

# PITTSBURGH BALLET THEATRE

Board of Directors Meeting  
Wednesday, February 16, 2022

4:00-5:00 p.m.

Zoom

Meeting Materials

# PITTSBURGH BALLET THEATRE

Board of Directors Meeting  
Wednesday, February 16, 2021  
4:00 - 5:00 p.m.  
Via Zoom

*"To be Pittsburgh's source and ambassador for extraordinary ballet experiences that give life to the classical tradition, nurture new ideas and, above all, inspire."*

## A G E N D A

- I. Call to Order, Welcome, Approval of December 15, 2021 Minutes (4:00 - 4:05 p.m.).....Mary McKinney Flaherty
- II. Remarks (4:05 - 4:15 p.m.).....Harris Ferris
- III. Governance Report (4:15 - 4:20 p.m.).....Kathleen Micolot, Melonie Nance  
A. Janet Campbell
- IV. Strategic Planning Update (4:20 - 4:25 p.m.).....Winthrop Watson, Dena LeMar
- V. Financial Report (4:25 - 4:40 p.m.).....Rich Beaty, Jay Romano  
A. January 31, 2021 Financials and Cashflow Report  
B. FY 2022-23 Show P&L Presentation and Approval
- VI. Artistic Director Report (4:40 - 4:50 p.m.).....Susan Jaffe
- VII. PBT School Report (4:50 - 5:00 p.m.).....Ayana Teter, Margie Grundvig, Aaron Rinsema
- VIII. Adjournment (5:00 p.m)

Next Board of Directors Meeting: Wednesday, April 20, 2022 at 12:00 p.m. via Zoom.

# PITTSBURGH BALLET THEATRE

Meeting of the Board of Directors  
Wednesday, December 15, 2021  
12:00 p.m. - 1:30 p.m.  
Via Zoom

## Meeting Minutes

Board of Directors in Attendance: Mary McKinney Flaherty, Rich Beaty, Doug Kreps, Susan Cruz, Betsy Teti, Dawn Fleischner, Kathleen Miclot, Michael LaRocco, Peggy McKnight, Sandra Nicholas, Sarah Pietragallo, Stephanie Scullio, Deb Dermody, Dena LeMar, Winthrop Watson, Connie Cesario, Dona Hotopp, Barabara Cotrell, Geoffrey Bond, Ayana Teter, Melonie Nance

Board of Directors Not in Attendance: Edwin Beachler, Carolyn Byham, Jay Costa, Natalie Mihalek, Richard Rauh, Guy Reschenthaler, Lisa Saperstein, Vincent Silvaggio, Hillary Tyson, Joseph Vincent, Vonda Wright, Beth Brown, Kara Brown Davis, Mary Finger, Philip Barr, Camera Bartolotta, Austin Davis, James Crockard, Celia Gerard, LeRoy Metz, David Tuthill, Steffie Bozic, Shelley Taylor

PBT Leadership in Attendance: Harris Ferris, Susan Jaffe, Jay Romano, Denise Mosley, Kathryn Gigler, Liana Pears, Lauren Carlini, Aaron Rinsema, Greg Coppolo, Janet Campbell, Curtis Dunn

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## TABLE OF CONTENTS

- I. Welcome and Performance in Terrence S. Orr Studio
- II. Call to Order in Ryan Studio, Approval of October 19, 2021 Minutes
- III. Appreciation Presentation to Dawn Fleischner
- IV. Financial Report
  - A. November 30, 2021 Financials and Cashflow Report
- V. Artistic Director Presentation of 2022-23 Season
- VI. 2022 - 23 Budget Presentation
- VII. Adjournment

# PITTSBURGH BALLET THEATRE

## Call to Order, Welcome, Approval of October 19, 2021 Minutes -

Mary McKinny Flaherty called the meeting to order at 12:40 p.m. and reviewed the mission statement. While People are starting to come back to the theater there's still uncertainty. In 2022 we're raising money for key strategic priorities including the Live Music appeal where we are two thirds of the way to our goal for the whole campaign and two thirds of our way there on our Board goals. Later on during this meeting Susan will paint a vision for the next season and the vision for the organization. Mary concluded that the artform itself is the focus of the meeting today.

Due to prudent financial management and a lot of government support, PBT is in a cash position we've never seen before. This has created several wonderful possibilities, but it's also our responsibility as fiduciaries of this organization to do what we can to protect that position. We will briefly touch on this future planning through Rich, Jay, and Harris' reports.

## Approval of September 14, 2021 Board of Directors Meeting Minutes

Susan Cruz made the motion, second by Kathleen Miclot, to approve the October 19, 2021 Board of Directors meeting minutes. Passed.

## Appreciation Presentation to Dawn Fleischner - Susan Jaffe and Harris Ferris

Harris Ferris began the presentation. When Covid hit at the end of the 2019 - 20 season it prevented PBT's tradition of thanking our Board Chair, Dawn Fleischner, for her two years of leadership. Dawn requested that her photo be taken with *Diamonds*, which unfortunately was postponed twice. Today, however, we are able to unveil Dawn's photo, and we want to extend our heartfelt thanks to Dawn and everything she accomplished as the past Chair and as a current Board member.

Susan added that Dawn was the first person she met at PBT. Dawn's guidance and onboarding her were invaluable. It was an incredible time for Susan to learn about the organization and how to see Pittsburgh and PBT through Dawn's eyes. She's immensely grateful for everything Dawn's done for this organization. Harris unveiled a photograph of Dawn with the dancers. All of the dancers signed the picture that was taken by Rosalie O'Connor.

Dawn thanked everyone and felt very humbled by the appreciation since PBT has changed her life and her family's life. It's brought incredible art and a wonderful learning experience with all the Fleischners. She is excited to share the photo with her family.

# PITTSBURGH BALLET THEATRE

## Financial Report - Rich Beaty and Jay Romano

Rich Beaty gave the highlights for the financial report. He noted that Mary already touched on the liquidity of the ballet, which is incredible thanks to the government support such as the PPP, SVOG, and ERT credits. We collected \$6.5M in total. Rich thanked Kelly, Shelly, and Jay for their hard work to ensure that PBT received this liquidity that has put us in the position to talk about the 2022-23 season. Rich mentioned that the *Nutcracker* ticket sales are looking very positive as they are doing better than our original forecast and that's before the discounted forecast. On the season ticket side, we are a little bit down from where we re-forecasted from historical numbers.

## *November 30, 2021 Financials and Cashflow Report -*

Jay presented the November 30, 2021 financials and cashflow report.

### *Statement of Financial Position -*

The cash balance of unrestricted and restricted cash totals 3.8M. Of the \$2.4M in the restricted category \$1.8M is the SVOG money. There is a special procedure we have to follow in order to utilize this money. Some of those expenses are in the future, for example, one is related to payroll over next six months. As those payrolls are incurred we'll be able to transfer that money over and utilize it in the unrestricted balances. Our current assets are at \$4M, the endowment continues to perform for us at \$10M, and the Live Music is \$ 2.72M. The Live Music appeal is its own category so that we can continue to track it.

### *Statement of Activities -*

The next page shows the variances in subscriptions sales. Currently we're around \$416,000 sales and we projected \$424,000, so there is still a possibility that we hit our goal. As Rich mentioned earlier the *Nutcracker* sales are doing well. We are 88% of the way to our goal with several selling days left until the end of the run.

The positive variance under salaries, wages, and fringe benefits due to the savings incurred from hospitalization. We budgeted for a large increase that never happened. There is a negative variance from GNA, but this comes from things such as the consultants we hired for strategic planning and the search for the new development director. This search is being funded so it is being offset with an increase in special projects. We are projecting a \$2M surplus at the end of this fiscal year.

### *Statement of Cashflow -*

# PITTSBURGH BALLET THEATRE

We are in a strong cash position which should continue through the remainder of the fiscal year.

Doug Kreps asked what PBT is paying for the line of credit. Jay answered that we are paying prime, which averages \$2,500 a month. Doug asked if he considered just paying it off? Jay responded that PBT is waiting for the RACP funding, and in fact we just heard from them yesterday that it's proceeding through Harrisburg so there is some movement.

## Artistic Director Presentation of 2022 - 23 Season - Susan Jaffee

Susan Jaffe presented the 2022 - 23 Season. Looking into this next season we're going to a brand of PBT by bringing in fresh, full, and challenging works. Having a mixture of masterworks, the classics, dramatic works, and innovation is how we bring the art form forward. Today we have an opportunity to add works by dance masters and innovators that can bring PBT into the future thanks to the legacy paved by PBT. Susan believes that offering our audiences extraordinary choreography and high caliber dancing will bring them back to the theater again and again. This happens through marketing such as word of mouth and visibility on social media, but also through educating our audiences in a meaningful way. Susan's aim is to get more people into the theater to see us dance. One way Susan plans to accomplish this is by partnering with CMOA by piloting a lecture series this spring. There will be two to three lectures a year with the Carnegie Museum and the Music Hall. This lecture series is based on Guggenheim's Works in Process where New Yorkers for the past thirty-five years have been able to see, hear, and meet some of the most acclaimed artists in the world. We plan to hold these lectures on Thursdays at the Carnegie Museum since they are already opening their doors until 8:00pm for young people to have a glass of wine and look at some art. The goal is to not only educate our subscribers, but also capture that younger audience. By having these lectures when the choreographers are here coaching and or creating works, it will help generate excitement, provide a deeper dive into the creative process, and give ample time to buy tickets to our performances.

