



The
Kennedy
Center

FY 2021 Annual Report





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

“Art means more than the resuscitation of the past: it means the free and unconfined search for new ways of expressing the experience of the present and the vision of the future.”

—President John F. Kennedy

This September, we welcomed audiences back to our Kennedy Center theaters. After 18 months of dark stages and limited capacity programs, what was once normal became new again. This year has been about connecting with audiences, about inviting fresh opportunities and renewing traditions, and about the strength of our community.

Our Annual Report (for the fiscal year 2021 ending September 30, 2021) includes highlights of what we accomplished together—donors, partners, volunteers, audiences, and artists alike. In the pages that follow, what we are most proud of is a year of change and challenge met with *action*—full of ideas for what’s to come next despite the year’s continued adversity and uncertainty.

The season brought extraordinary artistry from our stages directly to your screen through virtual platforms. We gathered audiences together through hybrid solutions and safe outdoor settings, relying heavily on the unique flexibility of the REACH. A reimagined Kennedy Center Honors was held for the first time in the spring and broadcast nationally—with festivities spread across multiple days, venues, and screens. In the

season’s final months, we celebrated the start of our 50th Anniversary Season and brought our halls back to life for thousands of patrons.

Throughout the year, the Center continued its deep commitment to uplift all learners through quality arts education. The creativity of virtual programs, conferences, and trainings expanded our national reach to provide even more access to 2.2 million educators, administrators, and students across the country. We also deepened our Social Impact framework to hold the institution accountable for fostering anti-racism within the Center and across the performing arts.

In closing the chapter on this year, we look beyond a “new normal” and embrace a future that is forever changed. It is momentum and innovation—and your friendship and support—that have brought us to today. This sentiment we hold close as we continue to celebrate the Kennedy Center’s 50th Anniversary and look towards the next half-century to come.

Thank you for continuing to move the Kennedy Center forward.



David M. Rubenstein



Deborah F. Rutter

At left: Ragamala Dance Company performing the world premiere of Raneer Ramaswamy & Aparna Ramaswamy’s *Fires of Varanasi: Dance of the Eternal Pilgrim* outdoors at the REACH.

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Making an Impact

A living memorial. A lasting impact.

The Kennedy Center is a “living memorial” because of the artists, donors, audiences, staff, and leaders who bring it to life. Across screens, states, and shows, here’s how our community felt our impact.



650,000

With more than 650,000 views, our *Arts Across America* series gave a platform to 351 artists.

351

Above: *Arts Across America*—a performance and dialogue series with a focus on cultural leadership and public healing—presented livestreams with a diverse roster of artists and thought leaders.

50,000,000

Kennedy Center Digital Stage videos reached 50 million views across our platforms.

Below: The Kennedy Center Digital Stage welcomed virtual audiences to hundreds of live streams and video features—such as *In the MOMent: A Drawing Dance*, a collaboration between Mo Willems and Ephrat Asherie Dance—during the 2020–2021 season.



1,334

Kennedy Center Digital Stage published 1,334 videos on YouTube from Oct. 2020–Sep. 2021.



At left: Hybrid performances—such as *On Stage at the Opera House: An Evening of Jazz and Dance with Alonzo King, Jason Moran, Tiler Peck, and Gregory Porter*—combined small, socially-distanced audiences with paid streaming access on our Digital Stage+ platform.

How did the Kennedy Center inspire and sustain you through this season?

“We created NSO@Home Live as a way to stay connected with our NSO Board and our local, loyal audience. Little did we know we’d end up reaching people all over the world! The support and enthusiasm we received meant so much to us.”

— Marissa Regni, NSO Principal Second Violin



“Thank you so much for making these performances available for free. I would never have been able to afford to take my Title 1 school to these performances. They loved hearing and seeing the bilingual *Cenicienta*, reflecting our bilingual community!”

— Teacher, Virtual Field Trip Participant



“I found the virtual offerings by the Kennedy Center to be a real lifeline to the outside world of culture. I eagerly anticipated each one and was never disappointed. I very much thank the Kennedy Center for offering these virtual events. Cultural life would have been pretty drab without them!”

— Dr. Joseph P. DiGangi, Kennedy Center Circles Board



“I am from Nicaragua, so opportunities like this do not exist in my country. I never thought that I would have the experience to take classes with NSO musicians. I have so much new knowledge.”

— Sara González, NSO Summer Music Institute violinist



“It is incredible that we were able to engage with our community in a fun, and safe way with the Pop-Up Opera Truck. Bringing classical music out of the theater and into the arms of children, medical staff, and many others was so fulfilling.”

