Houston Ballet Mission Statement

To inspire a lasting love and appreciation for dance through artistic excellence, exhilarating performances, innovative choreography and superb educational programs.

In furtherance of our mission, we are committed to maintaining and enhancing our status as:

- A **classically trained company** with a **diverse repertory** whose range includes the classics as well as contemporary works.

- A company which **attracts the world's best dancers and choreographers** and provides them with an **environment where they can thrive** and further develop the art form.

- An **international company** which is accessible to broad and growing local, national, and international audiences.

- A company with a **world-class Academy** which provides first rate instruction for professional dancers and meaningful programs for non-professional dancers.

- A company with **state of the art facilities** for performances, rehearsals and ongoing operations.

Images courtesy of Gensler. Photographer Nic Lehoux
As I look back on my first year as President of Houston Ballet’s Board of Trustees, I first want to express my deep gratitude for the opportunity to work on behalf of such an inspired—and inspiring—organization. It has been my distinct pleasure to have a front-row seat as Houston Ballet furthered its reputation as an admired cultural jewel of Houston, the state, and the nation.

Importantly, I want to thank the more than 100 dedicated trustees who join me in generously supporting the ballet and actively advocating on its behalf. With the united efforts of our Board of Trustees, the 2012-2013 season produced some remarkable successes.

First, across all categories of contributed income, Houston Ballet continues to meet or exceed its annual goals. More than 4,100 generous individuals, corporations, and foundations contributed to the financial success of Houston Ballet this past season. Please take time to read about them in this Annual Report and join us in thanking this extraordinary group. Without the backing of this devoted collection of supporters, it would be impossible for Houston Ballet to reach the artistic heights to which we have all become accustomed.

Another special accomplishment involves the Dance With Us! Campaign. We are in the very final phase of fundraising that will fully pay for the construction of the Center for Dance, and we owe this remarkable success to the enthusiastic support of the Houston Ballet “family” as well as the community at large. I am extremely grateful to all who worked on—and contributed to—this campaign.

Stanton Welch marked his tenth year at the artistic helm of Houston Ballet by continuing to provide the leadership and vision that give both the company and the academy their tremendous vitality and distinctive style. Our audiences’ positive responses are a testament to Stanton’s ability to program an exciting repertoire that includes the classic story ballets alongside new works choreographed by some of the best choreographers working today. And Stanton shows no signs of letting up—inspiring Houston Ballet to embark on an unprecedented tour schedule in the 2013-2014 season with audiences in New York, Paris, Montreal, and Chicago experiencing the vibrancy of this world class company.

Lastly, please join me in sincerely thanking Executive Director James Nelson and the rest of Houston Ballet’s tremendously dedicated staff. Their tireless efforts and boundless enthusiasm ensure that Houston Ballet continues to be managed in a professional and fiscally responsible manner—and lay the foundation for all of the accomplishments chronicled in this Annual Report.

On behalf of Houston Ballet’s Board of Trustees, thank you for helping make 2012-2013 such a success. I look forward to our next season and ask you to Dance With Us! as we set—and reach—even loftier goals at Houston Ballet.
Message from Executive Director

Dear Friends of Houston Ballet,

The 2012-2013 season was a milestone year for both the art form and Houston Ballet. Celebrating the centennial of the 1913 Stravinsky-Diaghilev groundbreaking work, Artistic Director Stanton Welch created a stunning new version of The Rite of Spring. The epic work was a central focus of a year in which we produced three world premieres, including Aszure Barton’s otherworldly Angular Momentum set to the brilliant Mason Bates’ score, The B Sides and Edwaard Liang’s arresting Murmuration set to the hypnotic Violin Concerto No. 1 Esoconcerto by Ezio Bosso.

This past season also marked Stanton’s tenth year as artistic director, a decade that saw the proliferation of spectacular new works and a physical transformation of the organization through the Center for Dance.

We exceeded our community impact goal by reaching 188,325 individuals through exhilarating performances and superb educational programs. We gave a total of 116 performances: 77 at Wortham Theater Center, 39 on other stages, including three performances at Miller Outdoor Theater, four performances on tour and 32 Academy performances. Our education and outreach programs reached 29,564 Houston-area students, substantially through free programs, representing an increase of nearly 25% over last year.

