

PITTSBURGH BALLET THEATRE

Board of Directors Meeting

Wednesday, June 15, 2022

12:00-1:30 p.m.

PBT Studios and Zoom

Meeting Materials

PITTSBURGH BALLET THEATRE

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PITTSBURGH BALLET THEATRE

Board of Directors Meeting
Wednesday, June 15, 2022
12:00 - 1:30 p.m.
PBT Studios & 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 April 20, 2022 Minutes (12:00 - 12:05 p.m.).....Mary McKinney Flaherty
- II. Executive Director Report and Welcome (12:05 - 1:15 p.m.).....Harris Ferris, Kati Gigler
- III. Artistic Director Report (12:15 - 12:25 p.m.).....Susan Jaffe
- IV. Financial Report (12:25 - 12:40 p.m.).....Rich Beaty, Jay Romano
 - A. May 31, 2022 Financials and Cashflow Report
 - B. Approval of 2022-23 Budget
 - C. Live Music Resolution
- V. Governance Report (12:40 - 12:45 p.m.).....Kathleen Miclot, Dr. Melonie Nance
 - A. Board of Director Renewals
 - B. Extension of Officer Positions for One-Year
- VI. Search Update (12:45 - 12:50 p.m.).....Rich Beaty, Dr. Melonie Nance
- VII. Approval of 2022 - 2025 Strategic Plan (12:50 - 1:00 p.m.).....Winthrop Watson, Dena LeMar
- VIII. Accolades and Appreciation (1:00 - 1:30 p.m.).....Mary McKinney Flaherty, Rich Beaty, Ayana Teter
 - A. Aaron Rinsema
 - B. Harris Ferris
- IX. Adjournment (1:30 p.m)

Next Board of Directors Meeting: Wednesday, September 14, 2022 at 12:00 p.m. via Zoom.

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Meeting of the Board of Directors
Wednesday, April 20, 2022
12:00 p.m. - 1:00 p.m.
PBT Studios and Via Zoom

Meeting Minutes

Board of Directors in Attendance: Mary McKinney Flaherty, Betsy Teti, Rich Beaty, Shelley Taylor, Beckey Torbin, Dona Hotopp, Melonie Nance, LeRoy Metz, Susan Cruz, Janet Campbell, David Tuthill, Beth Brown, Stephanie Sciuillo, Sarah Pietragello, Geoffrey Bond, Barbara Cottrell, Connie Cesario, Dena LeMar, Jim Crockard, Sandra Nicholas, Debra Dermody, Camera Bartolotta, Steffie Bozic

Board of Directors Not in Attendance: Peggy McKnight, Winthrop Watson, Dawn Fleischner, Carolyn Byham, Celia Gerard, Doug Kreps, Edwin Beachler, Carolyn Byham, Jay Costa, Natalie Mihalek, Richard Rauh, Guy Reschenthaler, Lisa Saperstein, Vincent Silvaggio, Hillary Tyson, Joseph Vincent, Vonda Wright, Philip Barr, Austin Davis, Ayana Teter

PBT Leadership in Attendance: Harris Ferris, Susan Jaffe, Jay Romano, Denise Mosley, Kathryn Gigler, Liana Pears, Lauren Carlini, Aaron Rinsema, Curtis Dunn, Margie Grundvig, Kristin McLain, Aziza El-Feil, Lois Wholey

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 - A. March 31, 2022 Financials and Cashflow Report
- III. Executive Director Search Update
- IV. Executive Director Report
- V. Artistic Director Report
- VI. PBT School Report
- VII. Marketing Report
- VIII. Education and Equity Project Transformation Team Report
- IX. Adjournment

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Call to Order, Welcome, Approval of February 16, 2022 Minutes -

Mary McKinny Flaherty called the meeting to order at 12:02 p.m. We have a delightfully packed agenda today, including some major fundraising announcements and artistic details regarding *Swan Lake*.

Approval of February 16, 2022 Board of Directors Meeting Minutes

David Tuthill made the motion, second by Susan Cruz, to approve the February 16, 2022 Board of Directors meeting minutes. Passed.

Financial Report - Rich Beaty and Jay Romano

Rich Beaty highlighted that the ballet is in a great place on the liability side of the balance sheet because there virtually aren't any. There is some outstanding debt associated with RACP that's a timing gap. The ballet remains in a good cash position as well. In terms of the statement of activities there has been minimal change since the last Board presentation. He did note that the Executive Committee discussed where we are in the budget process for next fiscal year and have run into revenue challenges. We may shift some of the one time proceeds from an anonymous donor that weren't utilized this past year because it was distributed because of Covid and we have the ability to appropriately shift those into the next fiscal year. We have not done so yet, so this will not be reflected on the statement of activities in your packet, but there's a \$600,000 delta as a result. Rich asked Jay to provide further details on the finances.

March 31, 2022 Financials and Cashflow Report -

Statement of Financial Position -

Our current assets continue to be strong at \$3.846M and are made up of 85% cash. Our endowment and Live Music fund are at \$10.3M, which is up slightly by about half a percent. As of March 31 our total assets are at \$27.4M. Our accounts payable are at \$147,000. The outstanding RACP money through PNC of \$835,000 will be paid off once we receive the RCAP grant from the state of Pennsylvania. PBT's deferred revenue is at \$656,000 that's basically made up of monies that we're starting to collect for next fiscal year. A little over half of that money is School revenue that's been collected for the ISP program and last month we kicked off the 2022-23 subscription campaign. After one month we've collected \$150,000 towards 2022-23 subscriptions. History shows that we should be at 85% of the goal by June 30. Our goal currently is \$529,000, so our goal and target is to have \$450,000 collected by June 30 for the 2022-23 subscriptions. Historically we've struggled to hit our goal if we're not at 85% by June 30, so we'll keep our eye on this number.

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Statement of Activities -

The revised goal for *Here + Now* ticket sales was \$33,500, and we ended at \$30,000. He noted that it's amazing how one line item, such as the cancellation of *Alice* back in February, does to the variances. For example the negative subscription variance of \$209,000 where \$144,000 is due to the cancellation of *Alice*. The same thing can be said for the expense side of the budget where there's a positive variance \$362,00 in direct production expenses, and \$351,000 of that number is a result of the cancellation of *Alice*. We're currently projecting a surplus of \$2.2M.

Statement of Cashflow -

The bottom row is our ending cash number, and virtually all year we've been in an amazing cash position. We have a few big events coming up, such as *Swan Lake*. Our single ticket sale goal is \$358,000 and we're a little over half of the way to goal. If everything goes according to plan we should end the year with \$1,723,000 in cash in the bank.

It's been PBT's goal to take any monies we've collected for next fiscal year and set that money aside so when we start a new fiscal year we'll have that money ready. What might change is the deferred income and prepaid expense, depending on what gets collected between now and June 30.

There were no questions on the Financial Report.

Mary thanked Rich and Jay for their excellent and thorough analysis.

Executive Director Search Update - Rich Beaty and Dr. Melonie Nance

Dr. Melonie Nance reported that they're working with MCA, David Mallette, and his group. We've met with them regularly and finished the position description. We're already getting a significant amount of interest according to David. Now we're moving ahead and communicating with the stakeholders to meet.

Rich mentioned a few milestones and key dates of the process. By mid May MCA should have a list of recommended candidates. As mentioned previously we have assembled an eleven person committee composed of Board members, Susan, and Jay to get the position profile document completed, which Laina and Lauren have if any Board member would like to see it if they haven't already. Once the document was completed, MCA distributed it into the world of candidates and posted it to the appropriate professional sites. At the end of May we'll have our phone virtual interviews for first round candidates where we'll create a candidate profile for our final candidates. In mid June we'll hold in-person interviews similar to what we did for the Artistic Director search and Liana will help schedule those. We did receive feedback from the

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senior management team that during the Artistic Director search we didn't reserve enough time for some of those interviews and as a result things felt a little hectic. For these live interviews we've asked MCA to reserve an extra day and a half to allocate additional flexibility there. Otherwise our timeline is set to get us our next Executive Director by mid July.