— Katerina Burton, WNO Cafritz Young Artist

Together again...healing together

If COVID-19 was the darkness that brought uncertainty and struggle, then art was the light to get us to the other side. Through a collective time of hardship and loss, we were sustained by beauty, connection, and expression. After months of inspiring digital programs and reaching our patrons in their homes, we finally were able to gather for live, in-person performances in September 2021. Our doors opened, artists returned to the stages, and audiences once again found their seats.

Our return to live performances was fueled by the art that had inspired us, the resourcefulness that had sustained us, and the creativity that had motivated us to overcome the challenges. Together, with a commitment to the safety of our patrons, artists, and staff, we opened and adapted our stages for a new and changing world.

At right: Broadway star Tony Yazbeck performs as part of *The Kennedy Center at 50* concert recorded for broadcast on PBS.



Virtual Performances

Compelling art found its way to patrons across screens and time zones.

Patrons watched original content and extraordinary performances from our stages on **Digital Stage**. Members, donors, and subscribers tuned into premium content on **Digital Stage+**.

With **NSO@Home**, a dynamic collection of virtual staged performances and conversations with NSO musicians, the NSO brought the magic of the Concert Hall into patron's homes.

Washington National Opera released a **virtual graphic novel** reimagining Beethoven's *Fidelio*, featuring a soundtrack from **WNO's Cafritz Young Artists**.

In partnership with Center Theater Group on its own Digital Stage platform, patrons enjoyed three **on-demand film screenings** of electric ballets from Matthew Bourne.

The Education team streamed free **Virtual Field Trips** for educators and schools. In *Cenicienta: A Bilingual Cinderella*, Austin-based Glass Half Full Theatre presented its award-winning "story within a story" using puppetry, Spanish, and English to tackle cultural heritage, family, and the power of language.



Above: Through virtual content, NSO musicians brought viewers into their homes for intimate conversations about life in the Orchestra.



Above: The streaming format inspired innovative approaches to art, like an operatic graphic novel of Beethoven's *Fidelio* featuring singers from Washington National Opera's Cafritz Young Artist program.



Above: Online conversations about using the performing arts for support in times of flux—like *The Power of Club Quarantine*—virtually united people from all walks of life.



Above: The Kennedy Center Book Club hosted discussions with musicians, authors, and scholars on *Jazz* by Toni Morrison, *The Autobiography of an Ex-Colored Man* by James Weldon Johnson, and *Red at the Bone* by Kennedy Center Education Artist-in-Residence Jacqueline Woodson.

Virtual performances helped bring the arts into homes across the country—and offered patrons flexibility to participate in ways they felt safest. Patrons tuned in to events exploring culture, social impact, and the arts.

The first-ever **Kennedy Center Book Club**, led by Kennedy Center Artistic Director for Jazz Jason Moran, hosted three virtual sessions for book lovers examining themes of music, history, culture, and the performing arts through literature. Special guests included Grammy-winning jazz vocalist Dianne Reeves, poet and cultural advocate Elizabeth Alexander, professor and author Imani Perry, Kennedy Center Education Artist-in-Residence Jacqueline Woodson, and singer-songwriter activist Toshi Reagon.

In *The Power of Club Quarantine*, rapper and producer Derrick "D-Nice" Jones and fellow Kennedy Center Hip Hop Culture Council Member Jason King discussed the connections between music, change, and the enduring connective power of the DJ.

Creating Social Impact

We continued to build a home that uplifts artists, cultural leaders, and critical conversations.

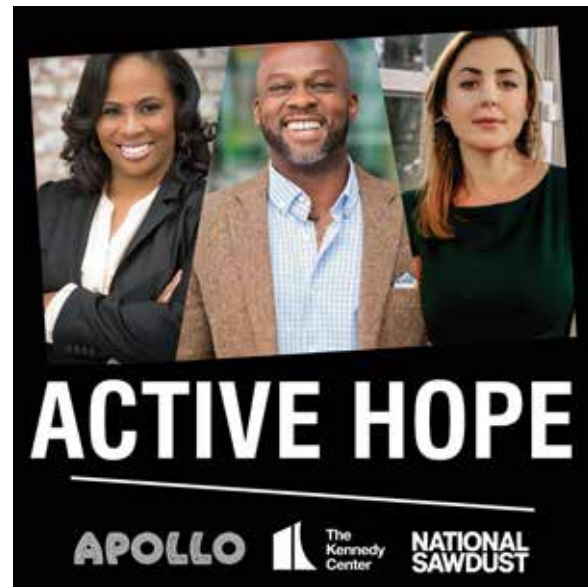
As the National Cultural Center, the Kennedy Center has a unique and urgent responsibility to systemically foster anti-racism within the organization and across the performing arts. Driven by the Social Impact team under the leadership of Vice President and Artistic Director of Social Impact **Marc Bamuthi Joseph**, the Kennedy Center continued to advance anti-racism and equity across the organization and the performing arts industry.