Houston Ballet Academy continues to soar to new heights. Standing as one of the finest training centers for classical ballet in the world, we enrolled 965 students in our year-round and summer intensive programs. We continue to attract talent from across the globe, and our students repeatedly receive top honors at international ballet competitions.

Our efforts were applauded both onstage and off. Houston Ballet was honored with the prestigious Texas Medal of Arts in Austin, Texas. Our education and outreach programs were recognized with a Gold Award in the Community Partnership Art category from the Texas Association of Partners in Education (TAPE), and our marketing achievements won Crystal Awards from the American Marketing Association in two categories: Arts-Performing and Services-Business to Consumer/Retail for Houston Ballet’s Nutcracker Market.

Of course, none of this happens without the generous support from our community. Individuals, foundations, corporations and government entities contributed $8,151,639 and over 900 individuals provided in excess of 3,500 volunteer hours.

On behalf of the over 250 full- and part-time employees of Houston Ballet, thank you for a truly stellar year.
Houston Ballet

The Company

**Principals**  
Simon Ball, Ian Casady, Karina Gonzalez, Mireille Hassenboehler, Melody Mennite, Connor Walsh, Joseph Walsh, Sara Webb

**First Soloists**  
Melissa Hough, Linnar Looris, Kelly Myernick

**Soloists**  
Jessica Collado, Christopher Coomer, James Gotesky, Oliver Halkowich, Ilya Kozadayev, Nao Kusuzaki, Katherine Precourt, Aaron Robison, Lauren Strongin

**Demi Soloists**  
Soo Youn Cho, Nozomi Iijima, Allison Miller, Jim Nowakowski, Charles-Louis Yoshiyama

**Corps de Ballet**  
Aria Alekzander, Emily Bowen, Ana Calderon, Chun Wai Chan, Shahar Dori, Rupert Edwards III, Rhodes Elliot, Sadie Elliot, Christopher Gray, Elise Judson, Xiang Liao, Jacquelyn Long, Katelyn May, Madison Morris, William Newton, Jordan Reed, Aaron Sharratt, Megumi Takeda, Natalie Varnum, Brian Waldrep, Harper Watters

**Apprentices**  
Liana Carpio, Derek Dunn, Dylan Lackey, Zecheng Liang, Madeline Skelly, Alyssa Springer
The Rite of Spring
Artists of Houston Ballet
Photographer: Amitava Sarkar
Recognition

2013 MARKETER OF THE YEAR
BEST IN CATEGORY WINNER

Houston Ballet has been recognized during 2012 by the American Marketing Association’s Houston Chapter as the top Houston marketer in two categories: Arts: Performing and Services: Business to Consumer/Retail for Houston Ballet’s Nutcracker Market. The Marketer of the Year 2012 Best of Category winners were determined by a vote of AMA Houston members combined with votes from a distinguished panel of local marketing practitioners and educators. Over 100 companies, organizations and institutions were nominated.

2013 Texas Education Partnership Awards

Community Partnership Art:
Houston Ballet Education Outreach,
Houston ISD

The Texas Association of Partners in Education (TAPE) announced that Houston Ballet’s Education Outreach Program was chosen as a recipient of the prestigious TAPE Gold Award in the Community Partnership Art Category. This award distinguishes Houston Ballet’s Ben Stevenson Academy as a leader in developing innovative educational partnerships. Houston Ballet’s Education Outreach Program is lead by Academy Director Shelly Power and Education Outreach Coordinator Chase Cobb.
Houston Ballet, Winner of the 2013 Texas Medal of Arts Award in the Field of Dance

The Texas Medal of Arts Awards are presented by the Texas Cultural Trust, honoring Texans who have achieved success through their creative talents and have enriched the unique culture of Texas.
## 2012-2013 Season | At a Glance

### Main Stage

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<th>REP I</th>
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<td></td>
<td>Stanton Welch</td>
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| Madam Butterfly | Stanton Welch |

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<tr>
<th>REP II</th>
<th>Ketubah</th>
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<tr>
<td></td>
<td>Julia Adam</td>
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**Angular Momentum | World Premiere**  
Azuare Barton

**The Brahms-Haydn Variations | Houston Premiere**  
Twyla Tharp

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<tr>
<th>REP III</th>
<th>La Bayadère</th>
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<tr>
<th>REP IV</th>
<th>Murmuration</th>
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<td>Edwaard Liang</td>
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**Pacific | Houston Premiere**  
Mark Morris

