



The
Kennedy
Center
50 Years

FY 22 Annual Report





Letter from Chairman **David M. Rubenstein**
and President **Deborah F. Rutter**

“We celebrate the past to awaken the future.”

—Then Senator John F. Kennedy, New York, 1960

The year the Kennedy Center turned 50.

At the start of the 2021–2022 season we reflected on President Kennedy’s challenge to ask not what our country can do for us, but what we can do for our country. Moreover, we asked what we can do...together.

Throughout the Center’s anniversary year, you answered this charge—the artists, patrons, families, volunteers, staff, and donors who sought belonging, transformation, and possibility through the arts. Together, we brought the Kennedy Center across a threshold, from a historic half-century into the first year of our future.

The pages of this Annual Report tell the story of a year of return and rebuilding, of community and celebration. We watched Kennedy Center stages slowly come back to life with seats filling more and more each month. We enjoyed programming across each and every genre for the first time since the beginning of the pandemic. We welcomed local students back for in-person field trips, hosted national conferences, commissioned new works, and appointed new artists-in-residence. Our 50th Anniversary celebration reawakened historic moments and masterpieces, commemorated the Center’s storied past, and invited participation in telling a living history that is both inclusive and reflective of the Center’s legacy.

This milestone year reflected not only the Kennedy Center’s past and present, but what it can and should be, for you—and everyone. Programming and operations continued evolving to reflect, recognize, and support the broad diversity of our country. Artists were given a platform to tell stories that are sometimes difficult but crucial for the country to hear and experience. We recognized our role as President Kennedy’s living memorial, and fully embraced the truths his legacy can teach us today. Through the stories included in this report, and many more, we strive to create a performing arts center that represents the nation’s unique artistic identity and invites everyone to celebrate the arts.

The community we awakened this year is one of which *you* are a part. It is our hope that you see yourself represented in the pages that follow and are invited in writing the story of our future which begins now.

Thank you for continuing to move the Kennedy Center forward.



David M. Rubenstein



Deborah F. Rutter

At left from top: *To Kill a Mockingbird*, *The Punch Brothers*, MC Lyte, New York City Ballet

2	Our Commitments	12	Social Impact	32	Bringing People Together
4	A Season of Celebration...	14	Education in Action	35	In Their Own Words
6	...and Discovery	16	Education by the Numbers	36	FY22 Financial Report
10	The Role of a Living Memorial	18	The Power of Performance	38	Our Supporters

Our Commitments

“...not only for the moment but for our time.”

—President John F. Kennedy, Address in Berkeley at the University of California, 1962

Our Mission

As the nation’s performing arts center, and a living memorial to President John F. Kennedy, we are a leader for the arts across America and around the world, reaching and connecting with artists, and inspiring and educating communities. We welcome all to create, experience, learn about, and engage with the arts.

Our Vision

We are the nation’s beacon for the performing arts, engaging artists and audiences around the world to share, inspire, and celebrate the cultural heritage by which a great society is defined and remembered.

As we emerge from our celebratory 50th Anniversary year, we reaffirm our obligation to the American people and ask ourselves, “What does it mean to be the National Cultural Center?” And for an answer, we look to the words of our namesake: We are an arts institution *not only for the moment but for our time*, celebrating our past, and preparing for our future.

We commit to being a hub for innovation, impact, and integrity, using art to improve our communities; a vibrant campus where the artists and audiences of today—and tomorrow—are welcomed and represented; and a place where change is possible, evolution is essential, inclusion is absolute, and exploration drives our mission.

Our Values

Over the past year we revised our institutional values to reflect the world in which we live today. These seven principles guide our work on and off our stages, and throughout the community.

Collaboration—We nurture an environment where a fulsome creative experience thrives through artistic and professional collaboration.

Respect—We treat everyone we encounter with honesty, dignity, fairness, and good intent.

Inclusion—We believe everyone belongs at the Center, and that it is a destination where people of all ages and abilities can come together to experience joy, learn about themselves and others, and engage with art.

Openness—We encourage and support transparent communication, active listening, and respectful questioning with the goal of sharing information, fostering dialogue, and ensuring understanding among all stakeholders.

Empowerment—We use art as a means to uplift communities and a tool for civic collaboration in pursuit of an anti-oppressive and anti-racist future.

Service—We strive for our actions to benefit our local, national, global, and artistic communities, enabling artists to use their expression to change society for the better.

Exploration—We prioritize questioning and innovation, recognizing that new voices, perspectives, and ideas are necessary to achieve our potential.



Leonard Bernstein’s MASS

World-Class Art | Powerful Education | The JFK Memorial



Kennedy Center Dance Lab



Art and Ideals: President John F. Kennedy

A Season of Celebration....

50 years of honoring our past and inspiring our future

September 2021 marked 50 years since the Kennedy Center opened its doors to the public as the nation's performing arts center. Over 365 days, we celebrated this milestone anniversary with special events, exhibits, performances, and experiences. From the opening of our stages in September 2021 to the capstone performance of Leonard Bernstein's *MASS* in September 2022, the 50th anniversary season was made possible through the support of our dedicated patrons, staff, and artists, as well as the leadership of the Kennedy Center's **50th Anniversary Committee**.

As the nation emerged from the darkness of the pandemic with hope, our 50th season offered opportunities for both reflection and celebration. We kicked off our anniversary on September 14 with *The Kennedy Center at 50*, a joyful re-launch of live and in-person performing arts in America

that echoed the 1962 televised *An American Pageant of the Arts* fundraiser for the National Cultural Center. Nationally broadcast on PBS, this special evening was hosted by six-time Tony Award® winner **Audra McDonald** with special guests **Ambassador Caroline Kennedy** and **Rose Kennedy Schlossberg**. Featuring the **National Symphony Orchestra**, the star-studded concert brought preeminent stars to the stage—including **Ray Chen, Common, Darren Criss, Renée Fleming, Ben Folds, Joshua Henry, Bettye LaVette, Kelli O'Hara, Punch Brothers, Dianne Reeves, Tony Yazbeck**, and many more—to recognize the great performance traditions that have enriched our varied cultural heritage.

A second star-studded event followed on February 11 and 12 when Tony® winner **James Monroe Iglehart** hosted *50 Years of Broadway at the*

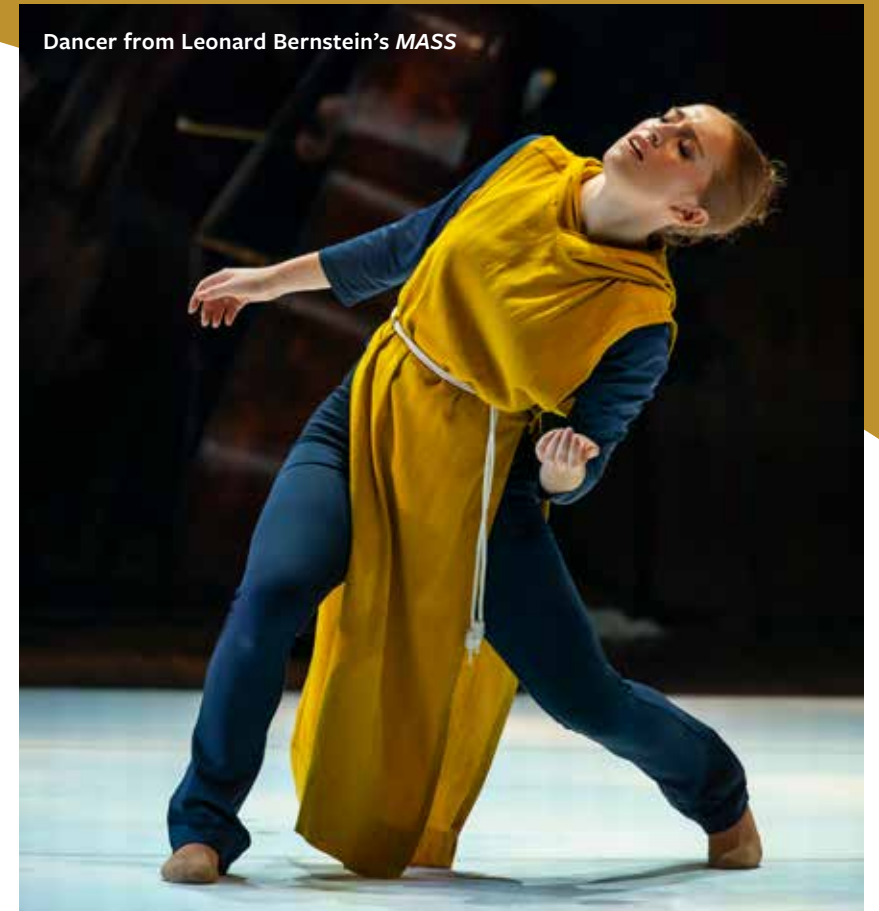
Kennedy Center. The two sold-out nights brought together a host of Tony® winners to celebrate the Center's Broadway legacy and pay special tribute to the late Stephen Sondheim.

