On May 23, 2012, the Ordway lost a dear friend and long-time champion. John G. Ordway, Jr., known to almost everyone as “Smokey,” passed away peacefully at his home in Wayzata. Over the past 30 years, he served the Ordway in many capacities.

Smokey began a long association with Orway Center for the Performing Arts when his sister, the late Sally Ordway Irvine, was leading the effort to build the new theater in downtown Saint Paul. He attended the first meeting of the Ordway Music Theatre Corporation on July 14, 1982, and was instrumental in helping Sally to secure the funding needed to build the new theater. He served on the Ordway’s board of directors almost continuously from 1982 until 2009 and was also a member of the President’s Council.

“I had the great privilege of working with Smokey over the past several years,” said Thomas W. Handley, the Ordway’s current board chair. “He was always engaged, thoughtful and generous with his time, talent and resources. He personified the kind of enlightened community leadership that has made the Ordway the valuable resource that it is today.”

“Smokey was an integral part of the Ordway from the very beginning—from before the beginning, really,” said Patricia A. Mitchell, the Ordway’s president and CEO. “He was a hugely important force in bringing Sally’s initial vision to reality. He was smart, funny, generous, and dedicated. He served on the board for many, many years; but whether on the board or off, he was a wise leader and a great friend. We all loved him, and will miss him dearly. But we feel so lucky to have known him.”

Born November 29, 1922 in Saint Paul, Ordway attended Saint Paul Academy, Saint Paul’s School in Concord, N.H. and Yale University. He left college early to join the U.S. Navy, becoming a Corsair pilot assigned to the USS Hancock in 1944-45 stationed off the coast of Japan.

Although involved with many businesses during his life, his primary focus was the MacArthur Company in Saint Paul where he worked for over 40 years, ultimately becoming CEO and chairman. He was a member of many corporate and charitable boards including 3M and the University of Minnesota Foundation, where he served as a trustee and chairman. In 1980, he received the Regents Award for Outstanding Service to the University, and in 1988 he was named a Life Trustee.

Numerous business and civic organizations benefited greatly from his involvement. He was one of eight original founding owners of the Minnesota North Stars when they were established in 1967. He was a founding board member of Minnesota Outward Bound, a commissioner of the Metropolitan Airports Commission and also served on the boards of the Saint Paul Chamber Orchestra and Miller/United Hospital in Saint Paul, among others.

He is survived by his wife of 65 years, Margaret “Marge” (McCarthy); three children: son John (Marla) of Mahtomedi, Minn., daughter Strandy Quesada (Ric) of South Freeport, Maine, and son Phil (Cassy) of Long Lake, Minn.; eight grandchildren; and two great-grandchildren.
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Patricia A. Mitchell  President and CEO

The Ordway is not just a building. Of course, it is a beautiful building in downtown Saint Paul, and it is home to our wonderful Arts Partners: Minnesota Opera, the Saint Paul Chamber Orchestra, and The Schubert club. But the Ordway is so much more. Through performances for school groups, workshops and residencies, the Ordway engages more than 50,000 young people annually. Our staff and artists work in the community through organizations such as Sabathani Community Center, the YWCA Saint Paul and the Urban League of Minneapolis. The excellence of our work can be seen in unique programming such as the Dance to Learn arts integration residencies, the Flint Hills International Children’s Festival and commissions of major dance artists such as locally based choreographer Myron Johnson of Ballet of the Dolls and Ronald K. Brown of New York-based Evidence, A Dance Company. I hope you enjoy reading about the Ordway beyond the building in the following pages.

David M. Lilly  Outgoing Chair of the Board of Directors

I have been delighted to serve as chair of the Ordway’s Board of Directors during a time when our dance program has grown so much. The Ordway took dance to the community with the Summer Dance Series on Thursday nights in Landmark Plaza, providing free dance instruction and social dancing to live music by Twin Cities-based bands. The Target® World Music and Dance Series has deepened its reach and broadened its artistry. Many world music performances at the Ordway have featured a dance floor right in the Music Theater so that audience members who dance may choose to participate rather than sit still in their seats. I will continue to serve on the board of directors for the Ordway, and look to a future with even more astonishing art both within and outside of the walls of this now-familiar and much beloved building.