The repertory we're bringing in for the 2022 -23 season has a mixture of classical ballet, contemporary ballet, and dramatic works that will delight our audiences, challenge our dancers, and increase their capacity as artists. This season is classic, both cerebral and innovative. With PBT's commitment to IDEA in mind, this season Susan looks to appeal to a wider swath of audience goes. For example, the *Dracula* production in February is a performance we believe will appeal to the LGBT and goth communities. Other works, like the *Sleeping Beauty*, are not only family and sensory friendly, but are beautiful for all ages. This season has something for everyone.

We will open our season at the August Wilson Center and the working title for this program is *Storytelling in Abstractions*. This program is really thought provoking and narrative in nature with each of the three works. The first piece is Nacho Duato's *Duende*, meaning "elf" in

# PITTSBURGH BALLET THEATRE

Spanish. Highly attentive to Debussy's music, the choreographer visualizes forms, making an almost sculptural piece in which body and movement are in perfect accord with the sound. Next is *Exiled* by Helen Pickett that Susan described as a dance play. Anna Kisselgoff (former critic) of the NYTimes said that Helen Pickett is one of the most in-demand contemporary dance makers of her generation. Her internationally-acclaimed choreography has become known for its ability to enliven the senses and create connections between the dancers and the audience that are intimately palpable, uniting them on a shared physical, sensual and emotional journey. The *Exiled* is her first narrative ballet, a piece inspired by the Existentialist movement that will tell the story of three characters, trapped by their unwise life decisions and the two Reckoners that make them pay the price with eternal conflict. Lastly is a work by Goyo Montero titled *Alrededor No Hay Nada (Around There is Nothing)*. This work is a strikingly original piece of choreography danced to music by singer/songwriter Joaquin Sabina and poet Vinicius de Moraes. The title poem is a list of body parts. Here the movement phrases are separated by darkness and silence as the dance is delivered in skillfully structured bite-size chunks related to the Spanish text. The partnering work is aggressive, as bodies are thrown and caught, but contained by a steely intensity and an unwritten code semaphored between dancers. For the holidays will be at the Benedum for Terry's *Nutcracker* and there will be a sensory friendly performance and student matinee.

Moving into spring, we will perform Michael Pink's *Dracula*. Michael Pink is the artistic director of The Milwaukee Ballet and has been at the helm for 20 years. A review of *Dracula* in the Milwaukee Magazine in 2018 wrote:

"Pink's talent for translating a nuanced narrative with movement is unparalleled, particularly when he's blessed with an original score by composer Philip Feeney, a trusted collaborator for more than three decades. The movement and music are so symbiotic and naturally intertwined, it would be easy to believe this ballet had just been created. Many of the traditional story ballets we know and love today tend to use a format which unapologetically halts the story for a series of variations aimed at displaying technical ability. In Pink's *Dracula*, however, virtuosity is embedded in the narrative. Each solo and pas de deux serves to advance the story; every moment is intentional. Like the Bram Stoker masterpiece, this *Dracula* is carefully crafted to endure time and age, indefinitely."

Last week Denise Mosely had a discussion with Mr. Pink about how to market this production. He said this ballet not only brings out ballet goers, but also brings out the LGBTQ and the Goth communities. These groups who would not normally come to the ballet are attracted by this dramatized version of *Dracula*.

In April will be the Master Works Program at the Benedum. The Master Works Program is full of athleticism, classicism, strength and beauty. We start the program with a work by Christopher Wheeldon. Mr. Wheeldon has created and staged productions for many of the

# PITTSBURGH BALLET THEATRE

world's major ballet companies. We will be performing his signature work, *Polyphonia* (meaning "many voices"). "Romantic with comic twists" is how Christopher Wheeldon describes his ballet set to ten piano pieces by György Ligeti. The second work in the Masters Program is "1st Flash" by Jorma Elo with Music by Jean Sibelius. Power, energy and athleticism are paramount in choreographer Jorma Elo's ultra-modern "1st Flash." This work joins elegance, style, and speed with agility. We conclude the Masters Program with George Balanchine's *Theme and Variations*. Balanchine describes this work as "An intensive development of the classical ballet lexicon. *Theme and Variations* was intended to evoke that great period in classical dancing when Russian Ballet flourished with the aid of Tchaikovsky's music." Susan mentioned that this ballet is deathly difficult and very exciting. This will not only increase our dancers' technique by working on it, but it will wow our audiences with daring, classy, and athletic choreography.

Back on the Benedum stage is *The Sleeping Beauty* by Ronald Hynd. Mr. Hynd's rendition of *The Sleeping Beauty* (which is regarded as the ideal classical ballet) is a happily-ever-after experience for all ages. From fairies that really fly, to the Prince's awakening kiss, and an imperial wedding celebration, each moment of *The Sleeping Beauty* faithfully portrays the beloved fairy tale with grand storytelling, magnificent sets, and gorgeous costumes.

Last but not least, we will be collaborating with the PSO for three performances in June on the stage of Heinz Hall with Susan's *Bolero*. This is the beginning of what we hope to be a series of wonderful collaborations with the PSO in the future. These performances are during the time of the PSO's presenter's conference where we hope to inspire those presenters to bring us to dance performances in front of orchestras across the country.

There were no questions on the Artistic Director's presentation of the 2022 - 23 season.

## 2022 Budget Presentation - Harris Ferris

Harris Ferris preserved the 2022 budget. He thanked Susan for her amazing and inspiring report. Harris Ferris thanked Liana Pears and Greg Coppolo for organizing this meeting and setting up the studio and Zoom. He recognized the department heads that are present and thanked them for submitting their written reports.

This Friday is the sensory friendly *Nutcracker*. PBT's first sensory friendly performance of *The Nutcracker* was in 2013 and he's proud to say that PBT was one of the first organizations to make an experience for families that feel ostracized because they have a child on the spectrum. This event is treasured by PBT and Harris thanked the board for their support and those who volunteer their time to help make this performance possible.

PBT has entered the vitally important second quarter of fiscal year. He is happy to echo the wonderful update from Jay regarding *The Nutcracker*. We're currently at \$1.18M in sales which is 87% of our goal with over 20,000 tickets sold. Of the 20,000 tickets sold 7,000 of those came



# PITTSBURGH BALLET THEATRE

for our first weekend. We have twelve remaining shows with fifteen more sales days. We are at 77% of our subscription goal for the year, which is outstanding considering the fact that we were unable to start subscription sales until June when historically these start in February. The total for subscription sales is \$408,000 for this current fiscal year, and some of this is from the deferred revenue from the previous fiscal year.

Susan just gave a wonderful presentation of next season that includes two full length ballets that are new to Pittsburgh and this gives us a great marketing opportunity. Our fifth program with PSO is already generating excitement and we've already received several donations for this show.

Today we will not be going into detail for the show P&L since there is still some work that needs to be done, but there is great potential here. Compared to other seasons we have faced some more challenges, but have raised one third of the money that's needed to underwrite this season.

As for the development report, Harris welcomed back Lois Wholey who is helping complete the Live Music campaign. In the two weeks she's been here she's already raised \$61,000. While PBT received a lot of government support, Harris reminded the Board that PBT was able to hit the bottom line thanks to the Development team hitting all the categories of fundraising: foundation, individual, Board, corporate, and special projects. Harris shared a dynamic chart that shows the progress of the Live Music appeal for both the Board and the overall progress. Please see here for the link:

<https://www.pbt.org/documents-for-board-of-directors/live-music-appeal-progress/>

The Live Music fund already made \$60,000 in interest this past quarter, and once we hit the \$6M mark it will generate about \$300,000 a year which will cover our two orchestras. Other development departments highlights include contributed revenue where PBT has raised \$6.5M against a \$9.7M goal and PBT is still in the process of searching for a new Development Director. A few additional grants recently came in from RK Mellon for \$350,000, the Laurel Foundation for \$60,000, and a significant amount from Edith Trees.

Next, Harris recognized the unfortunate passing of Dr. Fu. A couple weeks ago Harris spoke with Hilda since PBT would love to do something to honor Dr. Fu, but Hilda is not ready to be in the spotlight yet and would like to think about it. Susan Jaffe and Harris suggest that the opening for Swan Lake can be a tribute for Dr. Fu with a possible reception afterwards if approved by Dr. Fu's family.