A year-long free exhibit entitled *If These Halls Could Talk* celebrated the Center's rich history through the people who have brought it to life over five decades. Patrons explored engaging content telling the story of the Kennedy Center's history in the voices and memories of the leaders, staff, artists, donors, audiences, and larger community that make it a "living" memorial. Performance highlights were showcased through archival photographs and posters. Curated by International Programming, this exhibit publicly launched the Kennedy Center Archives as a resource for preserving and providing access to the Kennedy Center's legacy.

In December, we unveiled a **new statue of President John F. Kennedy** on the REACH campus. Commissioned by the Kennedy Center with generous support from David M. Rubenstein, the 81-inch, 660-pound bronze sculpture was designed by StudioEIS, the Brooklyn-based sculpture and design studio. Located within the lower gardens of the REACH, where it complements pieces by Joel Shapiro, Deborah Butterfield, and Roy Lichtenstein, the statue was dedicated at a special ceremony that featured a live performance by **Yo-Yo Ma**.

As the concluding event of Kennedy Center's 50th Anniversary season, **Leonard Bernstein's MASS** returned 51 years after its world premiere at the Center's 1971 opening gala for three performances on September 15, 17 & 18. This monumental work was re-staged in the Concert Hall and featured the **National Symphony Orchestra** along with 2020 Marian Anderson Award winner **Will**

Dancer from Leonard Bernstein's *MASS*



"Knowing *MASS* was created to open the Kennedy Center over 50 years ago—and that Alvin Ailey was part of that creative team—is mind-blowing. To be invited to join in remounting and reimagining what this means today is a priceless gift. I hope audiences can find and see themselves in this work. Today, in our current culture, we are faced with blatant realities. We are forced to see the world through our screens and make choices based on what the media and influencers pour and serve. What I feel we need to do is strip away the falsehood, to see more clearly, and find truth from honor, compassion, and love toward one another."

—Hope Boykin, Kennedy Center Artistic Advisor for Dance Education and choreographer of the Kennedy Center's 50th Anniversary production of *MASS*

Liverman as the Celebrant, **Heritage Signature Chorale**, and **Children's Chorus of Washington**. *MASS* was conducted by American maestro **James Gaffigan**, directed by acclaimed director **Alison Moritz**, and choreographed by Kennedy Center Artistic Advisor for Dance Education and former member of the Alvin Ailey American Dance Theater **Hope Boykin**. Originally commissioned by Jacqueline Kennedy Onassis for the opening of the Kennedy Center in 1971, *MASS* served, according to Bernstein in a program note, as a "reaffirmation of faith."



James Monroe Iglehart and company in *50 Years of Broadway at the Kennedy Center*

...and Discovery

Creating a Living Archive for a Living Memorial

Few people know the Kennedy Center like the Archives team does.

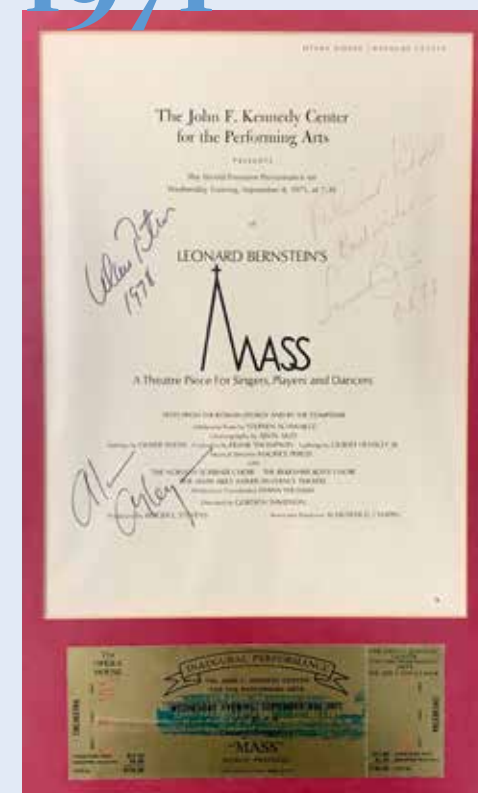
The first of its kind at the Center, the Kennedy Center Archives was created in 2019 in preparation for bringing our history to life for our 50th Anniversary and beyond.

The Kennedy Center Archives team, led by **Sofía Becerra-Licha**, has appraised and inventoried **more than 6,000 cubic feet of historic files**. What keepsakes are put on display when? Is it trash or treasure? What present-day items will preserve our story for future generations?

The goal is to create a living archive for a living memorial. This combats the biggest misconception that archival work is only about collecting old items. It is also about preserving and celebrating history as it happens.

A selection from the Kennedy Center Archives is featured prominently in the Center's new permanent exhibit, *Art and Ideals: President John F. Kennedy*, yet this is just a portion of the many treasures left to discover and preserve in the next 50 years of Kennedy Center history.

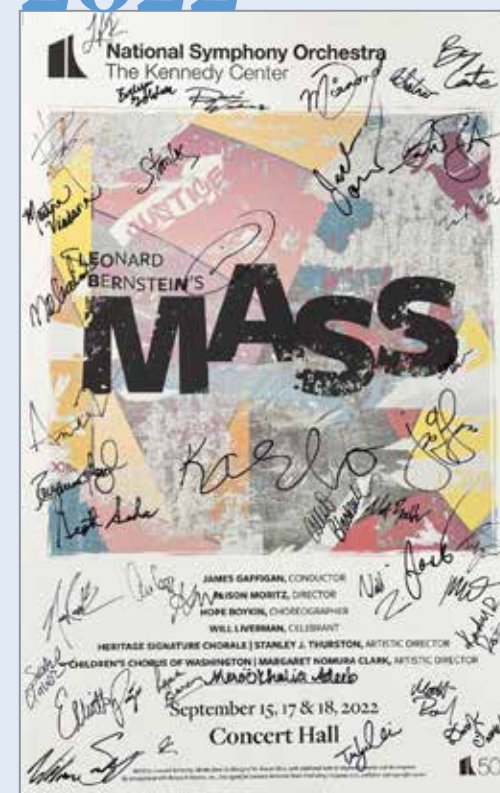
1971



“We’ve come across both items both regular and rare, yet equally telling of where we’ve been and where we’re going. And this is just the beginning.”

—Sofía Becerra-Licha, Lead Archivist

2022



Explore the Archives with Sofía



Oldest Item

The oldest item in the collection is over 90 years old! On March 14, 1930, the National Symphony Orchestra held its second trial concert under the direction of Hans Kindler. This trial season was a test to see if Washington, D.C., could support a symphony orchestra.

Pictured: Hans Kindler and the National Symphony Orchestra



Hidden Gem

We found this incredible time capsule! It was compiled for the American Bicentennial season in 1976 and meant to be opened in January 2076 for the start of the American Tricentennial.

Pictured: Time Capsule Ceremony, 1976



300+ Boxes of Photographs

The Photograph collection contains negatives, contact sheets, prints, slides, digital photo discs, and USB drives.

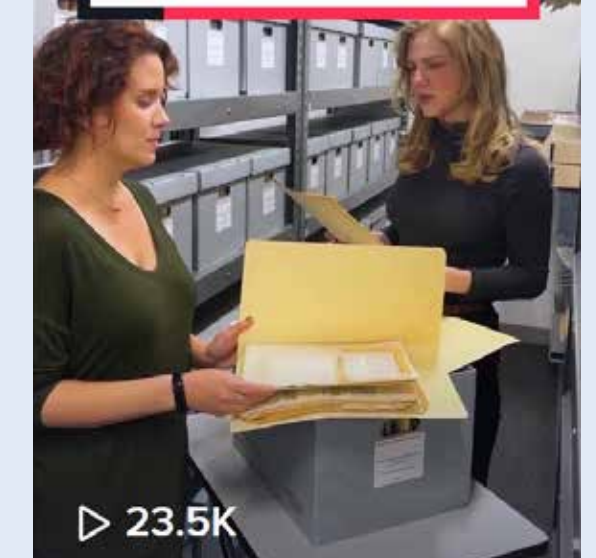
10,000+ Performance Programs

Cataloged from performances across the Kennedy Center dating 1971–2020

Behind the Scenes

The Archives team takes the collection “out-of-the-box” to share fun facts and behind-the-scenes moments with thousands on TikTok.

Archives gets a tricky reference question



▶ 23.5K

Pictured: Processing Archivist Alex Krensky and Archives Assistant Hannah Middlebrook

Living History

A timeline of key Kennedy Center moments



1958



President Eisenhower signs the National Cultural Center Act, which authorizes a structure dedicated to the performing arts.

1962



The Kennedys host the televised “An American Pageant of the Arts” fundraiser for the National Cultural Center.

1964



President Johnson breaks ground for the newly named John F. Kennedy Center for the Performing Arts—using the same shovel used at the Lincoln Memorial groundbreaking in 1914.