The **Active Hope** podcast—a collaboration between the Kennedy Center, the Apollo Theater, and National Sawdust—aired live on YouTube to explore how artists and arts leaders can shape the moments of today. Topics included “incarceration, law, and politics” with special guest Van Jones, “borders” with special guest Tucson, AZ mayor Regina Romero, and “feminism and social justice” with writer adrienne marie brown.

Arts Across America featured free and streamed weekly digital performances and dialogues to bring healing to our country, communities, and selves. Hip Hop artist Maimouna “Mumu Fresh” Youssef, writer Jason Reynolds, and social media maven Sejahari Saulter-Villegas hosted a rotating cast of artistic minds and performers, including a series celebrating favorite **Winter Traditions**.



Above: Performers from across the country were invited to share their cultures in *Winter Traditions*.



Above: The *Active Hope* podcast explored how artists and arts leaders can shape the issues of our time—from Incarceration and Borders to Feminism and Social Justice.



Above: The Millennium Stage Summer series hosted weekend outdoor mini-festivals presented by local partners, including Deaf, LGBTQIA+, Indigenous, Asian, and other community members.



Above: The Kennedy Center Culture Caucus is an assembly of DC individuals, organizations, and initiatives that we honor, financially support, and hold space for in our programming of the REACH.

In alignment with the world’s greatest artists, programming in the REACH reflects the active intelligence of culture makers of all stripes and vocations. The Kennedy Center **Culture Caucus** is an assembly of DC individuals, organizations, and initiatives that we honor, financially support, and hold space for in our programming of the REACH.

As warm days approached, Social Impact and the Culture Caucus’s partner organizations curated the **Millennium Stage Summer** series of 19 free mini-festivals. Each weekend hosted films, live performances, arts vendors, dance, yoga, and more. Partnering organizations included the United Nations High Commission for Refugees, National Theater for the Deaf, Smithsonian Asian American Center, Creative Nomads, SAMASAMA, D.C. Legendary Musicians, Step Afrika, and members of the Drag community.

Hybrid and Outdoor Performances

Performances in the era of COVID required flexibility and creativity.

Hybrid performances—events offering both in-person and virtual options—allowed for a large virtual audience while accommodating small-capacity onsite audiences.

On Stage at the Opera House invited a small audience to sit on the Opera House stage to watch performances set against the iconic red interior of the theater, while other patrons purchased tickets to stream virtually. Performances included Robert Glasper Acoustic Trio with DJ Jahi Sundance and *An Evening of Jazz and Dance with Alonzo King, Jason Moran, Tiler Peck, and Gregory Porter*.



Above: Postponed from 2020, the 43rd Kennedy Center Honors took place over a week with a combination of small audience, in-person events and pre-filmed segments across the Kennedy Center campus.

In a unique event for the season, **The 43rd annual Kennedy Center Honors** usually held in December was postponed until May 2021. Through festivities spread across multiple days, venues, and screens for safe gathering, recipients Debbie Allen, Joan Baez, Garth Brooks, Midori, and Dick Van Dyke were honored for their extraordinary lifetime achievements.

In honor of Juneteenth, Turnaround Arts and the Kennedy Center presented **Black Women Breaking Ground** in the Concert Hall, a night of music from Angélique Kidjo, Estelle, and Valerie June that was subsequently streamed online.



Above: To expand the reach of concerts presented with a smaller, socially-distanced audience, many were filmed and then streamed at a later date.



Below: A large tent erected on the REACH Plaza became the stage for the Millennium Stage Summer series and the annual NSO Labor Day Concert.

With its 130,000 square feet of green space, the REACH campus served as a versatile canvas to safely bring the arts back to life. **Victura Park at the REACH** offered an outdoor space for patrons to connect and dine together, including a **Holiday Market** featuring local vendors.

The annual **NSO Labor Day Concert** relocated to the REACH Plaza. The free performance was conducted by Larry Loh with special guests NSO Artistic Advisor Ben Folds, saxophonist Charlie Young, Carlos Simon, Jessie Montgomery, and Michael Abels.

The REACH campus hosted **UNITY | PEACE | FORWARD**, a free outdoor and online art installation created and curated by International Programming. Over the winter, visitors could reflect on our common humanity and be inspired by expressions of unity, harmony, and peace from artists around the world.

Washington National Opera toured its **Pop-Up Opera Truck** for free outdoor performances of recitals and a new family opera by Education Artist-in-Residence Mo Willems with music from Composer-in-Residence Carlos Simon.



Above: As a safe place for gathering, the REACH campus was activated through outdoor exhibits and events when the theaters were dark.

The Launch of Live, In-Person Performances

We welcomed audiences back for our 50th Anniversary Season.

