

# PITTSBURGH BALLET THEATRE

Board of Directors Meeting  
Wednesday, September 14, 2022  
12:00-1:30 p.m.  
Zoom

Meeting Materials

# PITTSBURGH BALLET THEATRE

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# PITTSBURGH BALLET THEATRE

Board of Directors Meeting  
Wednesday, September 14, 2022  
12:00 - 1:30 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 June 15, 2022 Minutes (12:00 - 12:05 p.m.).....Mary McKinney Flaherty
- II. Financial Report (12:05 - 12:20 p.m.).....Rich Beaty, Jay Romano  
A. August 31, 2022 Financials and Cashflow Report
- III. Executive Director Report (12:20 - 12:30 p.m.).....Dr. Kathryn Gigler
- IV. Building a Workplace Culture Based on Opportunity and Inclusion (12:30 - 12:40 p.m.).....Lauren Carlini, Dr. Kathryn Gigler
- V. Artistic Director Search Update (12:40 - 12:50 p.m.).....Rich Beaty, Dr. Melonie Nance
- VI. School Report (12:50 - 1:00 p.m.).....Ayana Teter, Margie Grundvig
- VII. Executive Session (1:00 - 1:15 p.m.)
- VIII. Adjournment (1:15 p.m)

Next Board of Directors Meeting: Tuesday, October 25, 2022 at 4:00 p.m. via Zoom.

# PITTSBURGH BALLET THEATRE

Meeting of the Board of Directors  
Wednesday, June 15, 2022  
12:00 p.m. - 1:30 p.m.  
PBT Studios and via Zoom  
Meeting Minutes

Board of Directors in Attendance: Mary McKinney Flaherty, Dona Hotopp, Becky Torbin, Peggy McKnight, Winthrop Watson, Janet Campbell, Stephanie Sciallo, Kathleen Miclot, Ayana Teter, Betsy Teti, Rich Beaty, Melonie Nance, Susan Cruz, Jim Crockard, Geoffrey Bond, Michael LaRocco, Dawn Fleischner, Celia Gerard, Connie Cesario, Dena LeMar, Debra Dermody, Barbara Cottrell

Board of Directors Not in Attendance: Carolyn Byham, Doug Kreps, Edwin Beachler, Jay Costa, Natalie Mihalek, Richard Rauh, Guy Reschenthaler, Lisa Saperstein, Vincent Silvaggio, Hillary Tyson, Joseph Vincent, Vonda Wright, Philip Barr, Austin Davis, Sandra Nicholas, Mary Finger, David Tuthill, LeRoy Metz, Beth Brown, Sarah Pietragallo, Shelley Taylor, Camera Bortolotta, Steffie Bozic

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

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- I. Call to Order, Welcome, Approval of April 20, 2022 Minutes
- II. Executive Director Report and Welcome
- III. Artistic Director Report
- IV. Financial Report
  - A. May 31, 2022 Financials and Cashflow Report
  - B. Approval of 2022-23 Budget
  - C. Live Music Resolution
- V. Governance Report
  - A. Board of Director Renewals
  - B. Extension of Officer Positions for One-Year
- VI. Search Update
- VII. Approval of 2022-25 Strategic Plan

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## VIII. Adjournment

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

Mary McKinny Flaherty called the meeting to order at 12:02 p.m. and reminded everyone to please sign the conflict of interest form that was distributed with the meeting materials. We are in the midst of a period of transition, transformation, and renewal. One transition being Harris formally passing the baton to Dr. Kathryn Gigler, PBT's current Director of Education and Community Engagement, who will be the Acting Executive Director effective July 1, 2022. After reviewing the agenda Mary asked for a motion to approve the minutes from the April Board of Directors meeting.

### Approval of April 20, 2022 Board of Directors Meeting Minutes

Donna Hotopp had one revision on page five that the first line in the McCune Resolution section should read "Harris and Mary." Liana Pears will make this correction.

Dona Hotopp made the motion, second by Janet Campbell, to approve the April 20, 2022 Board of Directors meeting minutes with the amendment that Dona Hotopp requested. Passed.

### Executive Director Report and Welcome - Harris Ferris and Kathryn Gigler

Harris Ferris began the Executive Director's report by listing several recent PBT accomplishments such as Open Air and *Swan Lake*. He's been focusing on seven key areas as he wraps up his 15 year tenure at PBT. These include assisting in the completion of the 2022-25 strategic plan, maintaining at least a seven figure surplus, fundraising efforts for the \$3.5M *Nutcracker* and the \$6M for Live Music, utilizing the mobile stage, the tribute to Dr. Fu, and lastly he's earnestly supported the efforts to balance the budget that will be presented later today. Finally, I've been working closely with Kati Gigler to ensure a smooth transition which includes introductions to several of the foundations, donors, and patrons. In regards to the budget, one of the items to help balance it is an assumption of a \$300,000 gift coming from the legislature under marketing to attract tourism. Next Harris touched on fundraising strategies. The main strategies that PBT utilizes successfully to market the ballet are artistic excellence both on stage and in the studios and economic impact including job creation, capital projects, and tourism. Harris advocated for a greater focus on tourism to explore how PBT's mobile stage could be taken to more remote locations to draw in audiences. A third case for the ballet is quality of life even to the point of health. We already have several programs we've secured funding for such as Dance for Parkinson's. Lastly, Harris thanked all the great people at PBT and will be leaving knowing that Kati is surrounded by a strong leadership team.

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Kati has had the opportunity to work with most of the Board members and looks forward to working with those she hasn't yet. Over the past three years her focus has been on creating inclusive environments for all our audiences and stakeholders, and she's excited that this is a core part of the new strategic plan. This inclusive environment was obvious at Open Air where

18 different performing arts groups and schools around the region had the chance to perform. Kati provided an overview of the upcoming programs such as ISP, Company Experience, and the Gala on November 12, 2022. She mentioned how great it is to work somewhere like PBT and shared that during Open Air one of the Mosites team members approached her and said that it looks like she really gets a lot of joy working at the ballet and working with all these people and she thought this was such a nice observation. Additionally, working through and now coming out of a pandemic Kati thinks that being able to work and lead a work environment where joy is still the lexicon is really important. She's really excited to work with all the Board members and looks forward to the days ahead.

Mary thanked Harris for his tremendous work and mentioned that a few of the Board members are organizing a more formal celebration for Harris early this coming fall. She welcomed Kati in her new role as acting executive director and looks forward to continuing working with her.

## Artistic Director Report - Susan Jaffe

Susan Jaffe gave the artistic director report. It was extremely difficult for her to decide to leave PBT to take on the artistic helm of ABT. That job was truly the only job that could have taken her away from here. Otherwise no amount of persuasion could have dragged her away from PBT. She has loved working with everyone and becoming friends with quite a few Board members. She gave a special thank you to Dawn and Mary for all of their support to onboard her here at PBT and to understand the organization on a deep level.

In regards to Covid, she worked closely with the dancers, HR, and the dancer's union to create a safe space to return to work. This really helped us to create trust and build a space where we could all feel comfortable and liked to work. This also allowed Susan to help the dancers retrain in a way that gave them more coordination, confidence, and power in their technique.

