Dear friends of PBT,

During the past season, the pandemic presented many challenges for live performances. Although Pittsburgh Ballet Theatre was unable to perform in theaters for nearly two years, we kept dancing, and the innovative spirit, drive and determination of our dancers, staff and supporters prevailed.

PBT didn’t back down from challenges; we found ways around them.

We pivoted to offering unique in-person and digital experiences, enabling us to reach new and existing audiences in the Pittsburgh region and beyond.

Our partnership with Carnegie Museum of Art transformed the striking and splendid Hall of Sculpture into a fabulous performance space where audiences could experience dance like never before with Artistic Director Susan Jaffe’s Dracula’s Kiss in October 2020 and Bolero in February 2021.

PBT’s award-winning digital production of Fireside Nutcracker was enjoyed by nearly 50,000 people in over 30 countries. It won three Telly awards and two Davey awards. This success was followed by two stunning virtual programs filmed at WQED’s historic Fred Rogers Studio.

While we missed the thrill of performing for a live audience in the theater, the challenges faced during the pandemic inspired us to seek out innovative and exciting ways to bring PBT’s exhilarating and rousing performances to you.

In September of 2020, PBT introduced its outdoor mobile stage and launched the Open Air Series. Over 26 different arts organizations shared the mobile stage with PBT and PBT School in May of 2021 at Flagstaff Hill.

Your constant support ensures our continued success.

During the darkest of times, our art form truly brought us the light we all needed.

With appreciation,
COMPANY ROSTER

Hannah Carter
Orsett, England
Joined in 2013

Marisa Grywalski
Columbus, OH
Joined in 2014

JoAnna Schmidt
Eustis, FL
Joined in 2012

Danielle Downey
Erie, PA
Joined in 2007

Amanda Cochrane
Spokane, WA
Joined in 2009

Masahiro Haneji
Sapporo, Japan
Joined in 2014

Gabrielle Thurlow
Buffalo, NY
Joined in 2007

Christian García Campos
Puebla, Mexico
Joined in 2018

Alejandro Diaz
Miami, FL
Joined in 2008

Tommie Kesten
Pittsburgh, PA
Joined in 2018

Diana Yohe
Willowick, OH
Joined in 2013

Jack Hawn
Detroit, MI
Joined in 2019

Alexandra Kochis
North Andover, MA
Joined in 2006

Lucius Kirst
Los Angeles, CA
Joined in 2011

Jonathan Brought
Pittsburgh, PA
Joined in 2017

Eirene Caoile
Johnstown, PA
Joined in 2014

Anabel Schwalb
Albuquerque, NM
Joined in 2013

Cooper Verona
Lebanon, CT
Joined in 2011

Amanda Morgan
Marshall, TX
Joined in 2016

Yoshiaki Nakano
Osaka, Japan
Joined in 2010

Jessica McCann
Los Angeles, CA
Joined in 2015

Erin Casale
Johnstown, PA
Joined in 2019

Caitlyn Mendicino
Pittsburgh, PA
Joined in 2018

Victoria Watford
Cleveland, OH
Joined in 2016

Grace Rookstool
Langley, WA
Joined in 2019

Joseph Parr
Wooster, OH
Joined in 2019

Corey Bourbonniere
Woonsocket, RI
Joined in 2013

William Blair
Spencer, England
Joined in 2013

COMPANY POSTER

Countries Represented
Full Time Company Dancers
Apprentices
Rehearsal Hours

Artists: Yoshiaki Nakano and Jessica McCann (top-left); Tommie Kesten (top-right); Marisa Grywalski and Alejandro Diaz (bottom-left). Yoshiaki Nakano, Jessica McCann, Alejandro Diaz, Marisa Grywalski, Corey Bourbonniere and Tommie Kesten. Photo credits: Buzzy Photography.
Our incredible PBT productions are made possible by our artists, performers, musicians and you, our friends and supporters. Over nine seasons, one anonymous donor has been instrumental in supporting PBT productions with live music. During our 50th Anniversary, this long-standing supporter generously offered a $3 million gift to double every donation made to live music over the course of three years. By June 2021, PBT has raised more than 61% of its $7.2 million live music goal, which will fund the next five decades of live music.

