

An abstract graphic design on a black background. It features several overlapping, semi-transparent blue rectangles of various sizes and orientations. Some rectangles have thick black outlines. The word "Illuminate" is written in a white, serif font, positioned to the right of the central overlapping area.

Illuminate

The Kennedy Center

Annual Report 2019

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The Kennedy's Centers Mission

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.

A Message from our Board and President



President John F. Kennedy spoke of a vital connection between achievement in public life and progress in the arts. If our progress as the nation's cultural center over the past year is any indication, we can be proud that our public life has ample room for celebrating the human spirit, diversity, inclusiveness, new ideas, and artistic tradition.

This Annual Report for the fiscal year ending September 30, 2019 offers highlights of our progress on all of these fronts — a story of impact we could not tell if it weren't for the support of the Kennedy Center's many donors, partners, volunteers, audiences, and artists. Our 2017-2018 season featured new art and artists — including Gianandrea Noseda in his inaugural season as music director of the National Symphony Orchestra, and the first full Hip Hop Culture season under the direction of Artistic Director Q-Tip — as well as returning favorites from across genres. Beyond the stage and in communities nationwide, the Kennedy Center harnessed the power of the arts to inspire audiences, educate students, and uplift artists and cultural leaders.

As we look back on the past year, we also look to the future: to later this year, when we open the REACH; to 2021, when we celebrate the Center's 50th anniversary; and to the next 50 years and

beyond. In 2018 we launched a refreshed brand that will take us boldly into the future while keeping us focused on the world-class art, powerful education, and memorial role that are — and always will be — the pillars of our work.

Whether you are a donor, a ticket buyer, a visitor, a student, an educator, a volunteer, or an artistic partner, you help make all that we do possible. We are deeply grateful for your commitment and look forward to sharing many more meaningful experiences in the year to come.

A handwritten signature in black ink, appearing to read "David M. Rubenstein".

David M. Rubenstein

A handwritten signature in black ink, appearing to read "Deborah F. Rutter".

Deborah F. Rutter

The Guiding Light of a President

Kennedy's Legacy

President John F. Kennedy urged our nation to explore the unexplored. That's why, as a living memorial to our 35th president, the Kennedy Center is committed to breaking new ground, sharing new voices and creating new experiences for artists alike.



“I look forward to an America which will reward achievement in the arts as we reward achievement in business or statecraft.”

————— *John F. Kennedy, 1963*

Kennedy's Centennial Celebrations

Guided by president Kennedy's legacy of idealism, hope and empowerment, during JFKC, the center reaffirmed its dual role as a “living memorial” and as the nation's performing arts center. As a catalyst, a creative space, and a meeting place, the Kennedy Center realized President Kennedy's ideals, and to participate in the civic and cultural life of our country. Through special institution-wide commissions and presentations, JFKC featured more than 80 performances and educational activities intended to explore, challenge and reflect the contemporary spirit of America.

Artistic highlights spanned program areas, weaving together art and ideas: Washington National Opera's acclaimed productions of Jake Heggie's *Dead Man Walking* and Terence Blanchard's *Champion* invited audiences into stirring reflections on bravery, justice and compassion. Activism and optimism came together with spoken word and music in *Viva Cesar, Viva Kennedy!*, featuring activist Dan Guerrero and Mexican singer Eugenia Leon. The NSO Pops and Artistic Director for Jazz Jason Moran, who scored the Academy Award-winning film *Selma*, joined forces for a screening of the Martin Luther King Jr. historical drama, in a live music event featuring a post-show talk with director Ava DuVernay and congressman and civil rights leader John Lewis.



Top: JFKC “living memorial” from JFK'S Centennial Celebration.

Above: Exterior shot of the John F. Kennedy Center for the Performing Arts.



In May 2019 during the week surrounding what would have been President Kennedy's 100th birthday, the Center paid homage to his legacy with an unprecedented suite of programming that uplifted and inspired. Offerings represented the scope, mission, and ambition of the Center, including JFKC: A Centennial Celebration, an original production featuring President Kennedy's words and pioneering vision, expressed through readings, rare video footage and musical performances performed by a star-studded cast. DJ Spooky's multimedia reimagining of the infamously racist 1915 silent film, *The Rebirth of a Nation*, reminded us of our past while asking pointed questions about our present. The NSO presented the world premiere of Composer in Residence Mason Bates's *Passage*, and NSO commission created especially for JFKC that examined the theme of American exploration through the visionary words of Walt Whitman and President Kennedy.

On May 27, as part of the free, all-day Open House, the Center welcomed the community at large to celebrate President Kennedy's galvanizing spirit through performances as diverse and joyful as our nation. Company E, D.C. based contemporary dance company, performed a Kennedy Center-commissioned work and world premiere, *(IN) Security* or *Jack and Nikki Do the Cold War Tango*, exploring the Kennedy- Khrushchev relationship. Bandaloop, the pioneers of vertical dance, presented multiple performances suspended from the roof of the Kennedy Center throughout the day. *Finding a Line: Skateboarding, Music, and Media* returned with an open skate park and music stage, and the National Memorial Day Choral Festival in the Concert Hall presented patriotic repertoire celebrating and honoring President Kennedy.