PBT pivoted to digital programs. Three highlights for Susan are storyboarding *A Midsummer Night's Dream* that aired on KDKA TV, acting as the point person for treatment and music/scene cuts for *Fireside Nutcracker*, and the filming of *Bolero* at Carnegie Museum. Digital Programs were filmed at WQED and Susan had an amazing experience learning about splicing each cut together and working with a filmmaker. We had a total of 58,107 digital performance views and were able to bring much more awareness to PBT and what we're doing. This also created other non-conventional performance opportunities in the Hall of Sculpture including seven shows of *Dracula's Kiss* in October over Halloween weekend and five shows of *Bolero* over Valentine's Day weekend. And of course our mobile stage brought wonderful

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performance opportunities as well as opportunities to offer the stage to other arts institutions in the community.

She's also had the wonderful opportunity to bring the apprenticeship program with the full support from Leslie and Hans Fleischner. It not only paid for their entire salaries with fringes,

but also offered college degree courses for the apprentices and they all grabbed on that opportunity with relish. This program raised the level of awareness in the US and abroad

through advertising and social media and brought some students to the school. We've had approximately three hundred fifty applicants each year.

She's also had the pleasure of working closely with the PBT School. She brought the ABT/NTC to the school which was funded by Dawn and Chris Fleischner. This was for faculty development and brought a deeper training to the faculty—especially for the teachers teaching the younger students. Additionally, she had bi-weekly meetings with Margie and Aaron and monthly meetings with the School Committee. Another project was helping to facilitate the Company Experience to perform at Hartwood as a way to bring more value to the intensive summer program and to bring a wonderful performance opportunity to the students. That performance is coming up on June 26<sup>th</sup> so I hope you all come. Tommie Kesten and Colin McCaslin will perform *Don Q pas de deux* with the students and we will have all the usual offerings at Hartwood, including the picnic.

In regards to programming for PBT she kept diversity in mind and brought new works to Pittsburgh. She worked with diverse choreographers and showcased many female choreographers like Helen Pickett. In her programming she also made sure to include a mixture of classical and contemporary works. This season also allowed her to choreograph her first professional full-length ballet, *Swan Lake*.

She's enjoyed getting to know the people of this community and has been inspired by the other artists of this community for all the amazing things they have accomplished, and the high-quality art that comes to Pittsburgh. This city is very lucky to have such a vibrant arts community.

Pivoting to the staff at PBT, Susan first thanked Harris. The first thing she saw from Harris was his leadership throughout the pandemic and how he pulled PBT out of it in a financially stable way. His creativity and fundraising brought us the mobile stage and allowed PBT to continue to perform and thrive when so many other arts organizations were shuttered. She's so grateful to have worked with and learned from him and is proud of their many accomplishments. She wishes him all the best in his new adventures. Next, she thanked Jay who is the rock of this organization. His incredible attention to detail and his wisdom has kept us thriving. He was instrumental in getting us over \$2M of the PPP and Shuttered Venue loans. The Marketing

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Team, Devo, Production, Costume shop, Education and IDEA, HR, and the Artistic staff have been a real joy to work with. They are top-notch and they have raised the bar in her world. In the future, she will have high expectations in all of these departments. She will miss them all when she departs in November. Last but not least, Susan is incredibly proud of the dancers. Their dedication, hard work, and desire to grow has been an incredible inspiration. Working with them has been nothing but pure joy.

Finally Susan touched on Hartwood Acres, ISP, and the new season as well as the three-year budget that's being created. A lecture series at the Carnegie Museum is also in development

as well as continuing the process for the Point Park/PBT joint degree. In 2023, Susan is excited that PBT will partner with the PSO for *Bohemia*, and the *Violins of Hope*. Jennifer Archibald will choreograph the story of Florence Warren, a Jewish dancer who survived and thrived during the Holocaust.

There were no questions on the artistic director report.

Mary thanked Susan for her tremendous accomplishments and reminded the Board that Susan will be here for the next few months.

## Financial Report - Rich Beaty and Jay Romano

Rich Beaty began the financial report. It is a highlight of these meetings for him to introduce Jay, who is an integral if not the most integral part of keeping PBT together with his leadership. He also announced that Jay's role has been elevated from Director of Finance and Operations to Chief Financial Officer.

PBT's cash position has remained the same mostly due to the government support we've received over the past two years. We currently show a strong balance sheet, and as a result of this funding we will show a surplus for this year. Despite the government support, there were still several challenges with respect to the 2022-23 budget. We started with a negative \$2M and thanks to the hard work of the Finance Committee and Jay we were able to work towards a balanced budget that we will be proposing to you all today. One of the biggest challenges is the difference between wage and production costs. The wage issues are not new and the current economic situation has only compounded the issue. In 2018-29 we budgeted \$4M for wages, and increased this by 25% for the 2022-23 budget. While wages and production costs continue to increase our revenue is not increasing at the same rate, so we will need to think about ticket pricing, revenue structures, and most importantly the impact of the School. Rich is confident that Kati and Jay's leadership will address the issues of the School as an immediate priority. Since there were no questions, Rich asked Jay to provide the detailed financial report.

*Approval of 2022-23 Budget -*



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Jay Romano gave additional details on the 2022-23 budget. Next season's budget spending plan is similar to this season's. As Rich mentioned earlier, the main difference is the government funding line. We had to look for other sources of funding in order to present a balanced budget this afternoon, and we're happy to be able to do so and we're confident that we can make any necessary adjustments as next season unfolds. We see a lot of potential in ticket sales with the exciting lineup of productions Susan has planned for 2022-23. There are many opportunities as we look at this budget. Curtis Dunn has done an excellent job with rentals this year and we hope to see that continue. As Rich mentioned, we'll look at the School and Gala numbers to see if there's anything we can do to help offset any shortfalls that we see coming down the road in the next twelve months. Jay looks forward to working with someone as talented as Kati.

There were no questions on the 2022-23 budget.

Winthrop Watson made the motion, second by Donna Hotopp, to approve the 2022-23 budget. Passed.

## *March 31, 2022 Financials and Cashflow Report -*

### *Statement of Financial Position -*

Jay continued that the ending of the fiscal year aligns with the projections we had. Our strength right now is in our balance sheet, especially our current assets. Our season has concluded with only one program left at the end of June, Hartwood Acres.

### *Statement of Activities -*

Minimal changes have been made in the statement of activities.

### *Statement of Cashflow -*

At the end of the fiscal year PBT will have \$1.7M in the bank.

### *Live Music Resolution -*

Mary covered the Live Music Resolution, which is similar to the one completed for the new *Nutcracker*. This resolution formally establishes the Live Music Fund. As a Board in late 2018 or early 2019, we agreed to move forward with fundraising for live music. This is a project that Harris helped to create with the support of an anonymous donor for a \$3M matching gift that has now come to a close. This is agreeing to accept those funds and manage them as a long term endowment. This was passed by the Executive Committee on May 16, which is why there are already signatures on the resolution. Therefore this is being recommended by the Executive Committee to the full Board for an affirmation of the decision made by the Executive Committee.