The PBT Orchestra

Charles Barker is principal conductor of American Ballet Theatre, a position he has held for over 25 years. He was the music director of the Australian Ballet from 1997-2001 and then joined the Royal Ballet in London for two seasons. He regularly guest conducts for the San Francisco Ballet and Houston Ballet. As music director of the American Chamber Orchestra from 1981-87, he made his Carnegie Hall debut in February 1983. He was a member of the Barnard-Columbia Ancient Drama Group, which presents Greek drama in the original language and wrote music for productions of The Bacchae, Hippolytus and Heracles. He lives in New York with his wife Miranda Coney, former principal dancer of the Australian Ballet, and their two boys.

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Season in Review

30 Number of performances

7,602 Number of in-person audience members

50 States represented among ticket buyers and viewers

2,353 First-time ticket buyers

10 Number of virtual performances

58,107 Number of digital performance views

3 Number of school performances (at Open Air)

633,473 Website sessions

36,951 Facebook fans

16,340 Instagram followers

11,145 Twitter followers

1,274,850 YouTube video minutes viewed (or 21,247.50 hours viewed)

118 artists make their home at Pittsburgh Ballet Theatre

30 dancers

5 apprentices

62 musicians

7 costume staff members

8 production staff members

6 artistic staff members
The Year at a Glance

1. **A Midsummer Night’s Dream**
   - August 16, 2020
   - Hartwood Acres
   - Special primetime episode of The Allegheny County Summer Concert Series presented by BNY Mellon and broadcast on Pittsburgh’s CW

2. **PBT’s Mobile Stage at Liberty Ave Studios**
   - September 10-13, 2020

3. **Dracula’s Kiss**
   - October 31, 2020
   - Carnegie Museum of Art
   - Filmed at Hartwood Acres Mansion and Pittsburgh Playhouse at Point Park University
   - Available digitally December 17-31, 2020
   - Won three Telly Awards and two Davey Awards

4. **Fireside Nutcracker**
   - December 17-31, 2020*
   - Filmed at Hartwood Acres Mansion and Pittsburgh Playhouse at Point Park University
   - Available digitally December 17-31, 2020

5. **Bolero**
   - February 12, 2021*
   - Carnegie Museum of Art
   - Filmed/performed for a very small audience
   - Available digitally April 5-11, 2021

6. **Digital Spotlight Program 1**
   - April 19-25, 2021
   - Dwight Rhoden’s Ave Maria, excerpts from The Sleeping Beauty, excerpts from Don Quixote
   - Filmed at WQED’s historic Fred Rogers Studio
   - Available digitally

7. **Digital Spotlight Program 2**
   - May 3-9, 2021
   - Sasha Janes’ Lascia la Spina, Susan Jaffe’s Carmina Terra, excerpts from Coppélia
   - Filmed at WQED’s historic Fred Rogers Studio
   - Available digitally

8. **Open Air**
   - May 18-31, 2021
   - Flagstaff Hill in Schenley Park on PBT’s mobile stage
Thoughts from Susan Jaffe on her first year as Artistic Director...

Though this past year may not have been the typical first year for a new Artistic Director to enter into PBT during the pandemic, for me, it has been quite a silver lining. In the beginning of our season, it took a lot of planning and preparation to keep everyone safe and healthy as we transitioned back into the building. There was a hunger amongst the company to dance with each other again. Working together to find ways to keep us safe in the studios actually brought us closer together. Upon returning to in-person classes and rehearsals, I was able to work very closely with the dancers to help and support them to be the strong, athletic and artistic dancers they remembered themselves to be before the pandemic.

Reflecting back, I understand how lucky I was to be working with a strong artistic and production team to help me onboard into my new role. In addition, having the opportunity to work with PBT’s excellent administrators has been a wonderful experience. I have the utmost gratitude for everyone who makes PBT a creative and inspiring place to work.

If I were able to go back in time, I would not change the circumstances in which I started. In my view, it was the best way to enter into the organization. During the pandemic, we collaborated and learned how to think outside of the box. We managed to perform in so many different ways and across new platforms. From purchasing our new mobile experience. I have the utmost gratitude for everyone who makes PBT a creative and inspiring place to work.

