From the moment our dancers auditioned — vocally — for Jerome Robbins’ *West Side Story Suite*, we knew this season would be unlike any other.

This exciting new experience was symbolic of a season that pushed us to rethink what’s possible, take artistic risks and strengthen the statement we make on stage and in the community.

In addition to the *West Side Story Suite* singing debuts of our dancers, this season gave voice to seven emerging choreographers within the company and provided them with a main-stage platform for their new works.

We strengthened our voice as an advocate for accessibility and inclusivity in the arts by piloting a new class series for people living with early-stage Alzheimer’s Disease and growing our existing Dance for Parkinson’s program and Adaptive Dance series for students with special needs.

And we closed our season with a strong financial statement to fuel this work for the future. Together with the people and organizations who led the way, we celebrated the completion of our $21.2 million Campaign for Pittsburgh Ballet Theatre, which has expanded our campus, our repertory and the scope of our education and engagement programs in the community.

In all, more than 68,000 patrons, 1,300 students — our largest class ever — and 13,000 community members engaged with ballet in theaters, studios, classrooms, libraries and community centers. They are preschoolers dancing a story. Youth conceiving their own choreography. Adults seeking inspiration. People finding space to nurture their own inner voice.

To our individual, corporate, foundation and government partners: thank you. Not only for voicing your support for exciting, inclusive art, but for dedicating your time, expertise and resources to making it a reality.

With appreciation,
THE COMPANY

PRINCIPALS
Hannah Carter
Amanda Cochrane
Alejandro Diaz
Julia Erickson
Alexandra Kochis
Yoshiaki Nakano

SOLOISTS
Luca Sbrizzi
Alexandre Silva
Gabrielle Thurlow
Diana Yohe
Corey Bourbonniere
Alexander Castillo

CORPS DE BALLET
Danielle Downey
Marisa Grywalski
Masahiro Haneji
Yuto Ideno
Olivia Kelly
Lucius Kirst

Jessica McCann
William Moore
Daniela Moya
Ruslan Mukhametkaliyev
Joseph Parr
Amanda Potts

JoAnna Schmidt
Emily Simpson
Kurtis Sprowls
Jake Unger
Cooper Verona
Victoria Watford

7 COUNTRIES REPRESENTED
30 FULL-TIME COMPANY DANCERS
51 COMPANY PERFORMANCES

Photos: Kelly Perkovich
**AROUND TOWN**

**GIVING BACK**
The full-time high school residents of PBT School’s Byham House clocked 745 community service hours this year at nonprofits, including Light of Life Rescue Mission and Toys for Tots, as part of a new community engagement program.

Photo: Julie Kahibaugh

**ROCK STEELERS STYLE**
For the second consecutive year, company and pre-professional dancers walked - and danced - the runway in the Steelers’ annual benefit for the UPMC Sports Medicine Concussion Program and Cancer Caring Center.

Photo courtesy of Pittsburgh Steelers/ Karl Roser

**STATE-OF-THE-ART STUDIOS**
The Byham Center for Dance earned a People’s Choice award at the American Institute of Architects Pittsburgh Chapter’s 2017 Pittsburgh Design Awards.

Photo courtesy of IKM Inc.

**CENTENNIAL CELEBRATION**
In celebration of Jerome Robbins’ 100th birthday, PBT’s education team and pre-professional students brought instructional performances from West Side Story Suite and other works to Western Pennsylvania School for the Deaf, CAPA and New Castle Junior/Senior High School.

**HOLIDAY CHEER**
PBT School pre-professionals brought a dose of holiday magic to Children’s Hospital with a performance of The Nutcracker divertissements for patients and their families.
In 2017-2018, Pittsburgh Ballet Theatre’s reach extended far beyond the theater. Here’s a snapshot of the people we engaged with and the places we connected.

- **68,602 TICKETS**
- **26,995 FIRST-TIME TICKET BUYERS**
- **9,230 SUBSCRIBER TICKETS**
- **5,373 PEOPLE EXPERIENCED PBT AT REGIONAL TOURING SITES**
- **61 COMPANY & SCHOOL PERFORMANCES**
- **34,298 FACEBOOK LIKES**
- **485,328 WEBSITE VISITS**
- **12,154 TWITTER FOLLOWERS**
- **31,566 YOUTUBE VIEWS**
13,164 PEOPLE REACHED THROUGH EDUCATIONAL PROGRAMS IN...

