Dear PBT Supporters,

From a brand-new story ballet to a cross-company collaboration, some of our greatest successes this year were the products of partnership. It was a creative thread running through the entire season, gathering new people, ideas and impact.

We saw it in our second collaboration with Dance Theatre of Harlem, which brought 10 performances to the August Wilson African American Cultural Center and 32 educational programs to the community. It gave us the world premiere of The Great Gatsby, made especially for us by longtime friend and collaborator Jorden Morris.

We celebrated it in our residency at East Liberty Presbyterian Church, where PBT has instructed dance classes for 25 years, including 20 years with Hope Academy; in the PBT School students who volunteered nearly 1,500 hours at 35 nonprofits; and in new and upcoming partnerships with organizations like the Children’s Museum, artists like Stayce Pearl and programs like Adaptive Dance for adults.

Collaborations like these are vital to bringing dance to new places and welcoming more people to dance.

As we celebrate our 50th Anniversary Season, we’ll strengthen and establish more of these relationships than ever — with nonprofits, patrons, artists and the city we’ve called home for five decades.

As a result, we can look forward to a growing array of educational, therapeutic and inspirational opportunities for dance to dovetail with other disciplines.

Thank you, our supporters, audience members and advocates, for contributing your time, talents and resources to make this possible. It is an honor to partner with you.

With appreciation,

Harris N. Ferris
Executive Director

Terrence S. Orr
Artistic Director

Dawn Fleischner
Chair, Board of Trustees

Photo: Kelly Perkovich

The Power of Partnership
On top of full-time training and academic schedules, the 20 high school students living in PBT School’s Byham House dedicated 1,471 community service hours to 35 nonprofits, including Bethlehem Haven and the Greater Pittsburgh Community Food Bank.

For the third year running, PBT School graduate students walked the runway and performed dance vignettes in the 2018 Rock Steelers Style show, benefitting the UPMC Sports Medicine Concussion Program and Cancer Caring Center.

In recognition of the company’s sensory-friendly programming, Mental Health America of Southwestern Pennsylvania named PBT the education honoree of its 17th-annual Innovations Awards dinner on May 2.

PBT welcomes 75 guests for Movement Day at PBT, part of Parkinson’s Foundation of Southwestern PA’s annual conference, which featured an exercise class and guest speakers, including PBT Education and Community Engagement Director Kathryn Gigler.

In the company

- Hannah Carter
- Amanda Cochrane
- Alejandro Diaz
- Julia Erickson
- Alexandre Kochis
- Yoshiaki Nakano
- Lucas Broussard
- Makarova Harvey
- William Moore
- Johanna Schmidt
- Gabrielle Yurkose
- Diane Yung
- Mario Grywalski
- Joanna Kasten
- Carolina Garcia-Lemos
- Alexander Castells
- Tyrone Chao
- Danielle Drawdy
- Ruslan Mukhambetkaliyev
- Joseph Parr
- Amanda Potts
- Emily Simpson
- Kenny Sowards
- Jake Slinger
- Casper Meehan
- Victoria Watford

Around town

- Dennis Robinson, Kathryn Gigler and Lisa Auel of the PBT Education team
- PBT School student volunteers at Byham House
- Photo courtesy of Pittsburgh Steelers/Karl Borer
- Photo courtesy of Parkinson’s Foundation of Southwestern PA

Community service

The 20 high school students living in PBT School’s Byham House dedicated 1,471 community service hours to 35 nonprofits, including Bethlehem Haven and the Greater Pittsburgh Community Food Bank.

Rock Steelers Style

For the third year running, PBT School graduate students walked the runway and performed dance vignettes in the 2018 Rock Steelers Style show, benefitting the UPMC Sports Medicine Concussion Program and Cancer Caring Center.

Innovations in Mental Health

In recognition of the company’s sensory-friendly programming, Mental Health America of Southwestern Pennsylvania named PBT the education honoree of its 17th-annual Innovations Awards dinner on May 2.