Mary thanked Rich and Melonie for their efforts. Additional details will be provided when available in a separate meeting. Mary acknowledged Harris for his leadership of this organization and that as a result of his diligent work he has several exciting announcements.

Executive Director Report - Harris Ferris

Harris Ferris mentioned that during the February meeting he had seven goals he intends to accomplish before his departure on June 30 including, the completion of the next strategic plan, completing this fiscal year with a surplus, 7 goals supporting strat. Plan, completing F22 complete with surplus, delivering on the *Nutcracker* grant, completing the Live Music fund, and delivering on the promise of the mobile stage, the tribute to Dr. Fu, and supporting the efforts for a balanced budget for FY 2022-23.

With respect to funding Senator Bartolotta has some exciting news to share. She is thrilled to announce that PBT is the recipient of a \$487,000 grant for job training that will allow students and apprentices to dance in productions for PBT. She is sad to hear Harris is leaving, but is grateful for him introducing her to the world and letting her contribute to the success of PBT in any way she can. She believes this grant will go far in extending the vision and mission of PBT.

On March 31 the Strategic Planning Committee met and had a great meeting with the senior managers who covered different aspects of the four pillars they felt responsible for. He thanked Dena and Winthrop for their continued leadership and guidance. He met with Ayana last week, PBT's incoming chair, to brief her on the progress of the plan. The next steps are to elaborate on the timeline and key performance indicators, incorporate more of the dancers' voices, and ensure that Susan's artistic vision is penetrating throughout the plan. We'll be carrying some objectives from the previous plan into this one, including refining PBT's identity. PBT has partnered with the Advisory Board for the Arts (ABA) to define PBT's core values through a series of workshops and Mary had the opportunity to attend the most recent one.

During the February 16 meeting Harris was able to report that we were at \$5.3M with \$675,000 to go for the Live Music appeal. Lois, along with several others, have been working with Harris to complete this fund. Now we are at \$5.45M with \$548,000 to go meaning we are at 91% of the goal.

We will be reprising our successful Open Air June 9-12 and making use of our mobile stage thanks to Curtis, Susan, and Kati. This is the beginning of a wonderful partnership with

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Allegheny Shores and the Mosites company who have a vision for an amphitheater along the beautiful banks of the Allegheny River.

The tribute to Dr. Fu will be held during *Swan Lake* on May 13. We're working on putting together a video similar to the one we did for Patricia Wilde. We'll be dedicating the performance to Dr. Fu and Hilda will also be in the audience.

Harris said that he's here to answer any questions and help with the search. His hope is that the next Executive Director can bring attributes that he might not have brought and that he's extremely grateful for his time here.

RESOLUTION: Approve Acceptance of McCune *Nutcracker* Grant and *Nutcracker* Reserve Fund Policy -

Harris and Harris read the McCune Resolution that was included in the Board packet.

Mary noted one thing that is not stated in the resolution which is that Mr. McCune himself didn't want any recognition when he established this. Publicly this is an anonymous gift, so when we talk about this gift we as Board members should be mindful not to disclose the source of the funding is from the McCune Foundation.

LeRoy Metz congratulated Harris' work and the enormous importance of this money for the future of PBT. He's grateful that this will allow Susan to move ahead in the creation of a new *Nutcracker* which he knows audiences will be thrilled to see. He did ask Mary if she could provide additional details on paragraph seven of the resolution. Mary answered that we have an obligation to put \$500,000 into the reserve fund and then each year we put in an amount that's consistent to historical 10% of *Nutcracker* revenues into the reserve fund. McCune then asked that we include their standard reserve fund and policy language which allows us to withdraw funds at our discretion beyond those required contributions that can be used toward capital expenditures related to the funds. For example since the new *Nutcracker* is a high tech production we can update equipment such as the projectors provided that we remain on track to meet the goal set forth in the resolution that we have \$3.2M in fifteen years we can use these funds. Mary can circulate more detailed documents after this meeting.

Rich added that there is a committee for the new *Nutcracker* to work through the different milestones, production process, and how the money will be spent.

Mary recognized Kelly Englet, Jay Romano, Susan Jaffe, and Curtis Dunn. Harris thanked Mary for her help in making sure all of the legal requirements were met.

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Barabara Cotrell made the motion, second by Stephanie Scullio, to approve the resolution to approve the acceptance of the McCune Foundation grant to support *The Nutcracker* and *The Nutcracker* reserve fund policy. Passed.

Artistic Director Report - Susan Jaffe

Susan Jaffe excitedly announced she officially finished the last piece of choreography for *Swan Lake* two days ago, and will discuss further later in her report. In the new strategic plan on the artistic side of things we are working on a three year production budget in order to have the ability to project, get marketing materials ready, and to know that all the production elements needed are prepared. Sometimes the production elements can trickle in and become more expensive than we originally planned, but with a three year production budget we can look at all the production elements and know what we can afford. This will give Curtis and his team a much longer timeframe to know the production costs as well as artistic licenses. Currently Susan has planned out two years out of repertoire and Bob and Curtis are working on those budgets. Also repertoire can be used from this year into 2024-25 and she plans on dispersing this repertoire so that audiences will see both familiar and new productions. Seeing the dancers grow from this kind of work, such as the August Wilson Center, has been deeply gratifying for her. Of course, Susan is mindfully ensuring that our repertoire continues to be diverse. She wants to include more women choreographers, not leaving out the men of course, and diverse pieces. She explained that being in the audience at the August Wilson Center was so special because of how inclusive it felt and everyone was enjoying the performance since there was something for everyone.

Another aspect of the strategic plan is continuing to work closely with Denise and team on branding. I want to make sure they completely understand each new work and choreographer that is coming and why it's important to Pittsburgh, why it's important to our dancers so that they have a complete view of how to market our upcoming performances. This will continue to rebuild our brand as we look to the future, which is a mixture of exceptional classicas along with neoclassical works and innovative repertoire. This is a wide array of offerings to the public and makes our dancers that much more versatile.

Susan is very excited for the upcoming 2022-23 season. We are making a ballet to be in alignment with the Violins of Hope in October of 2022. This ballet will be set during the Holocaust featuring the true story of Florence Warren. She was a Jewish dancer living in Paris that hid from the Nazis by dancing for them, meanwhile she helped to hide other Jewish people in her home, and then finally she came to the U.S., got married and she passed away just recently a few years ago. Susan asked Jennifer Archibald to tell this story, who is extremely excited to work on this piece. We will also use projections and LED panels that we'll be working with for *The Nutcracker*.

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In terms of IDEA and our strategic plan, Susan's aim is to not only get excellent dancers, but to bring more diversity to the Company. One of our apprentices, Sujanya Dhillon, is now a full Company member. Susan is excited to welcome three new apprentices: Noah McAuslin, Maria Eduarda Pinto, and Ariana Chernyshev. Ariana is a PBT School success story as she started her training from Pre-Ballet all the way through the Graduate program and is now a PBT apprentice. One other dancer, David O'Matz, was given a full Company contract. He is originally from Pittsburgh, but went to the Orlando Ballet last year because Susan didn't have space for him then. She was thrilled to be able to offer him a spot this year since he's a gorgeous dancer who she believes is worthy of Boston, San Francisco, and the like.

Finally, Susan wanted to mention that the team around her has been absolutely amazing - Mariana, Stephen, Bob, Missy, and Yolland. Susan specifically mentioned how Yolland put together a thumb drive that has the entire score of *Swan Lake* on it so that the répétiteurs could be in different studios to rehearse. Brian Stephens, a dramaturg, is helping Susan tie up any loose ends for the story of *Swan Lake*.

There were no questions on the Artistic Director report.

PBT School Report - Ayana Teter, Margie Grundvig, Aaron Rinsema

Aaron Rinsema began the School report with an update on the School's spring performance. The School team is revising the plans initially made in the fall of 2019 to present a residency at PNC Theater Pointe Park University of Pittsburgh Playhouse. This has been scheduled for the week of May 23 with four performances during that week. The first two performances on May 26 and 27 will spotlight our Student Division students. The final two performances, both on May 28, will spotlight and pre-professionals dancers. Additionally we decided to add a post performance light reception on May 27 as we've recognized that there is a need for more social gatherings for students and families.