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Harris added that the pro forma that was created by PNC Bank suggests that it could continue to fund live music for more than 50 years based on the calculations of the 7% annual return that PNC used. This upcoming fiscal year (2022-23) will be the very first year drawing from this fund for the entire cost of live music for next season. We have almost 100% Board participation as there are a few members who will be invited to make a donation.

Before passing the resolution, Mary recognized Harris and the development team's work to complete this fund. Before Mary joined the Board the PBT and the PBT orchestra were not on good terms and live music had to be discontinued at performances because of the financial situation. Under Harris' leadership, the relationship between PBT and the PBT orchestra has vastly improved and now with this fund live music will be performed at two

productions every season. Additionally this frees up fundraising space and resources for other initiatives of the organization.

Ayana Teter made the motion, second by Janet Campbell, to affirm the resolution and establish the Live Music Fund. Passed.

## Governance Report - Kathleen Miclot and Dr. Melonie Nance

### *Board of Director Renewals -*

Kathleen Miclot gave the Governance report. The following are the members up for renewal:

1. The Honorable Camera Bartolotta (06/19)
2. Mr. Rich Beaty (09/16)
3. Dr. Geoffrey Bond (12/16)
4. Ms. Beth Brown (06/10)
5. Ms. Connie Cesario (04/17)
6. The Hon. Jay Costa (02/04)
7. Ms. Barbara Cottrell (09/19)
8. Ms. Dawn Fleischner (10/13)
9. Ms. Celia Gerard (09/19)
10. Ms. Peggy McKnight (02/10)
11. The Hon. Natalie Mihalek (12/19)

These members were already approved by the Governance Committee and are being brought to the full Board for consideration. There are four resignations for the class of 2022: Mr. Phillip Barr, Mr. Michael LaRocco, Ms. Steffie Bozic, and Congressman Guy Reschenthaler. Kathleen invited Michael to say a few words.

Michael LaRocco has been on the Board for about 20 years and when he first joined he was a ballet novice. In the 20 years that he's been here he's had the tremendous pleasure of watching

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we are waiting to see what happens with the artistic director search. Many executive directors want to know who the artistic director is first so they have a better understanding of this artistic vision and can formulate a plan to best support that. Rich did mention that Susan's departure to ABT has really elevated PBT's standing, and as a result we actually have eleven new ED applicants that came in even though that isn't our priority. He doesn't have the details from MCA to share at the moment, but has a call with MCA along with a search committee meeting coming up within the next couple weeks. In terms of the AD search, there are more than 40 candidates that are extremely exciting and we are also going back and reconnecting with some of the folks that were part of the original search before Susan was hired. Rich asked if Mary could share more details with respect to the diversity numbers for the search.

Mary explained that although they haven't seen the shortlist of AD candidates from MCA, they did communicate to us that there are 34 individuals, 18 of whom are women of color. This is significantly more diverse than the overall population of existing artistic directors. These are the individuals that Jason and David are reaching out to and who they believe would be a good fit for this position. Included in that list are people who are currently artistic directors of smaller organizations than PBT or who are in high positions of leadership in a large or similar organization.

Dr. Melonie Nance added that the transition of looking for an ED to an AD went relatively smoothly. Working with MCA and David is advantageous since they already have familiarity with PBT and our priorities and we've completed a search with them once already fairly recently. We don't feel like we're starting from scratch, but are bringing in some expertise to really help us hone in on the skills and characteristics we're looking for in our future AD and our organization. One final note is that MCA will be reaching out to some of our key funders just to shore up their support and make sure that they feel heard and have any questions answered.

Rich reminded the Board not to hesitate to reach out to him, Dr. Nance, or Mary with any questions or concerns. Also if any potential candidates come to mind, please feel free to pass them along to us so we can share that information with David.

## Approval of 2022-25 Strategic Plan - Winthrop Watson and Dena LeMar

Winthrop Watson presented the 2022-25 strategic plan. He first thanked Michael LaRocco for asking him to be a part of this committee and to Dena LeMar for joining him as Co-Chair. Winthrop thanked the staff and gave a shout out to Harris and Liana for helping to keep the process moving. The mission and diversity statements are strong so we kept those along with our values. Next Winthrop mentioned the four pillars document, which is being brought before the Board for approval today. Although not in the materials for this meeting, the staff also worked on a timeline document that supports the four pillars. The strategic planning committee felt that the goals of the four pillars were appropriate for this time of transition while their execution may be revised over the next few months. That document does not need Board

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approval, but is certainly something we can share in September. Winthrop then reviewed the four pillars: 1. Enhance and Deepen the Participant Experience, 2. Improve (and Sustain) Long-Term Financial Stability, 3. Build a Workplace Culture Focused on Inclusivity and Opportunity, and 4. Refine and Sharpen PBT's brand.

Rich made the motion, second by Dawn Fleischner, to approve the 2022 - 25 strategic plan. Passed.

## Accolades and Appreciation - Mary McKinney Flaherty, Ayana Teter

Mary concluded the business portion of the meeting at 1:04 p.m. Liana played a short PowerPoint presentation of some of the highlights of Aaron and Harris' tenure at PBT.

Ayana Teter said a few words of appreciation for Aaron as the Director of School Operations. It's been her pleasure working with him and seeing the different ways that he's served in so many roles. He served as a political ambassador during the past few Covid years and his work involved a creative overhaul of scheduling as PBT had to pivot to online and hybrid classes. Under his leadership the Byham House was established and he created the new database system that has revolutionized how we engage with the school. The school has changed for the better under your 15 years of directorship and we're so incredibly grateful for you and will miss you.

Aaron thanked everyone and gave an overview of his time at PBT. August will mark 15 years and he started right after Harris. When he started he soon came to realize that his predecessor had been released from her duties so the circumstances he found himself in were challenging to say the least. There was only one other person in the school office who had been hired a month or two before so a lack of manpower and systems, processes, and infrastructure that didn't exist added to the challenges. Fast forward to today, Aaron is proud of how far the school has come and the accomplishments that have been made since then including the systems and processes that have been put in place.

Since 2007 when Aaron started to pre-pandemic, PBT overall enrollment has grown more than 50% and the school net revenues have almost tripled. He was thrilled to contribute to the planning and opening of the PBT student residence (Byham House) in the fall of 2010. He was privileged to help form and implement PBT's first company experience in 2014. He had the pleasure of participating in the planning and opening of PBT's Byham Center for Dance in the fall of 2016. And overall he is proud and honored to have been a part of the leadership team responsible for the school's expansion both nationally and internationally. He's greatly enjoyed working alongside such talented, creative, and hardworking team members. It's been a pleasure getting to know and working with the Board. Aaron concluded that he sincerely appreciates his tenure at PBT having developed so many great relationships with so many over the years.