Live, in-person performing arts in America returned in the second half of 2021. We recognized this incredible feat with celebrations of our own: September 2021 marked 50 years since the Kennedy Center opened its doors to the public as the nation's performing arts center. With two exciting opening weekends of events, we launched our season filled with activities to honor the special milestone.

Our *Kennedy Center 50th Anniversary Celebration Concert* aired on PBS on October 1, commemorating the return to full-scale productions at the Kennedy Center.

Performed outdoors at the REACH, **Ragamala Dance Company** presented the world premiere of Raneé Ramaswamy and Aparna Ramaswamy's *Fires of Varanasi: Dance of the Eternal Pilgrim*.

To mark the 20th anniversary of 9/11, the NSO performed a free *Concert of Remembrance* led by NSO Music Director Gianandrea Noseda and featuring the world premiere of James Lee III's *An Engraved American Mourning*. Special guests included Dr. Francis Collins, the late General Colin Powell, Isabel Leonard, and Shirley Riggsbee, a frontline worker during 9/11 and the current COVID-19 pandemic.



Above: The Kennedy Center kicked off its 50th Anniversary Season with an all-star concert celebrating the history and legacy of our role as the National Cultural Center.



Below: The late General Colin Powell was among the guests in a special National Symphony Orchestra concert marking the 20th anniversary of 9/11 and saluting frontline workers of the pandemic.



Above: 50 years of performance posters were pulled from the newly created Kennedy Center Archives department for public display during the anniversary season.



Above: As part of the *If These Halls Could Talk* exhibit, members of the staff and artistic community both past and present recorded their stories and memories of what makes the Kennedy Center such an enduring institution.

The year-long exhibit *If These Halls Could Talk: Celebrating the Kennedy Center at 50*—a collaboration between International Programming, Public Relations, and the Kennedy Center Archives—opened across the campus. Engaging video, visuals, and archival content told the Center's story in the voices of the leaders, staff, artists, donors, audiences, and community members that make it a "living" memorial.

Planning continued on the major permanent exhibit to open in the Atrium in September 2022. Entitled *President John F. Kennedy: Art and Ideals*, the exhibit will explore Kennedy's deep appreciation and support of the arts.

In-person performances were made possible by **safety protocols**, including masking and proof of vaccination, established in collaboration with the Cleveland Clinic and following local and national guidelines. Patrons were cooperative and respectful while enjoying their return to live performances.

Our new **Digital Programs** replaced the majority of printed playbills, offering an environmentally friendly and flexible format—saving 250 tons of paper waste annually. The introduction of **mobile ticketing** in addition to physical and print-at-home tickets reduced congestion at the Will-Call line.

National Symphony Orchestra

The National Symphony Orchestra continued its rich legacy of performing new and timeless music.

With **NSO@Home**, virtual performances brought the splendor of the Concert Hall to patrons. Weekly live streams on the Kennedy Center's social media channels offered patrons intimate concerts as musicians performed from their homes. In special video performances, members of the NSO performed in stunning locations such as the Kreeger Museum and Mount Vernon.

Composer and arranger **Carlos Simon** was announced as the next Kennedy Center Composer-in-Residence. NSO Principal Pops Conductor **Steven Reineke** led the NSO in a virtual program of Simon's works, featuring narration from Rehanna Thelwell of WNO's Cafritz Young Artists.

The New Year's Eve special ***United in Song: Celebrating the Resilience of America***, filmed at George Washington's Mount Vernon and the Kennedy Center, aired on PBS with star-studded performances backed by the NSO.

Joining WNO and the Kennedy Center in ***The Cartography Project***, NSO commissioned composers Derek Carter, Nathaniel Heyder, and Jessica Mays to create three chamber works to be released in 2022.



Celebrating the Orchestra's 90th anniversary, **Gianandrea Noseda** and artists of the NSO were reunited in March when they gathered in the Concert Hall for the first time since the start of the pandemic. Four performances were recorded live for virtual viewing as the players performed masked and socially-distanced.

Soon, patrons joined in person. Two performances for physically-distanced audience and orchestra members marked Noseda's public return to the Concert Hall, including a program with pianist Daniil Trifonov and a program of surprise works announced from the stage.



Top: NSO Artistic Advisor Ben Folds performed at the annual Labor Day Concert, held this time on the REACH Plaza.

Above: *NSO In Your Neighborhood* brought the NSO directly to the public with full orchestral concerts, chamber groups, the Instrument "Petting Zoo," and a variety of community collaborations.



Above: The NSO Season Opening Gala was a celebration of the return to live, in-person performances in the Concert Hall.



Above: The NSO continued its **SOUND HEALTH** initiative with free concerts for patients and caregivers at the National Institutes of Health.