Susan Jaffe’s Education
Susan began her lifelong love of ballet while studying at the Maryland Youth Ballet.

- Her main teacher was Hortensia Fonesca, who moved to the U.S. from Costa Rica to pursue her career in ballet. Fonesca trained many renowned dancers, including Julie Kent and Cheryl Yeager, both former ABT principal dancers.

Fun Facts!

- In 2010, Ms. Jaffe received an Honorary Doctorate from Texas Christian University
- In 2003, Ms. Jaffe wrote a children’s book called Becoming a Ballerina
- Documentaries and PBS performances where Ms. Jaffe is featured include:
  - “Ballet” by Frederick Wiseman
  - “American Ballet Theater in San Francisco”
  - “American Ballet Theatre Now”
  - “Baryshnikov Dance Sinatra and More”
  - “Documentary on American Ballet Theatre’s 75th Anniversary” by Ric Burns

Timeline of Susan Jaffe’s Career

- Declared by the New York Times as “American Ballet Theatre’s Quintessential Ballerina” Susan Jaffe was a principal dancer of American Ballet Theatre for 32 years, a career which began in 1980.
- Ms. Jaffe’s versatility as a dancer allowed her to tackle a large range of choreographic works which included her acclaimed interpretations of the classics like Swan Lake, as well as the dramatic works of John Cranko, Antony Tudor, Agnes de Millet and Kenneth MacMillan.
- She also worked with and danced the works of many prominent choreographers, such as Jiri Kylian, Twyla Tharp, George Balanchine, Jerome Robbins, Lar Lubovitch, Nacho Duato, Glen Tetley, Jorge Guadix, Roland Petit, David Hockney, Mark Morris, Merce Cunningham, Ronald Hynd, Frederick Ashton, Ulysses Dove and Lynn Taylor Corbett.
- Ms. Jaffe was partnered with such dance partners as Mikhail Baryshnikov, Alexander Godunov, Iuri Mukhamedov, José Manuel Carreño, Marcelo Gomes and Ethan Stiefel.
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- In August 2012, Ms. Jaffe was appointed dean of dance at the University of North Carolina School of the Arts where she directed the program, taught, coached and choreographed until 2020. It was there that she developed and fundraised over three million dollars in scholarships, implemented a year-round residency program with the National Training Curriculum for all program levels, conceived the Choreographic Institute forUNCSA to nurture up-and-coming choreographers, and collaborated on the development of a dance outreach program for a Title 1 community in Winston-Salem.
- In 2002, Ms. Jaffe was appointed advisor to the Chairman of the Board of American Ballet Theatre, where she worked as advisor and an administrator for the chairman and president of the board until 2007.
- In 2003, Ms. Jaffe co-founded and co-directed the Princeton Dance & Theatre Studio in Princeton, New Jersey where she expanded her creativity with choreography.
- In 2010, Ms. Jaffe was appointed as a rehearsal coach of American Ballet Theatre, where she coached the soloist and principal dancers, taught company class and staged ballets until 2014.
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A season like no other saw exciting, innovative performances like no other. Thanks to generous funding from the Richard King Mellon Foundation, Edith L. Trees Charitable Trust, Jack Buncher Foundation, and Claude Worthington Benedum Foundation, PBT successfully piloted the Open Air Series in early September. This new series, structured around a mobile performing arts venue that was held at Flagstaff Hill, revived in-person performances and brought the community together to celebrate the arts. PBT partnered with other arts and culture organizations in Pittsburgh to connect with our audiences in new and unique ways.

The company offered magical performances for PBT subscribers and the public, such as The Sleeping Beauty, La Bayadère, Le Corsaire and Don Quixote, as well as works choreographed by Helen Pickett, Gina Patterson, Annabelle Ochoa Lopez, Sasha Janes and PBT Artistic Director Susan Jaffe.

Open Air Series IDEA

PBT is committed to increasing equity, access and opportunity in the art of ballet and believes that bringing together people with diverse perspectives, histories and life experiences will make ballet richer, stronger and more innovative.

Through conversation, education and policy work, PBT is dedicated to a safer space to improve accessibility to the art form of ballet.

