





Harris N. Ferris **Executive Director** 



Susan Jaffe Artistic Director



**Mary McKinney** Flaherty Chair, Board of Trustees

Cover photos Artist: Jessica McCann (front); Tommie Kesten (back) Photos: Kelly Perkovich (front); Duane Rieder (back)

#### 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 2021at 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,

Herefor John 1995



Hannah Carter Orsett, England Joined in 2013



Marisa Grywalski Columbus, OH Joined in 2014



JoAnna Schmidt Eustis, FL Joined in 2012



Erie, PA Joined in 2007



Amanda Morgan Marshall, TX Joined in 2016



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

Joseph Parr

Wooster, OH

Joined in 2019



Tommie Kesten Pittsburgh, PA Joined in 2018

Diana Yohe Willoughby, OH Joined in 2013

Jack Hawn

Detroit, MI Joined in 2019

Grace Rookstool

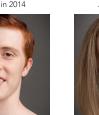
Langley, WA Joined in 2019



Lucius Kirst



Los Angeles, CA Joined in 2014







Josiah Kauffman Belgrade, MT Joined in 2019



Kurtis Sprowls Orrville, OH Joined in 2015



Yoshiaki Nakano Osaka, Japan Joined in 2010

Woonsocket, RI Joined in 2013

William Moore



Jessica McCann Los Angeles, CA Joined in 2015



Sam DerGregorian Albuquerque, NM Erin Casale Johnstown, PA Joined in 2019 Joined in 2019



Caitlyn Mendicino Pittsburgh, PA Joined in 2018 Colin McCaslin Vineland, NJ Joined in 2018



Cooper Verona Lebanon, CT Joined in 2011



Victoria Watford Cleveland, OH Joined in 2016









Countries Represented Full Time Company Dancers Apprentices Rehearsal Hours

Artists: Yoshiaki Nakano and Jessica McCann (top left); Tommie Kesten (top right); Marisa Grywalski Photo credits: Buzzy Photography

### 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.

#### Violin I

Charles Stegeman, *Concert Master* Rachel Stegeman,

Associate Concert Master
Larry Yagello
Joshua Huang
Jennifer Madge
Mary Beth Schotting
Rochelle Agnew

#### Violin li

Dawn Posey
Juan Jaramillo
Anne Jackovic
Eleanor Cameron
Maureen Conlon-Gutierrez
Tobias Chisnall