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<th>Rite of Spring</th>
<th>World Premiere</th>
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<th>Sinfonietta</th>
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<td>Jiri Kylian</td>
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<th>Ballet Imperial</th>
<th>Houston Premiere</th>
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<td>George Balanchine</td>
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**The Concert**  
Jerome Robbins

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<tr>
<th>REP VI</th>
<th>Peter Pan</th>
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<tr>
<td></td>
<td>Trey McIntyre</td>
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### Additional

**The Nutcracker**  
Ben Stevenson  
November 23 — December 30, 2012

**Jubilee of Dance**  
Honoring Amy Fote  
November 30, 2012

**Cullen Series:**  
Les Grands Ballet Canadiens de Montreal  
**Cantata / Four Seasons**  
Feb 1 — 2, 2013

**Academy Spring Showcase**  
April 26 — 27, 2013

### Outdoor Theater

**Madame Butterfly**  
Stanton Welch  
Miller Outdoor Theater  
May 2013

### On Tour

**Drink to Me Only with Thine Eyes**  
Mark Morris  
Chicago Dancing Festival  
Millennium Park  
Chicago, IL  
August 2012

**Marie**  
Stanton Welch  
Canada’s National Arts Center  
Ottawa, Canada  
October 2012
December 2013
Largest ticket sales
in the company’s history
for *The Nutcracker*
Performance Impact
2012-2013

Performances

77
Performances on main stage

39
Performances on other stages

173,571
Total audience

Global Reach

Touring Locations:
Chicago, (USA), Ottawa (Canada), Toronto (Canada), Lausanne (Switzerland), Adelaide (Australia)

3
World Premieres

3
Houston Premieres

900
volunteers with over 3500 volunteer hours
2012-13 Performance Highlights

World Premieres
2012-13 Performance Highlights
World Premieres

ANGULAR MOMENTUM
Rep I — September 6, 2012

Choreography  Aszure Barton
Music  Mason Bates
The B-Sides- Five Pieces for Orchestra and Electronica
Assistant to the Choreographer  Tobin del Cuore
Costumes  Fritz Masten
Lighting Design & Scenery  Burke Brown

“It is a gem for Houston Ballet and a deeply experimental piece that furthers the contemporary ballet repertory. With 27 dancers, it not only makes an enormous impact, but also exploits the many attributes of the ensemble.”
CultureMap, September 2012

“Angular Momentum appears as a test of temporality, of pacing, of dynamics and volume. The dancers seem almost inhuman at times, like robots or an-droids. They stare blankly. And then, they stare intently, and without warning they become fiercely physical and unmistakably sensual.”
CultureMap, September 2012

“Other companies will want to perform it.”
CultureMap, September 2012
2012-13 Performance Highlights
World Premieres

MURMURATION
Rep IV — March 7, 2013

Choreography  Edwaard Liang
Music  Ezio Bosso
Violin Concerto No. 1, Esoconcerto
Costumes Design  Edwaard Liang and Laura Lynch
Lighting Design  Lisa J. Pinkham
Ballet Master  Steven Woodgate

“Murmuration is a phenomenon in Europe where starling birds flock together and make beautiful shapes and patterns in the sky. Scientists have no idea how they come together to make these shapes, but the birds never crash in to one another.”

— Houston Ballet Press Release, March 2013

“There is some beautiful pas de deux work in Edwaard Liang’s Murmuration that would not disgrace a MacMillan ballet, and the dancers rise superbly to the opportunity to show muscular, athletic work in a fluid, lyrical style...The dancing by the men in this piece was of a particularly high standard.”

— Dance Europe, March 2013
2012-13 Performance Highlights
World Premieres

THE RITE OF SPRING

Rep IV — March 7, 2013

Choreography  Stanton Welch
Music  Igor Stravinsky (1882-1971)
Costumes Design  Stanton Welch
Costumes Realized by  Laura Lynch
Lighting Design  Lisa Pinkham
Principal Ballet Master  Louise Lester
Original paintings “Stinging Rain” and “Marks on Sand, After King Tide” by Rosella Namok

“It brings an exceedingly fresh eye to Stravinsky’s dense and polyrhythmic score, and engages the entire company in an unforgettable spectacle. It is likely his finest work of the past few years.

“The choreography does not look particularly balletic, at least in a classical sense, and it appears that Welch was striving for something more archetypal and primitive. He has succeeded.”