The grand celebrations continued with the **Season Opening Gala Concert** in September, featuring a night of unforgettable music from Kennedy Center Composer-in-Residence **Carlos Simon**'s new work *The Block*, music by Alberto Ginastera, and more.

After two years, the NSO also made its monumental return to **Wolf Trap National Park for the Performing Arts**. The summer season offered live performances ranging from Broadway favorites to some of today's most talented superstars.

NSO In Your Neighborhood continued to offer free performances for community members to reflect and reconnect with one another. In its 11th exciting year, the NSO's nationally recognized program brought live performances by NSO musicians to new neighborhoods in Washington D.C.'s Ward 4, Takoma Park, and downtown Silver Spring, MD. The month of free performances, in partnership with local artists and venues, celebrated the power of live music.

As part of the **SOUND HEALTH** initiative focusing on the intersection of music and wellness, the NSO performed a free concert at the **National Institutes of Health** for patients and their family members, visitors, and staff.

Washington National Opera

With resiliency and creativity, Washington National Opera found ways to deliver world-class opera.

The loyalty of WNO donors and subscribers, many of whom contributed the value of their tickets to canceled performances, made the continued mission of WNO possible. Guided by the vision of Artistic Director **Francesca Zambello**, WNO made an impact through live, distanced performances and innovative digital creations—from the ballpark, to surprise locations, to the Opera House stage.

The **Pop-Up Opera Truck**, created in collaboration with The Concert Truck, brought performances by WNO's Cafritz Young Artists across the city on demand. Free pop-up shows delivered opera and classical music's greatest hits to health care workers, school children, and retirement home residents, reaching every ward of the District as well as dozens of neighborhoods throughout Maryland and Virginia.

The Pop-Up Opera Truck toured free performances of ***Elephant & Piggie present SLOPERA!: A Bite-Sized Opera***, a world premiere opera from Kennedy Center Education Artist-in-Residence Mo Willems. Featuring music from Composer-in-Residence Carlos Simon, a puppet from Viva La Puppet, Daniel Smith as Elephant Gerald, and Ariana Wehr as Piggie, ***SLOPERA!*** brought joy to families and school groups around the city.



Under the direction of WNO's Principal Conductor **Evan Rogister**, WNO became the first American partner of **1:1 CONCERTS®**, which provide a 10-minute one-on-one encounter between a listener and a musician from the Kennedy Center Opera House Orchestra. These unique musical experiences served as a "thank you" both to front-line workers and to WNO donors for their support in a challenging year. Participants reported feeling both healed and moved by the unusual experience. "The beautiful serenade was truly soul lifting—a wonderful reminder of what it means to be human," one reflected.

Above: Renowned Baritone and 2020 Marian Anderson Vocal Award Recipient Will Liverman performed an intimate concert that was streamed to Members, subscribers, and donors through Digital Stage+.



Above: Celebrating the 2021 inauguration, the virtual *WNO Concert for Inauguration Day* featured an all-star cast of artists in a free Digital Stage concert.

WNO also launched exciting new projects. ***The Cartography Project***—presented with the NSO and Social Impact—seeks to use music as both a source of healing and a way to open dialogue about the future of anti-racism. WNO commissioned four composer/librettist teams to create short vocal works to be released in 2022.

Because WNO could not present a live production of *Fidelio* in 2020 due to the pandemic, it released a reimagined version in an exciting format: a **musical graphic novel** with the character of Leonore as superheroine. The short, family-friendly version by dramaturg and librettist Kelley Rourke and illustrator Erik Teague featured the Cafritz Young Artists performing Beethoven's glorious score.

In the spring, WNO continued the tradition of its premier social event, the **Washington National Opera Gala**, honoring longtime WNO Board member and dear friend, the Honorable Selwa S. Roosevelt. The in-person event starred internationally-acclaimed mezzo-soprano Susan Graham, the Cafritz Young Artists, and others. The virtual component, *Return Victorious!*, was available for on-demand viewing.

WNO's Gala exceeded its financial goal, raising \$1.4 million, a historic level of generosity, to support WNO's mission, artists, and education programs. WNO is deeply grateful to the Gala Chairs for their leadership: WNO Board Members Michele Kang and The Honorable Mary Mochary, as well as Veronica Atkins, The Honorable Bonnie McElveen-Hunter, and Suzanne L. Niedland.



At left: Given the restrictions of limited and socially-distanced gatherings, the in-person Washington National Opera Gala was augmented with a streaming virtual celebration featuring star performances and behind-the-scenes interviews. Principal Conductor Evan Rogister led the WNO Orchestra in its first in-person gathering and recording in over a year.

Below: In WNO's first large-scale, in-person event since March 2020, *Opera in the Outfield®* returned to Nationals Park with a broadcast of Gioachino Rossini's *Cinderella*. As 6,000 Washingtonians and community members gathered in a safe, distanced, outdoor setting, *Opera in the Outfield®* signaled a hopeful and triumphant return to in-person programming.