#### Viola

Jennifer Gerhard, *Principal*Louise Farbman
John McCarthy
Justin J. Johnson

#### Cello

Elisa Kohanski, *Principal*Paula Tuttle
Joseph Bishkoff
Paul Critser

#### Bass

Jeffrey Mangone, *Sr., Principal* Andrew Kohn Robert Skavronski

#### Flute/Piccolo

Beverly Crawford, *Principal* Barbara O'Brien Thomas Godfrey

#### Oboe/English Horn

Robin Driscoll, *Principal*Cynthia Anderson

#### Clarinet

Mary Beth Malek, *Principal* Alix Reinhardt

#### Bassoon

Linda Morton Fisher, *Principal*Don Hollis

#### French Horn

David Lintz, *Principal*Matthew Litterini
Marie Claude Driscoll
Scott Bohannon

#### Trumpet

Charles Daval, *Principal* Karen Sloneker David Anderson

#### **Trombone**

Glenn Wayland

#### Tuba

Phillip Van Ouse, Principal

#### Timpani

Jack Dilanni, Principal

#### Percussion

Albert Wrublesky, *Principal* Jan Fung

#### Harp

Nuiko Wadden

#### **Piano**

Yoland Collin

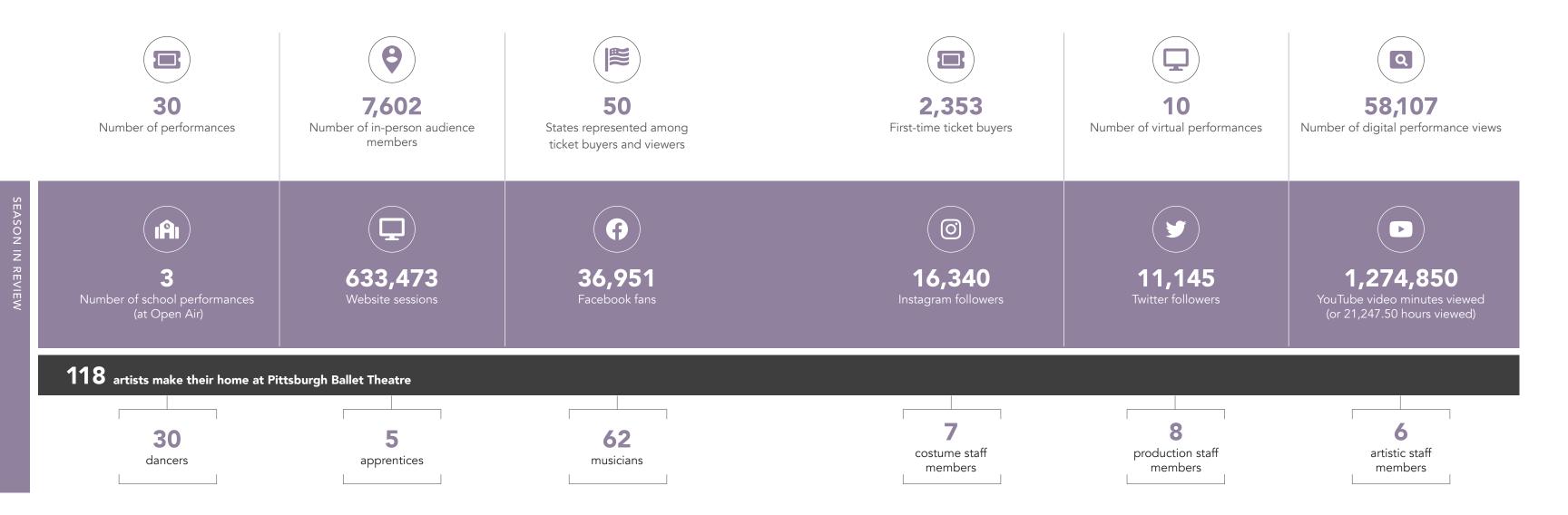
#### Orchestra Manager Frank Ostrowski



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.



# Season in Review



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### The Year at a Glance

### 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

### PBT's Mobile Stage at Liberty Ave Studios

September 10-13, 2020

3 Dracula's Kiss

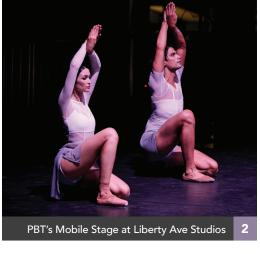
October 31, 2020 Carnegie Museum of Art

#### 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

Won three Telly Awards and two Davey Awards

















### 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

# Open Air: A Series of Celebration in the Performing Arts

May 18-31, 2021 Flagstaff Hill in Schenley Park on PBT's mobile stage

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# 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 understood 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 stage, to reaching thousands of screens with our digital content, to taking advantage of the open air and local museums, we were able to celebrate our art with our community. This is precisely what artists do. We are used to thinking creatively and finding new ways of doing things. It has been a triumphant year.

I look forward to continuing relationships with our board members, as well as building deeper connections with our audiences. I foresee an incredible first 'normal' season in the theater, and I'm excited to move forward into the future.



Susan, age 11 Courtesy Susan Jaffe



Hortensia Fonseca Courtesy Susan Jaffe

### 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 Fredrick Wiseman
- "American Ballet Theater in San Francisco"
- "American Ballet Theatre Now"
- "Baryshnikov Dances 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 22 years, a career which began in 1980.
- Her European engagements included performances with The Royal Ballet, The Kirov Ballet, The Stuttgart Ballet, Munich State Opera Ballet, La Scala Ballet in Milan, Vienna State Opera Ballet, Royal Danish Ballet, Royal Swedish Ballet and English National Ballet.
- 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 Mille and Kenneth MacMillian.
- 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, James Kudelka, Roland Petit, David Parsons, Mark Morris, Merce Cunningham, Ronald Hynd, Frederick Ashton, Ulysses Dove and Lynn Taylor Corbett.
- Ms. Jaffe was partnered with such danseurs nobles such as Mikhail Baryshnikov, Alexander Gudunov, Irek Mukhamedov, José Manuel Carreño, Marcelo Gomes and Ethan Stiefel.



Other Dances by Jerome Robbins photographer unknown

- 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.
- Additionally, she co-founded a not-for-profit outreach and youth company in Princeton New Jersey, originally called DanceVision.