Houston Press, March 2013

“The heart begins to race as the men stomp out of the shadows in crouched warrior stances. The energy that is generated by the flurry of crossing, uninhibited leaps and endless entrances and exits is spellbinding. Spring creates a trance, one that is difficult to break out of...”

CultureMap, March 2013

“Houston Ballet’s Rite of Spring is a fresh, unforgettable spectacle.”

CultureMap, March 2013
Houston Ballet Nutcracker Market

November 8 — 11, 2012
Patti Murphy and Rachel Regan
Event Chairmen

104,836 shoppers

$17,789,000 total merchant sales

8.6 % increase in total sales from last year

$3,800,000 total net to Houston Ballet

Photographer: Fulton Davenport
Special Events
Highlights

Houston Ballet Ball

February 15, 2013
Martin and Kelli Cohen Fein
Event Chairmen

Photographer: Fulton Davenport
Special Events
Highlights

Dancing with the Houston Stars

April 4, 2013
Becca Cason Thrash
Event Chairman

Chairmen Kristy Bradshaw and Lindsey Brown (center) are flanked by Houston Ballet dancers and renowned local chefs at Underbelly at the Raising The Barre fundraiser.

Raising the Barre

April 7, 2013
Kristy Bradshaw and Lindsey Brown
Event Chairmen

From left to right: Fady Armanious and Rosemary Ruths; Jo Furr and Nic Leschke; and Dawn Scannell and Jay Jones

Photographer: Fulton Davenport
Houston Ballet Academy

**Year Round Program and Summer Intensive Program**

The Academy had a successful season with over 400 students enrolled in the Year Round program which includes students from ages 4 years and up and culminates to an end of year performance in the Wortham Theater Center in April. The end of year performance showcases Houston Ballet II’s performing alongside all students from levels 1 through 8. The Summer Intensive Program recruited students from around the world through a 16-city audition tour across the country. Over 1300 students auditioned to attend the intensive six-week program and a total of 550 students were accepted to attend the summer program, representing 35 U.S. states and 11 foreign countries.

Houston Ballet Academy enrolled over **950** students during the 2012-13 season

46% increase in enrollment between 2010 and 2013

**Education and Outreach**

Houston Ballet offers over 12 Education and Outreach programs which help introduce children to the beauty and grace of life through dance. Houston Ballet is dedicated to integrating dance and movement into the classroom to foster creativity and physical wellbeing. Offering classes to all ages and socioeconomic background, students are exposed to new and innovative ways of learning. This year over 25,000 individuals experienced Houston Ballet through programs such as Adapted Dance, Ballet Talks, Chance to Dance, Dance to Learn, Guest speaking, After School Programs, Studio to Stage, Student Matinees, and tours and lectures.

Education and Outreach impacts

**25,000** students annually

37% increase between 2010 and 2013
Houston Ballet II: International Recognition

This year, Houston Ballet II went on two prestigious international tours, to Lausanne, Switzerland and Toronto, Canada.

HOUSTON BALLET II DANCER

JOEL WOELLNER

WON TWO PRIZES AT PRESTIGIOUS

PRIXT DE LAUSANNE BALLET COMPETITION

Joel Woellner was awarded two prizes at the 41st Prix de Lausanne Dance Competition. Joel placed sixth overall out of 78 international contestants and won the Contemporary Dance Prize. Joel was the only student from an American ballet school to be awarded a prize.

Houston Ballet II performed Stanton Welch’s A Dance in the Garden of Mirth live on Swiss television as well as live streamed across the world as part of the Prix de Lausanne Ballet Competition finals.

HOUSTON BALLET II PARTICIPATED IN

CANADA’S NATIONAL BALLET SCHOOL’S

ASSEMBLÉE INTERNATIONALE 2013 IN TORONTO

Houston Ballet II took part in the second Assemblée Internationale (AI13), held in Toronto, Canada. Hosted by Canada’s National Ballet School (NBS), the AI13 brought together students and artistic staff from 18 international professional ballet schools for an intensive seven days of classes, performances, forums and professional development.