Harris briefly went over the PBT School report. Enrollment is down by 37%, but Margie, Aaron, and all the School faculty have done a tremendous job keeping the School running despite the challenges from Covid. A positive highlight for the School is that we have so many children participating in *The Nutcracker*.

# PITTSBURGH BALLET THEATRE

PBT also has several special projects that are multi-year with one of those being the SAM 450. We did receive \$250,000 from RAD to fund our mobile stage over the next three years. We're exploring some collaborations going forward that will fulfill that promise with the outdoor stage, including the Cultural Trust who is looking to host another event similar to the *Lights On!* program they held in September.

Staff updates include Jenna Bodnar joining the marketing team in media relations and Jordan Duberow in development who manages institutional partnerships and reports to Kelly Englert. Unfortunately Christine Wingenfeld has left for a position with the Cultural Trust, so we'll still be working with her. While we will miss her, we're proud and happy for her. As mentioned earlier, MCA is helping with our search for a new Development Director and expects to have candidates in early February.

In terms of staff trainings, senior managers and a few of their direct reports participated in the first of two project management sessions and later this week on Thursday senior leadership will meet to continue strategic planning conversations. During the strategic planning meeting the goal is to begin narrowing our focus on specific visionary projects we want to accomplish through actionable objectives. Some key areas for the strategic plan include: expanding performance venues, rebuild and recalibrate the School, sharpen PBT's identity and brand, cultural tourism, remaining innovative especially in terms of streaming and digital content, a Black Box theater, and having a fortress balance sheet where the \$2M surplus will move into the balance sheet.

Greg shared the participants on the Zoom call on the two monitors. Everyone lauded Sandi Nicholas for a fabulous Gala.

There were no questions on Harris' report.

Adjournment -

There being no further business, Mary McKinny Flaherty adjourned the meeting at 1:34pm.

*Submitted by, Harris Ferris*

*Approved by, Betsy Teti*

## Janet Marie Groom Campbell

The Wood's Edge  
6 Cherrington Lane  
Moon Township, PA 15108  
(412) 559-4778

The Creek House  
370 Major Wright Road  
St. Simons Island, GA 31522  
(412) 559-4778

Punch and Judy Cottage  
20 Western Road  
Littlehampton, BN17 PG

### Education:

Associates Degree - Fashion Academy of Pittsburgh 1973  
Professional Modeling - Powers Career School 1973

### Professional Experience:

Stitcher - Pittsburgh Playhouse - THE PRIME OF MRS JEAN BRODIE, CAROUSEL  
Head Stitcher - Pittsburgh Ballet Theatre - 1973 - 1975  
Costume Assistant - Pittsburgh Ballet Theatre - 1975 - 1978  
Costumier - Pittsburgh Ballet Theatre - 1978 - 2022

### Designer Pittsburgh Ballet Theatre:

LA VENTANA, PORTRAITS, AURORAS WEDDING, COPPELIA, EAU DE VIE, HUNTERS MOON, THE MIGHTY CASEY, THEME AND VARIATIONS, LOST AND FOUND, CORCAVADO, THE SILVER LINE, ANYTHING GOES, SIMPLY SIMON, TARANTELLA, PAQUITA, DON QUIXOTE (pas de deux), SLEEPING BEAUTY (Pas de deux) BLUEBIRD (pas de deux), LE CORSAIRE (pas de deux), STARS AND STRIPES (pas de deux), SYLVIA (pas de deux); ALLEGRO BRILLIANTE, CARMEN, GRAND PAS CLASSIC (pas de deux), THROUGH THE WINDOW, TRINITY, BOLERO, LOSS, WHO CARES, RODEO, NAPOLI,

### Costumier' of Pittsburgh Ballet Theater:

Supervised the building all off Ballets of Pittsburgh Ballet Theatre since 1978 to present.  
NUTCRACKERS (2), SWAN LAKE, THE GREAT GATSBY, BALLET IMPERIAL, JEWELS, WESTERN SYMPHONY, SERENADE, GISELLE, IN THE NIGHT, MORE THAN A SONG,

### Designer:

DANCE ALLOY, POINTE PARK COLLEGE, AMERICAN WIND SYMPHONY, LOU CHRISTY, SOPHIE SILINICHI, MOVEMENT AND DANCE  
AMAZING GRACE, ORANGE

### Pittsburgh Opera Workshop:

Supervised the building of the MARRIAGE OF FIGARO, CINDERELLA, BARBER OF SEVILLE, COSI VAN TUTTI, YOU CAN'T TAKE IT WITH YOU

### Instructor:

Lectured and taught Master Classes for multiple organizations, High Schools, Universities

### Business Owner:

The Dancers Perfect Fit LLC. (23 years)  
2821 Penn Avenue LLC.

# Janet Marie Groom Campbell

Page 2

## Philanthropic:

N. David and Janet Campbell Foundation: Vice President

Serving Arts, Educational, Religious, Medical, Communities and Charitable Organizations

## Non-Profit Boards:

American Wind Symphony, National Society of Arts and Letters

## Honors:

2001 McKees Hospital Annual Report Women of Distinction

Cornell High School Wall of Fame

## Business Owner:

The Dancers Perfect Fit (23 years)

2821 Penn Ave.

## Social Memberships:

20th Century Club, Edgeworth Club, Duquesne Club.

## Notes:

Kilt Maker, Embroiderer, Quilter, Water Color Artist Period Clothing Designer, Sunday School Teacher

**PITTSBURGH BALLET THEATRE, INC**  
**STATEMENT OF FINANCIAL POSITION**  
**January 31, 2022**

PAGE 1

<b>ASSETS</b>		
<b>CURRENT ASSETS</b>		
Cash and cash equivalents	1,975,500	
Cash and cash equivalents - Other	2,053,000	
Investments	1,500	
Accounts receivable	325,000	
Pledges receivable	268,000	
Inventory	23,000	
Prepaid expense	76,500	
<b>Total Current Assets</b>		<b>4,722,500</b>
<b>ENDOWMENT ASSETS</b>		
Cash and cash equivalents	377,000	
Investments	10,149,500	
		<b>10,526,500</b>
<b>LIVE MUSIC APPEAL</b>		
Cash and cash equivalents	99,500	
Investments	2,268,500	
		<b>2,368,000</b>
<b>INVESTMENTS HELD BY TRUST</b>		
		<b>434,000</b>
<b>PLEDGES RECEIVABLE</b>		
		<b>213,500</b>
<b>PROPERTY, EQUIPMENT &amp; LEASEHOLD IMPROVEMENTS - NET</b>		
	9,953,000	
<b>PRODUCTION ASSETS - NET</b>	<b>191,500</b>	
		<b>10,144,500</b>
<b>TOTAL ASSETS</b>		<b>28,409,000</b>
<b>LIABILITIES &amp; NET ASSETS</b>		
<b>CURRENT LIABILITIES</b>		
Accounts payable and accrued expenses	122,500	
Construction costs payable	-	
Line of credit - construction	835,500	
Paycheck Protection Program	-	
Line of credit - operations	-	
Payments due within one year on long-term debt	-	
Deferred revenue	328,500	
<b>TOTAL CURRENT LIABILITIES</b>		<b>1,286,500</b>
<b>LONG-TERM DEBT</b>		
		<b>145,500</b>
<b>OTHER-LONG-TERM LIABILITIES</b>		
		<b>100,000</b>
<b>NET ASSETS</b>		
Unrestricted	5,550,000	
Temporarily	7,930,000	
Permanently	13,397,000	
		<b>26,877,000</b>
<b>TOTAL LIABILITIES AND NET ASSETS</b>		<b>28,409,000</b>