Susan in studio, credit: Kelly Perkovich

- 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 2012.
- ■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 syllabus based on the ABT National Training Curriculum for all program levels, conceived the Choreographic Institute of UNCSA to nurture up-and-coming choreographers, and collaborated on the development of a dance outreach program for a Title-1 community in Winston-Salem.
- Now Ms. Jaffe brings her invaluable insight and experience from her renowned success as a dancer, choreographer, educator and community leader to her role as the artistic director for Pittsburgh Ballet Theatre.

# Open Air Series



#### 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.

### **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 balletspecific 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

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# 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.
- Was selected for the Royal Danish
   Ballet and was one of 25 dancers
   awarded a scholarship from the
   American Friends of the Paris Opera
   and 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 Bayadére, 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
- 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 Bayadére, 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
- Attended summer programs with American Ballet Theatre, Pittsburgh Ballet Theatre and Exploring Ballet with Suzanne Farrell
- Danced as an apprentice with The Suzanne Farrell Ballet for four years
- Expanded her repertoire with George Balanchine's Chaconne, Stars and Stripes, Tzigane and Walpurgisnacht, among others. She has performed with Pittsburgh Ballet Theatre in productions of George Balanchine's Rubies, Giselle and The Sleeping Beauty, and Terrence S. Orr's 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)
- In 2016, was awarded the Gillian Murphy Scholarship
- After receiving his high school diploma in dance, Jacob stayed at UNCSA for college and is currently working toward his B.F.A. in dance performance
- Worked with many renowned choreographers, such as Goyo Montero, Aszure 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



#### **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

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# Education and Community Engagement

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."









# Artistic Highlights

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 Devanney, Sujanya Dhillon, Madeline Gradle, Jacob Patrick Miller and Luke Mosher to our storied stage.

- Our Midsummer Night's 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.





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### 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.







#### **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.

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## Financials 2020-21

### STATEMENT OF CASH FLOWS

JUNE 30, 2021

CASH FLOWS FROM OPERATING ACTIVITIES	
Changes in net assets	\$ 4,174,875
Adjustments to reconcile changes in net assets to	
net cash provided by operating activities	
Depreciation and amortization	\$ 754,601
Net realized and unrealized gains on investments	(\$ 2,154,674)
Contributions restricted for investment in endowment	(\$ 5,000)
Changes in assets and liabilities	
Accounts receivable	\$ 14,306
Pledges receivable	(\$ 196,005)
Government grant receivable	(\$ 612,678)
Prepaid expenses	\$ 157,109
Accounts payable and accrued expenses	\$ 158,656
Deferred revenue	\$ 341,341
Deferred grant revenue	(\$ 1,085,400)
Other long-term liabilities	\$ 120,000
Net Cash Provided By Operating Activities	\$ 1,667,131
CASH FLOWS FROM INVESTING ACTIVITIES Purchase of fixed assets and production assets Proceeds from the sale of investments Purchase of investments	(\$ 1,576,994) \$ 2,756,387 (\$ 2,606,076)
Net Cash Used In Investing Activities	(\$ 1,426,683)
CASH FLOWS FROM FINANCING ACTIVITIES	
Lines of credit, net	\$ 515,956
Proceeds from long-term debt	\$ 150,000
Contributions restricted for investment in endowment	\$ 104,258
Net Cash Used In Financing Activities	\$ 770,214
Net Increase (Decrease) In Cash And Cash Equivalents	\$ 1,010,662
CASH AND CASH EQUIVALENTS	
Beginning of year	\$ 1,692,095
End of year	\$ 2,702,757

### **Use of Operating Funds** Fy 2020-21 ■ Program Services . . . . . . . . . \$ 6,664,690 ■ Management and General . . . . \$ 1,159,319 Fundraising and Special Events . . . \$ 651,723 Total . . . . . . . . . . . . . \$ 8,475,732