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Mary presented a photo of Harris with all the dancers at Swan Lake and as a thank you and a celebration of 15 successful years of being at the helm of this organization. His innovation, passion, and vision have truly transformed PBT and some of which were highlighted earlier today. One of the biggest was transforming the relationship between PBT and the Union which has culminated in a \$6M Live Music fund. Mary thanked Harris for his vision in seeing what this campus could be and continuing to see what that can look like. There was a \$21.2M capital campaign which enabled us to build the Byham Center for Dance and of course the building we're sitting in now that was not the property of PBT, but was the property of the Pittsburgh Ballet Theatre Foundation. Thank you Harris and Celia Gerard among others for ensuring the confidence that we had the strength and security as an organization to maintain this building as an asset which then enabled us to realize certain RCAP funds. We are beyond grateful for everything you've done for Pittsburgh Ballet Theatre.

Harris shared his gratitude to everyone and a bit about his time at PBT. When he first started he did everything he could on his own, but has come to realize that he can't do any of this by himself. This organization has so many talented people. There's a certain point while working at PBT how much is on everyone's shoulders and that really makes you appreciate the hard work and dedication of the team around you. He is grateful to have worked with the senior management team and several Board Chairs throughout his tenure.

Several Board members also shared their appreciation for Aaron and Harris.

Adjournment -

There being no further business, Mary McKinny Flaherty adjourned the meeting at 1:25 p.m.

*Submitted by, Harris Ferris*

*Approved by, Betsy Teti*

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

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<b>ASSETS</b>	
<b>CURRENT ASSETS</b>	
Cash and cash equivalents	931,000
Cash and cash equivalents - Other	4,073,500
Investments	1,500
Accounts receivable	7,500
Pledges receivable	353,000
Inventory	20,500
Prepaid expense	3,500
<b>Total Current Assets</b>	<b>5,390,500</b>
<b>ENDOWMENT ASSETS</b>	
Cash and cash equivalents	252,000
Investments	8,661,500
	<b>8,913,500</b>
<b>LIVE MUSIC APPEAL</b>	
Cash and cash equivalents	478,500
Investments	3,717,000
	<b>4,195,500</b>
<b>INVESTMENTS HELD BY TRUST</b>	
	434,000
<b>PLEDGES RECEIVABLE</b>	
	170,000
<b>PROPERTY, EQUIPMENT &amp; LEASEHOLD IMPROVEMENTS - NET</b>	
	9,275,000
<b>PRODUCTION ASSETS - NET</b>	
	191,500
	<b>9,466,500</b>
<b>TOTAL ASSETS</b>	<b>28,570,000</b>
<b>LIABILITIES &amp; NET ASSETS</b>	
<b>CURRENT LIABILITIES</b>	
Accounts payable and accrued expenses	171,000
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	435,000
<b>TOTAL CURRENT LIABILITIES</b>	<b>1,441,500</b>
<b>LONG-TERM DEBT</b>	
	141,000
<b>OTHER-LONG-TERM LIABILITIES</b>	
	186,500
<b>NET ASSETS</b>	
Unrestricted	2,472,500
Temporarily	10,716,500
Permanently	13,612,000
	<b>26,801,000</b>
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>28,570,000</b>

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## STATEMENT OF ACTIVITIES

August 31, 2022

## OPERATING REVENUE

	Actual Aug-22	Forecast Sept-June	Total Jun-22	Annual Budget	Variance
Season subscriptions	-	422,000	422,000	529,000	(107,000)
Single tickets	-	2,107,000	2,107,000	2,107,000	-
School	1,019,000	826,500	1,845,500	1,827,000	18,500
Ball/Special fundraising activities	45,500	468,500	514,000	500,000	14,000
Boutique sales	5,500	94,500	100,000	100,000	-
Tour	-	45,000	45,000	45,000	-
Investment income	5,000	17,000	22,000	22,000	-
Rentals, sales and other income	89,500	183,500	273,000	273,000	-
Total Operating Revenue	1,164,500	4,164,000	5,328,500	5,403,000	(74,500)
<b>OPERATING EXPENSE</b>					
Salaries, wages & fringe benefits	431,500	4,401,500	4,833,000	5,000,000	167,000
Direct production expense	124,500	2,583,000	2,707,500	2,706,500	(1,000)
School	554,500	1,361,000	1,915,500	1,900,000	(15,500)
Marketing	85,500	510,500	596,000	600,000	4,000
General & administrative	81,500	359,500	441,000	440,000	(1,000)
In-kind	-	350,000	350,000	350,000	-
General production	90,500	316,000	406,500	400,000	(6,500)
Occupancy	38,000	188,000	226,000	218,000	(8,000)
Fund-raising	8,500	121,500	130,000	130,000	-
Ball/Special fundraising activities	19,500	194,500	214,000	200,000	(14,000)
Arts education	77,000	530,000	607,000	606,000	(1,000)
Tour	-	52,500	52,500	52,500	-
Debt service	-	12,000	12,000	12,000	-
Depreciation & amortization	-	39,500	39,500	39,500	-
Boutique	14,000	46,000	60,000	60,000	-
Contingency/Bad debt	-	-	-	-	-
Total Operating Expense	1,525,000	11,065,500	12,590,500	12,714,500	124,000
Change in Net Assets Before Public & Private Support	(360,500)	(6,901,500)	(7,262,000)	(7,311,500)	49,500
<b>PUBLIC &amp; PRIVATE SUPPORT</b>					
Individuals	12,500	437,500	450,000	450,000	-
Board	15,000	345,000	360,000	360,000	-
Corporations	-	103,000	103,000	103,000	-
Foundations	5,000	730,000	735,000	735,000	-
Government	100,000	1,036,000	1,136,000	1,136,000	-
Special projects	120,000	770,000	890,000	890,000	-
In-kind	-	350,000	350,000	350,000	-
Total Public & Private Support	252,500	3,771,500	4,024,000	4,024,000	-
Change In Net Assets Before Releases From Restrictions	(108,000)	(3,130,000)	(3,238,000)	(3,287,500)	49,500
<b>NET ASSETS RELEASED FROM RESTRICTIONS</b>					
Investment income spending	-	467,000	467,000	500,000	(33,000)
Other	1,927,000	250,000	2,177,000	2,036,000	141,000
Other	-	596,000	596,000	752,500	(156,500)
	1,927,000	1,313,000	3,240,000	3,288,500	(48,500)
<b>Changes In Net Assets From Operations</b>	<b>1,819,000</b>	<b>(1,817,000)</b>	<b>2,000</b>	<b>1,000</b>	<b>1,000</b>
Net assets released from capital restrictions	-	-	-	-	-
Depreciation on leaseholds, land , machinery	-	726,000	726,000	726,000	-
CHANGES IN NET ASSETS	1,819,000	(2,543,000)	(724,000)	(725,000)	1,000