Parkinson’s Foundation at PBT

PBT welcomes 75 guests for Movement Day at PBT, part of Parkinson’s Foundation of Southwestern PA’s annual conference, which featured an exercise class and guest speakers, including PBT Education and Community Engagement Director Kathryn Gigler.

Page no: 4

Photos: Kelly Perkovich

Page no: 5

PBT.org
SEASON IN REVIEW

Here’s a snapshot of the people PBT engaged with on stage, in the studio and throughout the community:

- 68,138 TICKETS
- 28,245 FIRST-TIME TICKET BUYERS
- 8,957 SUBSCRIBER TICKETS
- 62 COMPANY AND SCHOOL PERFORMANCES
- 1,883 AUDIENCE MEMBERS AT REGIONAL TOURING SITES
- 545,127 WEBSITE VISITS
- 35,134 FACEBOOK LIKES
- 11,705 TWITTER FOLLOWERS
- 1,512 PBT SCHOOL STUDENTS
- 1,512 PBT SCHOOL STUDENTS
- 476 TICKETS DONATED TO TICKETS FOR KIDS, VETTIx AND OTHER NONPROFITS
- 35,134 FACEBOOK LIKES
- 11,705 TWITTER FOLLOWERS

16,344 PEOPLE ENGAGED IN EDUCATIONAL PROGRAMS IN:

- Allison Park, Apollo, Baldwin, Beechview,

TICKET BUYERS REPRESENTED | 67 PA Counties | 47 States | 9 Countries

Customers by County:

- 1-5
- 6-149
- 150-399
- 400-999
- 1,000+

Outside of View

International
2018–2019 SEASON

MOZART IN MOTION with the PBT Orchestra
OCT. 26–28, 2018
BENEDUM CENTER
3,746 tickets
“The stars seemed to align themselves as Pittsburgh Ballet Theatre opened its 2018 season ...”
– PITTSBURGH POST-GAZETTE

THE GREAT GATSBY with the PBT Orchestra
FEB. 8–17, 2019
BENEDUM CENTER
9,790 tickets
“It was incredible. We loved every minute ... thank you for bringing such beautiful art to Pittsburgh.”
– FROM THE AUDIENCE

PITTSBURGH BALLET THEATRE + DANCE THEATRE OF HARLEM
MARCH 15–24, 2019
AUGUST WILSON CENTER
4,295 tickets
“The audience can already see how this partnership has probably influenced both companies. And as this tale of two companies continues — and I hope it does — it can only reap vast rewards.”
– PITTSBURGH POST-GAZETTE

THE NUTCRACKER
NOV. 30–DEC. 27, 2018
BENEDUM CENTER
37,479 tickets
“My mom and I brought my five-year-old daughter for the first time ever. She cried actual tears at the end because she did not want it to be over!”
– FROM THE AUDIENCE

PITTSBURGH BALLET THEATRE:
MAY 10–12, 2019
BENEDUM CENTER
6,483 tickets
– FROM THE AUDIENCE

THE SLEEPING BEAUTY with the PBT Orchestra
MAY 10–12, 2019
BENEDUM CENTER

Photo by Aimee DiAndrea

Photo by Kelly Perkovich

Photos: Rich Sofranko
Collaborations with a Canadian choreographer and a New York ballet company set the stage for a season with vast creative range. The result was a 2018–2019 lineup featuring a world premiere, three PBT debuts and three productions with live orchestra.

**SEASON HIGHLIGHTS**

**PBT & DTH REUNITE:** As part of PBT and Dance Theatre of Harlem’s second collaboration in two years, the companies hosted 32 community engagement programs and filled the August Wilson African American Cultural Center for 10 performances, featuring repertoire signatures from each company and a joint staging of Stanton Welch’s Orange.

**MAJOR PREMIERES & REPRISALS:** PBT gave Jorden Morris’ grand The Great Gatsby its world premiere, debuted in Jiří Kylián’s Sechs Tänze and Stanton Welch’s Orange, performed George Balanchine’s Divertimento No. 15 for the first time in 15 years and reprised Kylián’s critically acclaimed Petite Mort.