Houston Ballet II dancers performed the first movement of Stanton Welch’s work Fingerprints, and a new work choreographed by Garrett Smith.
# Financial Overview

**HOUSTON BALLET FOUNDATION AND AFFILIATE**

**COMBINED STATEMENT OF FINANCIAL POSITION**

**JUNE 30, 2012**

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<th>General Fund</th>
<th>Endowment Fund</th>
<th>Plant Fund</th>
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<td>$179,029</td>
<td>$109,290</td>
<td>$3,709,616</td>
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<td>93,883</td>
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<td>Prepaid and deferred production expenses</td>
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<td>956,090</td>
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<td>Investments, at fair value</td>
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<td>52,727,351</td>
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<td>53,091,456</td>
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<td>Land, building, equipment and costumes and sets, net</td>
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<td><strong>TOTAL ASSETS</strong></td>
<td>$5,362,188</td>
<td>$52,941,383</td>
<td>$49,295,866</td>
<td>$107,599,437</td>
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**LIABILITIES AND NET ASSETS**

**LIABILITIES**

- Accounts payable and accrued liabilities: $877,868
- Deferred revenue: $3,716,832
- Due to (from) other funds: (1,885,528) ($11,735)
- Note payable: $8,488,580

**TOTAL LIABILITIES**: $2,709,172 ($11,735) $10,385,843 $13,083,280

**COMMITMENTS AND CONTINGENCIES**

**NET ASSETS**

- Unrestricted: 861,174 $21,178,927 $38,910,023 $60,950,124
- Temporarily restricted: 1,791,842
- Permanently restricted: - $31,774,191

**TOTAL NET ASSETS**: 2,653,016 52,953,118 38,910,023 94,516,157

**TOTAL LIABILITIES AND NET ASSETS**: $5,362,188 $52,941,383 $49,295,866 $107,599,437
### Financial Overview

**HOUSTON BALLET FOUNDATION AND AFFILIATE**

**COMBINED STATEMENT OF ACTIVITIES**

**YEAR ENDED JUNE 30, 2012**

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<td><strong>TOTAL OPERATING INCOME</strong></td>
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<td><strong>OPERATING EXPENSES</strong></td>
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<td>Production and company</td>
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<td><strong>OPERATING ACTIVITIES BEFORE</strong></td>
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<td><strong>RELEASES FROM RESTRICTIONS</strong></td>
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<td><strong>ASSETS FROM OPERATING</strong></td>
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<td><strong>ACTIVITIES BEFORE RELEASES</strong></td>
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<td><strong>FROM RESTRICTIONS AND</strong></td>
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<td>(185,948)</td>
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<td><strong>ASSETS FROM OPERATING</strong></td>
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<td><strong>ACTIVITIES BEFORE INTERFUND</strong></td>
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<td>(425,181)</td>
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</tbody>
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## Financial Overview

**HOUSTON BALLET FOUNDATION AND AFFILIATE**  
**COMBINED STATEMENT OF ACTIVITIES (Continued)**  
**YEAR ENDED JUNE 30, 2012**

<table>
<thead>
<tr>
<th>ENDOWMENT ACTIVITIES</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions</td>
<td>-</td>
<td>-</td>
<td>1,099,218</td>
<td>1,099,218</td>
</tr>
<tr>
<td>Net depreciation on investments</td>
<td>(1,774,218)</td>
<td>-</td>
<td>-</td>
<td>(1,774,218)</td>
</tr>
<tr>
<td>Investment expenses</td>
<td>(172,754)</td>
<td>-</td>
<td>-</td>
<td>(172,754)</td>
</tr>
<tr>
<td>Interfund reclassification</td>
<td>(1,000,000)</td>
<td>-</td>
<td>-</td>
<td>(1,000,000)</td>
</tr>
</tbody>
</table>

**INCREASE (DECREASE) IN NET ASSETS FROM ENDOWMENT ACTIVITIES**  
(2,946,972) - 1,099,218 = (1,847,754)

<table>
<thead>
<tr>
<th>PLANT ACTIVITIES</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loss on disposal of land, building, equipment and costumes and sets, net</td>
<td>(630)</td>
<td>-</td>
<td>-</td>
<td>(630)</td>
</tr>
<tr>
<td>Contributions</td>
<td>5,074,995</td>
<td>-</td>
<td>-</td>
<td>5,074,995</td>
</tr>
<tr>
<td>Interest and other expense, net</td>
<td>(191,352)</td>
<td>-</td>
<td>-</td>
<td>(191,352)</td>
</tr>
<tr>
<td>Depreciation</td>
<td>(1,385,986)</td>
<td>-</td>
<td>-</td>
<td>(1,385,986)</td>
</tr>
<tr>
<td>Interfund reclassification</td>
<td>1,239,233</td>
<td>-</td>
<td>-</td>
<td>1,239,233</td>
</tr>
</tbody>
</table>