Thomas W. Handley  Incoming Chair of the Board of Directors

When I think of the Ordway I think about what this institution does for Saint Paul, bringing in traffic and generating an estimated $53 million economic impact on the City. The Ordway is the central cultural hub for this market. What this means for companies like Ecolab, where I serve as a senior leader, is that the Ordway makes this market a desirable place to live and work for our Minnesota-based employees who can take advantage of a wealth of art just outside our door. Arts organizations like the Ordway help companies to attract the most talented employees. International programming that reflects the widely diverse makeup of Twin Cities companies helps employees feel at home and exposes them to new cultural experiences as well. The Ordway is crucial to the Twin Cities’—and Minnesota’s—quality of life.
Original concept drawing for the Ordway Music Theatre
What is the Ordway?

One of the first things people think of when they imagine the Ordway is a beautiful building. Founder Sally Ordway Irvine did put a lot of thought into the building that would house a wide range of artistic programs, visiting multiple theaters throughout Europe with internationally known architect Benjamin Thompson before he designed a contemporary building that would still fit harmoniously among the historic buildings surrounding Rice Park.

Sometimes people see this building and think only of Broadway theater productions. Some people see this building and assume that the Ordway is a for-profit organization because we offer performances by touring shows. These assumptions are untrue, however.

Ordway Center for Performing Arts is a charitable nonprofit organization and is much more than a beautiful building.

The Ordway is one of four Arts Partners—including the Minnesota Opera, the Saint Paul Chamber Orchestra and The Schubert Club—that have shared the building since its beginning. These organizations bring their own unique performances and educational activities to the venue.

The Ordway is a venue built by the community for the community. Local arts organizations such as Theater Latté Da, Mu Performing Arts and VocalEssence rehearse and perform here as well.

School children from public, private, charter, and home schools—many from low-income households or from schools with little or no discretionary funding for the arts—experience awe-inspiring performances as part of K-12 Education at Ordway through our Performing Arts Classroom matinees.

The Ordway's programs are partly or completely subsidized by contributed income, whether from
corporations, foundations, government agencies, or individuals. These contributions make it possible for:

- Young people and families to attend Flint Hills International Children’s Festival performances for only $5 and participate in art-making activities and outdoor performances for free;
- K-12 students to attend Performing Arts Classrooms for only $3.50-$5.00 a ticket and with free or highly subsidized busing;
- K-12 students to learn dance concepts and connect them to other curricular areas by learning from teaching artists in the classroom and attending Ordway performances as part of our Dance to Learn initiative;
- People of all ages to learn dance styles and then dance to a live, Twin Cities band in Landmark Plaza during Ordway Summer Dance; and
- Minnesota artists and educators to be honored with the Sally Awards and the Education Awards.

Quality arts education, in addition to strong performing arts offerings, takes a unique skill and knowledge base. This last year, hundreds of teachers, student artists, professional artists, and professional teaching artists, attended Ordway-produced classes, workshops, open rehearsals, and lecture demonstrations to hone their craft and expand their knowledge.

Through relationships with Macalester College, the University of St. Thomas and Metropolitan State University, thousands of students and faculty attended Ordway performances through discounted tickets and hundreds were engaged through classroom visits with touring artists.

Creating access to performances and community engagement activities is an important part in keeping the work relevant to and consistent with community needs. The Ordway, in partnership with SoulTouch Productions, continued the Taking Our Place: Centerstage initiative, which involves collaboration with institutions and leadership in the African American community in the Twin Cities to create and implement mutually beneficial programming.

In addition to hosting touring Broadway musicals, the Ordway produces theater and commissions work from Minnesota artists.