1971



The Kennedy Center opens on September 8, 1971, designed by architect Edward Durell Stone. Alvin Ailey American Dance Theater performs as part of the inaugural season.

1978



The first annual Kennedy Center Honors takes place in the Opera House.

1986



The National Symphony Orchestra joins the Kennedy Center as an artistic affiliate.

1997



The Kennedy Center opens Millennium Stage as part of the Performing Arts for Everyone initiative, launching free and accessible performances.

2011



Washington National Opera joins the Kennedy Center as an artistic affiliate.

2019



The REACH campus expansion opens, offering interactive and versatile spaces for artists, patrons, and community members to gather and create.

2020



Building upon a groundwork of community engagement programs, the Kennedy Center introduces systematic, long-term Social Impact initiatives to support anti-racism across arts, culture, and community.

2021



The Kennedy Center launches its 50th Anniversary season with *The Kennedy Center at 50* broadcast on PBS.

2022



Thousands of patrons enjoy the new permanent exhibit *Art and Ideals: President John F. Kennedy*.

The Role of a Living Memorial

Art and Ideals: President John F. Kennedy

“As we mark 50 years, it has been important to take time to not only celebrate our legacy, but also to look forward to the next half-century and examine and evolve our role as the national cultural center and living memorial to President John F. Kennedy.”

—Deborah Rutter, Kennedy Center President

The Kennedy Center introduced its new 7,500-square-foot permanent exhibition, *Art and Ideals: President John F. Kennedy* on September 8, 2022. The exhibit sits at the heart of the Center’s original Edward Durell Stone building in the JFK Gallery on the Roof Terrace level and is the first of its kind at the Center in terms of scope. Open to visitors daily at no charge, the space explores how the Kennedy presidency used the power of the arts to influence politics, culture, and style.

Images, videos, and artifacts tell the story of the relationship of the arts to the presidential inauguration, cultural diplomacy, the civil rights movement, the White House, popular media, and more. The founding of the National Cultural Center and its journey to becoming the John F. Kennedy Center for the Performing Arts is highlighted with excerpts from significant performances that have graced our stages over the decades. Video features showcase the many ways in which the Kennedy Center embodies Kennedy’s ideals in our work today.

Through the latest in digital technology, visitors can step into the words of President Kennedy’s speeches, create their own guest list for a White House dinner, or capture an artistic selfie in the style of President Kennedy’s portrait by artist Elaine de Kooning. A five-foot-tall LED frieze

encircles the exhibit space with a continuously moving display of artistic images and excerpts from some of Kennedy’s most important speeches. As guests of all ages step into President Kennedy’s words through the exhibit, they’ll feel the stirring power of his voice—and understand in new ways how the arts relate to civic life.

The exhibit was designed and produced by Pentagram in consultation with five leading U.S. historians including Annette Gordon-Reed, Peniel Joseph, Fredrik Logevall, Scott Sandage, and Penny von Eschen. The multifaceted team ensured an accurate representation of President Kennedy as a person and president, with a focus on his ability to create connections between the people and the arts. In partnership with the external collaborators, this three-year endeavor was spearheaded by Kennedy Center staff including Vice President of International Programming Alicia Adams, Lead Archivist Sofía Becerra-Licha, Director of Creative and Brand Strategy Scott Bushnell, and former Senior Vice President of Operations Ellery J. Brown.

Since its public opening on September 17, **the exhibition welcomed 10,548 visitors in its first week and 31,793 visitors in the first month.** Thanks to the Friends of the Kennedy Center volunteers, free tours of the exhibition are available to visitors daily.

As a living memorial, the Kennedy Center always seeks to find new and innovative ways to embody President Kennedy’s ideals, honor his legacy, and celebrate his commitment to the arts. *Art and Ideals* uses the power of JFK’s own remarkable words to accomplish this goal, while exploring his presidency through the lens of his appreciation and promotion of the arts.



3

Interactive features

3,249

Visitors on opening day

31,793

Visitors in the first month

5

Historians

7,500

Square feet

Social Impact

“Justice for all. Inspiration for all.”

—Marc Bamuthi Joseph, Vice President and Artistic Director of Social Impact

The arts hold unique power in our society to build community, center joy, and drive meaningful change. Through the Kennedy Center’s Social Impact programming, reflected throughout our campus and programming we leverage the arts for non-arts outcomes to advance justice and equity through five pillars.

Impact Performances

Free performances on the **Millennium Stage** are an important part of our Impact Performances pillar, reducing barriers to engaged participation in the arts, celebrating the human spirit, and encouraging intercultural understanding. In 2022, in addition to free performances Wednesday through Saturdays, the program has evolved to present film screenings on Sundays, as well as offering video recordings of past performances seen by 464,355 people.

Artist Empowerment

We welcomed more artists of all backgrounds to amplify authentic voices and honor stories

that are often silenced or diminished in today’s culture.

Our **Social Practice Residency** invited three resident artists for an intense multi-year residency where they were invited to engage specific communities and propose critical interventions within existing social systems that inspire debate and social change. For 32 weeks, the REACH hosted artists in our **Office Hours** program, providing access to studio space with the sole task of creation.

Community Empowerment

True social impact goes beyond our campus, which is why we engage new communities through artistic expression, creative collaborations, and shared learning experiences. Through the **Cartography Project**, composers and librettists from across the country were asked to create work that responds to an act of extrajudicial violence in their respective region of the U.S., using music as both a source of healing



and a way to open dialogue about the future of anti-racism.

The **Culture Caucus**, made up of 21 individuals and organizations, reflects our evolving belief that we can be a leader of social practice and creative community empowerment as well as the nation’s beacon for the performing arts. This year, the Caucus engaged 209 artists and welcomed 2,089 audience members to enjoy a series of summer events including curated performances, book talks, film screenings, and DJ sets.

Cultural Leadership

Leveraging the arts as a tool for change, we invite a wide spectrum of perspectives to challenge societal norms, test the boundaries of acute progress, and inspire change.

One example is **The Kennedy Center NEXT 50**, made up of 50 leaders and organizations that are lighting the way forward and moving us toward a more inspired, inclusive, and compassionate world. These cultural leaders took part in Kennedy Center programs, forums, residencies, and events throughout the years, and worked together with our Social Impact team to ensure that the voices of artistic and cultural leaders are lifted and heard.

REACH Activation

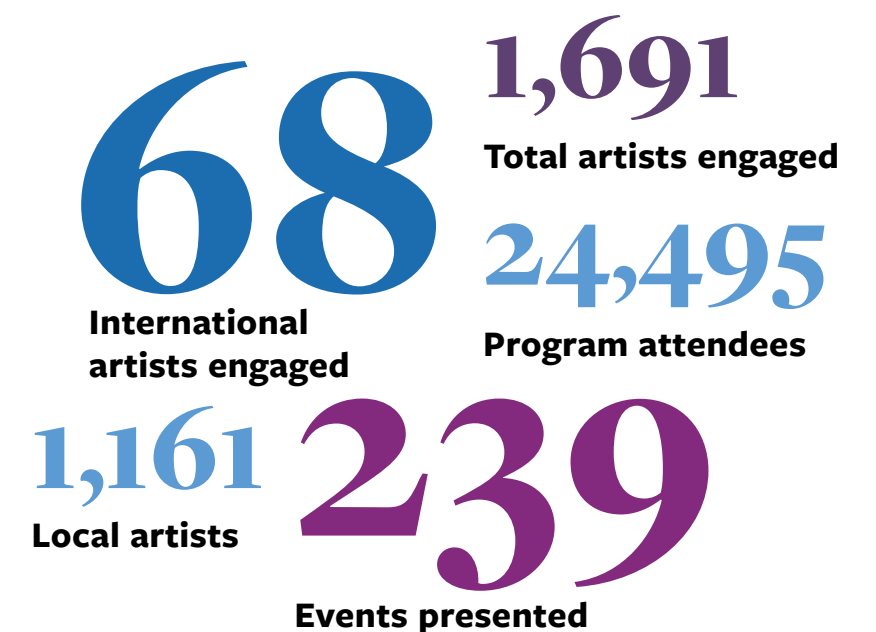
In 2022, the REACH not only served as a place for audiences to discover bold and engaging programming, but also as a creative home for artists to have the freedom to create and tell their stories in a supportive environment. An integral part of every Social Impact initiative, the REACH is a place of belonging, welcoming both audience and artist home. It reflects our mission to fulfill inspiration for all, by creating a welcoming and inclusive culture where everyone benefits and the performing arts flourish. Programs like **Dance Sanctuaries**, free movement-based classes, invite all to experience the joy of dance and movement.

“The true impact of our work is measured through the depth of the relationships and the systems that we’re creating as the National Cultural Center. We aren’t just doing the work to get more types of performers on our stages; we’re doing the work to get closer to real equity by building relationships and systems which allow for peoples’ voices to be heard.”