Before providing programmatic details for the spring performances, Margie Grundvig mentioned that there are 22 students who've had a chance to learn *Swan Lake* with Susan. Half of these students are understudies and half will be performing. Janet and Margie were there in the beginning when Susan staged the second act and thought it was the perfect opportunity to take Susan's staging and put it on the graduate students. The students who are performing with the Company will perform some of the soloist and principal roles with the School. The Student Division will perform a piece choreographed by Eun Young Ahn and it will be with live music. The Student Division's format will be a bit different than previous years since they'll perform the classical part in the first act and then the jazz part in the second act with the professional parts interspersed throughout. Joanna Schmidt, one of the Company members, started choreographing on the graduate students in the fall that will also be part of the spring performances. Lastly, we will feature one of PBT's new apprentices, Ariana, who actually

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performed *Swan Lake* with the Tulsa Ballet and was offered a contract with them, but ultimately came to PBT.

Aaron mentioned that tickets went on sale last week and is happy to send them the link so they can purchase their ticket to at least one of the upcoming spring performances.

We've also begun preparations for our summer programs. We've got a full slate of programmatic offerings for two full months opening June 13 and spanning to August 12. Enrollment for our Children's and Student Divisions opening March 1 and so far registration looks great. Currently about 115 students are registered, but it's too early to provide a detailed enrollment analysis and projection, but we're happy to see the direction enrollments are trending.

Margie added that she's optimistic since it seems like there was a trend for Children's division that we saw with our Sunday programming which has really picked up. We're continuing these one off Sunday programs for the Children's division that are engaging more children. Then for the first time we've had to open up two sessions for our junior intensive program that is a condensed three week program and we already have 30 students enrolled.

Aaron then looked ahead to the pre-professional summer programs. Company Experience looks to be a really nice, robust program. In the fall we recalibrated the size of the program to align more appropriately with the name and intention of the program. This summer we will have 60 dancers enrolled in Company Experience. The good news is we also recalibrated the tuition side of it, so from a tuition and revenue standpoint the projections are close to where we initially budgeted prior to the recalibration. There will be fewer dancers in dorms so there will be a negative variance there, but we'll also have several expense savings.

Margie commented during those two weeks we really try to replicate what the Company is doing. We'll have new choreography, a Company dancer will come in to also do some new choreography, and we'll set various classical repertory. Additionally, thanks to an introduction from Susan, we're bringing in Alexander Brady and Rika Okamoto from Twyla Tharp Dance who will be doing a joint choreography piece that involves all the dancers.

To conclude the School report Aaron touched on ISP enrollment. We've been reporting that enrollment for this program so far has been low and slow as compared to pre-covid years which remains the case as we look at it today. We have around 140 dancers enrolled as compared to pre-covid years of about 200 dancers, so there is a bit of a variance this year. There will be some expense savings in areas such as transportation, supervision, dormitory related costs, and on the studio and artistic side there will be additional cost savings with it being a smaller more compact program compared to prior years.

There were no questions on the School report.

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Marketing Report - Denise Mosley

Denise Mosley gave the marketing report starting with *Swan Lake*. The marketing team along with Susan have recorded choreography videos to educate audiences about the artistic process. We've been highlighting these videos in our email outreaches as well as featuring them in our social media. This year we tried something different for our digital and display marketing for this show called Discovery which gives access to targeting ads on both Google and non-Google platforms. This means that anyone who searches something similar to the ballet of *Swan Lake* will see those ads. Another benefit of working with this company is that they provide us with a direct report of the revenue we generate through that market. We're also planning to use this same method for the subscription campaign. Currently we're tracking at \$150,000 in subscription revenue for the 2022-23 season. Another part of our strategy is launching six big acquisition and renewal mailings for our subscribers with special attention to our lapsed subscribers. In terms of ticket sales for *Swan Lake* for single and group tickets we're at \$190,826 as of yesterday. Lastly Denise noted that a monthly School marketing meeting has been established to ensure that the marketing team is properly promoting all the amazing events happening in the School.

There were no questions on the marketing report.

Education and Equity Project Transformation Team Report - Kathryn Gigler

Kati Gigler highlighted some of the Education team's most recent programming collaborations, both virtually and in person, such as Phipps Conservatory Botanical Ballet and Pittsburgh Symphony Orchestra's Fiddlestick Concert. PBT was once again selected for participation in Boost, Pittsburgh Public's Schools' summer enrichment program in July as well as Mark Morris Dance Group's upcoming international Dance for PD Community Festival.

In terms of upcoming work we've got a packed slate for *Swan Lake* educational programs including a series of digital panel discussions featuring partners such as dance historian Elizabeth Kay, the University of Pittsburgh, and World Affairs Council Pittsburgh.

Kati then provided a few updates for the Equity Project Transformation team. The Community Youth Scholarship audition is expanding this season with two auditions. One audition will target children ages five to nine and the second auction will target older children up to age thirteen and possibly fourteen. We're excited that this will give more children the opportunity to join the program. We've also expanded the financial accessibility of it as well, so it's now 135% of free reduced lunch. We're also working with the School to streamline scholarship accessibility across departments to allow more opportunities to more students regionally and nationally. Another highlight is the series *PBT Then & Now: Documenting Diversity* oral histories from

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Ernest Tolentino and Charon Battles. Finally Kati mentioned that a priority area is IDEA planning in the strategic plan that she highlighted in her Board documents.

There were no questions on the education and equity transformation team reports.

Mary thanked everyone for their hard work and the wonderful reports.

Adjournment -

There being no further business, Mary McKinny Flaherty adjourned the meeting at 1:04 p.m. and hopes to see everyone at *Swan Lake*, the School performances, and at the annual Board of Directors Meeting on June 15.

Submitted by, Harris Ferris

Approved by, Betsy Teti

PITTSBURGH BALLET THEATRE, INC
STATEMENT OF FINANCIAL POSITION

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May 31, 2022

ASSETS

CURRENT ASSETS

Cash and cash equivalents	1,300,000	
Cash and cash equivalents - Other	4,336,000	
Investments	1,500	
Accounts receivable	8,500	
Pledges receivable	450,000	
Inventory	17,000	
Prepaid expense	173,000	
Total Current Assets		6,286,000

ENDOWMENT ASSETS

Cash and cash equivalents	430,500	
Investments	9,333,500	
		9,764,000

LIVE MUSIC APPEAL

Cash and cash equivalents	1,311,000	
Investments	2,164,500	
		3,475,500

INVESTMENTS HELD BY TRUST

434,000

PLEDGES RECEIVABLE

243,000

PROPERTY, EQUIPMENT & LEASEHOLD IMPROVEMENTS - NET	10,044,000	
PRODUCTION ASSETS - NET	191,500	
		10,235,500

TOTAL ASSETS

30,438,000
LIABILITIES & NET ASSETS

CURRENT LIABILITIES

Accounts payable and accrued expenses	186,000	
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	1,016,000	
TOTAL CURRENT LIABILITIES		2,037,500

LONG-TERM DEBT

143,000

OTHER-LONG-TERM LIABILITIES

230,000

NET ASSETS

Unrestricted	1,625,500	
Temporarily	12,660,000	
Permanently	13,742,000	
		28,027,500

TOTAL LIABILITIES AND NET ASSETS

30,438,000

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STATEMENT OF ACTIVITIES

May 31, 2022

OPERATING REVENUE

	Actual May-22	Forecast June	Total Jun-22	Annual Budget	Variance
Season subscriptions	318,500	-	318,500	530,000	(211,500)
Single tickets	1,428,000	388,000	1,816,000	2,172,000	(356,000)
School	1,834,500	108,500	1,943,000	2,253,000	(310,000)
Ball/Special fundraising activities	523,000	-	523,000	439,000	84,000
Boutique sales	72,000	-	72,000	25,000	47,000
Tour	-	23,000	23,000	30,000	(7,000)
Investment income	17,000	5,000	22,000	22,000	-
Rentals, sales and other income	185,000	2,000	187,000	101,000	86,000
Total Operating Revenue	4,378,000	526,500	4,904,500	5,572,000	(667,500)