28 NEIGHBORHOODS

NORTH SIDE, Hill District, BEECHVIEW, MT. OLIVER, SQUIRREL HILL, Homewood, Lawrenceville, OAKDALE, HOMESTEAD, BRIDGEVILLE, Monnessen, SCOTTDALE, Greensburg, SEWICKLEY, WHITEHALL, SCOTT TOWNSHIP, SOUTH PARK, Cranberry, WILKINSBURG, NEW BRIGHTON, OAKLAND, DOWNTOWN PITTSBURGH, East Liberty, STRIP DISTRICT, Springdale, O'HARA TOWNSHIP, CARNEGIE

11,211 INSTAGRAM FOLLOWERS

785 TICKETS DONATED TO TICKETS FOR KIDS

1,368 PBT SCHOOL STUDENTS
DRACULA
OCT. 27-29, 2017 | BENEDUM CENTER

8,209 tickets sold

“This ‘Dracula’ has a cinematic feel, much like old silent movies ... an energized PBT cast and special effects provide their own tantalizing treats for this Halloween season.”
- PITTSBURGH POST-GAZETTE

“Breathtaking, beautiful and ethereal. I loved the flying and special effects ... stunning.”
- FROM THE AUDIENCE

THE NUTCRACKER
DEC. 1-27, 2017 | BENEDUM CENTER

32,846 tickets sold

“Each performance brings a rotating set of dancers. That keeps this ‘Nutcracker’ virtually as fresh as those seeing it for the first time, with soaring spirits decorating both the stage and the audience.”
- PITTSBURGH POST-GAZETTE

“I was blown away! Such talent ... it really inspires me to see such amazing dancers perform.”
- FROM THE AUDIENCE
**SWAN LAKE WITH THE PBT ORCHESTRA**  
**FEB. 16-25, 2018 | BENEDUM CENTER**

- **12,172 tickets sold**

> “Romantic scenery ... An exciting and daring pairing... a beautifully uniform corps de ballet.”
- PITTSBURGH POST-GAZETTE

> “A stunning production! The costumes and scenery were spectacular. The dancers were perfection. Add to that the PBT Orchestra, and you have magic!”
- FROM THE AUDIENCE

**PBT: NEW WORKS**  
**MARCH 16-25, 2018 | AUGUST WILSON CENTER**

- **2,189 tickets sold**

> “PBT: New Works’ includes rare humor, stylish dancing, and a stunning ‘total package’ debut.”
- PITTSBURGH POST-GAZETTE

> “Watching this was a beautiful reminder that creating new art inspires and reminds me that my own visions as a creator have a voice as well.”
- FROM THE AUDIENCE

**UPMC PRESENTS WEST SIDE STORY SUITE + IN THE NIGHT + FANCY FREE WITH THE PBT ORCHESTRA**  
**APRIL 21-23, 2018 | BENEDUM CENTER**

- **5,149 tickets sold**

> “This was a company that was making its voice, literally singing on stage, heard in a bold, new way ... everyone, as they say, left it all out on the floor.”
- PITTSBURGH POST-GAZETTE

> “What an amazing night of ballet! Live music and vocals made the performances ones to remember!”
- FROM THE AUDIENCE

Photos: Rich Sofranko
The 2017-2018 Season inspired audiences with a bold mix of voices — from the emerging dance makers of PBT: New Works to American dance icon Jerome Robbins. Season standouts included 10 company premieres, three performance weekends with the PBT Orchestra and Broadway-worthy vocal debuts by company dancers.

2017-2018 SEASON HIGHLIGHTS

SIGNATURE SCENERY: The company unveiled a new production of Swan Lake with atmospheric new sets created by world-renowned designer Peter Farmer. PBT now owns this iconic production - and high-demand rental - in its entirety.