Last year, the Ordway produced Rodgers and Hammerstein’s Cinderella. You can read more about what goes into creating an Ordway original production on page 13. The Ordway employed 88 local artists in Cinderella.

The Ordway also began producing the Broadway Songbook Series as part of its Theater Season. Broadway Songbook is a dynamic mix of composer life stories, discussion of their work and performances by an ensemble of professional artists from the Twin Cities theater, jazz and cabaret scenes. The Ordway presented three shows in this series: “The Words and Music of Irving Berlin,” “The Words and Music of Contemporary Broadway” and “The Words and Music of Johnny Mercer.” Twelve Minnesota singers and musicians performed.

As the Ordway builds its dance program, commissioning new works is a significant focus. Most often, the Ordway commissions new works from Minnesota choreographers, such as Myron Johnson, whose company, Ballet of the Dolls, performed Faith: A Dance for Life, portraying one man’s life-or-death situation leading to encounters filled with surreal and haunting moments where faith is put to the test.

The Ordway also co-commissioned New York-based choreographer Ronald K. Brown to create On Earth Together, performed by his dance company, Evidence. Brown has said that he created the piece “as a commitment to making the world a better place” and that he chose the music because “Stevie Wonder often speaks to the state of the world, asking questions of oneself and to society at large.”

The Ordway’s own productions and commissions enrich our community and make Minnesota a more colorful and vibrant place to live.
Audience

Ordway Performances  
(Ticketed Theater Season, World Music and Dance,  
International Children’s Festival, Honors Concert,  
and Ordway Circle of Stars Gala)  
132,436

Ordway Extras and Talkbacks  
2,175

Performing Arts Classrooms  
(World Music and Dance and International Children’s Festival)  
50,145

Community Partners  
(MU Daiko, Theater Latté Da, and VocalEssence)  
7,978

Rentals (Open Rehearsals and Saint Paul City Ballet)  
818

Arts Partners  
130,879

Unticketed Events  
63,385

Unticketed Festival Attendance  
31,500

Concrete and Grass  
25,000

Ordway Summer Dance  
2,745

Other Events (Sally Awards,  
Season Announcement, Legislators’ Reception, etc.)  
4,140

Unticketed Education and Community Engagement  
Master Classes and Residencies  
1,630

TOTAL ATTENDANCE  
389,446

Artists

Professional Artists Engaged  
(Adult and child)  
1,117

Student Artists Engaged  
1,342

TOTAL ARTISTS ENGAGED  
2,459
Theater Season
- Come Fly Away
- Rodgers and Hammerstein’s Cinderella*
- Blind Date
- Memphis
- The Addams Family
- Fela!
- Broadway Songbook Series*
  - The Words and Music of Irving Berlin
  - The Words and Music of Contemporary Broadway
  - The Words and Music of Johnny Mercer
* ORDWAY ORIGINAL PRODUCTIONS

World Music and Dance Series
- Magos Herrera
- Luna Negra Dance Theater
- Vox Lumiere: Phantom of the Opera
- Still Black, Still Proud: A Tribute to James Brown
- Ronald K. Brown and Evidence, a Dance Company
- Playing for Change
- Ballet of the Dolls

Flint Hills International Children’s Festival
- Drums United, World of Rhythm
- Visible Fictions, Zorro
- Le Théâtre des Petites Âmes, BAM
- Fakoly
- Native Pride Dancers
Cinderella set construction.

Photos: Jason Alyn-Schwein

Cinderella act one ensemble.
Photo: Peter B. Myers

Cinderella set construction
Photos: Jason Alyn-Schwein
There are many artistic ingredients that go into creating an Ordway original production. Of course there are the cast and the orchestra but there are also artisans and designers who contribute to making the show shine. Cinderella required a set designer, a props designer, a costume designer, hair designer, sound designer, special effects designer and more, each contributing to the overall experience of Cinderella and each a local person employed locally.