OPERATING EXPENSE

Salaries, wages & fringe benefits	4,374,000	326,000	4,700,000	4,865,000	165,000
Direct production expense	1,920,000	258,500	2,178,500	2,503,500	325,000
School	1,799,500	166,500	1,966,000	2,075,000	109,000
Marketing	450,000	119,000	569,000	675,000	106,000
General & administrative	507,500	35,000	542,500	405,000	(137,500)
In-kind	154,500	195,500	350,000	350,000	-
General production	329,500	73,500	403,000	330,000	(73,000)
Occupancy	200,500	16,500	217,000	320,000	103,000
Fund-raising	162,000	49,500	211,500	127,000	(84,500)
Ball/Special fundraising activities	243,000	-	243,000	195,000	(48,000)
Arts education	333,500	59,500	393,000	376,000	(17,000)
Tour	78,000	182,000	260,000	139,000	(121,000)
Debt service	-	-	-	12,000	12,000
Depreciation & amortization	-	109,000	109,000	135,500	26,500
Boutique	30,000	12,000	42,000	15,000	(27,000)
Contingency/Bad debt	-	-	-	-	-
Total Operating Expense	10,582,000	1,602,500	12,184,500	12,523,000	338,500

Change in Net Assets Before Public & Private Support (6,204,000) (1,076,000) (7,280,000) (6,951,000) (329,000)

PUBLIC & PRIVATE SUPPORT

Individuals	372,000	28,000	400,000	400,000	-
Board	134,000	65,000	199,000	185,000	14,000
Corporations	82,000	25,000	107,000	140,000	(33,000)
Foundations	588,500	125,000	713,500	716,500	(3,000)
Government	4,245,000	354,500	4,599,500	1,297,500	3,302,000
Special projects	527,500	-	527,500	605,000	(77,500)
In-kind	154,500	195,500	350,000	350,000	-
Total Public & Private Support	6,103,500	793,000	6,896,500	3,694,000	3,202,500

Change In Net Assets Before Releases From Restrictions (100,500) (283,000) (383,500) (3,257,000) 2,873,500

NET ASSETS RELEASED FROM RESTRICTIONS

Investment income spending	-	468,000	468,000	450,000	18,000
Other	1,088,500	42,500	1,131,000	2,154,000	(1,023,000)
Other	-	-	-	656,000	(656,000)
	1,088,500	510,500	1,599,000	3,260,000	(1,661,000)

Changes In Net Assets From Operations 988,000 227,500 1,215,500 3,000 1,212,500

Net assets released from capital restrictions	-	-	-	-	-
Depreciation on leaseholds, land , machinery	-	742,500	742,500	742,500	-
CHANGES IN NET ASSETS	988,000	(515,000)	473,000	(739,500)	1,212,500

PITTSBURGH BALLET THEATRE

RESOLUTION: To establish The Live Music Fund May 16, 2022

WHEREAS PBT's mission is 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;

WHEREAS Live music is a standard of artistic excellence embraced by PBT

WHEREAS *PBT has maintained a commitment to live music throughout its history and the PBT Orchestra has performed in at least two productions annually since the 2006-07 Season.*

WHEREAS in the spring of 2019 PBT received a challenge pledge from an individual donor who wishes to remain anonymous. The donor agreed to match dollar for dollar up to the amount of \$3M for the purpose of a restricted fund to support the PBT Orchestra

WHEREAS PBT believes a \$6M Live Music Fund will be sufficient to maintain the Orchestra at current levels for at least the next fifty years

WHEREAS The Live Music Fund, launched in conjunction with PBT's 2010-2020 50th Anniversary Season is now at 95% of goal with \$5,223,753 in gifts and pledges

WHEREAS It is a condition set by the anonymous donor that distributions from the Live Music Fund will be expended solely for costs directly related to presenting live music at PBT performances

WHEREAS it is prudent to invest Live Music Fund in manner similar to the PBT Endowment and PBT has therefore charged PNC Bank as fund manager to produce a projection and investment strategy to achieve the goal of a annual support of live music for a minimum of 50 years

NOW, THEREFORE, BE IT HEREBY RESOLVED:

1. That PBT will establish a Live Music Fund, initially to be maintained in an account with PNC Institutional Management, under similar investment policies as that of a permanent endowment fund.

2. That, during each fiscal year, PBT may withdraw from the Live Music Fund a sum not greater than the direct cost of live music for PBT performances during that fiscal year.


BY PITTSBURGH BALLET THEATRE:



Mary McKinney Flaherty
PBT Board Chair

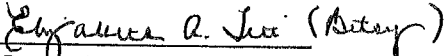


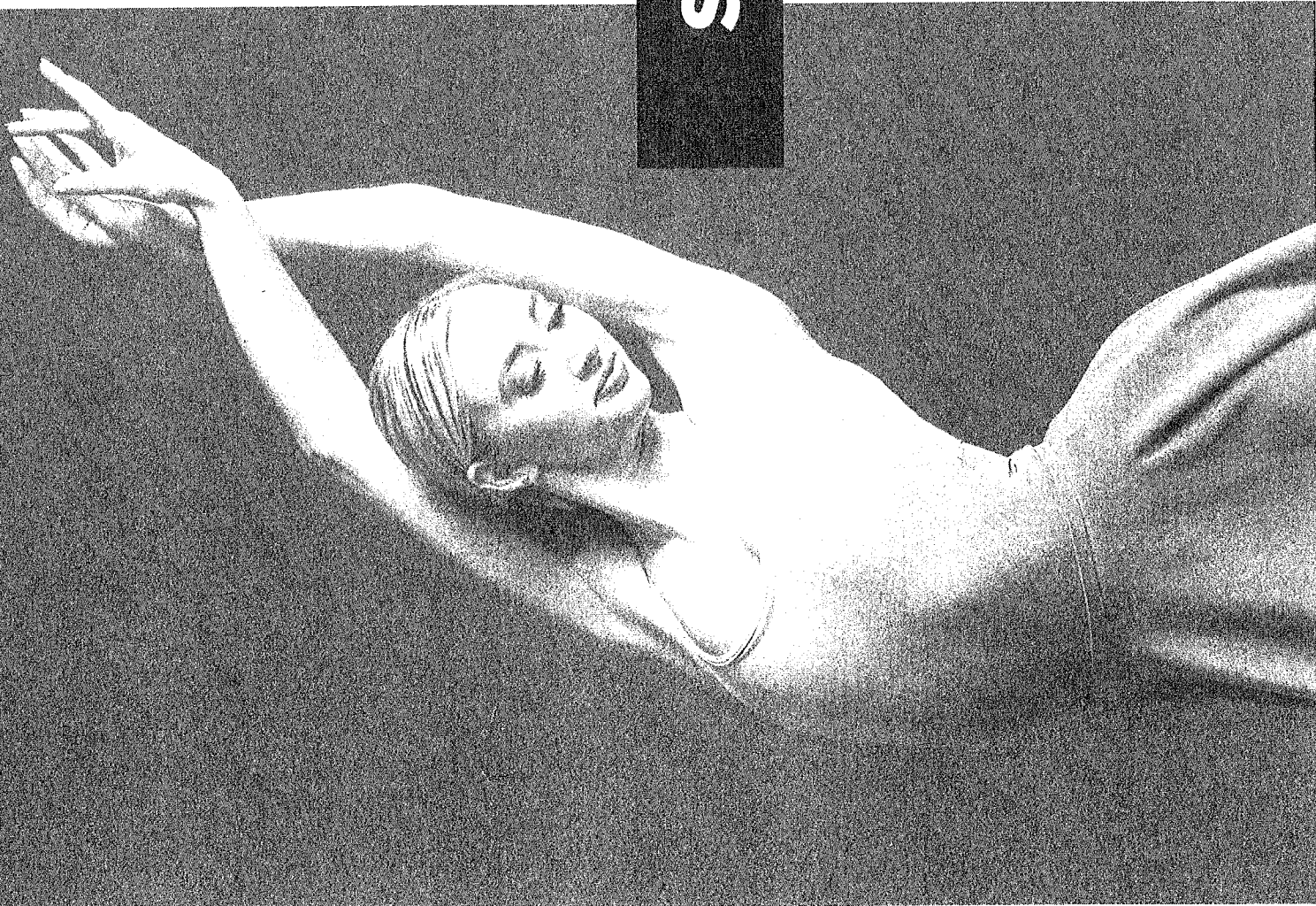
Harris Ferris
PBT Executive Director



Susan Jaffe
PBT Artistic Director

DATE: May 18, 2022

ATTEST: 
Betsy Teti, PBT Board Secretary



PITTSBURGH
BALLET
THEATRE
ARTISTIC DIRECTOR
SUSAN JAFFE

STRATEGIC PLAN

2022-2025

OUR VISION

To unleash ballet's vast potential to enrich lives.