Education

Despite obstacles and new circumstances, resilience and innovation in education continued to shine.

As learning continued to pivot, the Education Division introduced resources that inspired, excited, and empowered students and young artists—in addition to providing tools and connections to help educators incorporate the arts into classrooms of all types.

The spring 2021 Performances for Young Audiences subscription season of six shows were available for school groups and teachers across the country at no cost. **Virtual Field Trips** streamed imaginative, playful shows for free, and students and teachers across the country tuned in to watch and engage.

A new and expanded **Digital Resources Library** provided lesson plans with digital resources for educators to infuse the classroom and remote learning and art-centered, standards-based resources.

A growing catalog of **Online Professional Development for Teachers** offered fully online courses on multiple educational topics.

Virtual spaces allowed for safe and engaging participation across the country. The **Kennedy Center**



American College Theater Festival went virtual with performances and intensives including a pre-conference Anti-Racism Workshop and a BIPOC (Black, Indigenous, and People of Color) Critics Lab developed and led by cultural critic Jose Solís.

The 2021 **Arts Summit** presented virtual sessions that focused on critical issues in education, health, food, justice, and beyond.

The Kennedy Center Dance Lab, NSO Summer Music Institute, and WNO Opera Institute went online to offer pre-professional intensives for young dancers, musicians, and artists.

Above: The 2021 NSO Young People's Concert, *This Is Your Space*, took viewers on a tour of the Kennedy Center with spoken-word poetry of author Kwame Alexander and an inspiring variety of classical music performed by NSO musicians.



Above: The Kennedy Center's many student training programs went virtual, reaching young artists in their homes with professional coaching and career guidance.

Below: The in-person season of Performances for Young Audiences began with a new Kennedy Center-commissioned production of *A Wind in the Door*, the sequel to Madeleine L'Engle's beloved *A Wrinkle in Time*, featuring Tyasia Velines (left) and Alicia Grace (right).



Mo Willems completed his term as the inaugural Education Artist-in-Residence with more exciting projects. In **DEMOCRACY DOODLE 2020**, Mo invited audiences to join him for a series of doodle exercises on Election Night accompanied by performances from members of the NSO. With his **Small Works Project**, over the course of 50 weekdays, Mo asked patrons to submit a Small Work Story to share how small things add up to something big. On the one-year anniversary of his popular **LUNCH DOODLES** series, Mo released a new episode to reflect on a year of COVID and to create abstract art.



Above: The Kennedy Center announced award-winning author Jacqueline Woodson as the next Education Artist-in-Residence. Her residency will feature programming across genres and spaces, including two of her acclaimed works adapted for the stage in Spring 2022.

Live, in-person performances returned to the Family Theater with the world premiere stage adaptation of *A Wind in the Door*. Families of all ages were welcomed to safely enjoy the performance, with young patrons showing proof of a negative PCR COVID test and audiences sitting physically-distanced. For families unable to or uncomfortable with attending in-person, the performance was recorded for future virtual streaming.

Education by the Numbers

Our programs reached millions despite closed classrooms and virtual learning.

OUR REACH

50
states and
Washington, D.C.

1
U.S. territory

12
countries



PERFORMANCES AND PRODUCTIONS

15
virtual
performances

2,237
partner schools and
universities hosted
student performances

506
performances
supported beyond
the Kennedy Center

VIRTUAL PROGRAMMING

1,184,906 participants reached through virtual programming and offerings

4 online courses for national audiences

8,531

21
virtual
professional
development
workshops

participants accessed learning opportunities through virtual workshops, online courses, and conferences

SCHOOLS AND COMMUNITY

1,544,526 students reached through school and community programs

744,312

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

315

student artists trained through career development programs

25 external presentations for national audiences

Anti-Racism/DEI

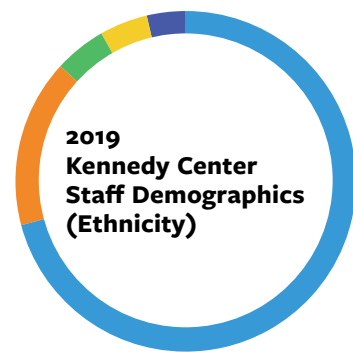
Systemic racism and inequity have prevented full participation in the arts.

As the national cultural center, the Kennedy Center takes very seriously its role in understanding and dismantling the systemic racism and inequity that have excluded Black and other marginalized groups from full participation in the creation and performance of the arts. Anti-racism at the Kennedy Center has been established as a key institutional priority and aims to infuse the values of Diversity, Equity, and Inclusion (DEI) throughout the organization and empower a creative ecosystem of cultural leaders.