In 2020, PBT’s IDEA team built on these goals. Below are some highlights:

- All of PBT’s team members completed a six-month ballet-specific IDEA training curriculum led by Theresa Ruth Howard of MoBBallet
- “PBT Then and Now: Documenting Diversity” launched in 2021 to acknowledge the important role diverse artists have played in PBT’s history
- Artistic Director Susan Jaffe maintained a continued focus on diversity and innovation in planning the 2021/2022 season, which features eight female choreographers, including Susan Jaffe (Swan Lake) and three choreographers of color.

- An IDEA section was added to 2021’s employee engagement survey to assess team members’ perspectives on PBT’s progress.
- A robust directory of anti-racism resources (including books, films, recommended businesses and more) has been established and is accessible by all PBT community members.
- The education team houses a rapidly growing social justice library, from which all PBT community members are free to borrow books.
- A refresh in PBT’s main lobby presented photographs to better reflect the current make-up of the company and to improve representation of dancers of color.
- Indigenous Peoples’ Day was recognized for the first time by PBT on October 12, 2020. The PBT team observed the day through recommendations of events, documentaries and other resources intended to educate the PBT community around historical and contemporary issues facing indigenous peoples locally and nationally.

Pittsburgh Ballet Theatre 2021 Annual Report
Introducing PBT’s Apprentices

This year, due to a generous gift, from Hans and Leslie Fleischner, Pittsburgh Ballet Theatre Artistic Director Susan Jaffe awarded paid apprenticeship positions to five dancers as part of PBT’s new apprenticeship program for the 2021-2022 Season.

“We received hundreds of applications from young dancers around the country, and I truly believe these five have exceptional talent. I’m thrilled for them to join our team,” said Susan Jaffe.

Here are some of the highlights of our five talented new dancers:

Elizabeth Devanney
Bel Air, Maryland
- Began her training with Dance Conservatory of Maryland
- Continued with the University of North Carolina School of the Arts (UNCSA)
- Invited to join the professional division of Pacific Northwest Ballet.
- Her repertoire includes Kent Stowell’s Cinderella, Ethan Steifel’s The Nutcracker, Susan Jaffe’s Carmina Terra, Helen Pickett’s Petal, Kingdom of the Shade’s from Natalia Makarova’s La Bayadère, and George Balanchine’s The Nutcracker, Concerto Barocco and Serenade.

Sujanya Dhillon
Vancouver, Canada
- Trained with the Goh Ballet Academy, Miami City Ballet School and San Francisco Ballet School
- Received first place scholarships from Coastal Capital Savings and Affinity Dance in 2017
- Invited to join the professional division of Pacific Northwest Ballet.
- Received the Shakti Award for Artistic Achievement in 2019
- Received the British Columbia Arts Council Grant in 2018 and 2020
- Her repertoire includes excerpts from La Bayadère, Don Quixote and George Balanchine’s Coppélia, as well as Goh Ballet Academy’s Four Seasons, Peter and the Wolf and The Nutcracker.

Madeline Gradle
Falls Church, Virginia
- Joins Pittsburgh Ballet Theatre from PBT Graduate Program
- Received early dance training with Arlington Center for Dance and The Washington School of Ballet
- Won the Shakti Award for Artistic Achievement in 2019
- Received the British Columbia Arts Council Grant in 2018 and 2020
- Her repertoire includes excerpts from La Bayadère, Don Quixote and George Balanchine’s Coppélia, as well as Goh Ballet Academy’s Four Seasons, Peter and the Wolf and The Nutcracker.

Jacob Patrick Miller
Lawrence, Massachusetts
- Began his ballet training at Northeast Dance Center in Lawrence, Massachusetts
- Continued his training at the University of North Carolina School of the Arts (UNCSA)
- Started his ballet training at Northeast Dance Center in Lawrence, Massachusetts
- Continued his training at the University of North Carolina School of the Arts (UNCSA)
- Completed his training at the University of North Carolina School of the Arts (UNCSA)
- Was selected for the Royal Danish Ballet and was one of 25 dancers awarded a scholarship from the American Ballet Theatre and Ballet School
- Her repertoire includes excerpts from La Bayadère, Don Quixote and George Balanchine’s Coppélia, as well as Goh Ballet Academy’s Four Seasons, Peter and the Wolf and The Nutcracker.