PITTSBURGH BALLET THEATRE, INC					PAGE 2
STATEMENT OF ACTIVITIES	Actual	Forecast	Total	Annual	
January 31, 2022	Jan-22	Feb-June	Jun-22	Budget	Variance
<b>OPERATING REVENUE</b>					
Season subscriptions	146,500	176,500	323,000	530,000	(207,000)
Single tickets	1,358,000	392,000	1,750,000	2,172,000	(422,000)
School	1,656,500	342,000	1,998,500	2,253,000	(254,500)
Ball/Special fundraising activities	509,500	10,000	519,500	439,000	80,500
Boutique sales	55,000	-	55,000	25,000	30,000
Tour	-	30,000	30,000	30,000	-
Investment income	11,000	11,000	22,000	22,000	-
Rentals, sales and other income	137,000	30,000	167,000	101,000	66,000
<b>Total Operating Revenue</b>	<b>3,873,500</b>	<b>991,500</b>	<b>4,865,000</b>	<b>5,572,000</b>	<b>(707,000)</b>
<b>OPERATING EXPENSE</b>					
Salaries, wages & fringe benefits	2,553,500	2,138,000	4,691,500	4,865,000	173,500
Direct production expense	1,330,500	848,500	2,179,000	2,503,500	324,500
School	1,218,000	771,500	1,989,500	2,075,000	85,500
Marketing	262,500	261,500	524,000	675,000	151,000
General & administrative	342,500	182,000	524,500	405,000	(119,500)
In-kind	127,500	222,500	350,000	350,000	-
General production	156,000	216,000	372,000	330,000	(42,000)
Occupancy	112,000	103,000	215,000	320,000	105,000
Fund-raising	83,500	129,500	213,000	127,000	(86,000)
Ball/Special fundraising activities	235,000	18,500	253,500	195,000	(58,500)
Arts education	195,000	188,000	383,000	376,000	(7,000)
Tour	64,500	190,000	254,500	139,000	(115,500)
Debt service	-	-	-	12,000	12,000
Depreciation & amortization	-	84,000	84,000	135,500	51,500
Boutique	8,000	26,500	34,500	15,000	(19,500)
Contingency/Bad debt	-	-	-	-	-
<b>Total Operating Expense</b>	<b>6,688,500</b>	<b>5,379,500</b>	<b>12,068,000</b>	<b>12,523,000</b>	<b>455,000</b>
Change in Net Assets Before Public & Private Support	(2,815,000)	(4,388,000)	(7,203,000)	(6,951,000)	(252,000)
<b>PUBLIC &amp; PRIVATE SUPPORT</b>					
Individuals	233,000	167,000	400,000	400,000	-
Board	61,500	128,500	190,000	185,000	5,000
Corporations	30,500	104,000	134,500	140,000	(5,500)
Foundations	588,500	150,000	738,500	716,500	22,000
Government	4,055,500	635,000	4,690,500	1,297,500	3,393,000
Special projects	527,500	-	527,500	605,000	(77,500)
In-kind	127,500	222,500	350,000	350,000	-
<b>Total Public &amp; Private Support</b>	<b>5,624,000</b>	<b>1,407,000</b>	<b>7,031,000</b>	<b>3,694,000</b>	<b>3,337,000</b>
Change In Net Assets Before Releases From Restrictions	2,809,000	(2,981,000)	(172,000)	(3,257,000)	3,085,000
<b>NET ASSETS RELEASED FROM RESTRICTIONS</b>					
Investment income spending	-	468,000	468,000	450,000	18,000
Other	2,103,500	42,500	2,146,000	2,154,000	(8,000)
Other	-	-	-	656,000	(656,000)
	2,103,500	510,500	2,614,000	3,260,000	(646,000)
<b>Changes In Net Assets From Operations</b>	<b>4,912,500</b>	<b>(2,470,500)</b>	<b>2,442,000</b>	<b>3,000</b>	<b>2,439,000</b>
Net assets released from capital restrictions	-	-	-	-	-
Depreciation on leaseholds, land , machinery	-	742,500	742,500	742,500	-
<b>CHANGES IN NET ASSETS</b>	<b>4,912,500</b>	<b>(3,213,000)</b>	<b>1,699,500</b>	<b>(739,500)</b>	<b>2,439,000</b>



Financials & Cashflow January 31, 2022.xlsxCfIow

**PITTSBURGH BALLET THEATRE, INC.**  
**2021-22 CASH FLOW - OPERATING**  
 January 31, 2022

	Collected & Spent as of Jun-21	Actual through Jan. 31, 2022, Reforecast Feb. 1 - June 30, 2022												Annual Budget	Variance	
		Actual Jul-21	Actual Aug-21	Actual Sep-21	Actual Oct-21	Actual Nov-21	Actual Dec-21	Actual Jan-22	Forecast Feb-22	Forecast Mar-22	Forecast Apr-22	Forecast May-22	Forecast Jun-22			TOTAL
<b>BEGINNING CASH</b>		51,000	528,500	1,217,000	1,164,000	1,346,000	1,395,500	2,379,000	1,975,500	2,206,000	1,825,500	2,097,000	1,779,000			
<b>CASH RECEIPTS</b>																
Season subscriptions	294,000	41,000	38,500	20,000	18,000	5,000	(19,500)	(79,500)							323,000	(207,000)
Single tickets	21,500	8,000	8,500	5,500	14,000	397,500	555,000	304,500	9,500	8,000	8,000	58,500	295,500		1,750,000	(422,000)
School	708,000	70,000	383,500	141,500	84,500	99,000	81,000	76,500	64,500	50,500	50,500	25,500	125,000		1,998,500	(254,500)
Ball/Special fundraising activities	41,500	20,000	154,500	52,000	120,000	94,000	2,000						10,000		519,500	80,500
Tour													30,000		30,000	
Investment income					6,500		4,500				5,500				16,500	22,000
Rentals, sales and other income	25,000	7,000	64,000	18,500	8,000	1,500	13,000	1,500	6,500	5,500	5,500	500	16,000		167,000	66,000
Boutique sales	1,000	1,000	1,000	500	2,000		2,500								55,000	30,000
Contributions & Grants		466,500	434,500	605,500	737,000	463,000	1,210,500	100,000	545,000	516,000	352,000	308,500	852,000	90,500	6,590,500	3,344,000
Endowment transfer											468,000				468,000	450,000
Net assets released from restrictions	1,736,000	456,000		200,000	(583,500)	210,000	25,000	60,000	5,000						2,108,500	2,810,000
Accounts/pledges receivable 2020-21		84,500	256,500	45,000	426,000		45,000	5,000							862,000	862,000
<b>Total Cash Receipts</b>	<b>2,826,000</b>	<b>1,154,000</b>	<b>1,341,000</b>	<b>1,088,500</b>	<b>824,500</b>	<b>943,000</b>	<b>1,847,500</b>	<b>858,000</b>	<b>596,500</b>	<b>889,500</b>	<b>393,000</b>	<b>1,328,500</b>	<b>1,328,500</b>	<b>133,500</b>	<b>14,888,500</b>	<b>12,176,000</b>
<b>CASH DISBURSEMENTS</b>																
Salaries, wages & fringe benefits	27,000	194,000	347,500	562,000	354,000	351,500	407,500	329,500	340,500	630,000	424,000	367,000	367,000		4,701,500	4,865,000
Direct production expense	24,000	41,000	4,000	25,500	190,500	90,500	282,000	665,500	63,500	144,500	97,000	291,500	259,500		2,179,000	2,503,500
School	126,000	151,500	155,500	292,500	126,000	124,500	132,000	102,000	153,000	195,500	121,500	133,000	148,500	28,000	1,961,500	2,075,000
Marketing	(1,500)	4,500	5,500	8,000	20,000	45,000	162,500	18,000	34,000	37,000	74,500	72,500	38,000	6,000	518,000	675,000
General & administrative	9,000	14,000	41,000	51,500	69,500	32,500	76,500	36,500	57,500	31,000	40,500	27,000	33,000	5,000	405,000	(119,500)
General production	(3,500)	21,000	(5,000)	40,500	20,500	59,500	(1,000)	18,500	60,000	45,500	32,000	29,500	54,500		372,000	(42,000)
Occupancy		12,000	16,500	18,000	17,500	15,000	16,500	12,000	25,500	22,000	20,500	16,000	23,500		215,000	105,000
Fund-raising	1,500	2,000	4,500	9,500	5,500	16,500	23,000	13,500	28,500	25,000	29,000	21,500	27,000	6,000	207,000	(86,000)
Ball/Special fundraising activities	23,000	1,000	11,000	19,000	25,500	46,000	109,000	4,000		7,500			7,500		253,500	195,000
Arts education		24,000	23,000	35,000	27,000	26,000	28,500	30,000	41,000	42,000	32,500	36,500	37,500		383,000	376,000
Tour		2,500	6,000	39,000	4,500	500	5,000	500				1,500	188,500		254,500	(115,500)
Debt service															34,500	12,000
Boutique					500		4,500	1,500	3,500	10,000						(19,500)
Contingency/Bad debts																
Accounts payable 2020-21		170,500	28,000	1,500				10,000							230,000	
<b>Total Cash Disbursements</b>	<b>213,000</b>	<b>638,000</b>	<b>637,500</b>	<b>1,102,500</b>	<b>861,000</b>	<b>817,500</b>	<b>1,246,000</b>	<b>1,231,500</b>	<b>817,000</b>	<b>1,190,000</b>	<b>871,500</b>	<b>1,017,000</b>	<b>1,186,500</b>	<b>45,000</b>	<b>11,829,000</b>	<b>12,037,500</b>
Deferred income 2022-23	147,500	(23,000)	(8,500)	(36,500)	227,000	(56,500)	407,000	72,000	206,500	287,500	340,000	342,500	161,500		2,067,000	
Prepaid expense 2022-23	3,500					13,500	15,500	40,000	14,000	18,000	38,000	34,000	136,500		313,000	
<b>Capital Projects:</b>																
Receipts															50,500	
Disbursements			6,000	52,500	7,500	5,500	2,000	2,000	2,000	52,000	2,000	2,000	35,000		240,500	
<b>Net Cash (Used in) Provided By Operating Activities</b>	<b>2,757,000</b>	<b>478,000</b>	<b>689,000</b>	<b>(52,500)</b>	<b>183,000</b>	<b>50,000</b>	<b>984,000</b>	<b>(403,000)</b>	<b>231,500</b>	<b>(376,000)</b>	<b>268,000</b>	<b>(317,500)</b>	<b>132,000</b>			
<b>Cash Flows From Financing:</b>																
Proceeds (Payments) line of credit																
Proceeds (Payments) short term loan																
Proceeds from long-term debt	150,000														150,000	
Payments on long-term debt															(7,500)	
<b>ENDING CASH</b>	<b>528,500</b>	<b>1,217,000</b>	<b>1,164,000</b>	<b>1,346,000</b>	<b>1,395,500</b>	<b>2,379,000</b>	<b>1,975,500</b>	<b>2,206,000</b>	<b>1,829,500</b>	<b>2,097,000</b>	<b>1,779,000</b>	<b>1,779,000</b>	<b>1,910,000</b>			