—Victoria Baatin, Senior Director of Social Impact



Members of the Kennedy Center Next 50



Education in Action

50 years...to today



The Moonshot Studio at the REACH is a maker-space with free activities that expand on the Center's programming. We welcomed 1,757 people to experience the joy of creating art.

The Kennedy Center has pursued an educational mission for 50 years, developing a robust national network of partnerships with schools, state and local educational agencies, and other cultural organizations to champion the role and importance of arts and culture in education. Today, we partner with thousands of schools and universities to train teachers and provide high-quality, accessible arts education to over 2.1 million students, educators, and administrators in all 50 states, D.C., and Puerto Rico.

1970s

- The Kennedy Center's first education program begins in 1969—the annual Kennedy Center American College Theater Festival.
- The first meetings of the National Committee, Arts for the Handicapped took place. The Committee would later evolve into Very Special Arts and the current Kennedy Center Access/VSA program.
- National Symphony Orchestra's Young People's Concerts begin at the Kennedy Center.

1980s

- Theater for Young Audiences (TYA) begins commissioning and producing new work.
- The VSA International Young Soloists competition is created by Jean Kennedy Smith and Itzhak Perlman.

1990s

- Professional learning programs deepen locally and expand nationally, including the launch of Partners in Education, Changing Education Through the Arts, and DC Partner Schools Initiative.
- Kennedy Center Theater for Young Audiences on Tour begins in 1992.
- NSO's Summer Music Institute begins.
- WNO's Opera Institute begins.

2000s

- Kennedy Center Family Theater opens.
- Any Given Child program begins.
- The Kennedy Center and VSA announce a formal affiliation.
- The Leadership Exchange in Arts and Disability (LEAD) convenes for the first time.

2010s

- Turnaround Arts, a program started by the President's Committee on the Arts and Humanities, joins the Kennedy Center's Education division.
- The Kennedy Center's Citizen Artist Fellowship program is established.
- The Kennedy Center's Annual Arts Summit begins.

2022

Professional development for educators. Summer intensives for young artists. Teaching artist-guided activities. Performances for young audiences. Classroom lesson plans. Arts-focused digital media. This year, Kennedy Center Education offered inspiring and empowering experiences for students and young artists, plus tools and connections to help educators incorporate the arts into classrooms of all types.

The Kennedy Center welcomed back school groups for **in-person field trips**. Over 1,200 students, educators, and families enjoyed performances of *Beastgirl*, a production that brought acclaimed poet and author Elizabeth Acevedo's folkloric poems to the stage with music.

Education Artist-in-Residence **Jacqueline Woodson's** simple yet powerful book *The Other Side* came to life in an evening-length dance theater piece from choreographer and Kennedy Center Artistic Advisor for Dance Education



Jacqueline Woodson's *Show Way The Musical*

Hope Boykin. Over 2,600 students, educators, and families attended *Show Way The Musical*, a world premiere production based on the award-winning book by Woodson.

This year, the REACH's educational learning lab—the **Moonshot Studio**—resumed its specially curated in-person activations, bringing a variety of hands-on activities for patrons of all ages to explore and celebrate the artist in everyone. As a supplement to the *COAL + ICE* exhibition, the Moonshot Studio hosted "Celebrating the More Than Human," a suite of activities curated in collaboration with artist **Caitlin Nasema Cassidy** that invited visitors to reflect on their relationship with the natural world.

The REACH came alive with energy from the next generation of performers participating in summer career training programs. The return of training academies like Opera Institute, Dance Lab, and the Summer Music Institute welcomed 312 student artists to our campus for masterclasses and career development intensives.



In August, the annual Leadership Exchange in Arts and Disability (LEAD®) Conference brought together 755 participants representing 412 cultural organizations for a five-day conference featuring 136 conference sessions. LEAD® creates a network of access advocates empowered to identify and remove barriers faced by people with disabilities in their local communities.

Education by the Numbers

“Leadership and learning are indispensable to each other.”

—President John F. Kennedy, *Undelivered Remarks to the Dallas Citizens Council*, 1963

2.1M

The Kennedy Center’s Education Division reaches 2.1 million educators, administrators, and students in all 50 states, D.C., Puerto Rico, and 29 countries.

Students, Educators, and Community

1,397,983

Students reached through school and community programs

60

Partner teaching artists

703,457

Audience members reached through performances, productions, and career development programs

3,551

Partner schools and universities (including 1,448 Title 1 schools) attended or hosted performances

6,542

People accessed learning opportunities through in-person, virtual, and hybrid professional development workshops and conferences



The Kennedy Center world premiere production of Mo Willems’ *Don’t Let the Pigeon Drive the Bus! (The Musical)* went on tour, giving 72 performances in 7 cities and reaching 26,424 audience members.

Performances and Productions

60

In-person and virtual productions for young audiences

1,061

Performances supported beyond the Kennedy Center

5

Works commissioned for Theater for Young Audiences

8

Performances available to school groups and teachers across the country at no cost as part of the Performances for Young Audiences season



NSO Summer Music Institute participants

“There was a hunger, commitment, and passion in these young artists unlike anything we’ve witnessed—a palpable intensity. Then we remembered—these are the young artists who, for a long moment, thought they’d lost everything they knew and had worked towards. Now that they are back in the studio and on the stage they are not letting go—they are ‘young, scrappy, and hungry.’ What a privilege it is for us to be part of their stories.”

—Vanessa Thomas, Director of Education Activation and Engagement

Virtual Programming

1,330,456

Participants reached through virtual education programs

2,035,144

Kennedy Center Education website page views

25

Virtual professional development workshops

1,191,405

Users accessed resources on the Kennedy Center Education website

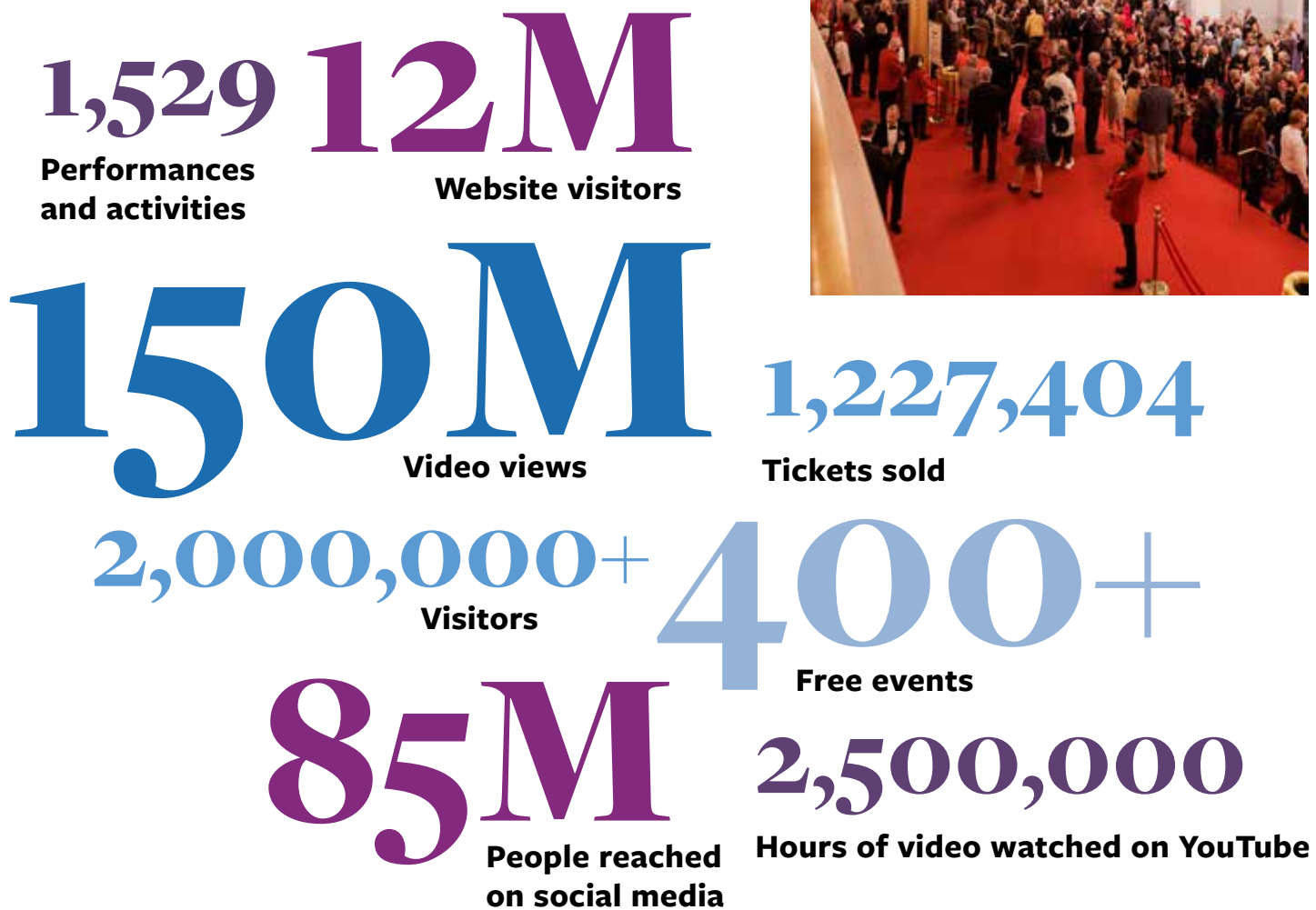
The Power of Performance

“Art...is a form of truth”

—President John F. Kennedy, Remarks at Amherst College, 1963

At its heart, the Kennedy Center is about performance—whether in-person or virtual—and its power to entertain, inform, and open our minds to new experiences.