The set for Cinderella was designed by Chad Van Kekrix. Chad previously had worked on our productions of Yankee Doodle, Blues in the Night and Love, Janis. He is a much sought-after designer who has worked at many of our sister theaters and also designed the Penumbra Theatre lobby.

Before we commissioned a designer we first considered what kind of a design would be right for the production, a basic concept of style and content for the show. In the case of Cinderella we wanted a colorful, “fractured fairy tale” look.

We also knew that we could not build an entirely new set from scratch so we were hoping we could find a way to incorporate scenery that we had been storing from shows like Beauty and the Beast into this new design. After meeting with a few designers we decided to offer the opportunity to Chad. We then met with him several times to discuss what the set might look like. We gave him pictures of the various pieces we had in storage and asked him to begin sketching some ideas.

His “doodles” eventually become colorful renderings of the various set pieces. Then the individual pieces were combined to create full-stage color renderings.

From there we moved into the technical blueprint phase with specific technical information for the builders.

A scaled model of all of the actual scenery was created.

And the building began.

All of the scenery was built or repurposed at The Penumbra Scenic Studio which is overseen by Jason Allyn-Schwerin. Jason has been the technical director of almost all of the Ordway’s self-produced shows.

After the scenery was constructed it was installed and put together for the first time on the Ordway stage. We only had a few days to install an entire set as well as install lighting and sound equipment. After installation, the cast members joined the chaos for several days of technical rehearsals. Technical rehearsal (“tech”) is when we put all of the show’s components together for the first time. Watching a show come together during tech is alternately fascinating and very, very slow. All of this leads up to the final dress rehearsal, previews and our exciting opening night.
Cinderella playcastle in the Ordway lobby. 
Photo: Jeanne Kosfeld
Sally Awards

Since 1992, the Sally Awards have honored individuals and institutions that strengthen and enrich our entire state with their commitment to the arts and arts education.

The Sally Awards are based on the “First Trust Award” presented in 1986 to Sally Ordway Irvine, whose initiative, vision and commitment inspired the creation of Ordway Center for the Performing Arts. Her award is permanently installed in the Ordway’s Marzitelli Foyer.

To honor Sally’s commitment to all of the arts, the Sally Awards are presented annually to acknowledge achievement and contribution in the three areas for which Sally herself was recognized: Vision, Initiative and Commitment. A fourth category, Education, was added in 1996 to acknowledge the importance of education in nurturing a passion for the arts in future generations. In 2010, another category was added to complement the Minnesota Legacy Amendment’s focus on engaging more people in the arts; the Arts Access category recognizes the importance of increasing access and citizen participation in the arts.

The Ordway Circle of Stars, the volunteer fundraising arm of the Ordway, helps to support the Ordway’s ticket and bus subsidies for K-12 school groups. Since its inception 17 years ago, OCOS and the Gala have helped to raise more than $4.5 million for the Ordway’s Education programs.

Each year, Ordway Circle of Stars helps to keep the Ordway’s programming vital through fun and sophisticated fundraising events.

The largest event is the annual Ordway Circle of Stars Gala. In 2011, the Gala was titled the Glass Slipper Ball and included an exclusive dress rehearsal of the Ordway’s production of Rodgers and Hammerstein’s Cinderella. Travelers, Best Buy Company Inc., R. F. Moeller Jeweler, Cargill Foundation, Wells Fargo Foundation Minnesota, 3M Foundation, Securian Financial Group, Larson King LLP, and US Bank were top sponsors of this year’s Gala. They help to make the Gala happen and ensure that the Ordway’s educational programs continue.

This year’s Gala included auctioning off a 150-square-foot Cinderella-worthy playhouse designed and built by HGA Architects and Engineers, McGough, Nelson Tietz & Hoye, Schuler Shook, Akustiks, HUNT Electric, Metropolitan Mechanical Contractors, Nakasone, Custom Drywall and Metro Manufacturing, all of whom worked on a pro bono basis. The playhouse was then donated to Ronald McDonald House.