PITTSBURGH BALLET THEATRE, INC											
2022-23 Ticket Sales By Category											
January 31, 2022											
							Version #2 (C)				PAGE 1
							SINGLE	TOTAL			TOTAL
			STUDENT	GROUP	STUDENT	SINGLE	TICKETS	TOTAL	SEASON		TICKET
			MATINEE	SALES	MATINEE	TICKETS	TOTAL		SUBSCRIPTIONS		SALES
I.	The Exiled/Montero/Duende	5,000	-	5,000	-	35,000	40,000		75,000		115,000
II.	The Nutcracker	250,000	15,000	250,000	15,000	1,123,000	1,388,000		76,000		1,464,000
III.	Dracula	30,000	-	30,000	-	265,500	295,500		138,000		433,500
IV.	Polyphonia/1st Flash/Theme	15,000	-	15,000	-	60,000	75,000		100,000		175,000
V.	Sleeping Beauty	30,000	15,000	30,000	15,000	163,500	208,500		140,000		348,500
VI.	Bolero	-	-	-	-	45,000	45,000		-		45,000
<b>TOTAL</b>		<b>\$ 330,000</b>	<b>\$ 30,000</b>	<b>\$ 1,647,000</b>	<b>\$ 2,052,000</b>	<b>\$ 529,000</b>	<b>\$ 2,581,000</b>				



PITTSBURGH BALLET THEATRE, INC.										PAGE 2
Show P&L										
January 31, 2022										
Cash Basis										
Version #2 (C)										
	(AWC)	(Benedum)	(Benedum)	(Benedum)	(Benedum)	(Benedum)	(Heinz Hall)			
	The Exiled/Montero/duende	The Nutcracker	Dracula	Polyphonia/1st Flash/Theme	Sleeping Beauty	Bolero	Total			
	[5]	[19+1+1]	[4]	[3]	[4+1]	[3]	[38+2+1=41]			
Ticket Sales:										
Season Subscriptions	75,000	76,000	138,000	100,000	140,000	-	529,000			
Single Tickets	40,000	1,388,000	295,500	75,000	208,500	45,000	2,052,000			
<b>TOTAL</b>	<b>115,000</b>	<b>1,464,000</b>	<b>433,500</b>	<b>175,000</b>	<b>348,500</b>	<b>45,000</b>	<b>2,581,000</b>			
Direct Production:										
Orchestra & Music Director	-	-	-	92,270	135,191	-	227,461			
Hall Rental	56,135	328,629	73,654	70,243	87,920	-	616,581			
Stagehands	59,530	270,400	187,900	108,494	198,200	18,000	842,524			
All other cash production costs	280,176	177,933	188,145	241,159	205,172	16,400	1,108,985			
<b>Total</b>	<b>395,841</b>	<b>776,962</b>	<b>449,699</b>	<b>512,166</b>	<b>626,483</b>	<b>34,400</b>	<b>2,795,551</b>			<b>108.3%</b>
Direct Advertising	20,000	234,340	84,750	30,000	62,550	8,100	439,740			
<b>Ticket Revenue less Expense</b>	<b>(300,841)</b>	<b>452,698</b>	<b>(100,949)</b>	<b>(367,166)</b>	<b>(340,533)</b>	<b>2,500</b>	<b>(654,291)</b>			
Sponsorship (Identified)	-	-	-	542,270	135,191	25,000	702,461			85.1%
Sponsorship (TBD)	-	-	-	-	-	-	394,539			76.0%
							1,097,000			
<b>NET</b>	<b>(300,841)</b>	<b>452,698</b>	<b>(100,949)</b>	<b>175,104</b>	<b>(205,342)</b>	<b>27,500</b>	<b>442,709</b>			

PITTSBURGH BALLET THEATRE, INC.		Version #2 (C)											PAGE 3
2022-2023 DIRECT PRODUCTION BUDGET		(Benedum)											(Benedum)
January 31, 2022		The Nutcracker [19+1+1]											(Heinz Hall)
Cash Basis		Common	The Exited	Montero	Duende	Dracula	Common	Polyphonia	1st Flash	Theme	Sleeping Beauty	Bolero	TOTAL
		[5]				[4]		[3]			[4+1]	[3]	[38+2+1=41]
1	Orchestra	-	-	-	-	-	73,696	-	-	-	116,617	-	190,313
2	Hall rental	56,135	-	-	-	73,654	70,243	-	-	-	87,920	-	616,581
3	Union stagehands	59,530	-	-	-	187,900	108,494	-	-	-	198,200	18,000	842,524
4	Performance fees	-	-	-	-	-	-	-	-	-	-	-	-
5	Set designer	-	-	-	-	6,000	-	-	-	-	-	-	11,000
6	Sets	-	-	-	5,000	1,000	1,000	-	-	-	1,000	-	13,000
7	Props	-	-	-	2,500	1,000	1,000	-	1,000	-	1,000	-	9,500
8	Costume designer	-	500	500	-	4,000	-	5,000	-	-	-	-	10,000
9	Costumes	-	2,500	4,500	1,500	1,500	-	2,500	3,500	1,000	2,000	500	24,500
10	Shoes	-	500	200	500	2,000	3,500	750	500	1,000	1,500	500	17,950
11	Lighting designer	13,000	-	-	-	13,000	13,000	4,500	2,100	-	13,000	-	71,600
12	Lighting rental & supplies	12,000	-	-	-	15,000	15,000	-	-	-	7,500	2,500	55,500
13	Music rights/rental/royalties	-	7,000	5,000	-	8,000	-	4,000	-	-	-	-	24,000
14	Composer & arranger	-	-	-	-	-	-	-	-	-	-	-	-
15	Choir/musicians/actors	-	-	-	-	-	5,000	5,000	5,000	-	-	-	15,000
16	Ballet license/royalties	-	25,000	32,590	54,000	44,585	-	41,500	25,600	8,050	40,000	750	287,825
17	Guest choreographer/repertoireur	-	18,436	31,389	8,740	15,160	-	6,330	18,269	12,310	10,000	-	120,634
18	Guest dancers/apprentices	-	-	-	-	-	-	-	-	-	-	-	1,200
19	Sound recording/video	2,200	-	-	-	2,200	2,200	-	-	-	2,000	-	10,800
20	Trucking & shipping	6,000	-	-	-	22,000	7,500	-	10,000	-	22,000	6,000	91,500
21	Rental-Costumes & sets	-	12,000	-	6,800	12,000	-	-	-	-	60,000	-	90,800
22	Loaders	6,000	-	-	-	8,000	6,500	-	3,000	-	8,000	3,000	43,000
23	Dressers	8,000	-	-	-	15,000	12,000	-	-	-	14,750	2,500	89,250
24	Hairdressers	-	-	-	-	7,500	-	-	-	-	7,000	-	15,500
25	Program printing	6,000	-	-	-	3,600	5,500	-	-	-	5,000	-	35,100
26	Overtime/Penalty/E.R.	1,426	875	-	-	-	1,550	-	-	-	1,960	-	6,961
27	Misc production expense	1,500	-	-	-	2,000	1,500	-	-	-	1,000	350	8,350
28	Guest conductor	-	-	-	-	-	18,574	-	-	-	18,574	-	37,148
29	Music librarian	-	-	-	-	-	1,500	-	-	-	1,500	300	3,000
30	Misc company expense	1,020	-	-	-	1,000	1,500	-	-	-	962	-	6,415
31	Depreciation expense	-	-	-	-	-	-	-	-	-	-	-	-
32	Amortization expense	-	-	-	-	-	-	-	-	-	-	-	-
33	Processing charge	3,000	-	-	-	3,600	2,000	-	-	-	5,000	-	46,600
		175,811	66,811	74,179	79,040	449,699	351,257	69,580	54,969	36,360	626,483	34,400	\$ 2,795,551
		Total		395,841				512,166					\$ 2,761,151

NOTE: These schedules do not include the cost for capital improvements

Pittsburgh Ballet Theatre, Inc.