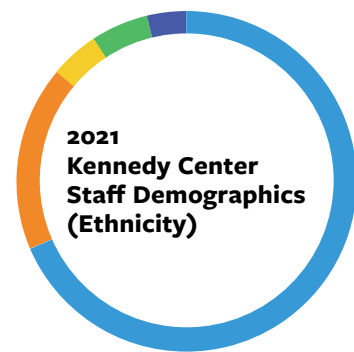
The Kennedy Center’s path towards anti-racism is an ongoing journey. This work has impact both in our artistic endeavors—such as *The Cartography Project*, *Written in Stone*, *The Kennedy Center Next 50*, and *Baltimore/Washington Musical Pathways*—as well as the internal administrative practices the Center puts in place to support our diverse staff.

From the first-ever “Day of Reflection” for employees to focus on DEI and create community through the arts, to the creation of the 25-employee Kennedy Center Diversity and Inclusion council and the NSO and WNO DEI committees, people are at the very center of our efforts.

Additionally, the Kennedy Center has challenged itself to adopt more inclusive recruiting and hiring practices and resources, provide greater transparency to employees at all levels, and create increased access to professional opportunities in the arts.



■ White	75%
■ Black	12%
■ Hispanic	5%
■ Self-Defined as 2 or more races	5%
■ Asian	3%



■ White	69%
■ Black	17%
■ Asian	6%
■ Hispanic	5%
■ Self-Defined as 2 or more races	3%

Some, but not all, of the many other administrative shifts in organizational practice and upcoming initiatives are listed here.

Five Key Initiatives in FY21

- Offered **ongoing training** in DEI fundamentals, allyship, and unconscious bias for Kennedy Center, WNO, and NSO staff and boards
- Created monthly **employee communications** to share DEI resources, diverse holidays and practices, important historical recognition, upcoming training, and highlights of new staff members
- Established **baseline inclusion metrics** for recruitment
- Implemented a **paid internship program** to increase access for underrepresented groups
- Introduced **flexible work options** program to recognize the need for greater work/life balance

Five Upcoming Initiatives

- Review Kennedy Center policy to revise or create **increased inclusive practices**
- Establish **Affinity or Employee Resource Groups**
- Evaluate **market competitiveness and equitable pay** based on the results of an in-process compensation study
- Continue **employee-led inclusion and community outreach** activities
- Work with Human Resources business partners to ensure **best-in-class practices** on DEI, employee relations, training, and engagement

“As Chief Administrative Officer, it has never been clearer to me that our greatest asset is our people. Despite a global pandemic, a challenging political landscape, and a racial reckoning in recent years, our staff is uniquely positioned to bring diverse people together through the mission of the Center.”

— Barbara Polk, *Chief Administrative Officer*



FY21 Financial Report

Like most American cultural institutions, the Kennedy Center's work is funded through a combination of earned income and philanthropic contributions. The generosity of our donors and CARES Act funding was critical this year.

Revenue

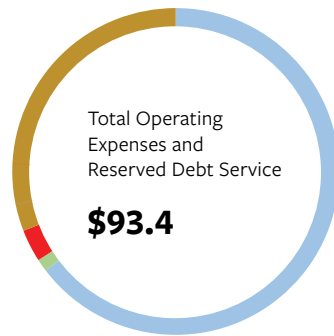
Support from our generous donor community is vital to our mission and financial wellbeing. With the continued closure of the Center due to the pandemic, all revenue streams were negatively impacted. In March 2020, Congress passed the CARES Act, of which \$4.4 million was necessary to support staff salaries and benefits in FY21. This additional federal funding and the continued generosity of our donors continued to provide a lifeline to the Center in the absence of earned income from ticket sales, rentals, and other sources.



Revenue	(in millions)
Programming and Education	\$11.4
Auxiliary Services and Other (Includes Parking, Gift Shops, and Food Concessions)	\$5.7
Contributions, grants, and other support (excluding transfers to board designated fund of \$2.5M)	\$62.8
CARES funding	\$4.4
Endowment Support	\$3.9

Expense

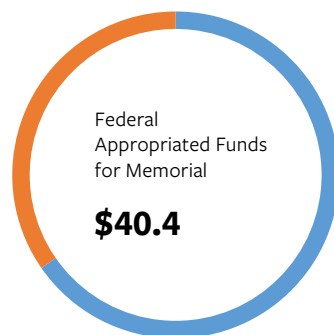
The Kennedy Center's annual expenses are primarily focused on artistic and educational initiatives. During these difficult times, the Kennedy Center focused efforts on leveraging and growing digital capabilities to stay connected with audiences and to broaden our virtual reach. Operating expenses include staff support and debt service, which represents the funds reserved for the repayment of interest and principal on outstanding debt.