**EQUITY INITIATIVES:** PBT joined the Equity Project, spearheaded by Dance Theatre of Harlem, International Association of Blacks in Dance and Dance/USA to advance racial equity in professional ballet companies. The initiative includes 21 national ballet companies.

From creative movement in classrooms to ballet at the local library, PBT’s education team creates opportunities for people to discover and dive deeper into dance. This year, PBT partnered with 25 organizations to increase access to the art form with programs focused on enriching academics and childhood development, promoting physical and mental wellbeing, and igniting imagination.

**SEASON HIGHLIGHTS**

**ACCESSIBILITY ADVANCES:** PBT welcomed record audiences for its sensory-friendly production of The Nutcracker, piloted Adaptive Dance classes for adults and offered a summer series of its successful youth Adaptive Dance classes at the Children’s Museum’s new Museum Lab. All three programs provide dance experiences designed for people with autism spectrum disorders and other individualized needs.

**PBT AND DTH ENGAGE:** Over 1,800 people engaged with PBT and Dance Theatre of Harlem artists during the companies’ two-week collaboration in March. Ranging from student matinees to meet-the-dancer sessions, over 30 programs advanced the dialogue on diversity in dance with the support of community partners like 1HoodMedia, the Latino Community Center and Vibrant Pittsburgh.

**25 YEARS IN EAST LIBERTY:** Anniversaries collided this season for PBT (50 years), Hope Academy (20 years) and its home at East Liberty Presbyterian Church (200 years), where PBT has offered community dance classes for 25 years. It all added up to a 20-25-50-200 celebration, which showcased nearly 150 of PBT’s Hope Academy pre-ballet, creative movement and ballet students in two performances at the Kelly Strayhorn Theater.
SPECIAL EVENTS

Julia Erickson and PBT Company artists

Mayor Bill Peduto and PBT School students - 50th Anniversary Season Reveal

Teter Family - Ballet Under the Stars at Hartwood Acres

Dawn and Chris Fleischner - Golden Prelude Dinner

Virginia Johnson and Harris - PBT + DTH Preview Party

Anne Miller, Mosites, Sclo, Bickett are - 50th Anniversary Prelude in Palm Beach

Anne McGuire and Rooney - 50th Anniversary Prelude in Palm Beach

Members of the PBT Orchestra - Golden Prelude Dinner

Tom and Dona Hotopp and Benters - Golden Prelude Dinner

Ann McGuinn and Rooneys - 50th Anniversary Prelude in Palm Beach

Photos: Kelly Perkovich
POINTE IN TIME: MOZART IN MOTION

500 guests | $567,000 raised for repertoire, scholarships and more

Inspired by the genius choreography George Balanchine and Jiří Kylián created to the music of Mozart, PNC Presents Pointe in Time: Mozart in Motion, chaired by Mary McKinney Flaherty and Mark Flaherty, celebrated ballet’s power to transform lives and spark innovation in the theater, classroom and community. Nearly 500 guests gathered to support repertoire, live music, student scholarships and inclusive education programs while enjoying an elegant evening of fashion, fine dining and performance.

A WORLD PREMIERE IN THE MAKING
JORDEN MORRIS’ THE GREAT GATSBY

For the February world premiere of PBT’s The Great Gatsby, choreographer Jorden Morris and composer Carl Davis joined forces to create a thrilling depiction of F. Scott Fitzgerald’s conflicted characters, the excesses of post-war America, and the rhythm of the Jazz Era’s music, dance and social pulse. Here’s a look at what it took to bring the spirit of the Roaring ’20s to the stage.