SUPPLEMENTAL DISCLOSURE OF CASH FLOW INFORMATION

#### STATEMENT OF FINANCIAL POSITION

June 30, 2021

\$ 19,887

ASSETS	
CURRENT ASSETS	¢ 2 445 002
Cash and cash equivalents Accounts receivable	\$ 2,445,982 \$ 48,524
Pledges receivable	\$ 481,290
Government grants receivable	\$ 612,678
Prepaid expenses and other current assets	\$ 298,683
Total Current Assets	\$ 3,887,157
ENDOWMENT ASSETS	
Cash and cash equivalents	\$ 256,775
Investments	\$ 10,343,518
Total Endowment Assets	\$ 10,600,293
INVESTMENTS HELD BY TRUST	\$ 434,139
PLEDGES RECEIVABLE	\$ 332,500
FIXED ASSETS, NET	\$ 9,856,170
PRODUCTION ASSETS	\$ 191,668
(less accumulated amortization of \$823,123 in 2021 and 2020)	
Tatal Assats	¢ 25 204 027
Total Assets	\$ 25,301,927
Total Assets LIABILITIES AND NET ASSETS	\$ 25,301,927
LIABILITIES AND NET ASSETS CURRENT LIABILITIES	
LIABILITIES AND NET ASSETS CURRENT LIABILITIES Payments due within one year on long-term debt	\$ 4,271
LIABILITIES AND NET ASSETS CURRENT LIABILITIES Payments due within one year on long-term debt Line of credit	\$ 4,271 \$ 835,286
LIABILITIES AND NET ASSETS CURRENT LIABILITIES Payments due within one year on long-term debt	\$ 4,271 \$ 835,286 \$ 281,654
LIABILITIES AND NET ASSETS CURRENT LIABILITIES Payments due within one year on long-term debt Line of credit Accounts payable and accrued expenses	\$ 4,271 \$ 835,286
LIABILITIES AND NET ASSETS CURRENT LIABILITIES Payments due within one year on long-term debt Line of credit Accounts payable and accrued expenses Deferred revenue Total Current Liabilities	\$ 4,271 \$ 835,286 \$ 281,654 \$ 1,271,392 \$ 2,392,603
LIABILITIES AND NET ASSETS CURRENT LIABILITIES Payments due within one year on long-term debt Line of credit Accounts payable and accrued expenses Deferred revenue	\$ 4,271 \$ 835,286 \$ 281,654 \$ 1,271,392
LIABILITIES AND NET ASSETS CURRENT LIABILITIES Payments due within one year on long-term debt Line of credit Accounts payable and accrued expenses Deferred revenue Total Current Liabilities LONG-TERM DEBT	\$ 4,271 \$ 835,286 \$ 281,654 \$ 1,271,392 \$ 2,392,603
LIABILITIES AND NET ASSETS CURRENT LIABILITIES Payments due within one year on long-term debt Line of credit Accounts payable and accrued expenses Deferred revenue Total Current Liabilities LONG-TERM DEBT OTHER LONG-TERM DEBT	\$ 4,271 \$ 835,286 \$ 281,654 \$ 1,271,392 \$ 2,392,603
LIABILITIES AND NET ASSETS  CURRENT LIABILITIES  Payments due within one year on long-term debt Line of credit  Accounts payable and accrued expenses Deferred revenue  Total Current Liabilities  LONG-TERM DEBT OTHER LONG-TERM DEBT  NET ASSETS	\$ 4,271 \$ 835,286 \$ 281,654 \$ 1,271,392 \$ 2,392,603 \$ 145,729 \$ 120,000
LIABILITIES AND NET ASSETS CURRENT LIABILITIES Payments due within one year on long-term debt Line of credit Accounts payable and accrued expenses Deferred revenue Total Current Liabilities  LONG-TERM DEBT OTHER LONG-TERM DEBT NET ASSETS Without Donor Restrictions	\$ 4,271 \$ 835,286 \$ 281,654 \$ 1,271,392 \$ 2,392,603 \$ 145,729 \$ 120,000



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

June 30, 2021

OPERATING REVENUE	Without Donor Restrictions \$ 1,261,804	With Donor Restrictions —	<b>Total</b> \$ 1,261,804
OPERATING EXPENSE Changes In Net Assets Before Public And Private Support, Releases From Restrictions And Depreciation On Leaseholds, Machinery	(\$ 8,475,732)	_	(\$ 8,475,732)
And Equipment And Land Improvements	(\$ 7,213,928)	_	(\$ 7,213,928)
PUBLIC AND PRIVATE SUPPORT Changes In Net Assets Before Releases From Restrictions And Depreciation On Leaseholds, Machinery And Equipment	\$ 6,888,934	\$ 2,937,737	\$ 9,826,671
And Land Improvements	(\$ 324,994)	\$ 2,937,737	\$ 2,612,743
NET ASSETS RELEASED FROM OPERATING RESTRI Investment income spending Other support Total Net Assets Released From Operating Restriction Changes In Net Assets From Operations Net realized and unrealized gains, interest and dividend Depreciation on leaseholds, machinery and equipment and land improvements Changes In Net Assets	\$ 425,000 \$ 741,343 as \$ 1,166,343 \$ 841,349	(\$ 425,000) (\$ 741,343) (\$ 1,166,343) \$ 1,771,394 \$ 2,282,233	\$ 2,612,743 \$ 2,282,233 (\$ 720,101) \$ 4,174,875
<b>NET ASSETS</b> Beginning of year End of year	\$ 5,468,451 \$ 5,589,699	\$ 13,000,269 \$ 17,053,896	\$ 18,468,720 \$ 22,643,595