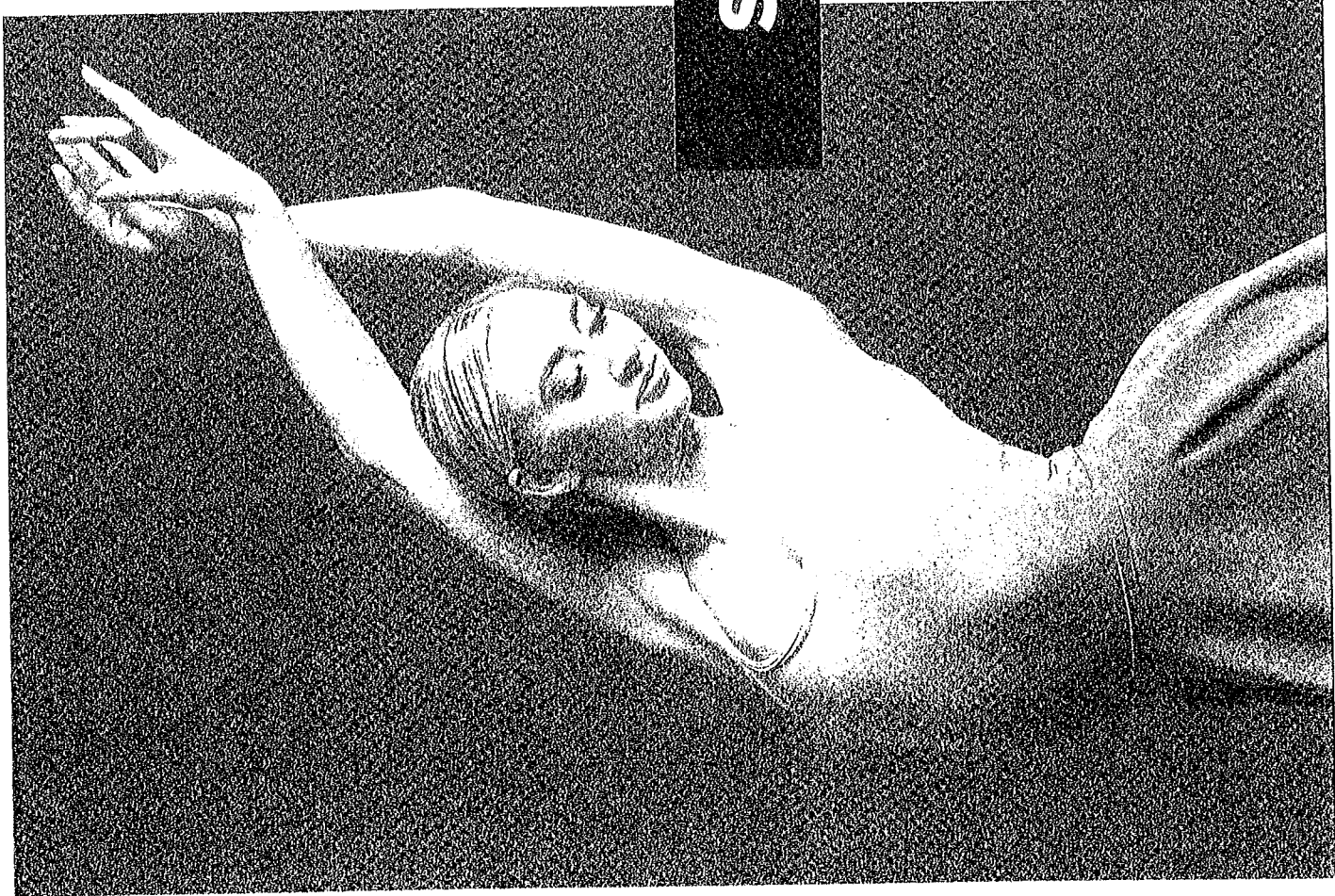
PITTSBURGH BALLET THEATRE, INC.

2022-23 CASH FLOW - OPERATING

August 31, 2022

PITTSBURGH BALLET THEATRE, INC.	Actual through Aug 31, 2022. Ref: Forecast Sept. 1, 2022 - June 30, 2023												2022-23 Annual Budget	Variance	
	Actual Jul-22	Actual Aug-22	Forecast Sep-22	Forecast Oct-22	Forecast Nov-22	Forecast Dec-22	Forecast Jan-23	Forecast Feb-23	Forecast Mar-23	Forecast Apr-23	Forecast May-23	Forecast Jun-23			TOTAL
<b>BEGINNING CASH</b>	1,571,000	1,327,000	931,000	315,500	229,000	322,500	836,500	395,500	104,500	56,000	38,000	55,000			
<b>CASH RECEIPTS</b>															
Season subscriptions	12,000	13,000	15,000	19,000	10,000	5,000	-	-	-	-	-	-	422,000	-	529,000
Single tickets	6,000	5,500	11,000	23,000	303,000	441,000	757,000	24,000	262,500	15,000	67,000	189,000	2,107,000	-	2,107,000
School	107,500	121,500	59,500	61,000	69,500	134,500	90,500	64,500	138,500	50,500	13,000	145,000	1,845,500	-	1,827,000
Ball/Special fundraising activities	-	-	-	-	-	-	-	-	-	-	-	-	514,000	-	500,000
Tour	-	-	-	-	-	-	-	-	-	-	-	-	45,000	-	45,000
Investment income	1,500	3,500	-	5,000	-	-	-	-	-	-	-	-	20,000	2,000	22,000
Rentals, sales and other income	-	-	-	-	-	-	-	-	-	-	-	-	273,000	-	273,000
Boutique sales	2,000	3,500	-	-	2,000	50,000	20,000	6,500	1,000	1,000	3,000	6,000	100,000	-	100,000
Contributions & Grants	-	-	-	-	-	-	-	-	-	-	-	-	3,567,000	-	3,567,000
Endowment transfer	-	-	-	-	-	-	-	-	-	-	-	-	467,000	-	467,000
Net assets released from restrictions	-	-	-	-	-	-	-	-	-	-	-	-	368,500	-	368,500
Accounts/pledges receivable 2020-21	1,927,000	6,500	48,000	10,000	210,000	30,000	-	-	-	-	-	-	2,773,000	-	2,773,000
Total Cash Receipts	3,068,000	430,000	376,500	850,000	869,500	1,642,000	955,500	1,673,500	618,500	230,500	312,000	2,389,000	12,372,000	109,000	12,365,500
<b>CASH DISBURSEMENTS</b>															
Salaries, wages & fringe benefits	25,000	234,500	578,500	332,000	426,500	448,500	414,000	395,000	649,000	427,000	371,000	360,000	4,833,000	-	5,000,000
Direct production expense	67,500	3,500	33,000	126,500	165,500	129,500	641,500	171,500	311,000	222,000	471,000	312,500	2,707,500	-	2,706,500
School	154,000	155,000	110,000	129,500	131,000	130,500	119,000	125,000	157,000	121,000	120,000	147,000	1,880,000	35,500	1,900,000
Marketing	30,500	11,000	42,500	8,000	72,500	84,000	71,000	11,000	62,500	50,000	23,500	12,000	580,000	16,000	600,000
General & administrative	8,000	48,000	23,000	53,000	56,000	34,500	31,000	29,000	39,500	26,500	20,000	20,000	438,000	3,000	440,000
General production	18,500	20,500	23,500	21,000	20,000	20,000	20,000	19,000	20,000	19,000	14,000	11,500	222,000	4,000	218,000
Occupancy	500	16,000	21,500	19,500	19,500	19,500	19,500	19,500	19,500	19,500	19,500	19,500	401,500	5,000	400,000
Fund-raising	1,000	4,500	3,000	12,500	10,500	23,500	7,000	17,000	8,000	11,500	7,500	7,500	124,000	6,000	130,000
Ball/Special fundraising activities	3,000	6,500	10,000	24,000	28,000	123,500	-	-	-	-	-	-	214,000	-	200,000
Arts education	38,500	38,000	62,500	51,000	51,000	52,500	48,000	50,500	65,500	51,500	50,000	46,000	605,000	2,000	606,000
Tour	-	-	-	-	-	-	-	-	-	-	-	-	42,500	10,000	52,500
Debt service	-	-	-	-	-	-	-	-	-	-	-	-	3,000	-	3,000
Boutique	-	-	-	-	-	-	-	-	-	-	-	-	12,000	-	12,000
Contingency/Bad debts	3,500	-	5,500	12,500	-	12,500	8,500	3,000	1,000	5,500	1,500	-	58,500	1,500	60,000
Accounts payable 2020-21	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Total Cash Disbursements	311,500	667,500	729,500	932,500	1,007,500	1,108,500	1,384,000	866,500	1,346,500	961,000	1,115,500	984,000	12,489,500	83,000	12,325,000
Deferred income 2022-23	51,000	(1,000)	(2,000)	-	235,000	-	7,000	277,000	649,000	253,000	213,000	183,000	1,865,000	-	-
Prepaid expense 2022-23	-	-	-	-	-	16,000	16,000	15,000	16,000	37,000	39,000	191,000	330,000	-	-
<b>Capital Projects:</b>															
Receipts	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Disbursements	-	5,000	40,500	3,000	3,000	3,000	3,000	3,000	3,000	3,000	3,000	-	72,500	-	-
<b>Net Cash (Used in) Provided By Operating Activities</b>	2,807,500	(243,500)	(395,500)	(85,500)	94,000	514,500	(440,500)	(440,000)	(98,000)	(517,500)	(632,500)	1,397,000	-	-	-
<b>Cash Flows From Financing:</b>															
Proceeds (Payments) line of credit	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Proceeds (Payments) short term loan	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Proceeds from long-term debt	142,500	-	-	-	-	-	-	-	-	-	-	-	142,500	-	142,500
Payments on long-term debt	-	(500)	(500)	(1,000)	(500)	(500)	(500)	(1,000)	(500)	(500)	(500)	(1,000)	(7,500)	-	(7,500)
<b>ENDING CASH</b>	1,327,000	931,000	315,500	229,000	322,500	836,500	395,500	104,500	56,000	38,000	55,000	101,000			