“When we decided to create a new Gatsby, I thought of Jorden right away. His narrative is always clear, funny and poignant. He is truly one of ballet’s modern master storytellers.”
– Artistic Director Terrence S. Orr

“With the decision to create a new Gatsby, I thought of Jorden right away. His narrative is always clear, funny and poignant. He is truly one of ballet’s modern master storytellers.”
– Artistic Director Terrence S. Orr

“Gatsby had more than an obsession; he truly loved and idolized Daisy to the point that he created a world for her. Of course the character may have his faults, but the conviction of his devotion is what inspires me most.”
– Jorden Morris

“I’ve enjoyed using social dances like the Charleston, quickstep, shimmy and fox trot and coming up with a version that works in a classical company but also gives the audience a true feel for what those dances looked like at the time.”
– Jorden Morris

“It’s really been a labor of love across two continents. Carl grew up on the music of the ’20s, so he brings a real historical value to the score. His expertise amplifies the production and gives it a sense of honesty.”
– Choreographer Jorden Morris

“When we decided to create a new Gatsby, I thought of Jorden right away. His narrative is always clear, funny and poignant. He is truly one of ballet’s modern master storytellers.”
– Artistic Director Terrence S. Orr

“Gatsby had more than an obsession; he truly loved and idolized Daisy to the point that he created a world for her. Of course the character may have his faults, but the conviction of his devotion is what inspires me most.”
– Jorden Morris

“I’ve enjoyed using social dances like the Charleston, quickstep, shimmy and fox trot and coming up with a version that works in a classical company but also gives the audience a true feel for what those dances looked like at the time.”
– Jorden Morris

“It’s really been a labor of love across two continents. Carl grew up on the music of the ’20s, so he brings a real historical value to the score. His expertise amplifies the production and gives it a sense of honesty.”
– Choreographer Jorden Morris
PBT SCHOOL

The most fundamental partnership of all lies between PBT and PBT School — seen this season in the company dancers who choreographed for school performances, the students who made over 250 appearances in all five company productions and the alumni who have earned spots on the company roster. This year, opportunities abounded as PBT School enrollment reached an all-time high with over 1,500 students across its Children’s, Student, Pre-professional and Community divisions.

SEASON HIGHLIGHTS

KICKSTARTING CAREERS: Exposure to the professional company ranks among PBT School’s top training advantages, launching careers across the country and right here at PBT. This season, Artistic Director Terrence S. Orr signed PBT School graduate students Allison Durand, Erin Casale and Jack Hawn, who join fellow alumni like newly promoted PBT soloists Corey Bourbonniere and Marisa Grywalski.

CULTIVATING YOUNG CHOREOGRAPHERS: The April Pre-professional Choreography Showcase gave 25 emerging student choreographers a platform to develop original work on their peers, run rehearsals, polish the works for performance and share them with an audience of friends, family and faculty.

COLLABORATING WITH CONTEMPORARY ARTISTS: PBT School students joined performance and visual art at two major museums this year. On opening day of the Carnegie Museum of Art’s Carnegie International, 57th Edition, 2018 in October, students performed a collage of Marius Petipa ballet scenes as part of the Karen Kilimnik Programme. Then in February at the Mattress Factory, graduate students danced faculty member Jamie Murphy’s original choreography alongside the floating, charcoal-studded globe of Karina Smigla-Bobinski’s “ADA” installation.

During the 2018–2019 Season, audience members came from 67 Pennsylvania counties and 47 states to experience a PBT performance — and PBT brought performances to thousands at local and national touring venues. Here are the highlights:

BALLET UNDER THE STARS AT HARTWOO D ACRES
Aug. 19, 2018 | Hampton Township, Pennsylvania

One of PBT’s best-loved traditions welcomed thousands for free family fun and an al fresco performance featuring Jerome Robbins’ romantic In the Night and three works by PBT dancers: JoAnna Schmidt’s ’60s-inspired Lightworks, Yoshiaki Nakano’s contemporary Infusion and Jessica McCann’s futuristic the silver line.

UNIVERSITY OF MINNESOTA DEBUT
Nov. 8, 2018 | Minneapolis, Minnesota

PBT debuted at Northrop at the University of Minnesota with a touring performance of its Mozart in Motion program, featuring Balanchine’s Divertimento No. 15 and Jiří Kylián’s Petite Mort and Sechs Tänze. PBT performed with The Saint Paul Chamber Orchestra and has been invited to return for the 2019–2020 Season.