Luke Mosher
Southern California
- Trained at the Antelope Valley Ballet under the direction of Kathleen Burnett and Pittsburgh Ballet Theatre School
- His repertoire includes principal roles, such as Sugar Plum Cavalier in Marius Petipa’s The Nutcracker and Peter Pan in Kathleen Burnett’s Peter Pan
- He also danced in roles with the Pittsburgh Ballet Theatre School, where he had the opportunity to perform alongside the company in Lew Christensen’s Beauty and the Beast and Terrence S. Orr’s The Nutcracker.

Vince A. A. Salloum
Pittsburgh, Pennsylvania
- Began his ballet training at the Dance Conservatory of Maryland
- Received first place scholarships from Coastal Capital Savings and Affinity Dance in 2017
- Invited to join the professional division of Pacific Northwest Ballet.
- Her repertoire includes excerpts from La Bayadère, Don Quixote and George Balanchine’s Coppélia, as well as Goh Ballet Academy’s Four Seasons, Peter and the Wolf and The Nutcracker.

- Worked with many renowned choreographers, such as Goyo Montero, Azuere Barton and Susan Jaffe. He has also performed principal roles in classical and neoclassical ballets, such as Marius Petipa’s The Sleeping Beauty and George Balanchine’s Concerto Barocco.
The pandemic posed significant challenges for community engagement, but PBT found innovative ways of connecting with children and families around the world.

PBT’s “Dance the Story” on Facebook Live reached tens of thousands of households, providing families with inspiring arts programming during a time when we all needed it. Dance programming with partners like Hope Academy and Pittsburgh Public Schools also continued virtually throughout the year.

PBT also worked to make its programming more accessible to all audiences, adding ASL interpretation to Adaptive Dance classes (a regional first!). Closed captioning, ASL interpretation and audio description were offered for an ever-expanding list of audience education and performance programs.

The department also produced an amazing total of 35 live and recorded programs around Fireside Nutcracker for all ages and abilities. Featured programs included “Family Pointe: Kingdom of Sweets,” “Music of the Season,” “Afternoon of Enchantment” and “Happy Hour: Live from Drosselmeyer’s Workshop.”

Every year PBT showcases exciting and breathtaking artistic highlights and this year we had quite a few to be proud of.

- Our digital Fireside Nutcracker performances filmed at Pittsburgh Playhouse at Point Park University and the historic Hartwood Acres Mansion didn’t just have record setting audiences of 50,000 viewers in 30 plus countries around the globe, but was awarded three Telly Awards and two Davey Awards.

- PBT’s new apprenticeship program for the upcoming 2021-2022 season saw five new faces awarded honorary apprenticeships to join us. This year we are proud to welcome Elizabeth Devaneey, Sujanya Dhillon, Madeline Gradle, Jacob Patrick Miller and Luke Mosher to our storied stage.

- Our Midsummer Nights Dream performances at Hartwood Acres weren’t just awe-inspiring, but were also broadcast on Pittsburgh’s CW, with a special primetime episode of the Allegheny County Summer Concert Series presented by BNY Mellon.

- PBT premiered many exciting and magical new works choreographed by Susan Jaffe, including Bolero performed at the Carnegie Museum of Art and the breathtaking Carmina Terra, filmed at WQED’s historic Fred Rogers Studio.

- PBT also featured thrilling and electrifying digital spotlight programs including Sasha Janes’ Lascia la Spina (new to PBT), filmed at WQED’s historic Fred Rogers Studio.
PBT School

“It was an honor to connect with students and be challenged within the limitations of our current situation in distance” - Guest Artist Gia Catalano

This year, Pittsburgh Ballet Theatre students and teachers explored what it meant to hone their craft while physically apart as school staff transformed ballet learning into a virtual experience, starting in March 2020. Home Zoom classes became the norm for the end of the 2019-2020 school year, and continued into the fall even as studios reopened with limited capacity.

Plus, the virtual world provided a platform for students to perform for friends and families across the country who might not ordinarily have the opportunity to enjoy an in-person performance. PBT School continued to provide performances in the studio, in virtual variations classes, new choreography, technique classes and ballet performances, such as George Balanchine’s Serenade.

Through innovative programs and pioneering instruction, learning not only continued, but it thrived.

