - Digital analytics for marketing.
- **Board Role:** Provide feedback and adjust strategies as needed

Monitoring

Step 5: Evaluate Outcomes

- **Action:** Compare results against KPIs at key milestones and at program completion. Identify successes and areas for improvement.
- **Tools:**
 - Post-program reports.
 - Performance dashboards summarizing results.
- **Board Role:** Discuss outcomes in Board meetings and document lessons learned.

Step 6: Adjust and Refine Processes

- **Action:** Use evaluation findings to refine future planning and implementation processes.
- **Documentation:** Update internal guidelines and best practices documents.
- **Board Role:** Ensure a culture of continuous improvement.

Step 7: Report Results to Stakeholders

- **Action:** Prepare concise, transparent reports for donors, sponsors, and the community to build trust and maintain support.
- **Mediums:** Annual reports, newsletters, or public presentations.
- **Board Role:** Approve external communications and engage with stakeholders

General Considerations

- **Standardized Framework:** Use this monitoring process for all activities to ensure consistency.
- **Technology Integration:** Implement a project management platform to centralize updates and communications.
- **Flexibility:** Adapt timelines and methods based on program complexity or urgency.

Sample Devices

1. Program Outcome Matrix

- **Purpose:** A structured table to compare program goals with actual outcomes.
- **Components:**
 - Objectives (ex., increase attendance by 10%).
 - KPIs (ex., attendance numbers, revenue, demographic reach).
 - Actual Results (ex., 12% increase in attendance).
 - Variance Analysis (ex., 2% above goal).
 - Recommendations (ex., expand successful strategies to other programs).
- **Use:** Completed after each program or season to analyze overall effectiveness.

2. Balanced Scorecard

- **Purpose:** Evaluates performance across multiple dimensions—financial, operational, artistic, and community impact.
- **Components:**
 - Financial: Budget adherence, ticket sales, donor contributions.
 - Customer: Audience satisfaction survey results, repeat attendance rates.
 - Internal Processes: Operational efficiency, timely completion of milestones.
 - Learning & Growth: Professional development opportunities for artists and staff.
- **Use:** Updated quarterly to maintain a holistic view of program performance.

3. Stakeholder Feedback Surveys

- **Purpose:** Gathers qualitative and quantitative insights from key stakeholders (audiences, artists, donors, staff).
- **Components:**
 - Audience: Event satisfaction, likelihood to recommend, ticket purchasing experience.
 - Artists/Staff: Program support, feedback on production processes.
 - Donors: Perceptions of organizational transparency and program impact.
- **Use:** Administered at program completion or annually for general feedback.

Sample Devices

4. SWOT Analysis

- **Purpose:** Identifies strengths, weaknesses, opportunities, and threats based on program monitoring data.
- **Components:**
 - Strengths: Successful audience engagement or revenue performance.
 - Weaknesses: Low community outreach participation.
 - Opportunities: Partnership opportunities with local organizations.
 - Threats: External economic conditions affecting attendance.
- **Use:** Conducted after each major program cycle to guide strategic planning.

5. Impact Assessment Report

- **Purpose:** Focuses on long-term outcomes, particularly for outreach or educational programs.
- **Components:**
 - Quantitative Impact: Number of students reached, demographic data.
 - Qualitative Impact: Testimonials from participants, teachers, and parents.
 - Alignment with Mission: Assessment of how programs advance Colorado Ballet's mission to enrich the community.
- **Use:** Developed semi-annually or annually for stakeholder reporting.

6. Dashboard Visualization Tools

- **Purpose:** Provides real-time or periodic visual representation of program performance data.
- **Features:**
 - Graphs for ticket sales trends and financial metrics.
 - Heatmaps showing geographic audience reach.
 - Progress bars for milestone completion rates.
- **Use:** Shared with the Board during meetings to facilitate discussions and decisions.

7. Financial and Operational Audit

- **Purpose:** Evaluates the program's financial performance and operational efficiency.
- **Components:**
 - Revenue vs. expenses analysis.
 - Resource utilization (ex., venue costs, staff hours).
 - Compliance with financial policies.
- **Use:** Conducted post-program for transparency and accountability.

Implementation Timing

1. Monitoring Stage: Real-Time Oversight

When: Throughout the program lifecycle, starting from inception and continuing until completion.

Purpose: To provide continuous oversight, ensuring activities remain aligned with goals and addressing challenges as they arise.

Key Steps and Timing:

- **Pre-Launch:**
 - Set up monitoring tools and frameworks (ex., KPIs, dashboards, feedback forms).
 - Assign responsibilities to staff and committees for data collection.
- **During Implementation:**
 - Regularly track progress (ex., weekly or bi-weekly updates for short-term programs).
 - Conduct mid-program check-ins to ensure goals are on track and identify any immediate corrective actions.
- **Post-Completion:**
 - Consolidate data collected throughout the program for use in the evaluation phase.

Outcome: Monitoring ensures that day-to-day activities stay on track and provides data for informed decision-making during and after program implementation.

2. Evaluation Stage: Periodic Assessment and Reflection

When: At key milestones, program completion, and during strategic planning cycles.

Purpose: To assess outcomes, compare them against goals, and recommend adjustments for future programs or strategies.

Key Steps and Timing:

- **Midpoint Evaluation (Optional):**
 - For long-term programs, conduct a formative evaluation halfway through to assess progress and recalibrate plans if needed.
 - **Timing:** Scheduled at 50% program completion.
- **End-of-Program Evaluation:**
 - Conduct summative evaluations immediately following program completion to assess success and gather lessons learned.
 - **Timing:** Within 30 days post-program.
- **Annual Evaluation:**
 - Assess cumulative impact of all programs on organizational goals, such as audience growth, financial sustainability, and community engagement.
 - **Timing:** Align with fiscal year-end reporting or annual Board retreat.
- **Strategic Evaluation:**
 - Conduct comprehensive reviews during strategic planning cycles to align future initiatives with long-term mission-based goals.
 - **Timing:** Every 3–5 years or as dictated by the strategic plan.

Outcome: Evaluation provides insights for refining processes, enhancing program effectiveness, and demonstrating accountability to stakeholders.

Self Assessment

On a Scale from 1-5 I would give myself a 5 for the work I have done on this project.

When starting this project I was really nervous about how I was planning to attack it. I did not know pretty much anything about nonprofit and didn't know how to start the project. There were 2 different organizations I had submitted before choosing this one. I ended up being very grateful to have ended up with Colorado Ballet, not only because they have extensive information on their website, but also because their programs are so interesting and align with where I see myself going in the future.

This project ended up being one of my favorites I have ever gotten to work on. I put forth my best foot and felt good about every project I submitted. I have also struggled with time management on projects like this in the past, due to hesitation on if I am doing it right, and I had great time management and spend a lot of time either at the library or at coffee shops working on it.

I am very pleased with what I have learned and the knowledge I am walking out with from this project. It has made me very excited to continue my dance management works and I now have a huge interest in nonprofit work and organizations.

Thank You!