50TH ANNIVERSARY PRELUDE IN PALM BEACH
April 7, 2019 | Palm Beach, Florida

In support of PBT’s upcoming 50th Anniversary Season, David and Gabriela Porges hosted friends of PBT in Palm Beach for a special performance featuring duets from Jiří Kylián’s Petite Mort, the Act II pas de deux from Swan Lake, Michael Smuin’s Eternal Idol, and the overture and opening pas de deux of Jorden Morris’ new The Great Gatsby.
STATEMENT OF CASH FLOWS (June 30, 2019)

CASH FLOWS FROM OPERATING ACTIVITIES
Changes in net assets $1,309,684
Adjustments to reconcile changes in net assets to
net cash provided by operating activities:
Depreciation and amortization $761,477
Net realized and unrealized gains on investments
($133,846)
Contributions restricted for investments in endowment
($179,917)
Provision for bad debts $117,300
Changes in assets and liabilities:
Accounts receivable $13,653
Pledges receivable ($125,109)
Prepaid expenses ($33,694)
Accounts payable and accrued expenses $117,880
Deferred revenue $30,709
Net cash provided by operating activities $1,878,237

CASH FLOWS FROM INVESTING ACTIVITIES
Purchase of fixed assets and production assets ($615,833)
Purchase of investments ($3,046,439)
Proceeds from the sale of investments $2,860,336
Net cash used in investing activities ($801,936)

CASH FLOWS FROM FINANCING ACTIVITIES
Net cash used in financing activities ($1,088,988)
Contributions restricted for investment in endowment $248,917
Deferred revenue $30,709
Net cash provided by financing activities $1,014,207

SUPPLEMENTAL DISCLOSURE OF CASH FLOW INFORMATION
Cash paid during the year for interest $17,210

STATEMENT OF FINANCIAL POSITION (June 30, 2019)

ASSETS
CURRENT ASSETS
Cash and cash equivalents $714,301
Accounts receivable $20,608
Pledges receivable – $117,021
Prepaid expenses and other current assets $402,296
Total Current Assets $2,254,226

ENDOWMENT ASSETS
Cash and cash equivalents $299,906
Investments $8,444,856
Total Endowment Assets $8,744,762

INVESTMENT HELD BY TRUST
PLEDGES RECEIVABLE
$117,761
FIXED ASSETS, NET $9,188,416
PRODUCTION ASSETS $(201,167)
Total Assets $20,878,694

LIABILITIES AND NET ASSETS
CURRENT LIABILITIES
Net (decrease) increase in cash and cash equivalents $(12,687)
Net cash used in financing activities $(1,088,988)
Contributions restricted for investments in endowment $248,917
Deferred revenue $(30,709)
Net cash used in investing activities $(801,936)
Beginning of year $6,042,284 $12,810,710 $18,852,994

STATEMENT OF FUNCTIONAL EXPENSES (June 30, 2019)

AUDIT REPORT SPECIAL PROJECTS NET ASSETS RELEASED ADJUSTED TOTALS
Salaries, wages, fees and fringe benefits $4,842,304 $1,089,083 $459,413 $6,390,800
Production costs $2,754,737 – – $2,754,737
Depreciation/amortization $708,953 $30,241 $22,283 $761,477
Marketing $671,792 $24,265 – $696,057
Occupancy $363,089 $17,391 $14,064 $394,544
Development and special events – $487,559 – $487,559
General and administrative $264,665 $147,906 $2,000 $592,651
In-kind $237,354 $550 $40,443 $278,347
Total Functional Expenses $9,842,894 $1,309,436 $1,203,842 $12,356,172

STATEMENT OF ACTIVITIES & CHANGES IN NET ASSETS (June 30, 2019)

OPERATING REVENUE
$6,350,875 – $6,350,875
OPERATING EXPENSE
$(11,715,627) – $(11,715,627)
PUBLIC AND PRIVATE SUPPORT
Changes in net assets before releases from restrictions and depreciation
on leasehold, machinery and equipment and land improvements
$(5,364,752) – $(5,364,752)

ENDOWMENT ASSETS
$2,358,241 $2,358,241
NET ASSETS
Beginning of year $6,042,284<br>$11,474,880<br>$17,543,310<br>End of year $6,068,430<br>$12,810,710<br>$18,852,994