PBT School Intensive Summer Program

PBT School pivoted in record time for its Intensive Summer Program to all virtual programming with record-setting attendance, engaging students from all over the country.

At a time when students were isolated at home from their academic instruction, PBT School offered a space for them to continue to grow in their art form, where they could be physical and socialize with their peers.

Other highlights included

School instructor Jamie Erin Murphy created the Pittsburgh Connections Class Series, where students were digitally introduced to one of 18 guest teachers and artists, ranging in style from contemporary ballet and jazz to West African, Latin Ballroom and Indian Kathak.

Despite the distance, Gia Catalano, a movement and visual artist, choreographer, composer, educator and performer, taught a unique class. Her class explored keen sensory awareness using proprioception and experiential anatomy.

Shannon Murphy, a dance artist and educator living in Philadelphia, used her class to connect PBT students to their body. Her class utilized the constraints of learning remotely by focusing on slowing down, noticing bodily sensations and sharing experiences.

Nine of PBT’s teaching faculty completed three weeks of training in the American Ballet Theatre National Curriculum, ultimately being accredited for eight levels of classes for levels pre-primary – level 5.

Guest artist and Founding Director of Courtyard Dancers of Pittsburgh Naina Green, shared the history and future of Kathak dance around the world through a virtual lunch and learn hosted by the PBT Equity Project Transformation Team.
### Financials 2020-21

#### STATEMENT OF CASH FLOWS

**JUNE 30, 2021**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
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<tbody>
<tr>
<td><strong>CASH FLOWS FROM OPERATING ACTIVITIES</strong></td>
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<tr>
<td>Changes in net assets</td>
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<tr>
<td>Adjustments to reconcile change in net assets to net cash provided by operating activities</td>
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<tr>
<td>Depreciation and amortization</td>
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<tr>
<td>Other increases in non-cash working capital and investments</td>
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<tr>
<td>Contributions restricted for investment in endowment</td>
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<td><strong>Proceeds from long-term debt</strong></td>
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<td><strong>Lines of credit, net</strong></td>
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<td><strong>Cash paid during the year for interest</strong></td>
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<td><strong>Net Cash Used In Operating Activities</strong></td>
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<td><strong>Net Increase (Decrease) In Cash And Cash Equivalents</strong></td>
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<tr>
<td><strong>Net Cash Provided By Operating Activities</strong></td>
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<tr>
<td><strong>CASH FLOWS FROM INVESTING ACTIVITIES</strong></td>
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<tr>
<td>Purchase of fixed assets and production assets</td>
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<tr>
<td>Other long-term liabilities</td>
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<td><strong>Net Cash Used In Investing Activities</strong></td>
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<tr>
<td><strong>END OF YEAR</strong></td>
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<tr>
<td><strong>Net Cash Used In Financing Activities</strong></td>
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<td>Contributions restricted for investment in endowment</td>
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</tr>
<tr>
<td><strong>Proceeds from long-term debt</strong></td>
<td>$150,000</td>
</tr>
<tr>
<td><strong>Lines of credit, net</strong></td>
<td>$515,956</td>
</tr>
<tr>
<td><strong>Cash paid during the year for interest</strong></td>
<td>$19,887</td>
</tr>
<tr>
<td><strong>Net Cash Provided By Financing Activities</strong></td>
<td>$1,010,662</td>
</tr>
<tr>
<td><strong>End of year</strong></td>
<td>$2,702,757</td>
</tr>
</tbody>
</table>