This season, we continued providing virtual performance options for audiences nationwide while returning to in-person programming across all genres for the first time since 2019, presenting over 1,500 performances and activities. These are just some highlights of the diverse artists and programs we were proud to feature.



The Cartography Project

Few projects this year have been more emblematic of a cross-genre, collaborative Kennedy Center than *The Cartography Project*, a major multi-year commissioning initiative across the National Symphony Orchestra and Washington National Opera, conceived of by Social Impact Programming. Over the course of commissions, performances, and a docuseries, *The Cartography Project* seeks to use music as both a source of healing and a way to open dialogue about the future of anti-racism. By commissioning new chamber and vocal works by creators of colors from grieving communities across the nation, the project aims to position Black dignity—not Black trauma—as the prevailing narrative of the African American experience, and forces us to ask ourselves, “where do we go from here?”

Composers included Jessica Mays, Nathaniel Heyder, and Derek Douglas Carter and composer-librettist teams Carlos Simon and Mark Bamuthi Joseph, Jasmine Barnes and Joshua Banbury, Liz Gre and Junauda Petrus-Nasah, Jens and Yasmina Ibsen, and B.E. Boykin and Brittney Ray Crowell. Each commissioned work formed the basis of a docuseries by T.L. Benton.



A Progeny of Perpetual Independence, Liz Gre, composer; Junauda Petrus-Nasah, libretto; March 15, 2022 (WNO commission; Minneapolis, MN) with Amber R. Monroe, soprano; Karen Lowry-Tucker, violin; Amy Frost Baumgarten, violoncello; Christian Gray, double bass; Dana Scott, piano; Chris Friday, visual artist

National Symphony Orchestra

The National Symphony Orchestra's first full season after the pandemic was central to the celebration of the Kennedy Center's 50th anniversary. The celebration began with the 50th Anniversary Concert and wrapped up with stunning performances of Leonard Bernstein's *MASS*.

Artistic highlights included kicking off the *Beethoven & American Masters* series led by Music Director **Gianandrea Noseda**; world premieres by **Missy Mazzoli** and **Paquito d'Rivera**; debuts by **Simone Young**, **Roderick Cox**, and **William Shatner**; return appearances by **Michael Tilson Thomas** and **Yo-Yo Ma**; and a 90th birthday

celebration for **John Williams**. The orchestra also announced that Music Director Gianandrea Noseda's contract would extend through the 2026–2027 season.

Efforts to reach new audiences continued through the *In Your Neighborhood* and *Sound Health* initiatives, performance broadcasts with Medici.tv and PBS, and the launch of our acclaimed recordings of the NSO's Beethoven cycle and George Walker Sinfonias. The Orchestra also saw the return to the U.S. Capitol for the National Memorial Day Concert and *A Capitol Fourth*.

Beethoven & American Masters Festival

The NSO presented a three-week festival (rescheduled from 2020) celebrating the 250th anniversary of **Ludwig van Beethoven's** birth by

Inaugural Kennedy Center Education Artist-in-Residence **Mo Willems** created a series of large-scale abstractions influenced by each of Beethoven's nine symphonies.



NSO Music Director Gianandrea Noseda at the *Mo Willems: Beethoven Symphonies Abstracted* exhibit



Jackie Joyner-Kersey, Steven Spielberg, Anne-Sophie Mutter, and Daisy Ridley celebrate the 90th birthday of conductor and composer John Williams.

performing four of his most iconic symphonies alongside masterpieces by American composers **William Grant Still** and **George Walker**. The year also marked the 100th anniversary of the birth of George Walker, the first African-American composer to win the Pulitzer Prize for music and a D.C. native.

The programs were recorded for release on the NSO's new recording label, beginning with George Walker's Sinfonia No. 4, "Strands," a work originally co-commissioned by the NSO and released in celebration of the composer's 100th birthday.

John Williams at 90 Celebration

The Kennedy Center hosted the five-time Academy Award® winner, 25-time Grammy Award® winner, and 2004 Kennedy Center Honoree's official 90th birthday party with film screenings of *E.T. the Extra-Terrestrial* and *Jurassic Park* with the score performed live by musicians of the National Symphony Orchestra and an all-star Birthday Gala Concert featuring **Yo-Yo Ma**, **Steven Spielberg**, **Anne-Sophie Mutter**, **Jackie Joyner-Kersey**, and **Daisy Ridley**. The gala concert raised funds for NSO music education programs.

New Faces, New Voices

The NSO continued to foster new talent and forge new musical relationships, welcoming NSO debuts by 10 guest artists: Conductors **Simone Young**, **Paavo Järvi**, **Roderick Cox**, **Kazuki Yamada**, and **Louis Langrée**; and pianists **Stewart Goodyear** and **Jan Lisiecki**.

The season featured **six commissions with three world premieres by Missy Mazzoli, James Lee III, and Peter Boyer.**



The NSO Pops celebrated two iconic female artists. *Love: A Joni Mitchell Songbook* led by **Vince Mendoza** featured **Renée Fleming**, **Lalah Hathaway**, **Jimmie Herrod**, **Raul Midón**, and **Aoife O'Donovan** while *BLACK GIRLS ROCK! FEST™* with **India.Arie** featured orchestrations of her catalogue led by **Dr. Henry Panion III**.

Washington National Opera

Washington National Opera, led by General Director **Timothy O’Leary** and Artistic Director **Francesca Zambello**, returned to the stage post-pandemic with a triumphant performance of *Come Home: A Celebration of Return* and later *Written in Stone*, a presentation of four WNO-commissioned world premieres inspired by D.C.’s iconic monuments.

The season also embraced a society changed, championing new stories and voices as seen through the Kennedy Center’s Digital Stage+ presentation of three **American Opera Initiative** operas and in the release of the recording of **Jeanine Tesori** and **Tazewell Thompson’s** *Blue*.

WNO continued its commitment to investing in building repertory productions with acclaimed, sold-out performances of Mozart’s *Così fan tutte* and Bizet’s *Carmen* and celebrated the next generation of opera with the 2021 Marian Anderson Vocal Award winner, **Frederick Ballentine**. Initiatives such as the *Fidelio* virtual reality project and *Opera on the Field* at Audi Field pushed the boundaries of opera while connecting to new audiences.

Come Home: A Celebration of Return

Led by WNO Principal Conductor **Evan Rogister** and joined by WNO’s Orchestra and Chorus, *Come Home* was a star-studded return to the mainstage and the first WNO presentation of the Kennedy Center’s 50th Anniversary season. The evening featured video projections and selections from Rossini’s *William Tell*, Verdi’s *Nabucco*, Wagner’s *Tannhäuser*, Beethoven’s *Fidelio*, Bizet’s *Carmen*, Donizetti’s *Daughter of the Regiment*, Verdi’s *La traviata*, and more, as well as works from Kennedy Center Composer-

in-Residence **Carlos Simon** and Tony Award®-winning composer **Jeanine Tesori**. For the first time since the Center closed, audiences were treated to some of the biggest names in the Opera House, such as the WNO debuts of **Pretty Yende**, **David Butt Philip**, and **Christian Van Horn**, and returning WNO favorites **Isabel Leonard**, **Lawrence Brownlee**, and **Alexandria Shiner**. The evening also paid homage to one of WNO’s greatest supporters, the late Justice Ruth Bader Ginsburg.

Written in Stone

What stories do our monuments tell? What legacies do they embody? What memories do they cement? These are the questions that *Written in Stone* asked in a single evening in March, through a series of interwoven short works inspired by D.C.’s iconic monuments and the ideals embodied by President Kennedy. Four distinct creative teams—**Jason Moran** and **Alicia Hall Moran**, **Huang Ruo** and **David Henry Hwang**, **Kamala Sankaram** and **A.M. Homes**, and **Carlos Simon** and **Marc Bamuthi Joseph**—created intimate stories that celebrate diversity and acknowledge the struggles of today’s America. The four world premiere operas were accompanied by *Stone Memory*, an art installation projected on the REACH.