**INCREASE IN NET ASSETS FROM PLANT ACTIVITIES**  
4,736,260

**TOTAL INCREASE (DECREASE) IN NET ASSETS**  
1,793,281 - (429,174) + 1,099,218 = 2,463,325

**NET ASSETS, beginning of year**  
59,156,843  2,221,016  30,674,973  92,052,832

**NET ASSETS, end of year**  
$ 60,950,124  $ 1,791,842  $ 31,774,191  $ 94,516,157
# Financial Overview

HOUSTON BALLET FOUNDATION AND AFFILIATE
COMBINED STATEMENT OF CASH FLOWS
YEAR ENDED JUNE 30, 2012

<table>
<thead>
<tr>
<th></th>
<th>General Fund</th>
<th>Endowment Fund</th>
<th>Plant Fund</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CASH FLOWS FROM OPERATING ACTIVITIES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total increase (decrease) in net assets</td>
<td>(425,181)</td>
<td>(1,847,754)</td>
<td>4,736,260</td>
<td>$ 2,463,325</td>
</tr>
<tr>
<td>Adjustments to reconcile change in net assets to net cash provided by (used in) operating activities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net realized and unrealized (gains)/losses on investments</td>
<td>(11,872)</td>
<td>1,774,468</td>
<td>-</td>
<td>1,762,596</td>
</tr>
<tr>
<td>Depreciation</td>
<td>232,773</td>
<td>-</td>
<td>1,383,986</td>
<td>1,618,761</td>
</tr>
<tr>
<td>Loss on disposal of land, building, equipment and costumes and sets</td>
<td>-</td>
<td>-</td>
<td>630</td>
<td>630</td>
</tr>
<tr>
<td><strong>Changes in:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pledges receivable</td>
<td>238,665</td>
<td>-</td>
<td>(4,017,582)</td>
<td>(3,778,917)</td>
</tr>
<tr>
<td>Other receivables</td>
<td>1,981</td>
<td>(3)</td>
<td>-</td>
<td>1,978</td>
</tr>
<tr>
<td>Prepaid and deferred production expenses</td>
<td>(444,214)</td>
<td>-</td>
<td>-</td>
<td>(444,214)</td>
</tr>
<tr>
<td>Accounts payable and accrued liabilities</td>
<td>(1,667,560)</td>
<td>(8,604)</td>
<td>1,896,886</td>
<td>220,722</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>534,562</td>
<td>-</td>
<td>-</td>
<td>534,562</td>
</tr>
<tr>
<td><strong>NET CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES</strong></td>
<td>(1,540,844)</td>
<td>(81,893)</td>
<td>4,002,180</td>
<td>2,379,443</td>
</tr>
<tr>
<td><strong>CASH FLOWS FROM INVESTING ACTIVITIES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital expenditures</td>
<td>-</td>
<td>-</td>
<td>(3,739,767)</td>
<td>(3,739,767)</td>
</tr>
<tr>
<td>Purchase of investments</td>
<td>158,904</td>
<td>(13,304,467)</td>
<td>-</td>
<td>(13,463,371)</td>
</tr>
<tr>
<td>Proceeds from sales and maturities of investments</td>
<td>144,237</td>
<td>13,272,038</td>
<td>-</td>
<td>13,416,275</td>
</tr>
<tr>
<td><strong>NET CASH USED IN INVESTING ACTIVITIES</strong></td>
<td>(14,667)</td>
<td>(32,429)</td>
<td>(3,739,767)</td>
<td>(3,786,862)</td>
</tr>
<tr>
<td><strong>CASH FLOWS FROM FINANCING ACTIVITIES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Note payments</td>
<td>-</td>
<td>-</td>
<td>(6,295,000)</td>
<td>(6,295,000)</td>
</tr>
<tr>
<td>Gifts and donations restricted for long-term purposes</td>
<td>-</td>
<td>-</td>
<td>5,074,995</td>
<td>5,074,995</td>
</tr>
<tr>
<td><strong>NET CASH USED IN FINANCING ACTIVITIES</strong></td>
<td>-</td>
<td>-</td>
<td>(1,220,005)</td>
<td>(1,220,005)</td>
</tr>
<tr>
<td><strong>NET DECREASE IN CASH AND CASH EQUIVALENTS</strong></td>
<td>(1,555,511)</td>
<td>(114,322)</td>
<td>(957,592)</td>
<td>(2,627,425)</td>
</tr>
<tr>
<td>Cash and cash equivalents, beginning of year</td>
<td>4,976,808</td>
<td>293,351</td>
<td>1,066,882</td>
<td>6,337,041</td>
</tr>
<tr>
<td>Cash and cash equivalents, end of year</td>
<td>$ 3,421,297</td>
<td>$ 179,029</td>
<td>$ 109,290</td>
<td>$ 3,709,616</td>
</tr>
</tbody>
</table>