2021-22 Contributions & Grants

January 31, 2022	2019-20 Actual	2019-20 Pledged & Received as of 1/31/20	2020-21 Actual	2020-21 Pledged & Received as of 1/31/21	2021-22 Pledged & Received as of 1/31/22	2021-22 Anticipated	2021-22 Total	2021-22 Annual Budget	Variance
Individual	\$ 394,258	\$ 171,000	\$ 582,597	\$ 340,000	\$ 233,000	\$ 167,000	\$ 400,000	\$ 400,000	\$ -
Corporate	\$ 142,757	\$ 82,000	\$ 94,288	\$ 67,000	\$ 30,500	\$ 109,500	\$ 140,000	\$ 140,000	\$ -
Foundation	\$ 716,500	\$ 621,500	\$ 873,250	\$ 762,500	\$ 588,500	\$ 150,000	\$ 738,500	\$ 716,500	\$ 22,000
Board	\$ 210,878	\$ 92,000	\$ 178,317	\$ 105,500	\$ 61,500	\$ 128,500	\$ 190,000	\$ 185,000	\$ 5,000
Special projects	\$ 713,926	\$ 558,500	\$ 1,736,926	\$ 1,486,500	\$ 527,500	\$ -	\$ 527,500	\$ 605,000	\$ (77,500)
Government	\$ 374,537	\$ 8,000	\$ 3,100,515	\$ 1,469,500	\$ 4,055,500	\$ 730,500	\$ 4,786,000	\$ 1,297,500	\$ 3,488,500
Inkind	\$ 274,563	\$ 105,000	\$ 323,041	\$ 102,500	\$ 127,500	\$ 222,500	\$ 350,000	\$ 350,000	\$ -
Sub total	\$ 2,827,419	\$ 1,638,000	\$ 6,888,934	\$ 4,333,500	\$ 5,624,000	\$ 1,508,000	\$ 7,132,000	\$ 3,694,000	\$ 3,438,000
Net assets released from restrictions	\$ 454,000	\$ 454,000	\$ 425,000	\$ 425,000	\$ -	\$ 468,000	\$ 468,000	\$ 450,000	\$ 18,000
Endowment Transfer	\$ 1,442,715	\$ 1,065,250	\$ 704,030	\$ 593,889	\$ 2,103,500	\$ 42,500	\$ 2,146,000	\$ 2,154,000	\$ (8,000)
Other	\$ 138,186	\$ 251,500	\$ 37,313	\$ 37,313	\$ -	\$ -	\$ -	\$ 656,000	\$ (656,000)
Other	\$ 2,034,901	\$ 1,770,750	\$ 1,166,343	\$ 1,056,202	\$ 2,103,500	\$ 510,500	\$ 2,614,000	\$ 3,260,000	\$ (646,000)
<b>TOTAL</b>	<b>\$ 4,862,320</b>	<b>\$ 3,408,750</b>	<b>\$ 8,055,277</b>	<b>\$ 5,389,702</b>	<b>\$ 7,727,500</b>	<b>\$ 2,018,500</b>	<b>\$ 9,746,000</b>	<b>\$ 6,954,000</b>	<b>\$ 2,792,000</b>

70%

67%

79%

Releases from Restrictions as of 1/31/22

Anonymous - Entire Season	\$600,000
Henry L. Hillman Family Fdn	\$350,000
Anonymous - 2021-22 season	\$314,300
Heinz Endowment	\$210,000
Hans & Leslie Fleischer/Apprentice	\$201,300
McCune Fdn/Covid-19 Relief	\$200,000
ARAD/Open Air	\$62,500
Laurel Fdn	\$60,000
Hightmark/Nut.	\$45,000
Scholarship Fund/Special Appeal	\$25,000
Henry C. Frick Ed. Fund/Buhl Fdn.	\$10,000
Tuthill, D./Board dues	\$10,000
Anonymous/Pilates	\$5,400
D. LaMar/Board Dues	\$5,000
David & Janet Campbell	\$5,000
<b>Total</b>	<b>\$2,103,500</b>



MARKETING BOARD REPORT

2021-2022 Season Ticket Sales - As of 2/7/22

Single Tickets	Actual (Paid)	Unpaid	Goal	% of Goal	# of Tickets	Average Ticket Price
Season Premiere	\$ 43,302	\$ -	\$ 57,950	74.72%	764	\$ 56.68
Nutcracker	\$ 1,311,169		\$ 1,100,000	119.20%	22784	\$ 57.55
Alice in Wonderland	\$ 20,556		\$ 275,340	7.47%	335	\$ 61.36
Here and Now	\$ 7,346		\$ 42,000	17.49%	117	\$ 62.79
Swan Lake	\$ 71,945	\$ 1,090	\$ 448,000	16.06%	1074	\$ 68.00
<b>Subtotal</b>	<b>\$ 1,454,317</b>	<b>\$ 1,090</b>	<b>\$ 1,923,290</b>	<b>76%</b>	<b>25074</b>	<b>\$ 58.04</b>

2019-2020 Season Ticket Sales - As of 2/7/20

Single Tickets	Actual	Unpaid	Goal	% of Goal	# of Tickets	Average Ticket Price
Giselle	\$ 114,814	\$ -	\$ 106,070	108.24%	2185	\$ 52.55
Nutcracker	\$ 1,528,406		\$ 1,543,798	99.00%	28819	\$ 53.03
Beauty & the Beast	\$ 346,862	\$ 6,627	\$ 474,900	73.04%	6764	\$ 52.26
Here & Now*	\$ 6,050		\$ 39,000	15.51%	102	\$ 59.31
Balanchine & Tchaikovsky*	\$ 17,697		\$ 102,002	17.35%	260	\$ 68.07
<b>Subtotal</b>	<b>\$ 2,013,829</b>	<b>\$ 6,627</b>	<b>\$ 2,265,770</b>	<b>89%</b>	<b>38130</b>	<b>\$ 52.99</b>

Subscriptions

Subscriptions	Actual (Paid)	Unpaid	Goal	% of Goal	# of Tickets	Average Ticket Price
Season Premiere	\$ 82,631	\$ -	\$100,000	83%	1188	\$ 69.55
Nutcracker	\$ 63,862		\$76,000	84%	1004	\$ 63.61
Alice in Wonderland	\$ 35,185	\$ 553	\$143,880	24%	515	\$ 68.32
Here and Now	\$ 62,469	\$ 668	\$75,000	83%	993	\$ 62.91
Swan Lake	\$ 113,814	\$ 817	\$135,000	84%	1663	\$ 68.44
<b>Subtotal</b>	<b>\$ 357,961</b>	<b>\$ 2,038</b>	<b>\$ 529,880</b>	<b>68%</b>	<b>5,363</b>	<b>\$ 66.75</b>

Subscriptions

Subscriptions	Actual (Paid)	Unpaid	Goal	% of Goal	# of Tickets	Average Ticket Price
Giselle	\$ 116,223	\$ -	\$ 131,160	89%	1799	\$ 64.60
Nutcracker	\$ 71,285		\$ 76,000	94%	1227	\$ 58.10
Beauty & the Beast	\$ 124,598		\$ 142,463	87%	1952	\$ 63.83
Here & Now*	\$ 80,506		\$ 85,000	95%	1311	\$ 61.41
Balanchine and Tchaikovsky*	\$ 126,241		\$ 137,000	92%	1907	\$ 66.20
<b>Subtotal</b>	<b>\$ 518,853</b>	<b>\$ -</b>	<b>\$ 571,623</b>	<b>91%</b>	<b>8,196</b>	<b>\$ 63.31</b>

<b>TOTAL</b>	<b>\$ 1,812,278</b>	<b>\$ 3,128</b>	<b>\$ 2,453,170</b>	<b>74%</b>	<b>30,437</b>	<b>\$ 59.54</b>
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<b>TOTAL</b>	<b>\$ 2,532,682</b>	<b>\$ 6,627</b>	<b>\$ 2,837,393</b>	<b>89%</b>	<b>46,326</b>	<b>\$ 54.67</b>
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Groups

Groups	PAID	UNPAID	TOTAL
2021-2022 as of 2/7/2022	\$150,212	\$1,014	\$151,226
2019-2020 as of 2/7/2020	\$350,699	\$6,302	\$357,001

SUBSCRIPTIONS 21/22

21/22	Renewing	New	TOTAL
Flex		0	0
3 ballet	313	251	564
4 ballet	318	85	403
5 ballet	451	74	525
<b>TOTAL</b>	<b>1082</b>	<b>410</b>	<b>1492</b>