PITTSBURGH  
**BALLET**  
THEATRE

# 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

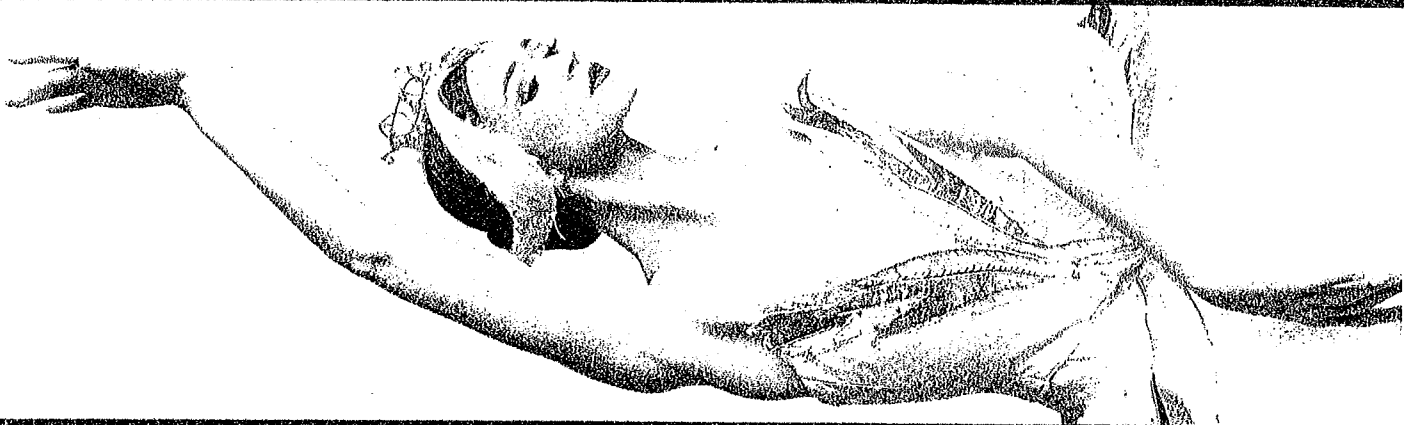
To be Pittsburgh's source and ambassador for extraordinary ballet experiences that give life to the classical tradition, nurture new ideas and, above all, inspire.



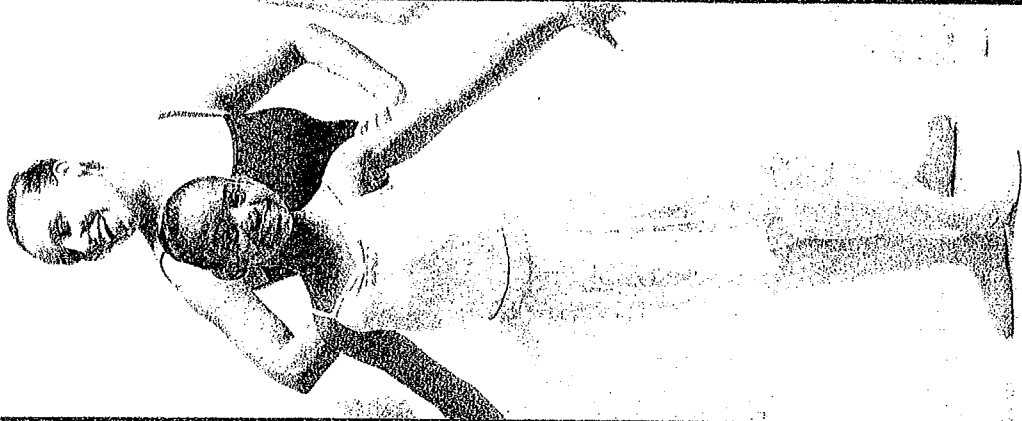
**Enhance and Deepen the Customer Experience**