WORLD-CLASS REPERTORY: In honor of the 2018 Jerome Robbins centennial, PBT debuted in three of his signature works: the romantic In the Night, WWII-era Fancy Free and award-winning West Side Story Suite, which featured the singing debuts of PBT dancers.

EMERGING CHOREOGRAPHERS: PBT premiered seven new works created by company dancers at its March PBT: New Works program, advancing a strategic priority to commission original works by emerging choreographers.
Preschoolers building motor and verbal skills. Youth rising to the challenge of ballet technique. Students experiencing live theatre for the first time. Every year, PBT’s education team discovers new ways ballet can enrich the lives of children and families, students and teachers, and people of all ages and backgrounds. With a focus on research-backed curriculum, diverse community partnerships and accessible programming, PBT brought 165 dance classes, demos, storytelling sessions and discussions to Pittsburgh Public Schools, regional libraries, Boys and Girls Clubs and community centers this season.

2017-2018 SEASON HIGHLIGHTS

CHILDHOOD DEVELOPMENT: In partnership with the University of Minnesota, PBT launched a research project this fall to evaluate and advance the Creative Movement program’s impact on executive function — which boosts academic, social and health benefits — among 200 participating Pittsburgh Public Schools preschoolers.

EQUITY & ACCESS: Six talented children with financial need earned full PBT Community Youth Scholarships for the 2018-2019 school year. Meanwhile, 13 of the program’s previous recipients performed in The Nutcracker, six progressed to Level III and all can count on funding as long as they choose to train.

HEALTH & WELLNESS: PBT collaborated with the Greater Pennsylvania Chapter of the Alzheimer’s Association to pilot dance classes designed for people living with early-stage Alzheimer’s Disease. The program focuses on cognitive, communication and social stimulation through ballet and mindfulness exercises and joins PBT’s other inclusive class series: Dance for Parkinson’s and Adaptive Dance for students with special needs.
SPECIAL EVENTS

Shelley Taylor and Tracy Brailey - Legislative reception, PBT Studios | Photo: Rennick Remley

Neil Parham and Candace Baranski of Highmark, PBT’s Student Matinee sponsor, join students at The Nutcracker - Benedum Center

Highmark Student Matinee Check Presentation

Hans Fleischner, Catharine Ryan and Leslie Fleischner - Pittsburgh Ballet Theatre Campaign completion celebration, Benter Foundation

Kimberly Fleming, Sharon Gallagher and Carol Tillotson - Pre-performance reception, Chautauqua Institution

Councilwoman Deb Gross and PBT Executive Director Harris Ferris - Legislative reception, PBT Studios

Campaign Co-chairs Chris and Dawn Fleischner and Carolyn and Bill Byham - Campaign completion celebration, Benter Foundation

Photos: Kelly Perkovich
RAISING OUR VOICE

PBT Debuts in UPMC Presents West Side Story Suite + In the Night + Fancy Free

It all started with an audition. In December 2017, PBT dancers approached the piano, drew a collective breath ... and began vocal warm-ups.

For PBT, the vocal audition was the first step in the rigorous vetting process for Jerome Robbins’ West Side Story Suite, which features classic singing and dancing scenes from the full-length Broadway production.

As 2018 approached, dance companies and music ensembles around the world were preparing for the international centennial celebrations of choreographer Jerome Robbins and composer Leonard Bernstein, two American icons born just two months apart.

Locally, presenting sponsor UPMC made it possible to assemble a milestone program for Pittsburgh’s own centennial tribute: three PBT premieres representing some of Robbins and Bernstein’s first and most famous collaborations. At its heart was West Side Story Suite.

It was a triple bill that required a cast of triple threats: Broadway-worthy actors, confident vocalists and elite ballet dancers.

After passing the vocal exam, PBT dancers stepped up to the challenge, working with a team of coaches and repetiteurs to master the classical romance of In The Night, the WWII-era flair of Fancy Free and the Broadway bravado of West Side Story Suite.

Dancers transitioned from voice lessons with vocalist Joan Barber to studio sessions with former New York City Ballet dancers Bart Cook and Jenifer Ringer and Broadway performer Julio Monge.