Karen Vuong in *Written in Stone*



Ryan Speedo Green and Isabel Leonard in *Carmen*



Come Home: A Celebration of Return

Ballet and Dance

Reframing the Narrative

A standout of the 2021–2022 Ballet Season, *Reframing the Narrative* drew attention to the role of Black voices in classical ballet. The history of Black dancers in ballet is rich, yet many voices and stories have remained untold and unheard. This weeklong program, preceded by a two-week creation residency, was focused on reframing this narrative, celebrating and centering Black excellence in ballet and normalizing the conversation of Black dancers in the field both on and off the stage.

Reframing the Narrative was curated by two notable experts in the field, President and CEO of The International Association of Blacks in Dance **Denise Saunders Thompson** and founder of *Memoirs of Blacks in Ballet* **Theresa Ruth**



Claudia Monja and Gian Carlo Perez in Donald Byrd's *From Other Suns*

Howard, who created a program featuring three pillar companies, two dynamic programs, and one world-premiere Kennedy Center commission.

Thompson brought together **Dance Theatre of Harlem**, **Ballethnic Dance Company**, and **Collage Dance Collective** for the first time not only to highlight the wide spectrum of their work and presence in ballet today, but to celebrate their decades-long legacy. A new Kennedy Center Commission from renowned choreographer **Donald Byrd** with a score by Kennedy Center Composer-in-Residence **Carlos Simon** was performed by a group of Black artists from around the world assembled by Howard. This production, *From Other Suns*, gave 11 Black-identifying ballet dancers currently performing with predominantly white ballet companies an opportunity to experience a space where Blackness is centered in the art.



Chyrstyn Fentroy (Boston Ballet) & Rickey Flagg II in Collage Dance Collective's *Firebird*

“Dancers from around the world, in this space, and African American music and choreography. What does it all mean when you look at the Kennedy Center in the context of who you think should be presented here?”

—Theresa Ruth Howard, founder of *Memoirs of Blacks in Ballet* and curator of *Reframing the Narrative*

The Dance and Ballet seasons at the Kennedy Center are always dynamic, bringing the best dancers from local, national, and international companies to our stages. Through *Reframing the Narrative* we were not only able to complement the full season, but shed light on the important role Black artists—both dancers and those off-stage—play in shaping the narrative of dance.

Other highlights of the 2021–2022 Ballet and Dance season included: American Ballet Theatre, New York City Ballet, Akram Kahn Company, Paul Taylor Dance Company, Ronald K. Brown/EVIDENCE, A Dance Company with live music by Meshell Ndegeocello, A.I.M by Kyle Abraham, Alvin Ailey American Dance Theater, and The Local Dance Commissioning Project: Britta Joy Peterson and Quynn Johnson

Theater

Commissioned Works and Broadway's Best

As part of the Kennedy Center's 50th Anniversary season, five new plays were co-commissioned with leading theaters across the country and workshopped at the REACH. These five works, part of the **Kennedy Center American College Theater Festival**, were all by distinguished alumni of the Michael Kanin Playwriting Awards program: **Ike Holter**, **Molly Smith Metzler**, **Marco Ramirez**, collaborators **Hansol Jung** and **Brian Quijada**, and Pulitzer Prize winner **Martyna Majok**.

The season also celebrated the best of Broadway with the four most recent Tony Award® winners for Best Musical—**Hadestown**, **Hamilton**, **The Band's Visit**, and **Dear Evan Hansen**—the D.C. premieres of **Harper Lee's To Kill a Mockingbird** and **A Monster Calls**, as well as **50 Years of Broadway at the Kennedy Center**, a once-in-a-lifetime concert event paying homage to the legacy of Broadway musicals on our stages. The



all-star show was hosted by **James Monroe Inglehart** and included **Stephanie J. Block**, **Sierra Boggess**, **Gavin Creel**, **LaChanze**, **Beth Leavel**, **Norm Lewis**, **Andrea McArdle**, **Andrew Rannells**, **Frances Ruffelle**, **Vanessa Williams**, **Betsy Wolfe**, and **Tony Yazbeck**.

Also on our stages: *Ain't Too Proud—The Life and Times of The Temptations*, *Jesus Christ Superstar*, *Mean Girls*, *Beautiful: The Carole King Musical*, *The Prom*, *Riverdance*, *OKLAHOMA*, *Freestyle Love Supreme*, *Jersey Boys*, *The Band's Visit*, *Blue Man Group*



Hip Hop Culture and Contemporary Music

Celebrating the Genius of Black Women and the Multi-Hyphenate

The 2021–2022 Hip Hop Culture season celebrated the genius of Black women and their contributions across three extraordinary programs—**BGR!FEST™**, presented in collaboration with **BLACK GIRLS ROCK!**, which featured a two-night headlining performance by four-time Grammy Award®-winning artist **India.Arie** with the National Symphony Orchestra; the **HOORAE x Kennedy Center Takeover**, an exciting new partnership and multifaceted three-day campus takeover with **Issa Rae's** visionary production company HOORAE; and **MC Lyte** presents **I AM WOMAN: A Celebration of Women in Hip Hop**.

In addition to celebrating the genius of Black women, the Hip Hop Culture Program uplifted another core tenet of its program: celebrating the *multi-hyphenate* through the launch of its **For The Culture Artist Residency** with four-time Grammy Award-winning band **The Roots**. Over the course of the 2021–2022 Season, acclaimed emcee, writer,

actor, and artist **Tarik “Black Thought” Trotter** and award-winning drummer, DJ, producer, director, journalist, and best-selling author **Ahmir “Questlove” Thompson** presented performances, curatorial endeavors, activations, and humanities events. Presentations from year one activities of The Roots Residency were filmed to be featured on PBS's *NEXT at the Kennedy Center*.

Other Hip Hop highlights included the return of **Robert Glasper's** two-week residency with special guests **Common**, **D Smoke**, and **Terrace Martin**; and a celebration of **Lyricist Lounge's** 30th Anniversary with **Rakim**, **Slick Rick**, **DJ Jazzy Jeff**, and **KRS-One**. The Contemporary Music Program presented performances by Grammy®-winning artist **PJ Morton** and a one-night-only concert with 2013 Kennedy Center Honoree **Herbie Hancock**.



Fortas Chamber Music Concerts

The 40th season for Fortas, and 25th under the direction of **Joseph “Yossi” Kalichstein** proved to be bittersweet as Yossi passed away in March 2022. The Fortas Series was a celebration of chamber music and his legacy, connecting audiences with artists through intimate chamber music concerts. Highlights included the **Dover Quartet** and **Haochen Zhang, Susan Graham** and music from **Copland House**, and **Renée Fleming** and the **Emerson String Quartet** with pianist **Simone Dinnerstein** and actress **Uma Thurman**. Overall the season contained eight commissioned works.



Sarah Sherman

Comedy

If laughter is the best medicine, the Kennedy Center kept everyone happy and healthy with events like the **RIOT! Funny Women Stand Up** with **Natasha Leggero, Megan Stalter**, and **Cristela Alonzo**; **The Improvised Shakespeare Company**; and **The Second City**. **John Oliver** headlined 10 shows in the Concert Hall and comedians like **Vir Das, Hannah Gadsby, Sarah Sherman**, and **Hasan Minhaj** made us laugh while challenging us to consider the way we think about the world.



The Dover Quartet

Renée Fleming’s VOICES

Artistic Advisor-at-Large **Renée Fleming** brought to the stage a unique collection of some of her favorite voices, showcasing vocal power across genre. This curated series of concerts included the debut of a new evening of tunes and tall tales with **Alan Cumming** and **Ari Shapiro**, Grammy® Award-winning singer-songwriter **Aoife O’Donovan** with fingerstyle guitarist **Yasmin Williams**, and fado phenom and international powerhouse **Mariza**. Throughout the season, **VOICES** explored the power the human voice has to defy boundaries and transport us.



Alan Cumming and Ari Shapiro



Mingus Big Band

Jazz

The 2021–2022 jazz season brought ...(**Iphigenia**), a dramatic cross-genre opera and major commission for the Center’s 50th Anniversary, written by Kennedy Center Honoree **Wayne Shorter** and Kennedy Center Next 50 member **esperanza spalding**. In the Concert Hall, two Houston natives brought down the house in a dual piano, one-on-one performance from Artistic Director for Jazz **Jason Moran** and Grammy® Award-winning pianist and producer **Robert Glasper**. And in the Terrace Theater, the **Mingus Big Band** marked the 100th Anniversary of the birth of its namesake, bassist and social activist Charles Mingus, in sold-out performances filmed as the inaugural program in the Center’s new PBS series **NEXT at the Kennedy Center**.

Marquee Awards and Galas

In a triumphant return to the Opera House, the 44th annual **Kennedy Center Honors** symbolized the unifying power of the arts through tributes to the newest class of Honorees: operatic bass-baritone **Justino Díaz**; Motown founder, songwriter, producer, and director **Berry Gordy**; *Saturday Night Live* creator **Lorne Michaels**; legendary stage and screen icon **Bette Midler**; and singer-songwriter **Joni Mitchell**.