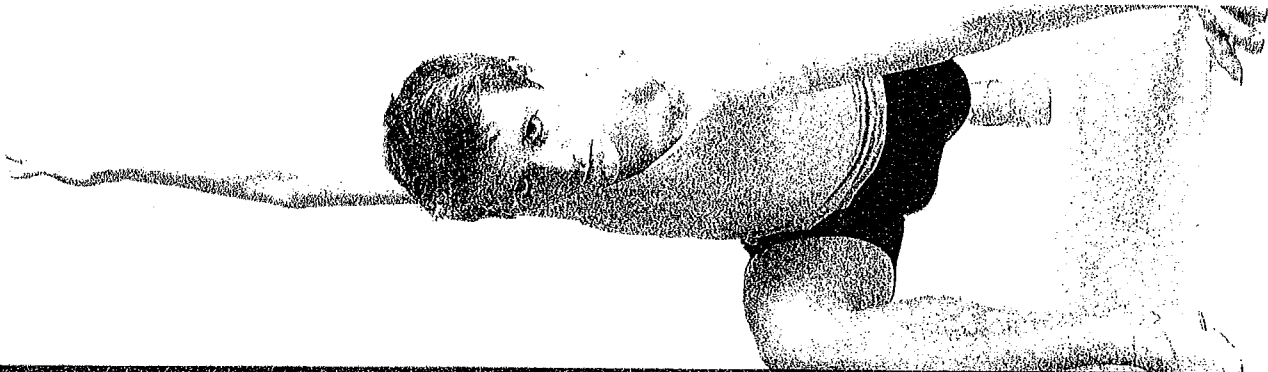
**Improve Long Term Financial Stability**



**Build a Workplace Culture Focused on Inclusivity and Opportunity**



**Refine and Sharpen PBT'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 Lin O'Hanlon, Corey Bourbonniere, Marisa Grywalski,  
Josiah Kaufman, William Moore, Grace Rookstool  
and Artists of PBT School

Photography: Duane Rieder

**PBT SCHOOL REPORT**

as of: 09/09/22

**2022-23 School-Year Enrollment To Date**

<b>Division</b>	<b>Year End 2018-19</b>	<b>Year End 2021-22</b>	<b>Current Enrollment</b>	<b>Percent change</b>	<b>Budgeted Enrollment</b>
<b>Children's Division</b>	<b>231</b>	<b>90</b>	<b>120</b>	<b>33%</b>	<b>160</b>
<b>Student Division</b>	<b>141</b>	<b>104</b>	<b>122</b>	<b>17%</b>	<b>107</b>
Level 6	11	5	11		
Level 7	8	6	6		
Level 8	36	31	31		
Graduate	59	59	55		
<b>Pre-Professional Division</b>	<b>114</b>	<b>101</b>	<b>103</b>	<b>2%</b>	<b>109</b>
<b>SCHOOL ENROLLMENT TOTAL</b>	<b>486</b>	<b>295</b>	<b>345</b>	<b>17%</b>	<b>376</b>
<b>Byham House</b>		<b>Year End 2021-22</b>	<b>Current Enrollment</b>	<b>Percent change</b>	<b>Budgeted Enrollment</b>
2022-23 Residents		13	16	23%	13

*For the 22-23 school year, the following classes have been added to the **Children's Division**:*

– Family Pre-Ballet (previously called Grown Up and Me or Mommy and Me): these are sessions for our youngest dancers (ages 1.5-3) and are also attended by a parent/guardian. These were tested as four-session workshops last spring and have been expanded as a year-round option this year.

– Pre-Ballet 3: these classes have been reintroduced in-studio for the first time since the spring of 2020.

*For the 22-23 school year, the following classes have been added to the **Student Division**:*

– Additional sessions for Preparatory and Level 1 classes to accommodate higher enrollment in those levels

More comprehensive line-up of wellness programming for all divisions throughout the year. September to include 3 seminars for Pre Professional Division. Including:

- UPMC injury prevention including comprehensive offerings and contacts,
- Chatham University counselors on resources, boundary-setting, and help-seeking. Including navigating financial barriers and health insurance.
- Nutrition

Increased opportunities being finalized for more representation in the front of the studio through Guest Artist short term visits and longer term residencies in Spring 2023.

Lauren Andrsson confirmed for March 2- 4, 2023

**Fully Staffed School Administration Team**

Laura Caton, Manager of School Operations

Alanna Rygelski, School Operations Coordinator

Natalie DelVecchio-Wolfe, Front Desk Manager

Autumn Lenze, School Registrar and Database Manager

Arnita Thompson, Manager of Residential Programs

**Upcoming Calendar and Programming:**

September 6	First Day of Classes
September 6	In-studio Orientations for Graduates and Level 8
September 6-17	Level Orientations for Children's Division-Level 7
September 20	<i>Nutcracker</i> Virtual Orientation at 6:00 p.m.
September 21	<i>Nutcracker</i> Virtual Orientation at 12:00 p.m.
September 24	<i>Nutcracker</i> Audition Level 1-Level 6
October 8	<i>Nutcracker</i> Rehearsals Begin Continuing all Saturdays until Performances
October 10-14	Evaluation Classes Level 3-Level 8
October 17-21	Family Observation Week
October 25	Teacher/Student Meetings Level 5 and Level 6
October 26	Teacher/Student Meetings Level 4 and Level 7
October 24-29	Children's Division Dress Up Week
November 1	In Studio Pointe/Variation in studio demonstration Levels 3- Level 8
November 4	Pre-Professional student choreographic in-studio showing
November 11	No Classes - Veterans Day
November 20	Afternoon of Enchantment
November 21	Phipps <i>Nutcracker</i> Performance
November 23-27	No Classes - Thanksgiving Break
November 29	<i>Nutcracker</i> Q&A/Volunteer Orientation



MARKETING BOARD REPORT

2022-2023 Season Ticket Sales - As of 9.12.22

Single Tickets	Actual (Paid)	Unpaid	Goal	% of Goal	# of Tickets	Average Ticket Price
Storytelling in Motion	\$ 7,051	\$ -	\$ 40,000	17.63%	123	\$ 57.37
Nutcracker	\$ 218,148	\$ 8,234	\$ 1,388,000	15.72%	4783	\$ 47.33
Dracula	\$ 32,894	\$ 56	\$ 395,500	11.13%	480	\$ 68.54
Masters Program	\$ 3,110	\$ -	\$ 75,000	4.15%	51	\$ 60.99
Sleeping Beauty	\$ 17,174	\$ 1,633	\$ 208,500	8.24%	368	\$ 51.10
<b>Subtotal</b>	<b>\$ 278,377</b>	<b>\$ 9,922</b>	<b>\$ 2,007,000</b>	<b>14%</b>	<b>5805</b>	<b>\$ 49.66</b>

2021-2022 Season Ticket Sales - As of 9/12/2021

Single Tickets	Actual	Unpaid	Goal	% of Goal	# of Tickets	Average Ticket Price
Season Premiere	\$ 4,965	\$ 181	\$ 43,302	11.46%	70	\$ 73.50
Nutcracker	\$ 159,329	\$ 4,997	\$ 1,079,000	14.77%	2801	\$ 58.67
Alice in Wonderland	\$ 6,489	\$ -	\$ 220,500	2.94%	94	\$ 69.03
Here and Now	\$ 1,484	\$ -	\$ 33,500	4.43%	21	\$ 70.68
Swan Lake	\$ 3,723	\$ 97	\$ 358,500	1.04%	55	\$ 69.45
<b>Subtotal</b>	<b>\$ 175,990</b>	<b>\$ 5,274</b>	<b>\$ 1,734,802</b>	<b>10%</b>	<b>3041</b>	<b>\$ 59.61</b>