2/7/22

2019/2020	Renewing	New	TOTAL
2 Ballet	0	13	13
3 ballet	559	377	936
4 ballet	466	75	541
5 ballet	567	71	638
<b>TOTAL</b>	<b>1592</b>	<b>536</b>	<b>2128</b>

as of 2/7/2022

Renewal Rate	Total Orders	Average Order Size	21/22 Sub Revenue Total	21/22 Sub Revenue Goal	% to Goal
50.89%	1585	\$ 261.97	\$ 415,225.65	\$ 529,880.00	78.36%

as of 2/7/2022

2019/2020	Renewing	New	TOTAL
19/20 Sub Revenue			\$ 517,287.00
19/20 Sub Revenue Goal			\$ 571,623.00
% to Final			90.5%
Average Order Size			\$ 243.89
19/20 Renewal Rate			63.96%

2019/2020 Totals

2019/2020 Totals	Renewing	New	TOTAL
2 ballet	0	14	14
3 ballet	559	376	935
4 ballet	466	73	539
5 ballet	567	71	638
<b>TOTAL</b>	<b>1592</b>	<b>534</b>	<b>2126</b>

2021-2022 as of 2/7/2022

2021-2022 as of 2/7/2022	UNPAID	TOTAL
PAID	\$150,212	\$151,226

2019-2020 as of 2/7/2020

2019-2020 as of 2/7/2020	UNPAID	TOTAL
PAID	\$350,699	\$357,001

Increase in Sub households

Increase in Sub households	\$ (102,061.35)	-30%
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# PITTSBURGH BALLET THEATRE

## Marketing Plan Overview

2022-2023 Season

Denise Mosley

Board Meeting

February 16, 2022





# 2022-2023 Marketing Plan Overview

	The Exiled/ Alrededor/ Duende @AWC (5)	The Nutcracker (19+1+1)	Dracula (4)	Polyphonia/ 1st Flash/Theme & Variations (3)	Sleeping Beauty (4+1)	Bolero with PSO @Heinz (3)
<b>Ad Budget</b>	\$20,000	\$249,840	\$84,750	\$30,000	\$62,550	\$8,100
<b>Sales Goals</b>	Groups: \$5,000; Singles: \$35,000; Subs: \$75,000;  <b>Total: \$115,000</b>	Groups: \$200,000; Singles: \$1.173M; Subs: \$76,000; Student Mat: \$15,000 <b>Total: \$1,464M</b>	Groups: \$30,000 Singles: \$265,500 Subs: \$138,000 <b>Total: \$433,500</b>	Groups: \$15,000 Singles: \$60,000 Subs: \$100,000 <b>Total: \$175,000</b>	Groups: \$30,000 Singles: \$163,500 Subs: \$140,000 Student Mat: \$15,000 <b>Total: \$348,500</b>	Singles: \$45,000  <b>Total: \$45,000</b>
<b>Channels</b>	Newspaper, Social Media, Website, Email, Transit, Paid Search/Display	TV, Radio, Newspaper, Social Media, Website, Email, Transit, Billboard, Airport, Paid Search, Display ads, poster distribution	Newspaper, Social Media, Website, Email, Transit, Paid Search, Display	TV, Radio, Newspaper, Social Media, Website, Email, Transit, Paid Search, Poster distribution	Newspaper, Social Media, Website, Email, Transit, Paid Search, Display, Poster Distribution	Shared Marketing with PSO; Social Media; Website TBD
<b>Tactics</b>	Choreographer Videos; Partner with CMOA and Education as well as AWC; Pittsburgh and technology segments/creatives	Schools; OOM buyers; special interest stories; students featured; list acquisition with MSA	Local restaurant/hotels, businesses and college partnerships; local organization partnerships; partner with Education and CMOA; special events—costume party, Valentine's Date Night; Michael Pink/Susan-video;	Choreographer Videos; Partner with CMOA and Education; Pittsburgh and technology segments/creatives	Family organization partnerships, packaging with other family friendly programs; partnership with Education/School/ Community Divisions	Special event; TBD in partnership with PSO
<b>Key Targets/ Segments</b>	Past and New Single and Multi-Ticket Buyers, classical and contemporary ballet fans	Mix of single and multi- ticket buyers, families, schools, kids, sensory-friendly, OOM buyers	Single and multi-ticket buyers, Theatre lovers, Classical ballet fans; Non-traditional ballet buyers, Creatives/Tech lovers/local community organizations, OOM buyers	Mix of single and multi- ticket buyers, classical and contemporary ballet fans, etc.	Mix of single and multi- ticket buyers, classical fans, families, schools, etc.	Mix of single ticket buyers, Symphony buyers, classical and contemporary ballet fans
<p><b>Key Focus: New AD and vision; in addition to advertising spend, we are investing in other new ways with additional annual budget: Restructuring Marketing Team—New FT role solely dedicated to Digital Marketing (social/web/email/photography)—Canto: Digital Asset Management platform with dancer access; Planning new social media workshop with dancers (ambassadors); External Analyst now Database Manager with potential to impact on sales and donors; We also have the added benefit of 20,000+ new contacts from digital programming (Fireside Nutcracker) and Outdoor performances as lead gen opps</b></p>						

**PITTSBURGH BALLET THEATRE**

# A few additional items:

- **Season Kickoff Press event, 2/23/22**
  - List building: Addition of 20k new contacts (Open Air and Fireside Nutcracker), MSA, CMOA and Point Park
    - Exploring new ways to collect contact info at events and for group ticket buyers
    - Promotion of Susan's first full season as AD and words describing season (innovative, risk-taking, bold...)
  - **Subscribers: New and Lapsed Acquisition/Renewal, Events (i.e., Special PSO Event)**
  - **Branding & Branding: New Strategic Planning Committee (met 2/4) and ABA shared values workshop (1/20)**
  - **Also reviewing memberships, goals by section/zone, pricing plans with TRG**
  - **Marketing Restructuring**
    - Sr. Patron Services—patron loyalty, subscriber and donor loyalty, subscriber events
    - Group Sales—value adds, corporate sponsor packages, collection of contact info
    - Database Manager
    - PR & Media Relations
    - Boutique
    - Digital/Email/Social/Photo (social workshop with dancers; dancers as ambassadors; policy)
    - Production Photographer
    - Graphic Design
    - School Marketing

PITTSBURGH BALLET THEATRE



**PBT SCHOOL REPORT**

as of: 02/07/22

**2021-22 School-Year Enrollment Dashboard:**

Level	Actual Jul-Jan	Forecast Feb-June	June Total	Budgeted Enrollment	Var.
Grown-Up & Me (x1) VIRT	0	0	0	10	-10
Pre 2 (x2) VIRT	0	0	0	18	-18
Pre Ballet 1-3 (x1) VIRT comb.	0	0	0	34	-34
Pre Ballet 4 (x2)	21	1	22	34	-12
Pre Ballet 5 (x2)	23	0	23	32	-9
Pre Ballet 6 (x2)	23	1	24	24	0
Pre Ballet Boys (x1)	8	0	8	12	-4
Ballet Foundations (x1)	9	0	9	16	-7
Workshops ages 2-3	21	16	37	0	37
Workshops ages 4-7	37	35	72	0	72
<b>Children's Div Subtotal</b>	<b>142</b>	<b>53</b>	<b>195</b>	<b>180</b>	<b>15</b>
<b>Children's Div Subtotal</b>	<b>\$62,354</b>	<b>\$18,400</b>	<b>\$80,754</b>	<b>\$126,274</b>	<b>(\$45,520)</b>
Preparatory Ballet (x2)	21	1	22	16	6
Level 1 (x2)	15	0	15	20	-5
Level 2 (x1)	17	0	17	18	-1
Level 3 (x1)	19	0	19	20	-1
Level 4	21	0	21	24	-3
Level 5	11	0	11	18	-7
<i>Levels 2-5 Jazz (Incl)</i>	<i>0</i>	<i>0</i>	<i>0</i>	<i>0</i>	<i>0</i>
Workshops	53	15	68	0	68
<b>Student Div. Subtotal</b>	<b>157</b>	<b>16</b>	<b>173</b>	<b>116</b>	<b>57</b>
<b>Student Div. Subtotal</b>	<b>\$199,500</b>	<b>\$4,400</b>	<b>\$203,900</b>	<b>\$221,439</b>	<b>(\$17,539)</b>
Level 6					
Males	0	0	0	0	0
Females	5	0	5	8	-3
Nonbinary	0	0	0	0	0
Level 7					
Males	0	0	0	1	-1
Females	5	0	5	11	-6
Nonbinary	1	0	1	0	1
Level 8					
Males	4	0	4	4	0
Females	26	0	26	28	-2
Nonbinary	0	0	0	0	0
Graduate					
Males	8	0	8	12	-4
Females	52	-1	51	50	1
Nonbinary	1	0	1	0	1
<b>Pre-pro Div. Subtotal</b>	<b>102</b>	<b>-1</b>	<b>101</b>	<b>114</b>	<b>-13</b>
<b>Pre-pro Div. Subtotal</b>	<b>\$ 483,000</b>	<b>\$ (4,000)</b>	<b>\$ 479,000</b>	<b>\$ 525,410</b>	<b>\$ (46,410)</b>
<b>TOTAL</b>	<b>401</b>	<b>68</b>	<b>469</b>	<b>410</b>	<b>59</b>
<b>TOTAL</b>	<b>\$ 744,854</b>	<b>\$ 18,800</b>	<b>\$ 763,654</b>	<b>\$ 873,123</b>	<b>\$ (109,469)</b>