Right: Singer, Jennifer Hudson, honoring JFK at his Centennial Celebration.

Top Right: Bandaloop performers at the Centennial Celebration.

Top Left: A skateboarding exhibition was held at the Centennial Celebration.

Above: Terence Blanchard's opera "Champion" was also performed at the Centennial Celebration.

As a catalyst, a creative space, and a meeting place, the Kennedy Center realized President Kennedy's ideals, and to participate in the civic and cultural life of our country.



Citizen artistry- the idea of using the arts to bring about positive change in people's lives-served as a core tenet of exploration throughout JFKC. To that end, the Center celebrated and elevated its Citizen Artist Fellows-extraordinary creators and change-makers who, like President Kennedy, reach for moonshot moments that bolster our culture and our communities. Mentored by Artistic Advisor at Large Yo-Yo Ma, the Citizen Artist Fellows are thought leaders creating social change around issues including poverty, homelessness, race and equity, immigration issues, access to quality arts education, and more.

“It is important to all of us here at the Center, that we live, breathe, and demonstrate his legacy, and be guided by the essence of his remarkably enduring contributions.”

— Kennedy Center President Deborah F. Rutter

Taken as a whole, the Kennedy Center embraced JFK’s Centennial as a moment to revitalize and focus its mission at a pivotal time in its history- seeking to be an institution that explores, challenges, and truly reflects the contemporary spirit of America. Through a range of creative and dynamic programming- from performances to public initiative to interactive events- the Kennedy Center is evolving and transforming the institution to strongly connect with the ideals imparted by America’s 35th President.

“JFKC has been more than a commemoration of a great President on the 100th anniversary of his birth,” said Kennedy Center President Deborah F. Rutter. “It is important to all of us here at the Center, that we live, breathe, and demonstrate his legacy, and be guided by the essence of his remarkably enduring contributions. Through our artist and bold, creative initiatives, the Kennedy Center is also blazing a path toward the future. Already we have made huge strides, and every day, we are growing out institution to become more and more a true reflection of our rich, diverse culture and the world in which we live.”

THERE IS A CONNECTION, HARD TO
EXPLAIN LOGICALLY BUT EASY
TO FEEL, BETWEEN ACHIEVEMENT
IN PUBLIC LIFE AND
PROGRESS IN THE ARTS.
THE AGE OF PERICLES WAS ALSO
THE AGE OF PHIDIAS.
THE AGE OF LORENZO DE MEDICI WAS
ALSO THE AGE OF LEONARDO DA VINCI.
THE AGE OF ELIZABETH ALSO
THE AGE OF SHAKESPEARE.
AND THE NEW FRONTIER
FOR WHICH I CAMPAIGN IN PUBLIC
LIFE, CAN ALSO BE A
NEW FRONTIER FOR AMERICAN ART

JOHN FITZGERALD KENNEDY



Performers from around the world came to celebrate the life and legacy of President John F. Kennedy during the duration of his Centennial Celebration this past year.



Lighting the National Stage

Experiencing the Arts

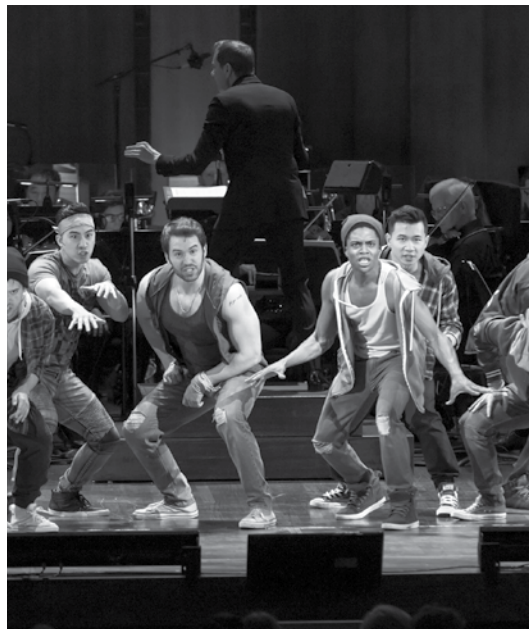
As the nation's performing arts center, the Kennedy Center sets the standard for artistic achievement and innovation. Throughout the season, the Center reflected the diverse cultural life of the United States and the world, curating, producing, and presenting work that puts artist and artistic endeavors of the heart of its programming.

National Symphony Orchestra

The 2018-2019 season marked the start of a new era for the National Symphony Orchestra as Italian conductor Gianandrea Noseda began his tenure as the Orchestra's seventh music director. It was clear from the first rehearsal that this artistic partnership would bear fruit. In just one season, Noseda has inspired new energy and passion with these distinguished musicians, with the *Washington Post* noting early in the season there was "a certain flair going in at the National Symphony Orchestra."

Noseda brought NSO audiences an eclectic mix of repertoire in his first season, ranging from Bach and Beethoven to Berio and Bernstein, along with music by John Adams, Verdi, Stravinsky, Rachmaninoff, Gershwin, and many others. Programming highlights of Noseda's inaugural season included Verdi's *Requiem* and the NSO's first-ever performance of John Adams's *The Gospel According to the other Mary*. Three programs were live-streamed worldwide at medici.tv, reaching an even larger audience.