OUR MISSION

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.

OUR DIVERSITY STATEMENT

Pittsburgh Ballet Theatre is committed to increasing equity, access, and opportunity in the art of ballet. We believe that bringing together people with diverse perspectives, histories, and life experiences will make ballet richer, stronger, and more innovative – resulting in vibrant experiences for all.



OUR VALUES

At Pittsburgh Ballet Theatre (PBT), we strive for excellence and to advance and enhance the art form of ballet while embracing these core values:

RESPECT

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.

WORK

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.

COLLABORATE

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.

INNOVATE

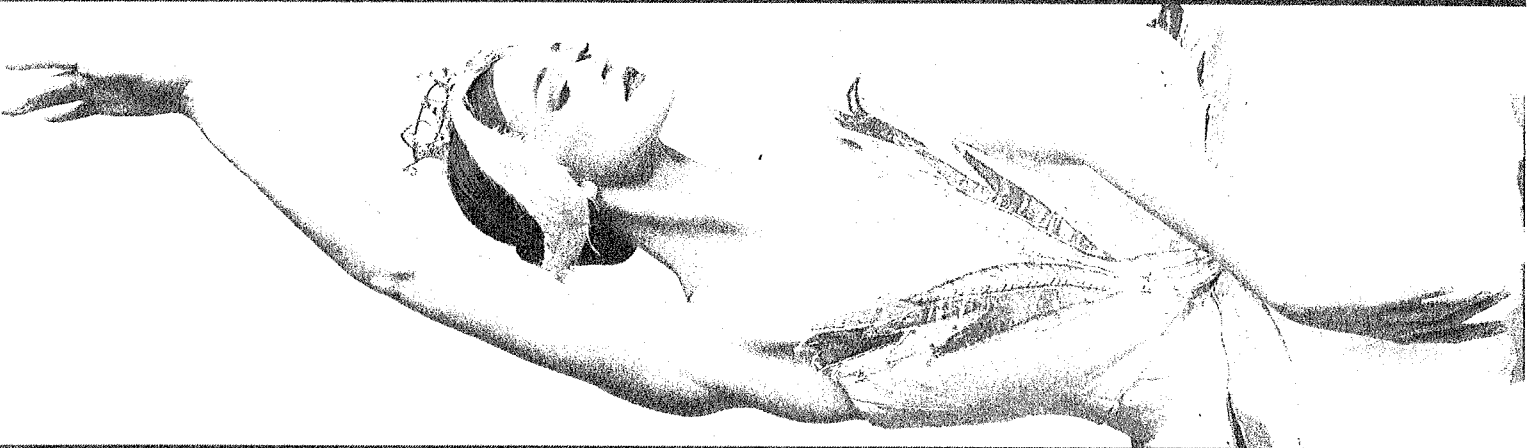
To be Pittsburgh's source and ambassador for extraordinary ballet experiences that give life to the classical tradition, nurture new ideas and, above all, inspire.



Enhance and Deepen the Customer Experience



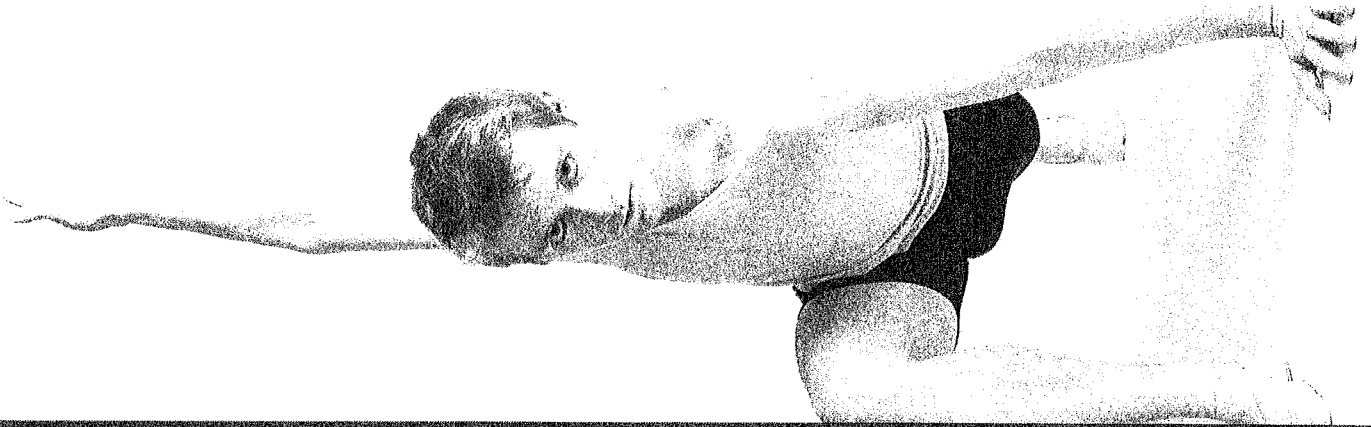
Improve Long Term Financial Stability



Build a Workplace Culture Focused on Inclusivity and Opportunity



Refine and Sharpen PB's Brand



PBT'S FOUR PILLARS

Enhance and Deepen the Participant Experience

PBT offers Pittsburgh's diverse communities unique and exhilarating ballet experiences through mainstage programming, community engagement and classes offered at PBT School. We strive to deepen relationships with our patrons, students and donors, and to develop partnerships and audiences representative of the communities we serve.

GOALS

- Use audience data analytics to customize patron experience
- Grow stronger long-term relationships with donors through expanded recognition and engagement opportunities
- Enrich the ballet experience for participants through enhanced audience engagement and collaborative educational programming
- Provide industry-leading accessible arts experiences to diverse audiences
- Augment PBT School curriculum to develop programs addressing whole dancer health and well-being
- Attain audiences that reflect the diversity of Pittsburgh's communities
- Seek out opportunities for collaboration and resource sharing with existing and new community partners

Build a Workplace Culture Focused on Inclusivity and Opportunity

Pittsburgh Ballet Theatre aspires as an organization to reflect the diversity of the Pittsburgh region. We seek to create opportunities for internal collaboration and to develop communication processes that foster a safe and inclusive environment. PBT works to attract and retain top talent across all departments.

GOALS

- Successfully recruit, hire and onboard leadership positions including executive director, artistic director, and director of development
- Develop transition and succession plans for key positions
- Offer IDEA community learning through ongoing trainings for the entire organization
- Make the organization a desirable place to work by offering equitable compensation, competitive benefits and team member perks unique to PBT
- Demonstrate commitment to IDEA through inclusive hiring practices and the creation of a supportive workplace environment for all artists and administrators
- Evaluate staffing needs and assignments within each department, with a commitment to retention, growth and professional development opportunities

Improve Long Term Financial Stability

PBT's current financial position reflects successful fundraising efforts and responsible fiscal planning, particularly during the COVID-19 pandemic. We will continue to be responsible stewards of our resources and to build out PBT's fortress balance sheet.