**PBT SCHOOL REPORT**

as of: 02/07/22

**2021-22 School-Year Enrollment Dashboard:**

Level	Actual Jul-Jan	Forecast Feb-June	June Total	Budgeted Enrollment	Var.
<b>Community Division</b>	<b>Actual Jul-Jan</b>	<b>Forecast Feb-June</b>	<b>June Total</b>	<b>Budgeted</b>	<b>Var.</b>
Open Class Rev	\$ 62,680	\$ 48,500	\$ 111,180	\$ 100,000	\$11,180
Pilates/Conditioning	\$ 3,688	\$ 6,750	\$ 10,438	\$ 37,500	(\$27,062)

Byham House	Actual Jul-Jan	Forecast Feb-June	June Total	Budgeted	Var.
2021-22	13	0	13	20	-7
	\$ 109,154	\$ 27,200	\$ 136,354	\$ 190,500	\$ (54,146)

Company Experience Workshop 2022	Actual Jul-Jan	Forecast Feb-June	June Total	Budgeted Enrollment	Var.
Males-tuition	6	14	20	15	5
Females-tuition	24	22	46	72	-26
<b>Enroll. Total</b>	<b>30</b>	<b>36</b>	<b>66</b>	<b>87</b>	<b>-21</b>
<b>Tuition Total</b>	<b>\$ 34,270</b>	<b>\$ 34,330</b>	<b>\$ 68,600</b>	<b>\$ 72,000</b>	<b>\$ (3,400)</b>
Males-housing Chatham	3	7	10	12	-2
Females-housing Chatham	5	20	25	35	-10
<b>Housing Total</b>	<b>8</b>	<b>27</b>	<b>35</b>	<b>47</b>	<b>-12</b>
<b>Housing Total</b>	<b>\$ 5,950</b>	<b>\$ 31,550</b>	<b>\$ 37,500</b>	<b>\$ 50,000</b>	<b>\$ (12,500)</b>

**Summer 2021 Enrollment Dashboard, 2021/22 Budget:**

Level	Final Enrollment	Forecast	June Total	Budg. Enrollment	Var.
Children's Division	132	0	132	95	37
Subtotal revenue	\$ 11,398	\$ -	\$ 11,398	\$ 18,800	\$ (7,402)
Student Division	50	0	50	60	-10
Subtotal revenue	\$ 19,724	\$ -	\$ 19,724	\$ 21,500	\$ (1,776)
Jr. Intensive	25	0	25	18	7
Subtotal revenue	\$ 21,891	\$ -	\$ 21,891	\$ 15,000	\$ 6,891
<b>ISP</b>					
Males-tuition	36	0	36	36	0
Subtotal revenue	\$ 4,600	\$ -	\$ 4,600	\$ 5,500	\$ (900)
Females-tuition	162	0	162	168	-6
Subtotal revenue	\$ 357,196	\$ -	\$ 357,196	\$ 369,120	\$ (11,924)
Males-housing Chatham	24	0	24	30	-6
Subtotal revenue	\$ 4,000	\$ -	\$ 4,000	\$ 5,000	\$ (1,000)
Females-housing Byham	0	0	0	0	0
Subtotal revenue	\$ -	\$ -	\$ -	\$ -	\$ -
Females-housing Chatham	99	0	99	95	4
Subtotal revenue	\$ 269,685	\$ -	\$ 269,685	\$ 260,000	\$ 9,685

**2021-22 Past and Upcoming Programs & Activities**

- Jan-Feb ISP 2022 Audition Tour; In-person & Virtual
- 18-Jan Second Semester starts
- 21-Feb President's Day - no classes
- Mar 7-12 Pre-Pro Audition Week; Byham House preview Day
- Mar 14-19 Parent/Guardian Observation week
- 8-Apr Pre-Pro Spring Choreographic Showcase (Virtual & In-Person)
- Apr 11-16 Spring Break Week
- 26-Apr Jazz/Modern/Variations/Demo (Levels 2-8)
- 9-May Last Week of Children's Division Classes
- 23-May Last week of 2021/22 School Year
- May 25-28 Pre-Professional Showcases & Spring Performance  
at Point Park Univ.
  
- June 13-26 2022 Company Experience
- June 27 - July 30 2022 Intensive Summer Program
- July 5-22 2022 Junior Intensive Summer Program
- June 11 - August 5 2022 Children's Division Summer Programs
- June 11 - August 11 2022 Student Division Summer Programs

Education and Community Engagement  
Report to the Board of Directors  
Wednesday, February 16, 2022  
Submitted by the Director of Education and Community Engagement, Kati Gigler

Departmental Updates

The department welcomed Vijay Bikrania and Justin Kelly, percussionists, to the team. Both Vijay and Justin are experienced musicians and will accompany primarily pre-k and elementary Creative Movement residency programs.

Programming Highlights

Priority area: community engagement

- ◆ 15 programs offered around PBT's *The Nutcracker* reaching over 3,600 people, including a student matinee digital experience, multiple "Dance the Story" workshops and collaborations with Phipps Conservatory and Mendelssohn Choir
  - Offered both virtual and in-person programming for both community and Benedum audiences
- ◆ Additional winter collaborations with Allegheny County Library Association and Phipps Conservatory
  - Expanded "Botanical Ballet" programming offerings including *Peter Pan* and an upcoming *Swan Lake*
  - Focus on neighborhoods of strategic partnership, including long-standing relationships in East End and North Side communities

Priority area: early childhood

- ◆ 10 pre-k and 15 elementary classrooms in Pittsburgh Public Schools and surrounding school districts will participate in the winter cohort of Creative Movement
  - Includes expansion to Catalyst Charter school in the Lincoln-Lemington neighborhood

Priority area: inclusion, diversity, equity and accessibility

- ◆ 200 people attended the first sensory-friendly performance back in theaters, which was called "one of PBT's best-ever" by audience members and long-time volunteers

- Intimate audience provided a safe and welcoming experience for first-time visitors and returning families
- Virtual option was also offered the same week, and included an Adaptive Dance workshop
- ◆ 15 Community Youth Scholarship students performed in *Nutcracker*, including notable roles such as Fritz, Clara Doll, Bee and Little Girl
- ◆ Bridges spring session began Feb. 2 and will run through the Community Youth Scholarship audition, scheduled for early May

Equity Project Transformation Team  
 Report to the Board of Directors  
 Wednesday, February 16, 2021

Submitted by the Director of Education and Community Engagement, Kati Gigler

Programming Highlights

- ❖ Team is exploring additional consultant opportunities for IDEA training around a variety of topics, including equity in dance and gender inclusivity
  - Plan envisions that PBT team will participate in one-off sessions and will have opportunities for additional small group work across organizational areas
- ❖ PBT School dancers in levels four and up will participate in a whole dancer health seminar on gender inclusivity led by Lennon Torres
  - Torres presented at recent artistic directors' council meeting and was recommended by Susan Jaffe
- ❖ Successful lunch & learn series will collaborate with Pittsburgh Dance Connections program to bring community-based dance artists to PBT for lectures and movement opportunities
- ❖ Strategic planning around IDEA includes focus on expanded and IDEA website presence and commitment to recruitment, hiring and retention across the organization
  - PBT will pursue data-driven strategies based on benchmarking done within the Pittsburgh region, Cultural District arts organizations, and peer ballet companies

Budget Tracking

YEAR	FY20	FY21	FY22
Memberships/sponsorships	\$2,710	\$2,500	\$710
Trainings	\$2,109	\$12,336	\$700
Learning resources	\$3,670.41	\$214.61	--
Entertainment	\$593	\$19.25	--
Catering	\$933.39	--	--
Travel expenses	\$458.65	--	--
<b>TOTAL</b>	<b>\$10,475</b>	<b>\$15,069.86</b>	<b>\$1,410</b>

Organizational expenditures related to IDEA initiatives for FY20 and FY21, broken down by category.

Note: This chart does not account for many annual education department expenditures, including (but not limited to) paid audio description, Braille program translation, mainstage performance tickets for community groups and CYS program expenses.