Expense	(in millions)
Programming and Education	\$60.3
Auxiliary Services and Other (Includes Parking, Gift Shops, and Food Concessions)	\$1.2
Reserve for Debt Service	\$3.0
General and Administrative and Other	\$28.9

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 pay only for the operation and maintenance, and capital repair and restoration of the building and grounds, ensuring that the living memorial to our 35th president remains a vibrant homage to his legacy.



Federal Appropriation	(in millions)
Operations and maintenance	\$26.4
Capital repair and restoration	\$14.0

October 3, 2021

September 27, 2020

Assets

Cash and cash equivalents	\$58,895,101	\$40,525,537
Accounts receivable, net	2,270,959	498,405
Contributions receivable, net	90,897,731	100,567,756
Marketable securities and other investments	132,890,981	112,710,746
Restricted cash and investments	9,000,000	9,000,000
Federal government appropriation held by the U.S. Treasury –		
Operation and maintenance	9,554,583	8,976,176
CARES	341,919	4,353,072
Capital repair and restoration	49,670,579	42,018,127
Property, net of accumulated depreciation	301,051,962	315,233,650
Other assets	2,328,496	1,983,134
Total assets	\$656,902,311	\$635,866,603

Liabilities and net assets

Liabilities:

Accounts payable and accrued liabilities	\$18,631,642	\$20,915,291
Future performance receipts	28,614,138	11,595,158
Loan payable	81,566,218	81,517,569
Accrued pension cost	5,935,526	10,509,919
Charitable gift annuity liability	683,605	2,901,209
Other liabilities	5,339,084	3,456,962
Total liabilities	140,770,213	130,896,108

Net assets (deficit):

Without donor restrictions:		
Operating fund	(23,241,718)	(25,720,707)
Building the Future and Sustainability funds	25,428,256	20,593,636
Board Designated fund	13,232,683	10,582,830
WNO Fund for Innovation and Excellence	5,069,102	2,190,432
Appropriation fund	91,790,101	104,397,108
Plant and Bond fund	161,396,002	169,027,797
Total without donor restrictions	273,674,426	281,071,096
With donor restrictions	242,457,672	223,899,399
Total net assets	516,132,098	504,970,495

Total liabilities and net assets

\$656,902,311 **\$635,866,603**

To request more information about the Kennedy Center's finances, please contact the Kennedy Center Circles team at (202) 416-8068 or circles@kennedy-center.org.

Our Supporters

It is through the generosity of donors, partners, and volunteers from around the world that we are able to serve as the nation's cultural center, live our mission, and endure the most challenging year in our institution's history. As we reflect on the past months, we express heartfelt gratitude to our donors, boards, hard-working staff, artists, and volunteers who have exhibited great depths of creativity and resilience in the face of an ever-changing situation and remained determined to keep the arts very much alive. You can view the full list of boards and donors at [Kennedy-Center.org](https://www.kennedy-center.org).

- The Kennedy Center Board of Trustees**
- The National Symphony Orchestra Board of Directors**
- Washington National Opera Board of Trustees**
- The Kennedy Center President's Council**
- The Kennedy Center International Committee on the Arts**
- President's Advisory Committee on the Arts**
- National Committee for the Performing Arts**
- National Symphony Orchestra National Trustees**
- The Nosedá Era Fund**
- The Kennedy Center Circles Board**
- The Kennedy Center Community Advisory Board**
- The Kennedy Center Corporate Fund Board**
- Corporate Donors**
- Individual and Foundation Donors**
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- Endowment Gifts and Bequests**
- Building the Future* Campaign Donors**

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, inspiring and educating communities. We welcome all to create, experience, learn about, and engage with the arts.

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.

Values

Respect

Assume good intent and treat our artists, patrons, visitors, and each other the way we would like to be treated: with honesty, dignity, fairness, and openness

Excellence

Excel in all we do through relentless focus on quality, mastery, innovation, and service, using measurements and assessments to drive continuous improvement

Creativity

Infuse our work with exploration and discovery, embracing collaboration, innovation, change, and risk

Inclusiveness

Throughout our organization, foster an environment of equity, inclusion, and diversity for artists, visitors, audiences, supporters, volunteers, and all employees

Transparency

Promote open communications, sharing information as widely as possible and encouraging feedback from all stakeholders

Artistic Integrity

Bring passion every day to our work and stay true to our artistic purpose, honoring the achievements of the past while driving towards the future

Learning

Engage individuals, ourselves, and communities of all ages through accessible arts learning opportunities in order to educate, activate, and celebrate Citizen Artists

Service

Strive to contribute and be of benefit to the public, the artistic community, and the world as we seek to enable artists to change society for the better



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The John F. Kennedy Center
for the Performing Arts

WASHINGTON, D.C. 20566