2011 Sally Award recipients

Arts Access
Rick Jacobson

Education
Ross Sutter

Commitment
Kevin Smith

Vision
Ta-Coumba T. Aiken

Initiative
TU Dance

Cinderella’s carriage greets Gala attendees

Don Ulmer, a beloved Ordway usher for many years, takes a class on an Ordway tour

OCOS Board members
Concert Hall concept drawings.
Courtesy of Hammel, Green and Abrahamson, Inc.
The View Ahead

In 2013, the Ordway will undergo a transformation that will greatly increase its capacity for arts performances and arts learning experiences for all.

The main focus of the transformation will be repurposing the 306-seat McKnight Theatre—which has been under-utilized since the Ordway opened—into an 1,100-seat concert hall. The new venue will be an acoustically magnificent “shoebox” style in the tradition of the great halls of Vienna, Amsterdam and London.

The Concert Hall will become the main performance stage for the Saint Paul Chamber Orchestra and, overall, will increase available performance time for all of the Arts Partners in the 1,900-seat music theater. Each of the Arts Partners will be able to present more music, theater, opera, dance, puppetry, and other performing arts. The increased capacity will serve many more members of the community. For example, an additional 30,000 K-12 students will be reached through our Performing Arts Classrooms.

Local and touring music ensembles will also perform there, and the impact on the music community will be great. Since the Twin Cities are known for the quality of the region’s musical ensembles, the concert hall will be a great boon to an already strong arts sector and will provide opportunities for fledgling music organizations to thrive.

The transformation is being planned thoughtfully and intentionally. Minneapolis-based architectural firm Hammel, Green and Abrahamson, Inc. has designed an expansion that focuses on what makes the building beautiful and special. It will extend the upstairs glass lobby around the corner to include a view of the Saint Paul Cathedral. Inside, the concert hall will be outfitted with warm wooden intimacy.

The Arts Partners look forward to a great future strengthened by this inspiring project.
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ROBERT F. MOELLER, II
NANCY NICHOLSON
JOHN G. ORDWAY III
P.W. (BILL) PARKER
DWIGHT A. PETERSON
DAVID QUIGG
WILLIAM SANDS
DAVID SEWALL
VALERIA SILVA+
DEBRA A. SIT
PETER THRANE
+ex officio

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ROBERT CATTANACH, Vice Chair
DAVID QUIGG, Treasurer
DEBRA A. SIT, Secretary
PATRICIA A. MITCHELL, President/CEO

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CHRISTOPHER RUSH
MARY BETH SCHUBERT
JULIE ST. MARIE
JOHN STACK
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TODD WALKER

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SHERI BILLER
MARY FISCHER
BARB HAMILTON-SUSTAD
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MADELAINE KARWOSKI
SAM KASUSKE
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SUE ZELICKSON

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ROXANNE GIVENS
REP. ALICE HAUSMAN
GEORGE LATIMER
MARY LYNN STALEY
## FINANCIALS