**SUPPLEMENTAL DISCLOSURE**

Interest paid | $ - | $ - | $ 197,240 | $ 197,240 |
### Financial Overview

**HOUSTON BALLET FOUNDATION AND AFFILIATE**  
**COMBINED STATEMENT OF FUNCTIONAL ACTIVITIES**  
**YEAR ENDED JUNE 30, 2012**

<table>
<thead>
<tr>
<th>Program Services</th>
<th>Support Services</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Production and Company</td>
<td>Ballet Academy</td>
</tr>
<tr>
<td>Advertising</td>
<td>$1,996,252</td>
<td>$90,799</td>
</tr>
<tr>
<td>Computer maintenance, software</td>
<td>8,879</td>
<td>17,759</td>
</tr>
<tr>
<td>Costumes, scenery and designers</td>
<td>529,713</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation</td>
<td>579,272</td>
<td>692,993</td>
</tr>
<tr>
<td>Donor benefit expenses</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Equipment rentals</td>
<td>1,807</td>
<td>3,614</td>
</tr>
<tr>
<td>Insurance</td>
<td>38,726</td>
<td>77,453</td>
</tr>
<tr>
<td>Interest expense</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Investment expense</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Music and royalties</td>
<td>258,189</td>
<td>-</td>
</tr>
<tr>
<td>Office supplies</td>
<td>13,054</td>
<td>2,583</td>
</tr>
<tr>
<td>Postage and handling</td>
<td>12,893</td>
<td>5,091</td>
</tr>
<tr>
<td>Printing</td>
<td>627,275</td>
<td>-</td>
</tr>
<tr>
<td>Professional fees</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Repairs and maintenance</td>
<td>442,079</td>
<td>127,581</td>
</tr>
<tr>
<td>Salaries, payroll taxes and employee benefits</td>
<td>$9,448,755</td>
<td>902,834</td>
</tr>
<tr>
<td>Scholarships</td>
<td>-</td>
<td>290,600</td>
</tr>
<tr>
<td>Shipping and freight</td>
<td>62,381</td>
<td>-</td>
</tr>
<tr>
<td>Shoes and tights</td>
<td>131,882</td>
<td>-</td>
</tr>
<tr>
<td>Special campaigns</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Stage equipment and supplies</td>
<td>197,042</td>
<td>-</td>
</tr>
<tr>
<td>Stipends</td>
<td>-</td>
<td>147,787</td>
</tr>
<tr>
<td>Summer housing</td>
<td>-</td>
<td>426,283</td>
</tr>
<tr>
<td>Telephone and utilities</td>
<td>112,698</td>
<td>225,325</td>
</tr>
<tr>
<td>Theater costs</td>
<td>653,227</td>
<td>-</td>
</tr>
<tr>
<td>Ticket service, booking fees</td>
<td>237,462</td>
<td>-</td>
</tr>
<tr>
<td>Travel and entertainment</td>
<td>234,648</td>
<td>63,496</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>25,097</td>
<td>51,400</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$15,611,331</strong></td>
<td><strong>$3,125,598</strong></td>
</tr>
</tbody>
</table>
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Senior Technology Manager, MJ Bavaret
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Payroll Manager, Carla Cortez
Computer Services Manager, Bobby Moseley*
Accounts Payable Manager, Diamantina Peña
Facilities Coordinator, Garth Luther
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Institutional Giving Associate, Allyson Krebeck
Development Associates, Lori Lang, Beverly Sablatura