STATEMENT OF ACTIVITIES & CHANGES IN NET ASSETS (June 30, 2019)

OPERATING REVENUE
$6,350,875 – $6,350,875
OPERATING EXPENSE
$(11,715,627) – $(11,715,627)
PUBLIC AND PRIVATE SUPPORT
Changes in net assets before releases from restrictions and depreciation
on leasehold, machinery and equipment and land improvements
$(5,364,752) – $(5,364,752)

ENDOWMENT ASSETS
$2,358,241 $2,358,241
NET ASSETS
Beginning of year $6,042,284<br>$11,474,880<br>$17,543,310<br>End of year $6,068,430<br>$12,810,710<br>$18,852,994

STATEMENT OF FUNCTIONAL EXPENSES (June 30, 2019)

AUDIT REPORT SPECIAL PROJECTS NET ASSETS RELEASED ADJUSTED TOTALS
Salaries, wages, fees and fringe benefits $4,842,304 $1,089,083 $459,413 $6,390,800
Production costs $2,754,737 – – $2,754,737
Depreciation/amortization $708,953 $30,241 $22,283 $761,477
Marketing $671,792 $24,265 – $696,057
Occupancy $363,089 $17,391 $14,064 $394,544
Development and special events – $487,559 – $487,559
General and administrative $264,665 $147,906 $2,000 $592,651
In-kind $237,354 $550 $40,443 $278,347
Total Functional Expenses $9,842,894 $1,309,436 $1,203,842 $12,356,172

STATEMENT OF ACTIVITIES & CHANGES IN NET ASSETS (June 30, 2019)

OPERATING REVENUE
$6,350,875 – $6,350,875
OPERATING EXPENSE
$(11,715,627) – $(11,715,627)
PUBLIC AND PRIVATE SUPPORT
Changes in net assets before public and private support, releases from restrictions
and depreciation on leasehold, machinery and equipment and land improvements
$(5,364,752) – $(5,364,752)

ENDOWMENT ASSETS
$2,358,241 $2,358,241
NET ASSETS
Beginning of year $6,042,284<br>$11,474,880<br>$17,543,310<br>End of year $6,068,430<br>$12,810,710<br>$18,852,994

STATEMENT OF ACTIVITIES & CHANGES IN NET ASSETS (June 30, 2019)

OPERATING REVENUE
$6,350,875 – $6,350,875
OPERATING EXPENSE
$(11,715,627) – $(11,715,627)
PUBLIC AND PRIVATE SUPPORT
Changes in net assets before releases from restrictions and depreciation
on leasehold, machinery and equipment and land improvements
$(5,364,752) – $(5,364,752)

ENDOWMENT ASSETS
$2,358,241 $2,358,241
NET ASSETS
Beginning of year $6,042,284<br>$11,474,880<br>$17,543,310<br>End of year $6,068,430<br>$12,810,710<br>$18,852,994

Statement of functional expenses (June 30, 2019)

AUDIT REPORT SPECIAL PROJECTS NET ASSETS RELEASED ADJUSTED TOTALS
Salaries, wages, fees and fringe benefits $4,842,304 $1,089,083 $459,413 $6,390,800
Production costs $2,754,737 – – $2,754,737
Depreciation/amortization $708,953 $30,241 $22,283 $761,477
Marketing $671,792 $24,265 – $696,057
Occupancy $363,089 $17,391 $14,064 $394,544
Development and special events – $487,559 – $487,559
General and administrative $264,665 $147,906 $2,000 $592,651
In-kind $237,354 $550 $40,443 $278,347
Total Functional Expenses $9,842,894 $1,309,436 $1,203,842 $12,356,172

Contributed operating revenue by source (June 30, 2019)

Public & private support activities and general special events
Total $3,604,127<br>$1,258,241<br>$5,862,368<br>$597,616

Contributed operating revenue by source (June 30, 2019)

Public & private support
Total $3,604,127<br>$1,258,241<br>$5,862,368<br>$597,616