Jon Stewart joined an illustrious group of those who use humor to both make us laugh and sometimes come to terms with the world in which we live as he received the 23rd annual **Mark Twain Prize for American Humor**. The



The 44th Kennedy Center Honorees

gala celebration was marked by tributes from some of the biggest names in comedy, as well as recognition of his undaunted advocacy for first responders and veterans.



Jon Stewart

Composer-in-Residence Carlos Simon

Composer, arranger, and 2023 Grammy® Award nominee **Carlos Simon** joined the Kennedy Center in 2021–2022 as its new Composer-in-Residence. During his three-year residency, Simon will compose and present music across artistic genres, act as the Kennedy Center's leading ambassador for new music, and participate in ongoing Kennedy Center education, social impact, community engagement, and major institutional initiatives. Simon's work has been seen across the Center throughout this season, including NSO recordings for Digital Stage+, *Tales—a Folklore Symphony*, and *it all falls down* as part of WNO's *Written in Stone*.



Carlos Simon



The Ukrainian Freedom Orchestra

The Ukrainian Freedom Orchestra

During the summer of 2022 the brand-new Ukrainian Freedom Orchestra made its inaugural tour across Europe, concluding with a special final stop at the Kennedy Center. Led by Canadian-Ukrainian conductor **Keri-Lynn Wilson**, the orchestra included Ukrainian refugees, Ukrainian members of European orchestra, and some of the top musicians of Kyiv, Lviv, Kharkiv, Odesa, and elsewhere in Ukraine. Featuring soprano **Liudmyla Monastyrskya** and pianist **Anna Fedorova**, the Orchestra's concert was filmed for later broadcast on PBS.

Representing the full spectrum of arts across America

The Kennedy Center is charged with representing the full breadth of the American artistic experience—all genres, all stories, and all types of artists. This annual report summarizes just some highlights of the over 1,500 performances and activities presented as part of the 2021–2022 season. We invite you to explore our website to learn more about the variety of genres, performances, and programs that take place across our campus and explore our virtual programming via Digital Stage.

Bringing People Together

Connecting ideas, audiences, and one another

Art has the unique ability to connect people by creating community, sparking joy, and encouraging conversation. The Kennedy Center works with artists, audiences, organizations, and people of all backgrounds through unique programs that highlight the intersection between art, community, and cultural leadership. We believe we are stronger when we work together.



COAL + ICE

Asia Society and the Kennedy Center partnered on a six-week festival of events paired with the East Coast premiere of *COAL + ICE*, a documentary photograph exhibition featuring over 50 photographers and video artists from around the world visualizing the climate crisis as a large-scale immersive experience. Beyond the exhibition, the festival included events for all ages, including music, theater, panel discussions, art-making, and more, that engaged with local, national, and international communities.

Some highlights included a conversation between youth climate leaders and former Vice President and Nobel Peace Prize winner **Al Gore** about the role of the arts in climate education and the U.S. premiere of **Allana Mitchell**'s one-woman play, *Sea Sick*; and *We Hear You*, a storytelling project by emerging artists inspired by **Greta Thunberg**.

Arts Summit: *What's Next?*

The Kennedy Center's convening of thought leaders returned in-person for the first time since the pandemic. This year's theme, *What's Next?*, was inspired by the 50th anniversary of the Center and its continuing role as the national cultural center. Featuring the visions and ideas of many of the Center's *Next 50* members and others, presentations, performances, and conversations explored the role of cultural leadership in today's society.

Several members of the 2022 cohort of **Citizen Artist Fellows** participated through artist talks, performances, and installations, such as:

- A monologue performed by **Anthony Torres**, accompanied by percussion, from The Combat Hippies play, *AMAL*. Written and performed by military/war veterans, *AMAL* examines the impact of war with equal parts humor and urgency.
- A performance of Drag Queen Story Hour and a post-performance artist talk by **Beatrice Thomas**. Drag Queen Story Hour captures the imagination and play of the gender fluidity of childhood and gives kids glamorous, positive, and unabashedly queer role models.



National Dance Day

This year the Kennedy Center's celebration of the 13th annual National Dance Day spanned three days. Presented through a partnership with **American Dance Movement** and **Congresswoman Eleanor Holmes Norton** (D-DC), National Dance Day invites people of all ages and abilities, from the youngest student dancers to professionals, to participate in a celebration of the joy of dance and movement. This year's festivities were curated in collaboration with **Kennedy Center Social Impact** and Washington D.C.'s **Dance Place** and designed to highlight the abundance of dance in the metropolitan D.C. region through workshops, live performances, and dance classes.

The REACH came to life as an inspiration for movement, featuring an evening-length, site-specific work, *all my friends*, created by **Hayley Cutler** and **darlingdance**. New for this year, dance films curated by Dance Place were screened in the Justice Forum.

NSO In Your Neighborhood

A hallmark of the NSO's community engagement programming, *In Your Neighborhood* takes the Orchestra out of the Concert Hall and into our city's vibrant and unique neighborhoods with full Orchestra concerts and small ensemble performances. This year, the NSO went East of the River in Ward 8, where members of the Orchestra performed in neighborhood spots like Busboys & Poets and a family concert at Joint Base Anacostia-Bolling as part of PorchFest DC. The full Orchestra performed with a Go-Go band at the Entertainment and Sports Arena. In total, the NSO visited **five neighborhoods** over the course of **20 different events** at **19 venues**. For nearly half of *IYN* attendees, it was their **first time** attending an NSO performance!

We The Peoples Before Stage Production



Opera on the Field

The WNO celebrated the 17th year of its most popular community event in 2022 with a free broadcast of George Bizet’s beloved blockbuster *Carmen* at a new location, the state-of-the-art soccer stadium and home of the D.C. United, **Audi Field**. WNO General Director **Timothy O’Leary** and WNO Artistic Director **Francesca Zambello** welcomed opera lovers of all ages for pre-show entertainment and a broadcast of the critically-acclaimed production.

Washington Spirit

In a first-of-its-kind partnership, the Kennedy Center was the Washington Spirit’s front-of-jersey partner, part of the defending National Women’s Soccer League champions’ 10th Anniversary Kit. This new partnership aligns with both the Washington Spirit and Kennedy Center’s belief that community institutions have the responsibility to proudly represent our nation’s capital and collaborate with our partners across the greater Washington, D.C. community.

We The Peoples Before

The Kennedy Center acknowledges it stands on the traditional land of the Nacotchtank and Piscataway people past and present. Through Social Impact’s The Conflux program we partner with a flagship national community partner and together maximize our collective impact. This year we collaborated with **First Peoples Fund** to present *We The Peoples Before*. This three-day event brought our campus alive in celebration of the diversity of Nations through performances, demonstrations, workshops, and panels. Highlights included a **Tribal Languages and Arts Panel**, discussing the importance of language to cultural survival; an **Indigenous Food Sovereignty** cooking demonstration; and an outdoor Millennium Stage film screening of *Imagining the Indian: The Fight Against Native American Mascoting*.

More than **100 Tribal Nation Flags** on loan from the National Museum of the American Indian and First Peoples Fund collections joined the display of U.S. state and territory flags in the Hall of States in a powerful statement on native sovereignty and recognition of Indigenous peoples across America.

In Their Own Words

Staff, artists, and community members reflect on their own #KenCenStories.

“The REACH to me is a diversity of all different communities coming in together.”

—Xiomara Mercado, Theater Manager



“These young people feel like ‘I’m invited, I can transform, and I can make this a place that endures for the next generation.’”

—Jeanette McCune, Director, School and Community Programs



“Every time I come here, I’m reminded literally that the arts are foundational to what makes this country great.”

—Nolan Williams, Jr., Community Advisory Board Chair and Social Practice Resident



“I am grateful the Kennedy Center has carved out space and support for artists to grow. You never know who’s in there creating, ready to change the world.”

—Karl Michael Iglesias, Office Hours Resident



“When an organization like the Kennedy Center lifts up and presents an artist with a disability on our stages, it elevates every person with a disability. It makes them visible. It’s an amazing platform from which we can all make change happen.”

—Betty Siegel, Director of the Office of Accessibility and VSA



“To be able to come here and be a part of this building, this organization, this national performing arts center, even as a little part as an usher, meant so much to me.”

—Randy Howes, Head Usher



“I have great confidence that the next 50 years will be as fruitful and as productive and as enjoyable as the first 50 years.”

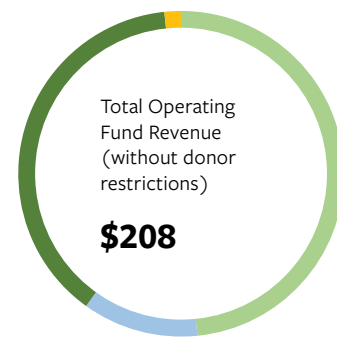
—Alma Gildenhorn, Honorary Trustee

Fiscal Year 2022 Financial Report

The Kennedy Center's work is funded by a combination of earned income and philanthropic contributions. We are grateful to all who support our work in a variety of ways.