GOALS

- Develop a three-year organizational budget, including season planning
- Build long term reserve funding (Live Music, Community Youth Scholarship, Endowment)
- Produce the new Nutcracker by 2025 through multiple funding streams (including focus on sensory-friendly production)
- Expand enrollment in community engagement and PBT School programs, including increased opportunities for students of diverse backgrounds
- Develop and advance PBT's campus expansion plan, including maintenance, improvement, and effective utilization of our current facilities and enhancement of safety and security
- Support Pittsburgh region's progress towards livability and equity through a focus on IDEA in business practices
- Conduct assessment of Board's diversity and capacity to expand PBT's sphere of influence and fundraising

Refine and Sharpen PBT's Brand

Pittsburgh Ballet Theatre is the region's provider of high-caliber ballet performances and rich educational dance experiences. Our aim is to communicate a bold, athletic, and adventurous artistic vision through a focus on our core values of inclusivity, collaboration and innovation.

GOALS

- Ensure greater consistency and diverse representation in messaging, branding and use of creative assets across all platforms and all departments
- Broaden social media communications strategy to reflect rapidly changing platforms and best practices
- Expand marketing of dance and fitness, education and school divisions to reflect diversity of programming offered at PBT Studios and in communities
- Conduct a public audit to inform PBT value positioning and targeting
- Improve brand equity, loyalty and awareness among patrons and stakeholders
- Conduct pricing study and seating evaluation to inform new pricing structure
- Leverage PBT's brand to collaborate with Pittsburgh's dance community and to elevate the region's arts sector

THANK YOU

Artists: Tommie Kesten, Josiah Kauffman,
Joseph Parr, Lucius Kirst, Yoshiaki Nakano,
Amanda Cochrane, JoAnna Schmidt,
and Corey Bourbonniere

Photography: Duane Reider

Pittsburgh Ballet Theatre, Inc.

2021-22 Contributions & Grants

	2019-20	2019-20	2020-21	2020-21	2021-22	2021-22	2021-22	2021-22	2021-22	Variance
	Actual	Pledged & Received as of 35/31/20	Actual	Pledged & Received as of 5/31/21	Pledged & Received as of 5/31/22	Anticipated	Total	Annual Budget	Annual Budget	
Individual	\$ 394,258	\$ 290,000	\$ 582,597	\$ 516,000	\$ 372,000	\$ 28,000	\$ 400,000	\$ 400,000	\$ 400,000	\$ -
Corporate	\$ 142,757	\$ 121,500	\$ 94,288	\$ 73,500	\$ 82,000	\$ 25,000	\$ 107,000	\$ 140,000	\$ 140,000	\$ (33,000)
Foundation	\$ 716,500	\$ 716,500	\$ 873,250	\$ 762,500	\$ 588,500	\$ 125,000	\$ 713,500	\$ 716,500	\$ 716,500	\$ (3,000)
Board	\$ 210,878	\$ 171,500	\$ 178,317	\$ 121,500	\$ 134,000	\$ 65,000	\$ 199,000	\$ 185,000	\$ 185,000	\$ 14,000
Special projects	\$ 713,926	\$ 711,500	\$ 1,736,926	\$ 1,715,500	\$ 527,500	\$ -	\$ 527,500	\$ 605,000	\$ 605,000	\$ (77,500)
Government	\$ 374,537	\$ 480,500	\$ 3,100,515	\$ 1,514,500	\$ 4,245,000	\$ 454,500	\$ 4,699,500	\$ 1,297,500	\$ 1,297,500	\$ 3,402,000
Inkind	\$ 274,563	\$ 236,682	\$ 323,041	\$ 281,041	\$ 154,500	\$ 195,500	\$ 350,000	\$ 350,000	\$ 350,000	\$ -
Sub total	\$ 2,827,419	\$ 2,728,182	\$ 6,888,934	\$ 4,984,541	\$ 6,103,500	\$ 893,000	\$ 6,996,500	\$ 3,694,000	\$ 3,694,000	\$ 3,302,500
Net assets released from restrictions										
Endowment Transfer	\$ 454,000	\$ 454,000	\$ 425,000	\$ 425,000	\$ -	\$ 468,000	\$ 468,000	\$ 450,000	\$ 450,000	\$ 18,000
Other	\$ 1,442,715	\$ 1,358,750	\$ 704,030	\$ 593,889	\$ 1,088,500	\$ 42,500	\$ 1,131,000	\$ 2,154,000	\$ 2,154,000	\$ (1,023,000)
Other	\$ 138,186	\$ 112,500	\$ 37,313	\$ 293,313	\$ -	\$ -	\$ -	\$ 656,000	\$ 656,000	\$ (656,000)
	\$ 2,034,901	\$ 1,925,250	\$ 1,166,343	\$ 1,312,202	\$ 1,088,500	\$ 510,500	\$ 1,599,000	\$ 3,260,000	\$ 3,260,000	\$ (1,661,000)
TOTAL	\$ 4,862,320	\$ 4,653,432	\$ 8,055,277	\$ 6,296,743	\$ 7,192,000	\$ 1,403,500	\$ 8,595,500	\$ 6,954,000	\$ 6,954,000	\$ 1,641,500

96%

78%

84%

Releases from Restrictions as of 5/31/22

Anonymous - 2021-22 season	\$314,344
Heinz Endowment	\$210,000
Hans & Leslie Fleischer/Apprentice	\$201,300
McCune Fdn/Covid-19 Relief	\$200,000
ARAD/Open Air	\$62,500
Highmark/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	\$5,434
D. LaMar/Board Dues	\$5,000
Erickson/Ingley Write Off	\$100
Rounding	-\$178
Total	\$1,088,500

PET SCHOOL REPORT

as of: 06/06/22

2021-22 School-Year Enrollment Dashboard:

Level	Actual Jul-May	Forecast - 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	0	21	34	-13
Pre Ballet 5 (x2)	24	0	24	32	-8
Pre Ballet 6 (x2)	22	0	22	24	-2
Pre Ballet Boys (x1)	8	0	8	12	-4
Ballet Foundations (x1)	9	0	9	16	-7
Workshops ages 2-3	33	0	33	0	33
Workshops ages 4-7	89	0	89	0	89
Children's Div Subtotal	206	0	206	180	26
Children's Div Subtotal	\$73,385	\$468	\$73,853	\$126,274	(\$52,421)
Preparatory Ballet (x2)	21	0	21	16	5
Level 1 (x2)	15	0	15	20	-5
Level 2 (x1)	15	0	15	18	-3
Level 3 (x1)	19	0	19	20	-1
Level 4	21	0	21	24	-3
Level 5	11	0	11	18	-7
Levels 2-5 Jazz (Incl)	0	0	0	0	0
Workshops	61	0	61	0	61
Student Div. Subtotal	163	0	163	116	47
Student Div. Subtotal	\$195,167	\$0	\$195,167	\$221,439	(\$26,272)
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	27	0	27	28	-1
Nonbinary	0	0	0	0	0
Graduate					
Males	7	0	7	12	-5
Females	52	0	52	50	2
Nonbinary	0	0	0	0	0
Pre-pro Div. Subtotal	101	0	101	114	-13
Pre-pro Div. Subtotal	\$476,266	\$2,899	\$479,165	\$525,410	(\$46,245)
TOTAL	470	0	470	410	60
TOTAL	\$744,818	\$3,367	\$748,185	\$873,123	(\$124,938)

Summer 2022 Enrollment Dashboard, 2022/23 Budget:

Level	Curr Enrollment	Forecast Jun-Aug	June Total	Draft Enrollment	Var.
Children's Division	153	20	173	100	73
Subtotal revenue	\$12,936	\$1,800	\$14,736	\$15,000	\$(264)
Student Division	32	28	60	60	0
Subtotal revenue	\$8,698	\$7,500	\$16,198	\$21,500	\$(5,302)
Jr. Intensive	29	1	30	24	6
Subtotal revenue	\$29,504	\$1,140	\$30,644	\$25,080	\$5,564
ISP					
Males-tuition	26	0	26	30	-4
Subtotal revenue	\$-	\$-	\$-	\$-	\$-
Females-tuition	119	0	119	125	-6
Subtotal revenue	\$283,566	\$-	\$283,566	\$303,060	\$(19,494)
Males-housing Chatham	23	1	24	22	2
Subtotal revenue	\$390	\$-	\$390	\$-	\$390
Females-housing Byham	0	0	0	0	0
Subtotal revenue	\$-	\$-	\$-	\$-	\$-
Females-housing Chatham	71	1	72	75	-3
Subtotal revenue	\$200,333	\$2,990	\$203,323	\$181,250	\$22,073

2021-22 Past and Upcoming Programs & Activities

June 13-26 2022 Company Experience
 26-Jun Company Experience performance @ Hartwood Acres
 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

6-Sep Start of 2022-23 School year

Community Division	Actual Jul-May	Forecast - June	June Total	Budgeted	Var.
Open Class Rev	\$ 98,982	\$ 10,000	\$ 108,982	\$ 100,000	\$8,982
Pilates/Conditioning	\$ 5,482	\$ 500	\$ 5,982	\$ 37,500	(\$31,518)

Byham House	Actual Jul-May	Forecast - June	June Total	Budgeted	Var.
2021-22	13	0	13	20	-7
	\$ 133,217	\$ -	\$ 133,217	\$ 190,500	\$ (57,283)

Company Experience Workshop 2022	Actual Jul-May	Forecast - June	June Total	Budgeted Enrollment	Var.
Males-tuition	11	0	11	15	-4
Females-tuition	47	0	47	72	-25
Enroll Total	58	0	58	87	-29
Tuition Total	\$ 68,877	\$ 990	\$ 69,867	\$ 72,000	\$ (2,133)
Males-housing Chatham	8	0	8	12	-4
Females-housing Chatham	20	0	20	35	-15
Housing Total	28	0	28	47	-19
Housing Total	\$ 24,505	\$ -	\$ 24,505	\$ 50,000	\$ (25,495)

MARKETING BOARD REPORT

2021-2022 Season Ticket Sales - As of 6/6/22

Single Tickets	Actual (Paid)	Unpaid	Goal	% of Goal	# of Tickets	Average Ticket Price
Season Premiere	\$ 43,302	\$ -	\$ 43,302	100.00%	764	\$ 56.68
Nutcracker	\$ 1,311,169		\$ 1,079,000	121.52%	22784	\$ 57.55
Alice in Wonderland			\$ 220,500	0.00%	0	#DIV/0!
Here and Now	\$ 29,758	\$ -	\$ 33,500	88.83%	572	\$ 52.02
Swan Lake	\$ 427,696		\$ 358,500	119.30%	7027	\$ 60.86
Subtotal	\$ 1,811,925	\$ -	\$ 1,734,802	104%	31147	\$ 58.17

Subscriptions

Subscriptions	Actual (Paid)	Unpaid	Goal	% of Goal	# of Tickets	Average Ticket Price
Season Premiere	\$ 82,503	\$ -	\$82,720	100%	1186	\$ 69.56
Nutcracker	\$ 63,734		\$66,500	96%	1002	\$ 63.61
Alice in Wonderland	\$ 3,828		\$103,000	4%	55	\$ 69.59
Here and Now	\$ 59,316		\$64,780	92%	956	\$ 62.05
Swan Lake	\$ 112,765		\$107,000	105%	1668	\$ 67.60
Subtotal	\$ 322,146	\$ -	\$ 424,000	76%	4,867	\$ 66.19

TOTAL \$ 2,134,071 \$ - \$ 2,158,802 99% 36,014 \$ 59.26

2019-2020 Season Ticket Sales - As of 6/6/20

Single Tickets	Actual	Unpaid	Goal	% of Goal	# of Tickets	Average Ticket Price
Giselle	\$ 114,814	\$ -	\$ 106,070	108.24%	2185	\$ 52.55
Nutcracker	\$ 1,528,407		\$ 1,543,798	99.00%	28819	\$ 53.03
Beauty & the Beast	\$ 490,984		\$ 474,900	103.39%	10524	\$ 46.65
Here & Now*	\$ 15,028	\$ -	\$ 39,000	38.53%	259	\$ 58.02
Balanchine & Tchaikovsky*	\$ 23,634	\$ -	\$ 102,002	23.17%	342	\$ 69.10
Subtotal	\$ 2,172,867	\$ -	\$ 2,265,770	96%	42129	\$ 51.58

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	\$ 123,185		\$ 142,463	86%	1930	\$ 63.83
Here & Now*	\$ 75,036		\$ 85,000	88%	1239	\$ 60.56
Balanchine and Tchaikovsky*	\$ 118,267		\$ 137,000	86%	1806	\$ 65.49
Subtotal	\$ 503,996	\$ -	\$ 571,623	88%	8,001	\$ 62.99

TOTAL \$ 2,676,862 \$ - \$ 2,837,393 94% 50,130 \$ 53.40

Groups	PAID	UNPAID	TOTAL
2021-2022 as of 6/6/2022	\$193,181		\$193,181
2019-2020 as of 6/6/2020			
PAID	\$373,018		\$373,018

Subscriptions 21/22	Renewing	New	TOTAL
Flex	68	18	86
3 ballet	311	249	560
4 ballet	316	85	401
5 ballet	451	74	525
TOTAL	1078	426	1504
Renewal Rate	50.66%		
Total Orders	1572		
Average Order Size	\$ 212.56		
21/22 Sub Revenue Total	\$ 334,148.55		
21/22 Sub Revenue Goal	\$ 529,880.00		
% to Goal	63.06%		
Total Tickets	4955		
Average Ticket Price	\$ 67.44		
Increase in Revenue	\$ (17,535.75)		
Increase in Sub households	-624		
		-29%	

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
TOTAL	1592	536	2128
Total Orders		2128	
19/20 Sub Revenue	\$ 351,684.30		
19/20 Sub Revenue Goal	\$ 571,623.00		
% to Final	61.5%		
Average Order Size	\$ 165.27		
19/20 Renewal Rate	63.96%		
2019/2020 Totals	Renewing	New	TOTAL
2 ballet	0	13	13
3 ballet	559	377	936
4 ballet	466	75	541
5 ballet	567	71	638
TOTAL	1592	536	2128

2019/2020	Renewing	New	TOTAL
2 Ballet	0	13	13
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% to Final	61.5%		
Average Order Size	\$ 165.27		
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2019/2020 Totals	Renewing	New	TOTAL
2 ballet	0	13	13
3 ballet	559	377	936
4 ballet	466	75	541
5 ballet	567	71	638
TOTAL	1592	536	2128

MARKETING BOARD REPORT

2022-2023 Season Ticket Sales - As of 6/6/22

Single Tickets	Actual (Paid)	Unpaid	Goal	% of Goal	# of Tickets	Average Ticket Price
Storytelling in Motion	\$ 738	\$ 3,494	\$ 40,000	0.00%	315	#DIV/0!
Nutcracker	\$ 56	\$ 295,500	\$ 1,388,000	0.05%	2	\$ 13.43
Dracula	\$ 354	\$ 75,000	\$ 295,500	0.00%	2	\$ 27.75
Masters Program	\$ 354	\$ 208,500	\$ 75,000	0.00%	22	#DIV/0!
Sleeping Beauty	\$ 354	\$ 208,500	\$ 208,500	0.00%	22	\$ 16.07
Subtotal	\$ 738	\$ 3,903	\$ 2,007,000	0%	339	\$ 13.69