“I had no formal voice training before this; it was such a great challenge and opportunity to be expressive by using our voices in this way,” said principal dancer Julia Erickson, who performed the role of Anita. “It’s a balancing act. You have to think about the longevity of your breath, how you’re projecting through your voice, all on top of your dancing. It was empowering. I thought I was going to be scared, but it was a blast to go for it and really release into it.”

In a matter of months, PBT dancers — who almost never vocalize on stage — were belting out classics like America and Cool while nailing every step of Robbins’ Tony-winning choreography.

Complete with the live PBT Orchestra and Oliver Smith’s scenic designs, the energy in the theater was electrifying. The program brought more than 5,000 audience members to their feet with standing ovations for all four performances.

“This program pushed our company to be its best — to take chances, be bold and surprise our audiences,” said PBT Artistic Director Terrence S. Orr, a former American Ballet Theatre (ABT) principal dancer and ballet master, who worked with Robbins at ABT. “Jerry was known as a perfectionist, a stickler; but above all he was a genius. He wanted to make his art better and he knew how to challenge artists to rise to new levels. His legacy continues to push us forward.”

A DYNAMIC DUO

JEROME ROBBINS
was a Tony- and Emmy-winning dancer, choreographer and director in ballet and on Broadway. He was a founding company member of American Ballet Theatre and long-time associate artistic director for New York City Ballet.

Photo: Jesse Gershin, courtesy of The Jerome Robbins Foundation

LEONARD BERNSTEIN
was a world-renowned conductor and composer and one of classical music’s icons of the 20th century. He was music director of the New York Philharmonic and conducted the world’s major orchestras.

Photo courtesy of The Leonard Bernstein Office, Inc.
Chaired by Robert Morris University President Dr. Christopher Howard and Mrs. Barbara Howard, PBT’s 2017 Pointe in Time Gala: West Side Story Suite sold out the Westin Grand Ballroom for a festive evening inspired by PBT’s 2018 centennial tribute to Jerome Robbins and Leonard Bernstein. Special guest Billy Gardell, a Pittsburgh native and Emmy-nominated actor and comedian, led a $116,451 fundraising drive for PBT School’s Community Youth Scholarship Program, which provides need-based funding to aspiring dancers from ages 5 to 8. In an exclusive performance, PBT dancers gave guests the first look at Robbins’ West Side Story Suite and In the Night, as well as other 2017-2018 Season highlights. By the end of the evening, Pointe in Time had raised a record-breaking $630,000 for artistic and education initiatives.

“This gala is a true gem of Pittsburgh ... elevating the cultural and fashion #SEEN of Pittsburgh each and every year.”

- PITTSBURGH POST-GAZETTE
Empowered by the expansive new Byham Center for Dance, PBT School marked an all-time enrollment record this year with more than 1,300 students coming from 41 states and six countries to experience the training edge that sets PBT School apart: plentiful performance opportunities, state-of-the-art studios, respected repertoire and an inspirational learning environment.

1,368 students | 288 out-of-state | 35 international | 306 main-stage performance opportunities

$506,410 awarded in scholarships and financial aid

PBT School received Trib Total Media’s 2018 Readers’ Choice Gold Award for best Dance School/Studio in the City/Northside

2017-2018
SEASON HIGHLIGHTS

LAUNCHING CAREERS: Artistic Director Terrence S. Orr recruited six dancers from PBT School’s Pre-professional Division for the 2018-2019 company roster and promoted PBT School alumni JoAnna Schmidt and Masahiro Haneji to company soloists. In all, more than 20 students earned contract offers from companies across the country.

WORLD-CLASS REPERTOIRE: Graduate students worked with high-profile répétiteur Jerri Kumery and PBT artistic staff to master excerpts from two iconic works: George Balanchine’s Western Symphony and Jerome Robbins’ West Side Story Suite.

COMMUNITY PARTNERSHIPS: PBT School partnered with organizations, including the Carnegie Museum of Art, Children’s Hospital of Pittsburgh, Doors Open Pittsburgh, Phipps Conservatory, and the Pittsburgh Parks Conservancy, to present performances, instruct classes and engage children and families in new venues.