**ORDWAY CENTER FOR THE PERFORMING ARTS**

Consolidated Statement of Activities

Year ended June 30, 2012

<table>
<thead>
<tr>
<th>Revenues:</th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre presentations</td>
<td>$8,303,700</td>
<td>—</td>
<td>—</td>
<td>8,303,700</td>
</tr>
<tr>
<td>Ticket office service charges</td>
<td>629,400</td>
<td>—</td>
<td>—</td>
<td>629,400</td>
</tr>
<tr>
<td>Fund-raising activities – net of</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>fund-raising costs of $80,100</td>
<td>284,200</td>
<td>57,500</td>
<td>—</td>
<td>341,700</td>
</tr>
<tr>
<td>Hospitality, net of cost of sales of $188,100</td>
<td>189,300</td>
<td></td>
<td>—</td>
<td>189,300</td>
</tr>
<tr>
<td>Investment return designated for current operations</td>
<td>619,400</td>
<td>—</td>
<td>—</td>
<td>619,400</td>
</tr>
<tr>
<td>Other revenue</td>
<td>124,100</td>
<td>—</td>
<td>—</td>
<td>124,100</td>
</tr>
<tr>
<td><strong>Total revenues</strong></td>
<td>10,150,100</td>
<td>57,500</td>
<td>—</td>
<td>10,207,600</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses:</th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre presentations</td>
<td>8,857,400</td>
<td>—</td>
<td>—</td>
<td>8,857,400</td>
</tr>
<tr>
<td>Ticket office</td>
<td>456,800</td>
<td>—</td>
<td>—</td>
<td>456,800</td>
</tr>
<tr>
<td>Hospitality</td>
<td>134,300</td>
<td>—</td>
<td>—</td>
<td>134,300</td>
</tr>
<tr>
<td>Management and general</td>
<td>1,476,700</td>
<td>—</td>
<td>—</td>
<td>1,476,700</td>
</tr>
<tr>
<td>Facilities</td>
<td>2,538,200</td>
<td>—</td>
<td>—</td>
<td>2,538,200</td>
</tr>
<tr>
<td>Marketing and contracting</td>
<td>569,600</td>
<td>—</td>
<td>—</td>
<td>569,600</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>14,033,000</td>
<td>—</td>
<td>—</td>
<td>14,033,000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Revenues (under) over expenses before contributed income (expenses) and depreciation</th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(3,825,400)</td>
<td>57,500</td>
<td>—</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Contributed income (expenses):</th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual support</td>
<td>2,947,300</td>
<td>1,868,600</td>
<td>—</td>
<td>4,815,900</td>
</tr>
<tr>
<td>Grants received from other charitable organizations</td>
<td>729,100</td>
<td>—</td>
<td>—</td>
<td>729,100</td>
</tr>
<tr>
<td>Endowment Campaign</td>
<td>—</td>
<td>—</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>Fund-raising expense</td>
<td>(643,300)</td>
<td>—</td>
<td>—</td>
<td>(643,300)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Revenue (under) over expenses before depreciation</th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(849,800)</td>
<td>1,926,100</td>
<td>100</td>
<td>1,076,400</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Net assets released from restrictions</th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>323,100</td>
<td>(323,100)</td>
<td>—</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Depreciation</th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(526,700)</td>
<td>1,603,000</td>
<td>100</td>
<td>1,076,400</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Change in net assets from operations</th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(2,070,300)</td>
<td>1,603,000</td>
<td>100</td>
<td>(467,200)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Other changes:</th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deficiency of investment return with amounts designated for current operations</td>
<td>(530,600)</td>
<td>(66,800)</td>
<td>—</td>
<td>(597,400)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Change in net assets</th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(2,600,900)</td>
<td>1,536,200</td>
<td>100</td>
<td>(1,064,600)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Net assets:</th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of year</td>
<td>22,591,800</td>
<td>1,684,800</td>
<td>14,603,800</td>
<td>38,880,400</td>
</tr>
</tbody>
</table>

| End of year                                                                       | $19,990,900  | 2,221,000              | 14,603,900             | 37,815,800|

The information above corresponds to the financial statements of Ordway Center for the Performing Arts as of June 2012, which have been audited by the accounting firm of kpmg. A set of the Ordway's audited financial statements for 2012 is available upon request.
OPERATING REVENUE
66% Earned
30% Contributed
4% Endowment Draw

OPERATIONAL EXPENSES
47% Theater, World Music & Dance Season
20% Facility Operations
12% Education and Community Engagement
10% Management and General
6% Arts Partnership Programs
5% Fundraising

CONTRIBUTED INCOME
26% Corporate
23% Individuals
17% Transition Funding
13% Foundation
12% Government
8% Fundraising Events
1% Other