2021-2022 Season Ticket Sales - As of 6/6/20

Single Tickets	Actual	Unpaid	Goal	% of Goal	# of Tickets	Average Ticket Price
Season Premiere	\$ 43,302	\$ -	\$ 43,302	100.00%	764	\$ 56.68
Nutcracker	\$ 1,311,169	\$ -	\$ 1,079,000	121.52%	22,784	\$ 57.55
Alice in Wonderland	\$ -	\$ -	\$ 220,500	0.00%	0	#DIV/0!
Here and Now	\$ 29,758	\$ -	\$ 33,500	88.83%	572	\$ 52.02
Swan Lake	\$ 427,696	\$ -	\$ 358,500	119.30%	7,027	\$ 60.86
Subtotal	\$ 1,811,925	\$ -	\$ 1,734,802	104%	31,147	\$ 58.17

2022-2023 Subscriptions

Subscriptions	Actual (Paid)	Unpaid	Goal	% of Goal	# of Tickets	Average Ticket Price
Storytelling in Motion	\$ 51,196	\$ 16,449	\$ 75,000	68%	1,026	\$ 49.90
Nutcracker	\$ 46,243	\$ 23,046	\$ 76,000	61%	1,046	\$ 44.21
Dracula	\$ 68,465	\$ 38,338	\$ 138,000	50%	1,511	\$ 45.31
Masters Program	\$ 61,488	\$ 37,154	\$ 100,000	61%	1,351	\$ 45.51
Sleeping Beauty	\$ 63,931	\$ 48,423	\$ 140,000	46%	1,584	\$ 40.36
Subtotal	\$ 291,322	\$ 163,410	\$ 529,000	55%	6,518	\$ 44.69

2021-2022 Subscriptions

Subscriptions	Actual (Paid)	Unpaid	Goal	% of Goal	# of Tickets	Average Ticket Price
Season Premiere	\$ 82,503	\$ -	\$ 82,720	100%	1,186	\$ 69.56
Nutcracker	\$ 63,734	\$ -	\$ 66,500	96%	1,002	\$ 63.61
Alice in Wonderland	\$ -	\$ -	\$ 103,000	4%	55	\$ 69.59
Here and Now	\$ 59,316	\$ -	\$ 64,780	92%	956	\$ 62.05
Swan Lake	\$ 112,765	\$ -	\$ 107,000	105%	1,668	\$ 67.60
Subtotal	\$ 322,146	\$ -	\$ 424,000	76%	4,867	\$ 66.19

TOTAL \$ 292,060 \$ 167,313 \$ 2,536,000 12% 6,857 \$ 42.59

TOTAL \$ 2,134,071 \$ - \$ 2,158,802 99% 36,014 \$ 59.26

Groups	PAID	UNPAID	TOTAL
2022-2023 as of 6/6/2022	\$ 738	\$ 4,458	\$ 5,196
2021-2022 as of 6/6/2021	\$ 354	\$ -	\$ 354
Subtotal	\$ 1,092	\$ 4,458	\$ 5,550

Groups	22/23	Renewing	6/6/22
Flex	0	0	0
3 ballet	334	334	2 Ballet
4 ballet	295	295	3 ballet
5 ballet	382	382	4 ballet
TOTAL	1,011	1,011	TOTAL

2022-2023 as of 6/6/2022	2021-2022 as of 6/6/2021
PAID	UNPAID
\$ 738	\$ 4,458
TOTAL	TOTAL
\$ 5,196	\$ 4,458

2021/2022	2021/2022
2 Ballet	2 Ballet
3 ballet	3 ballet
4 ballet	4 ballet
5 ballet	5 ballet
TOTAL	TOTAL
1572	1572

2022-2023 as of 6/6/2022	2021-2022 as of 6/6/2021
Renewal Rate	64.31%
Total Orders	1,155
Average Order Size	\$ 265.58
21/22 Sub Revenue Total	\$ 306,743.43
21/22 Sub Revenue Goal	\$ 529,880.00
% to Goal	57.89%

2021/2022	2021/2022
21/22 Sub Revenue	\$ 334,148.55
21/22 Sub Revenue Goal	\$ 530,000.00
% to Final	63.0%
Average Order Size	\$ 212.56
21/22 Renewal Rate	46.04%

2022-2023 as of 6/6/2022	2021-2022 as of 6/6/2021
Total Tickets	4644
Average Ticket Price	\$ 66.05
Increase in Revenue	\$ (27,405.12)
Increase in Sub households	-417
% Change	-27%

2021/2022	2021/2022
2 ballet	2 ballet
3 ballet	3 ballet
4 ballet	4 ballet
5 ballet	5 ballet
TOTAL	TOTAL
1572	1572

Education and Community Engagement
Report to the Board of Directors
Wednesday, June 15, 2022

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

Departmental Updates

The education team wraps up its school year having successfully returned to in-person programming in Pittsburgh Public Schools and at Hope Academy, as well as to resuming creative collaborations with old and new community partners, including the Carnegie Museums of Pittsburgh, Lauri Ann West Community Center, Pittsburgh Symphony Orchestra, Phipps Botanical Garden and World Affairs Council Pittsburgh. Accessibility initiatives have included both virtual and in-person Adaptive Dance classes and resumed audio description of productions at the Benedum Center and August Wilson African American Cultural Center.

Programming Highlights

Priority area: community engagement

- ❖ Over 500 audience members attended educational programs around *Swan Lake*, including:
 - Community Division workshop for adults
 - CMU Osher class that included a livestream of a rehearsal
 - Dance the Story for children
 - Virtual preview with guest speaker Elizabeth Kaye ([watch here](#))
 - “*Swan Lake’s* Global Moment,” co-presented by World Affairs Council Pittsburgh ([watch here](#))
 - Four programs at the theater featuring artistic team members, including Charles Barker, Yoland Collin, Alejandro Diaz, Susan Jaffe and Alexa Kochis

- ❖ Summer programming kicked off with an activity table at EQT Children’s Festival in the Cultural District
 - PBT will also provide an activity at Three Rivers Arts Festival the weekend of June 10th

- ❖ Kati Gigler attended [Moving Minds](#), a conference on health and well-being in the arts hosted by Scottish Ballet

Priority area: early childhood

- ❖ More than 250 attended two spring performances by Hope Academy at PBT Studios on May 8, featuring pre-ballet, ballet, pointe, tap and jazz students
 - PBT has provided dance education at Hope Academy in East Liberty for over 30 years, and currently six education faculty and accompanists teach in the program
- ❖ PBT was invited to participate in Kinderbridge, Pittsburgh Public Schools' new summer enrichment program for pre-k students

Priority area: inclusion, diversity, equity and accessibility

- ❖ Eight young dancers were selected to join the 22/23 school year Community Youth Scholarship cohort
 - Multiple students from the 21/22 Bridges program were selected to receive scholarships
 - As a reminder, income eligibility is now 135% of USDA National Lunch program parameters, making the program more accessible to a greater number of Pittsburgh families

Equity Project Transformation Team
 Report to the Board of Directors
 Wednesday, June 15, 2022
 Submitted by the Director of Education and Community Engagement, Kati Gigler

Programming Highlights

- ❖ Eight students were invited to join PBT's Community Youth Scholarship program following a May 8th audition
 - Financial inclusivity has been expanded to include 135% of Pennsylvania's free and reduced lunch qualifying income
- ❖ PBT joined Vibrant Pittsburgh's new Allegheny Allies partnership and will work with Irving Torres on development and implementation of several new initiatives, including Vibrant Pittsburgh's DEI pledge
- ❖ Building art in the lobby and along the staircase leading to the Ryan Studio will be refreshed this summer to reflect a history of diverse artists at PBT
 - Part of an ongoing effort to create an inclusive and welcoming environment at PBT Studios
- ❖ The team will present its 22/25 strategic plan at a special meeting at PBT Studios at 2 p.m. on July 12. All are invited to attend!

Budget Tracking

YEAR	FY20	FY21	FY22
Memberships/sponsorships	\$2,710	\$2,500	\$3,210
Trainings	\$2,109	\$12,336	\$700
Learning resources	\$3,670.41	\$214.61	--
Entertainment	\$593	\$19.25	--
Catering	\$933.39	--	--
Travel expenses	\$458.65	--	--
TOTAL	\$10,475	\$15,069.86	\$3,910

Organizational expenditures related to IDEA initiatives for FY20-22, 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.