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Subscriptions Manager, Jessica Landry
Ticket Services Manager, Angela Lee
Web/Digital Media Project Manager, Christine Price
Public Relations Associate, Kimberly Cedeno
Group Sales Associate (Corporations), Pamela Perry
Group Sales Associate, Catrinia Ruben
Marketing/PR Consultant, Connie McMillian Turner
Wortham Theater Center Box Office
Customer Service Representatives, Lynn Chung, Sonya Compton, Shannon Davidson, Arianna Day, Robert Delatte, Samantha Gonzales, Jessica Hoovler, Marcela Salisbury, Yanira Soria

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Associate Production Managers, Michelle Elliott, Sarissa Sulliman
Resident Lighting Designer, Lisa J. Pinkham
Production Coordinator, Jennifer Estrada
Audio/Video Assistant, David Rivera
Production Assistant, Koryn Weiman
Wardrobe Assistants, Barbara Joyce-Evans, Veronica Stark
Costume Shop Supervisor, Sara Seavey

Master Carpenter, Richard Worley
Master Electrician, Barry Thomas*
Assistant Electrician, Jason Mathis
Property Master, Zenon Bareja*
Costume Maintenance Supervisors, Christina Maley, Mary Clare Thomas, Donald Simms
Wigs & Make-up, Amanda Mitchell
Costume Shop, Amie Rose Benoît, Allison Duke, Pat Ferrier, Monica Guerra, Laurie Husmann, Tina Ladner, Janet Lewis, Serhiy Ovechko, Crystal Schultea, Shanna Tucker

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Ballet Masters, Steven Woodgate, Meelis Pakri
Associate Choreographer, Christopher Bruce
Artistic Coordinator, Kelli Gilson
Principal Coaches, Yannick Boquin, Johnny Eliaen
Coaches, Barbara Bears, Siner Boquin, Dawn Scannell

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Academy Pianists, Grecia Lavanderos, Tarana Taylor, Vinh Lac "Steven" Tran
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Ballet Mistress HBII, Sabrina Lenz
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Artistic Coordinator, Yahudi Castañeda

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Outreach Associates, Lauren Anderson*, Jennifer Sommers

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Administrative Assistant, Lindsay Peppe
Year Round Dorm Parent, Nancy Teasdale
Academic Advisor, Nathaniel Nakadate

* Houston Ballet staff who have over 10 years of service
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ENDOWMENT FUND

The Endowed Artistic Positions Fund assists Houston Ballet in attracting talented artists:

The Harris Masterson III Artistic Director | Stanton Welch
The Fondren Foundation Principal Dancer | Connor Walsh
The Albert and Margaret Alkek Foundation Principal Dancer | Simon Ball
The Cullen Trust for the Performing Arts Principal Dancer | Sara Webb
The Anita B. Stude Principal Dancer | Ian Casady
The Robert F. Parker Principal Dancer | Joseph Walsh
The Melza M. Barr Principal Dancer | Melody Mennite
The Houston Ballet Guild Principal Dancer | Mireille Hassenboehler
The Houston Ballet Guild First Soloist Dancer | Kelly Myernick

The Fayez Sarofim & Co. Touring Fund
sponsors Houston Ballet's domestic and international tours.

The Carolyn Lee and Frederick Adrian Lee Production Fund
supports the creation of new productions and the restoration of existing works.

The Margaret Wiess Elkins Young Artist Fund
trains talented, young people for careers in dance.

The AIG American General/AIG VALIC Education and Community Outreach Programs Fund
helps Houston Ballet reach a broad population of all ages and economic levels.

The Billie Bath Perlman Scholarship Fund • The Roy M. Huffington Scholarship Fund
The Winifred Wallace Scholarship Fund
each provides the full cost for training one HBII dancer each year.

The Ben Stevenson Scholarship Fund
The Anita Borges Stude Scholarship Fund
each provides the full cost for training one Academy student each year.

With deep gratitude we salute the following donors for their contributions to the Endowment Fund.

$5,000,000+
The Brown Foundation, Inc.
Estate of Frederick Adrian Lee

$3,000,000 - $4,999,999
Estate of Mr. George W. Ernst Jr.
The Wortham Foundation, Inc.

$1,000,000 - $2,999,999
The Cullen Foundation
The Cullen Trust for the Performing Arts
Houston Endowment Inc.
Estate of Harry Masterson

$500,000 - $999,999
National Endowment for the Arts
Mr. Fayez Sarofim

$100,000 - $499,999
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Mmes. Ray B. Bailey
Mr. and Mrs. Robert T. Blakely III

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