Operating Revenue

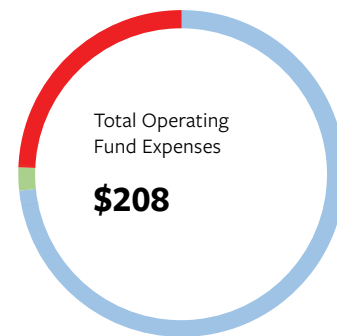
Ticket sales and other earned revenue accounted for more than half of our fiscal year 2022 revenue, with over \$80 million raised through philanthropic contributions, annual distributions from the Center's Endowment, and transfers from other Funds. Support from our patrons and generous donors is vital to our ability to fulfill our mission as America's national cultural center, serve as a leader in arts education nationwide, and invite visitors to better understand the role arts play in our society.



Operating Revenue		(in millions)
Programming and Education	\$102.8	
Auxiliary Services, Ticket Handling Fees, and Other Revenue (Includes Parking, Gift Shops, and Food Services)	\$24.5	
Contributions, Grants, and Other Support (Includes Transfers from Other Funds)	\$77.3	
Endowment Support	\$3.4	

Operating Expense

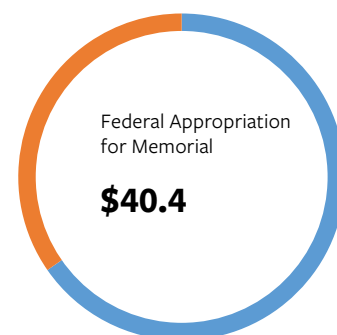
The Kennedy Center's annual expenses are primarily focused on artistic and educational initiatives, including the more than 1,500 performances presented and 2.1 million students, educators, and administrators impacted this year. Related expenses include support for our valued staff.



Operating Expense		(in millions)
Programming and Education	\$152.5	
Auxiliary Services and Other (Includes Parking, Gift Shops, and Food Services)	\$4.8	
General, Administrative, and Other	\$50.7	

Federal

The Kennedy Center receives an annual federal appropriation in recognition of the Center's role as the presidential memorial to John F. Kennedy. These funds cover the costs to operate, maintain, and improve the Center's facilities, grounds, and infrastructure, ensuring that the living memorial to our 35th president remains a vibrant homage to his legacy.



Federal Appropriation		(in millions)
Operations and Maintenance	\$27.0	
Capital Repair and Restoration	\$13.4	

October 2, 2022

October 3, 2021

Assets

Cash and cash equivalents	\$52,914,000	\$58,895,000
Accounts receivable, net	4,638,000	2,271,000
Contributions receivable, net	80,071,000	90,898,000
Marketable securities and other investments	115,997,000	132,891,000
Restricted investments	9,000,000	9,000,000
Federal government appropriation held by the U.S. Treasury –		
Operations and maintenance	9,356,000	9,555,000
CARES funding	-	342,000
Capital repair and restoration	45,060,000	49,671,000
Property, net of accumulated depreciation	298,469,000	301,052,000
Other assets	4,191,000	2,327,000

Total assets **\$619,696,000** \$656,902,000

Liabilities:

Accounts payable and accrued liabilities	\$20,276,000	\$18,632,000
Future performance receipts	32,759,000	28,614,000
Loan payable	78,315,000	81,566,000
Accrued pension cost	5,768,000	5,936,000
Charitable gift annuity liability	552,000	684,000
Other liabilities	7,658,000	5,338,000

Total liabilities **\$145,328,000** \$140,770,000

Net assets (deficit):

Without donor restrictions:		
Operating fund	(\$23,223,000)	(\$23,242,000)
Building the Future and Sustainability funds	24,438,000	25,428,000
Board Designated fund	14,403,000	13,233,000
WNO Fund for Innovation and Excellence	3,232,000	5,069,000
Appropriation fund	78,666,000	91,790,000
Plant and Bond fund	152,641,000	161,396,000

Total without donor restrictions **250,157,000** 273,674,000

With donor restrictions **224,211,000** 242,458,000

Total net assets **\$474,368,000** \$516,132,000

Total liabilities and net assets **\$619,696,000** \$656,902,000

For more information about the Kennedy Center's finances, please contact us at (202) 416-8310 or contribute@kennedy-center.org.

Our Supporters and Special Thanks

“As we express our gratitude, we must never forget that the highest form of appreciation is not to utter words, but to live by them.”

—President John F. Kennedy, Thanksgiving Day, 1963

The success of the past year was made possible only by our community of donors, partners, and volunteers. It is through their generosity that we are able to serve as the nation’s cultural center, creating that by which our society will be remembered. To those who support our mission, thank you for your belief that the arts are a basic human right.

Thank you to our **board members** and **donors**, whose leadership and support impact millions of lives around the world with hope, discovery, and joy. Our full list of generous philanthropic supporters can be found at Kennedy-Center.org/gratitude.

Thank you to the **artists** who share your stories on our stages, and the talented **staff** who help make it happen.

Thank you to the **volunteers** who so generously give of your time and friendship.



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Myles King

Art Director

Scott Bushnell

Editorial Writers

Shannon Gilbert

Myles King

Becca Kraybill

Brittany Laeger

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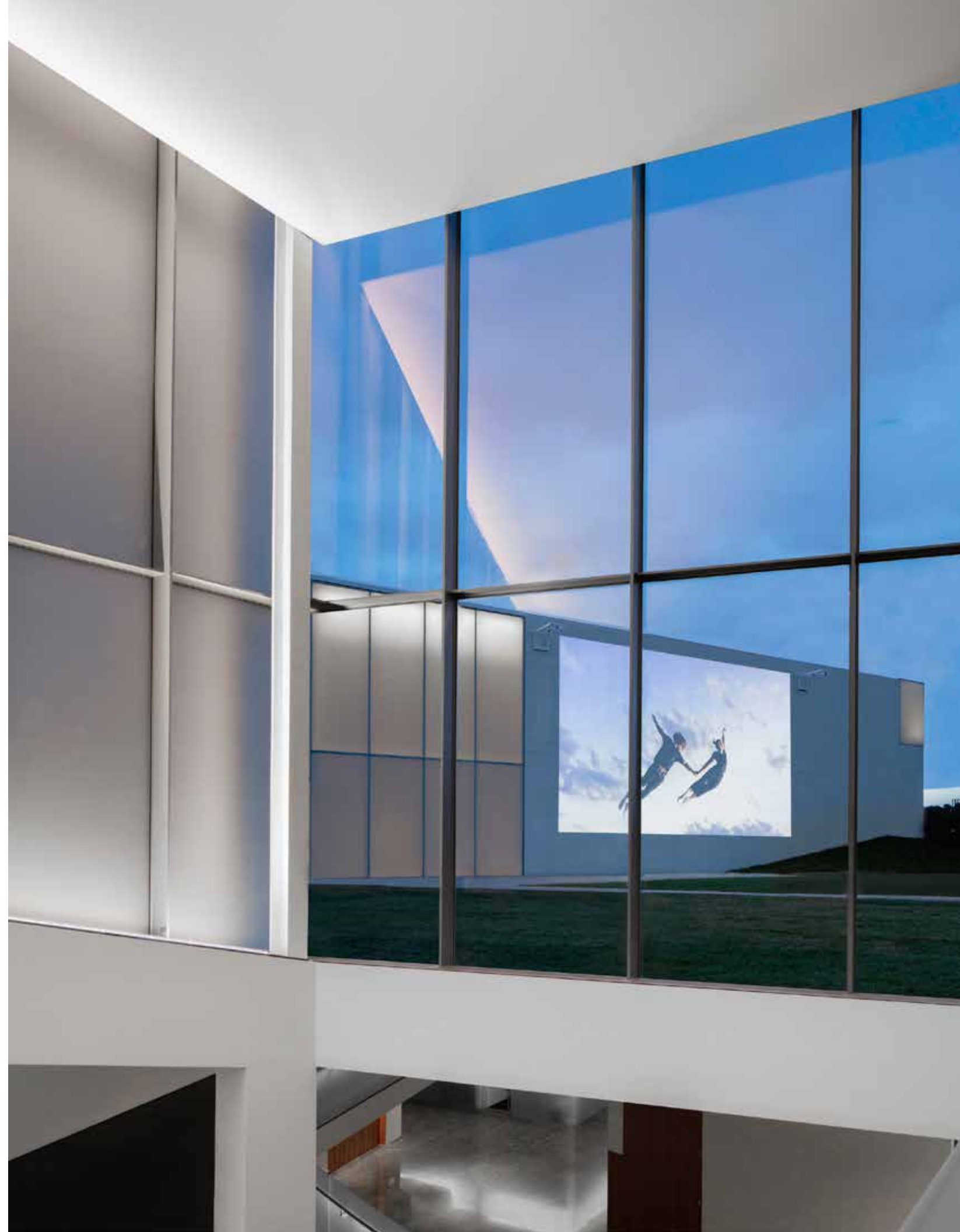
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