2022-2023 Subscriptions

Subscriptions	Actual (Paid)	Unpaid	Goal	% of Goal	# of Tickets	Average Ticket Price
Storytelling in Motion	\$ 57,006	\$ 3,307	\$ 75,000	76%	842	\$ 67.70
Nutcracker	\$ 54,976	\$ 3,996	\$ 76,000	72%	778	\$ 70.66
Dracula	\$ 84,522	\$ 6,039	\$ 138,000	61%	1138	\$ 74.27
Masters Program	\$ 81,880	\$ 5,409	\$ 100,000	82%	1100	\$ 74.44
Sleeping Beauty	\$ 89,143	\$ 6,918	\$ 140,000	64%	1209	\$ 75.73
<b>Subtotal</b>	<b>\$ 367,527</b>	<b>\$ 25,669</b>	<b>\$ 529,000</b>	<b>69%</b>	<b>5,067</b>	<b>\$ 72.53</b>

2021-2022 Subscriptions

Subscriptions	Actual (Paid)	Unpaid	Goal	% of Goal	# of Tickets	Average Ticket Price
Season Premiere	\$ 82,437	\$ 42,505	\$ 82,720	100%	1170	\$ 70.46
Nutcracker	\$ 57,623	\$ 25,713	\$ 66,500	87%	889	\$ 64.82
Alice in Wonderland	\$ 88,941	\$ 42,033	\$ 103,000	86%	1294	\$ 68.73
Here and Now	\$ 54,228	\$ 21,078	\$ 64,780	84%	859	\$ 63.13
Swan Lake	\$ 91,694	\$ 43,045	\$ 107,000	86%	1327	\$ 69.10
<b>Subtotal</b>	<b>\$ 374,922</b>	<b>\$ 174,374</b>	<b>\$ 424,000</b>	<b>88%</b>	<b>5,539</b>	<b>\$ 67.69</b>

TOTAL \$ 645,904 \$ 35,591 \$ 2,536,000 25% 10,872 \$ 59.41

TOTAL \$ 550,912 \$ 179,647 \$ 2,158,802 26% 8,580 \$ 64.21

2022-2023 as of 9/12/2022

Groups	PAID	UNPAID	TOTAL
2022-2023 as of 9/12/2022	\$22,725	\$9,839	\$32,563
2021-2022 as of 9/12/2021			
PAID	\$16,717	\$3,928	\$20,645

SUBSCRIPTIONS 22/23 as of 9/12/2022

22/23	Renewing	New	TOTAL	2021/2022	Renewing	New	TOTAL
Flex	379	22	401	2 Ballet	66	17	83
3 ballet	319	137	456	3 ballet	301	173	474
4 ballet	406	37	443	4 ballet	301	65	366
5 ballet	1104	34	1138	5 ballet	433	57	490
<b>TOTAL</b>	<b>2300</b>	<b>230</b>	<b>2530</b>	<b>TOTAL</b>	<b>1101</b>	<b>312</b>	<b>1413</b>
Renewal Rate	78.13%			Total Orders		1413	
Total Orders	1334			21/22 Sub Revenue	\$ 304,449.80		
Average Order Size	\$ 283.54			21/22 Sub Revenue Goal	\$ 530,000.00		
22/23 Sub Revenue Total	\$ 378,236.85			% to Final	57.4%		
22/23 Sub Revenue Goal	\$ 529,000.00			Average Order Size	\$ 215.46		
% to Goal	71.50%			21/22 Renewal Rate	44.23%		

2021-2022 as of 9/12/2021

2021-2022	Renewing	New	TOTAL
2021-2022	66	17	83
2 Ballet	301	173	474
3 Ballet	301	65	366
4 Ballet	433	57	490
5 Ballet	1101	312	1413
<b>TOTAL</b>	<b>1101</b>	<b>312</b>	<b>1413</b>
Total Orders		1413	
21/22 Sub Revenue	\$ 304,449.80		
21/22 Sub Revenue Goal	\$ 530,000.00		
% to Final	57.4%		
Average Order Size	\$ 215.46		
21/22 Renewal Rate	44.23%		

2021-2022 as of 9/12/2021

2021-2022	Renewing	New	TOTAL
2021-2022	66	17	83
2 Ballet	301	173	474
3 Ballet	301	65	366
4 Ballet	433	57	490
5 Ballet	1101	312	1413
<b>TOTAL</b>	<b>1101</b>	<b>312</b>	<b>1413</b>

**Pointe In Time  
November 12, 2022  
The Westin, Pittsburgh**

Sponsorships - \$162,500  
Donations - \$15,000  
CYS Pledges - \$5,000  
Individual Tickets - \$4,750  
**TOTAL - \$187,250**

Invitations are slated to hit mailboxes at the end of this month.

**Janet Campbell's Fashion Show  
September 24, 2022  
PBT Studios**

Donations - \$7,150  
Tickets - \$23,500  
**TOTAL - \$30,650**

There are still tickets available for this event if you or someone you know would like to attend.

Please see Jay's report for other financials.

Education and Community Engagement  
Report to the Board of Directors  
Wednesday, September 14, 2022  
Submitted by Acting Executive Director Kati Gigler

Departmental Updates

PBT's Community Division will now be known as PBT Dance & Wellness in an effort to be more inclusive, as well as to promote a wider variety of movement-based programs. For example, a greater range of dance genres will be introduced at PBT, and audience education programs will be offered under the Dance & Wellness brand name. On Sept. 11, PBT brought a larger-than-life version of its popular Dance the Story program to the Backyard Stage at 8th and Penn as part of its RADical Days programming. These free pop-up events will be held by PBT throughout September and will include Dance & Wellness and a studio rehearsal offering.

Programming Highlights

Priority area: community engagement

- ❖ PBT's annual "Dance the Story" tour of Westmoreland County libraries served 256 kids and adults at seven primarily small-town libraries
  - Discounted performance tickets were provided to attendees
- ❖ Lauri Ann West Community Center classes and ballet camps were held throughout the summer, including *Nutcracker*, *Fairies of Ballet* and *Sleeping Beauty*
- ❖ The team attended block parties and back-to-school festivals in Homewood, at the Carnegie Science Center, Children's Museum of Pittsburgh and more, reaching more than 700 children and families

Priority area: early childhood

- ❖ Summer partnerships with Pittsburgh Public Schools
  - Five-week summer residency for PPS's Boost summer program, reaching 45 teachers and students

- Kinderbridge, a new PPS residency this year, which reached 112 children and caregivers
  
- ❖ Elementary Creative Movement classes begin in September at at PPS Concord, PPS King and Catalyst Charter in Lincoln

Priority area: inclusion, diversity, equity and accessibility

- ❖ Fall programming includes Dance for Parkinson's and Adaptive Dance
  - Virtual and in person options, as well as Adaptive Dance residency at PPS Manchesrter
  
- ❖ PBT's Community Youth Scholarship program includes 28 dancers this season, seven of whom are new to the program this year

Upcoming events:

- ❖ Pilates Studio Reopening Celebration: Sun. 9/18
  - Email [mday@pittsburghballet.org](mailto:mday@pittsburghballet.org) to register!