#### STATEMENT OF CASH FLOWS

**JUNE 30, 2021**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CASH FLOWS FROM OPERATING ACTIVITIES</strong></td>
<td></td>
</tr>
<tr>
<td>Changes in net assets</td>
<td>$4,174,875</td>
</tr>
<tr>
<td>Adjustments to reconcile change in net assets to net cash provided by operating activities</td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>($784,611)</td>
</tr>
<tr>
<td>Other increases in non-cash working capital and investments</td>
<td>($1,000)</td>
</tr>
<tr>
<td>Contributions restricted for investment in endowment</td>
<td>$104,258</td>
</tr>
<tr>
<td><strong>Proceeds from long-term debt</strong></td>
<td>$150,000</td>
</tr>
<tr>
<td><strong>Lines of credit, net</strong></td>
<td>$515,956</td>
</tr>
<tr>
<td><strong>Cash paid during the year for interest</strong></td>
<td>$19,887</td>
</tr>
<tr>
<td><strong>Net Cash Used In Operating Activities</strong></td>
<td>($1,187,777)</td>
</tr>
<tr>
<td><strong>Net Increase (Decrease) In Cash And Cash Equivalents</strong></td>
<td>$1,010,662</td>
</tr>
<tr>
<td><strong>Net Cash Provided By Operating Activities</strong></td>
<td>$2,510,995</td>
</tr>
<tr>
<td><strong>CASH FLOWS FROM INVESTING ACTIVITIES</strong></td>
<td></td>
</tr>
<tr>
<td>Purchase of fixed assets and production assets</td>
<td>($1,576,994)</td>
</tr>
<tr>
<td>Other long-term liabilities</td>
<td>$120,000</td>
</tr>
<tr>
<td><strong>Net Cash Used In Investing Activities</strong></td>
<td>($1,426,683)</td>
</tr>
<tr>
<td><strong>END OF YEAR</strong></td>
<td>$2,702,757</td>
</tr>
<tr>
<td><strong>Net Cash Used In Financing Activities</strong></td>
<td>$770,214</td>
</tr>
<tr>
<td>Contributions restricted for investment in endowment</td>
<td>$104,258</td>
</tr>
<tr>
<td><strong>Proceeds from long-term debt</strong></td>
<td>$150,000</td>
</tr>
<tr>
<td><strong>Lines of credit, net</strong></td>
<td>$515,956</td>
</tr>
<tr>
<td><strong>Cash paid during the year for interest</strong></td>
<td>$19,887</td>
</tr>
<tr>
<td><strong>Net Cash Provided By Financing Activities</strong></td>
<td>$1,010,662</td>
</tr>
<tr>
<td><strong>End of year</strong></td>
<td>$2,702,757</td>
</tr>
</tbody>
</table>

#### STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS

**June 30, 2021**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OPERATING REVENUE</strong></td>
<td></td>
</tr>
<tr>
<td>Without Donor Restrictions</td>
<td>$1,361,804</td>
</tr>
<tr>
<td>With Donor Restrictions</td>
<td>—</td>
</tr>
<tr>
<td><strong>OPERATING EXPENSE</strong></td>
<td></td>
</tr>
<tr>
<td>Changes in Net Assets Before Public And Private Support, Release From Restrictions And Depreciation On Leaseholds, Machinery And Equipment And Land Improvements</td>
<td>($7,213,928)</td>
</tr>
<tr>
<td><strong>PUBLIC AND PRIVATE SUPPORT</strong></td>
<td></td>
</tr>
<tr>
<td>Changes in Net Assets Balance Before Releases From Restrictions And Depreciation On Leaseholds, Machinery And Equipment And Land Improvements</td>
<td>($7,213,928)</td>
</tr>
<tr>
<td><strong>NET ASSETS RELEASED FROM OPERATING RESTRICTIONS</strong></td>
<td></td>
</tr>
<tr>
<td>Investment income spending</td>
<td>$425,000</td>
</tr>
<tr>
<td>Other support</td>
<td>$741,343</td>
</tr>
<tr>
<td><strong>Total Net Assets Released From Operating Restrictions</strong></td>
<td>$1,166,343</td>
</tr>
<tr>
<td>Realized and unrealized gains, interest and dividends</td>
<td>$1,171,394</td>
</tr>
<tr>
<td>Depreciation on leaseholds, machinery and equipment and land improvements</td>
<td>$2,282,253</td>
</tr>
<tr>
<td><strong>Changes In Net Assets</strong></td>
<td></td>
</tr>
<tr>
<td><strong>From Operations</strong></td>
<td>$720,101</td>
</tr>
<tr>
<td><strong>From Net Assets</strong></td>
<td>$1,261,804</td>
</tr>
<tr>
<td><strong>Without Donor Restrictions</strong></td>
<td>$1,589,905</td>
</tr>
<tr>
<td><strong>With Donor Restrictions</strong></td>
<td>$17,053,896</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td>$22,643,595</td>
</tr>
</tbody>
</table>