#### STATEMENT OF FUNCTIONAL EXPENSES

June 30, 2021

	Program	Management	Fundraising and	
	Activities	and General	Special Events	Totals
Salaries, wages, fees and fringe benefits	\$ 4,406,964	\$ 992,160	\$ 493,117	\$ 5,892,241
Production costs	\$ 1,379,405	_	_	\$ 1,379,405
Depreciation/amortization	\$ 705,834	\$ 28,458	\$ 20,309	\$ 754,601
Marketing	\$ 90,082	\$ 10,329	_	\$ 100,411
Occupancy	\$ 241,610	\$ 11,572	\$ 9,359	\$ 262,541
Development and special events	_	_	\$ 83,526	\$ 83,526
Professional fees and other	\$ 250,401	\$ 85,943	\$ 63,724	\$ 400,068
In-kind	\$ 261,728	\$ 59,315	\$ 1,997	323,040
Total Functional Expenses	\$ 7,336,024	\$ 1,187,777	\$ 672,032	\$ 9,195,833



Cash paid during the year for interest

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Principal

Janet Popeleski

Student Division Principal

Eun Young Ahn

Full-Time Ballet

Christopher Budzynski Christine Schwaner

Children's Division Coordinator

Kaila Lewis

Full-Time Modern/Jazz/Contemporary

Jamie Murphy Part-Time Teachers

Alexandra Tiso

Julia Adams, Jonathan Breight, Elizabeth Calvert, Ariana Chernychev, Ann Corrado, Marcella Day, Elise Gillum, Madeline

Gradle, Ava Griebel, Lea Havas, Erin Halloran, Juliana Hougland, Aaron Ingley, Maureen Lucas, Jessica Marino, Tamar Rachelle, Toma Smith, Kurtis Sprowls, &

Daniel McTiernan, David O'Brien, Maya

Manager of School Communications

Lindsey Gainey

Aviana Adams, Christian Garcia Campos,

Sarah Bender

Byham House Chef

Front Desk Manager

Alanna Rygelski

#### **Medical Team**

**UPMC Sports Medicine** 

Foot and Ankle Surgeon

**Primary Care Sports Medicine Physician** 

Athletic Trainer

Catherine C. Hagan Vargo, PT, DPT,

Sports Dietitian

Jeffrey Lucchino, RDN, CSSD

#### School Artistic/Musicians

#### **Full-Time Pianists**

Juliet Winovich

Nicole Sauter

Laura Caton

Byham House Residence Assistant

Orthopaedic Surgeon

Brittany Wilcosky, MS, LAT, ATC

Erica Coffey, PT,MS,SCS

OCS, SCS

Lisa Watters, D.P.M.

Ellen Gozion, Kuan-Yi Lu

Part-Time Pianists

Jack Hawn, Andrew Hook, Hyoseul Kim, Petrovich, & Lisa Wimer

#### **School Administrative/Operations**

**Director of School Operations** Aaron Rinsema

& Student Resources

Manager of School Marketing & PR

Registrar & Database Manager

Administrative Support

Wyatt Johnson, & Sophie Powell

Kristen Palmer

Freddie H.K. Fu, MD

MaCalus Hogan, MD

Kellev A. Anderson, DO

**Physical Therapists** 

Supplementary Medical Team Podiatrist

Chair





















**Honorary Trustee** Violette Verdy, deceased

# Vice Chair Treasurer Secretary











Becky Torbin

Hal Waldman





Board of Trustees





### Zooming through the year!

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 attendance than ever before, with more participation 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.

**Trustee Emeritus** Loti Falk Gaffney, deceased

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