Photo: Kelly Perkovich
During the 2017-2018 Season, audience members came from 60 Pennsylvania counties and 49 states to experience a PBT performance - and PBT brought performances to more than 5,300 dance lovers at regional performance residencies. This season, PBT marked the fourth year of its partnership with Seton Hill University, toured to the Chautauqua Institution in New York and performed for thousands at its free Ballet Under the Stars performance at Hartwood Acres. Here are the highlights:

**PITTSBURGH BALLET THEATRE AND THE CHAUTAUQUA SYMPHONY ORCHESTRA**  
**Aug. 12, 2017 | Chautauqua Institution**

**REPERTORY:** Jiří Kylián’s *Petite Mort* and excerpts from classics *Coppélia* and *Le Corsaire*

**RESIDENCY:** As part of his staging of *Coppélia*, PBT Artistic Director Terrence S. Orr set character dances on Chautauqua School of Dance students, who joined PBT’s professional company on stage during the performance.

**BALLET UNDER THE STARS**  
**Aug. 20, 2017 | Hartwood Acres**

**REPERTORY:** Paquita pas de trois, the white swan pas de deux from *Swan Lake* and five new works by PBT dancers Amanda Cochrane, Julia Erickson, Yoshiaki Nakano, William Moore and Cooper Verona

**COMMUNITY ENGAGEMENT:** Before the show, PBT engaged audience members of all ages with a food truck roundup, wine tasting tent and free craft, photo and dance activities for children.

**ICON & ECHOES**  
**April 7, 2018 | Seton Hill University**

**REPERTORY:** Cooper Verona’s *Thick White Sheets*, JoAnna Schmidt’s *Lightworks*, Yoshiaki Nakano’s *Infusion*, and excerpts from Jessica McCann’s *the silver line*. and Jiří Kylián’s *Petite Mort*

**RESIDENCY:** PBT dancer-choreographers Cooper Verona, JoAnna Schmidt, Jessica McCann and Yoshiaki Nakano led a series of master classes and set sections of their work on Seton Hill dance students, who performed excerpts at a pre-show opening for *Icons and Echoes.*
**FINANCIALS**

PBT ended its 48th season with a strong financial statement for the future. This season, PBT closed its 12th consecutive year of balanced-budget operations, reached the 94 percent mark of its debt-reduction initiative and completed its $21.2 million Campaign for Pittsburgh Ballet Theatre. This achieved the debt-free construction of the 14,000-square-foot Byham Center for Dance, the acquisition of five full-length productions, a new line of community dance and fitness classes, and long-term endowment funding for artistic priorities.

**PITTSBURGH BALLET THEATRE, INC. STATEMENT OF FINANCIAL POSITION (June 30, 2018)**

**ASSETS**

**Current Assets**

- Cash and cash equivalents $662,064
- Accounts receivable 34,261
- Pledges receivable 933,623
- Prepaid expenses and other current assets 368,602

**Total Current Assets** $1,998,550

**Endowment Assets**

- Cash and cash equivalents 364,830
- Investments 8,117,852

**Investment Held by Trust** 379,117

**Pledges Receivable** 362,550

**Fixed Assets, Net**

(less accumulated amortization of $798,512 and $567,818 in 2018 and 2017, respectively) 133,743

**Total Assets** $20,758,326

**Liabilities and Net Assets**

**Current Liabilities**

- Payments due within one year on long-term debt $62,905
- Lines of credit 1,475,000
- Accounts payable and accrued expenses 217,952
- Deferred revenue 1,459,159

**Total Current Liabilities** $3,215,016

**Long-Term Debt**

- -

**Total Liabilities** 3,215,016

**Net Assets**

- Unrestricted 564,038
- Temporarily restricted 7,448,138
- Permanently restricted 9,531,134

**Total Net Assets** $17,543,310

**Total Liabilities and Net Assets** $20,758,326

**PITTSBURGH BALLET THEATRE, INC. STATEMENT OF CASH FLOWS (June 30, 2018)**

**Cash Flows from Operating Activities**

Changes in net assets $692,765

Adjustments to reconcile changes in net assets to net cash provided by operating activities:

- Depreciation and Amortization 1,218,878
- Net realized and unrealized (gains) losses on investments (434,781)
- Contributions and grants restricted for investment in endowment (1,025,694)
- Changes in assets and liabilities:
  - Accounts receivable 22,905
  - Pledges receivable 624,464
  - Prepaid expenses 73,734
  - Accounts payable and accrued expenses (33,075)

**Net Cash Provided By Operating Activities** $1,022,976

**Cash Flows from Investing Activities**

- Purchase of fixed assets and production assets (755,607)
- Proceeds from sale of investments 3,733,014
- Purchase of investments (3,603,772)

**Net Cash Used In Investing Activities** (626,365)

**Cash Flows from Financing Activities**

- Line of credit, net (625,000)
- Construction costs payable -
- Payments on long-term debt (112,246)
- Contributions and grants restricted for investment in endowment 434,953

**Net Cash Provided By Financing Activities** (302,293)

**Net Increase (Decrease) In Cash And Cash Equivalents** 94,318

**Cash and Cash Equivalents**

- Beginning of year 932,567
- End of year $1,026,894

**Supplemental disclosure of cash flow information**

Cash paid during the year for interest $8,138
## PITTSBURGH BALLET THEATRE, INC. STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS (June 30, 2018)

<table>
<thead>
<tr>
<th>Category</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating Revenue</strong></td>
<td>$ 6,216,618</td>
<td>-</td>
<td>-</td>
<td>$ 6,216,618</td>
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<tr>
<td><strong>Operating Expenses</strong></td>
<td>(11,504,230)</td>
<td>-</td>
<td>-</td>
<td>(11,504,230)</td>
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<tr>
<td><strong>Net Realized and Unrealized Gains, Interest and Dividends</strong></td>
<td>-</td>
<td>-</td>
<td>$ 566,078</td>
<td>566,078</td>
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<tr>
<td>Changes in net assets before public and private support, releases from restrictions and depreciation on leaseholds, machinery and equipment, and land improvements</td>
<td>(5,287,612)</td>
<td>-</td>
<td>566,078</td>
<td>(4,721,534)</td>
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<td><strong>Public and Private Support</strong></td>
<td>3,144,054</td>
<td>$ 1,875,047</td>
<td>1,025,694</td>
<td>6,044,795</td>
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<tr>
<td>Changes in net assets before releases from restrictions and depreciation on leaseholds, machinery and equipment, and land improvements</td>
<td>(2,143,558)</td>
<td>1,875,047</td>
<td>1,591,772</td>
<td>1,323,261</td>
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<tr>
<td><strong>Net Assets Released from Operating Restrictions</strong></td>
<td>493,500</td>
<td>-</td>
<td>(493,500)</td>
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<td>Investment Income Spending</td>
<td>1,793,014</td>
<td>(1,793,014)</td>
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<td>-</td>
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<tr>
<td>Other support</td>
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<td>(1,793,014)</td>
<td>(493,500)</td>
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<td><strong>Changes in Net Assets from Operations</strong></td>
<td>142,956</td>
<td>82,033</td>
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<td>Net assets released from capital restrictions</td>
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<td>(543,811)</td>
<td>-</td>
<td>-</td>
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<td>Depreciation on leaseholds, machinery and equipment, and land improvements</td>
<td>(630,496)</td>
<td>-</td>
<td>-</td>
<td>(630,496)</td>
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<td><strong>Changes In Net Assets</strong></td>
<td>56,271</td>
<td>(461,778)</td>
<td>1,098,272</td>
<td>692,765</td>
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### Net Assets

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<th>Category</th>
<th>End of year</th>
<th>Beginning of year</th>
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<tbody>
<tr>
<td>Net Assets</td>
<td>$ 17,543,310</td>
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<td>Beginning of year</td>
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<td>End of year</td>
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<td>Ticket Sales</td>
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<td>Contributions</td>
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<td>In-kind</td>
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<td>$ 1,323,261</td>
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**USE OF OPERATING FUNDS**

Total: $11,504,230

**SOURCES OF OPERATING REVENUE**

Total: $11,647,186

**CONTRIBUTED OPERATING REVENUES BY SOURCE**

Total: $4,937,068