#### STATEMENT OF FUNCTIONAL EXPENSES

**June 30, 2021**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Program Activities</strong></td>
<td></td>
</tr>
<tr>
<td>Management and General</td>
<td>$1,379,420</td>
</tr>
<tr>
<td><strong>Funding and Special Events</strong></td>
<td></td>
</tr>
<tr>
<td><strong>OPERATING REVENUE</strong></td>
<td></td>
</tr>
<tr>
<td>Without Donor Restrictions</td>
<td>$1,361,804</td>
</tr>
<tr>
<td>With Donor Restrictions</td>
<td>—</td>
</tr>
<tr>
<td><strong>OPERATING EXPENSE</strong></td>
<td></td>
</tr>
<tr>
<td>Changes in Net Assets Before Public And Private Support, Release From Restrictions And Depreciation On Leaseholds, Machinery And Equipment And Land Improvements</td>
<td>($7,213,928)</td>
</tr>
<tr>
<td><strong>PUBLIC AND PRIVATE SUPPORT</strong></td>
<td></td>
</tr>
<tr>
<td>Changes in Net Assets Balance Before Releases From Restrictions And Depreciation On Leaseholds, Machinery And Equipment And Land Improvements</td>
<td>($7,213,928)</td>
</tr>
<tr>
<td><strong>NET ASSETS RELEASED FROM OPERATING RESTRICTIONS</strong></td>
<td></td>
</tr>
<tr>
<td>Investment income spending</td>
<td>$425,000</td>
</tr>
<tr>
<td>Other support</td>
<td>$741,343</td>
</tr>
<tr>
<td><strong>Total Net Assets Released From Operating Restrictions</strong></td>
<td>$1,166,343</td>
</tr>
<tr>
<td>Realized and unrealized gains, interest and dividends</td>
<td>$1,171,394</td>
</tr>
<tr>
<td>Depreciation on leaseholds, machinery and equipment and land improvements</td>
<td>$2,282,253</td>
</tr>
<tr>
<td><strong>Changes In Net Assets</strong></td>
<td></td>
</tr>
<tr>
<td><strong>From Operations</strong></td>
<td>$720,101</td>
</tr>
<tr>
<td><strong>From Net Assets</strong></td>
<td>$1,261,804</td>
</tr>
<tr>
<td><strong>Without Donor Restrictions</strong></td>
<td>$1,589,905</td>
</tr>
<tr>
<td><strong>With Donor Restrictions</strong></td>
<td>$17,053,896</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td>$22,643,595</td>
</tr>
</tbody>
</table>

#### Use of Operating Funds

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program Services</td>
<td>$4,664,680</td>
</tr>
<tr>
<td>Management and General</td>
<td>$1,379,420</td>
</tr>
<tr>
<td>Fundraising and Special Events</td>
<td>$631,723</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$7,630,277</td>
</tr>
</tbody>
</table>
Contributors

Corporate Partners
- Pittsburgh Ballet Theatre
- UPMC
- Coca-Cola
- Consol Energy Center
- Nemours Foundation
- Pittsburgh Life Sciences 
  Innovation Institute
- Pittsburgh Symphony Orchestra
- Pittsburgh Penguins
- University of Pittsburgh Medical Center
- University of Pittsburgh
- Federick N. Frank Foundation
- Mark E. Price
- World-class partners
- debt-to-equity ratio
- Pittsburgh Symphony Orchestra
- Pittsburgh Penguins
- University of Pittsburgh Medical Center
- University of Pittsburgh
- Federick N. Frank Foundation
- Mark E. Price
- World-class partners
- debt-to-equity ratio

Institutional Partners
- Cohen & Feldman
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- Cohen & Field...
Although this year posed some significant challenges, PBT’s board thrived. Thanks to Zoom, our board continued to meet without a hitch to an even larger audience from members who live outside Pittsburgh. Because of such success, virtual meetings and remote working will continue to be a part of our plans going forward.

Board Emeriti Members

Jeanne Gleason
James Tormick, Fort, deceased
Betsy Tobin
Heidi Palmisano

Lori Safi-Goffey, deceased
Honorary Trustee
Violette Verdy, deceased

Zooming through the year!