Additional season highlights included a performance of Leonard Bernstein's *Songfest*, nearly 40 years to the day after its world premiere by the NSO, and a semi-staged production of *West Side Story*, led by NSO principal pops conductor Steven Reineke and directed by Washington National Opera Artistic Director Francesca Zambello as part of the Leonard Bernstein at 100 centennial celebration: a residency with violinist Leila Josefowicz; and a recreation of the acclaimed gospel album Handel's *Messiah: A Soulful Celebration* of the occasion of its 25th anniversary.



Top: The Jets ensemble, backed by the NSO Pops Orchestra, in *West Side Story*.

Above: Violinist Leila Josefowicz

National Opera

Washington National Opera presented bold productions of classic operas and contemporary perspectives while showcasing the best in American artistry during 2018-2019. WNO debuted two new productions along with two company premieres—ranging from Handel's *Alcina* to a wildly popular production of *Candide* by Artistic Director Francesca Zambello, marking WNO's contribution to the Kennedy Center's year-long celebration of Leonard Bernstein at 100.

WNO premiered its long-anticipated production of Verdi's *Don Carlo*, featuring a stellar cast of voices led by Russel Thomas, Eric Owens, Leah Crocetto, and Jamie Barton. On the lighter side, *The Barber of Seville* features superstar Isabel Leonard in an irresistibly funny and gorgeously sung star as Rosina.

Long at the fore of programs that engage audiences and advance the art form, WNO saw unprecedented success this season with its BravO program, the premier audience development program for opera fans under 40. WNO saw audience growth around this group, thanks to thoughtful audience development strategies. BravO closed the

season with BravO Bash, a black-tie fundraiser in support of WNO.

Ushering in an ambitious vision WNO welcomed new General Director Timothy O'Leary, who began working alongside Artistic Director Francesca Zambello. Together, these two leaders will continue to expand the artistic excellence and forward-thinking initiatives that are the hallmarks of every WNO season.

Just prior to the year's fiscal year closing, WNO received an unexpected and exceptionally generous bequest: Clifford Thomson, a WNO chorister for 31 years, bequeathed WNO a staggering \$1.1 million, in honor of the joy he had performing hundreds of times as part of the WNO family. His name will be etched on the marble walls of the Kennedy Center, and his generosity will support the work of great artists on the Opera House stage for generations to come.



Above: Holiday performance of "The Little Prince"



“Opera provides an amazing escape for both the performers and audience members. Its an incredible spectacle to experience live or in any compacity.”

————— *Raquel Gonzalez, WNO Performer*

In his inaugural concert as the NSO's seventh music director, Gianandrea Noseda conducted a grand tribute to the late Leonard Bernstein for the 2017 NSO season opening Gala.



Ballet & Contemporary Dance

Representing the best of the art form, the ballet season included D.C. premieres of Alexei Ratmansky's whimsical *Whipped Cream* and Tony Award winner Justin Peck's neoclassical *Pulcinella Variations*, through longstanding relationships with national companies American Ballet Theatre and New York City Ballet, respectively. International powerhouses awed audiences, with the Mariinsky Ballet and the renowned Ballet Nacional de Cuba. The Center also celebrated the 16th and final season of *The Suzanne Farrell Ballet*, under the artistic direction of legendary ballerina Suzanne Farrell.

Highlights of the contemporary dance season included the world premiere of Camille A. Brown's *ink*, a Kennedy Center co-commission, *Layla and Majuan*, featuring the Silkroad Ensemble; Andersson Dance and Scottish Ensemble; Matthew Bourne's *The Red Shoes*, performed by his company New Adventures; and Nederlands Dans Theater performing with full orchestra in a dynamic repertory program, which included international choreographer Crystal Pite's powerful work, *The Statement*. Alvin Ailey American Dance Theater returned for its annual engagement, bringing a mixed rep program that included the late and celebrated choreographer Talley Beatty's *The Stack Up*.

Damian Woetzel's two DEMO programs which bring together artists from across genres to explore a common theme, honored legendary choreographer Jerome Robbins in his centennial birthday year. Performances included *Blueprint*, a world premiere Kennedy Center commission by Pam Tanowitz with music by Caroline Shaw and some of today's most creative and groundbreaking voices in dance and music, Mitchell + Silas Riener as part of the inaugural DIRECT CURRENT series

Theater

The Kennedy Center reaffirmed its commitment to producing world-class theater with Broadway Center Stage, a new series of musicals in starry semi-staged concert production.

This was the year the musical *Hamilton* came to Washington, D.C., bringing our nation's history to life against the backdrop of the nation's capital. The 14-week run thrilled audiences and brought many first-time patrons to the Kennedy Center. Additionally, through the production's partnership with the Gilder Lehrman Institute of American History, more than 4,300 students and teachers from underserved communities in the D.C. metro area experienced the production and its innovative educational program.

Other season highlights included the sold-out pre-Broadway run of *Ain't Too Proud: The Life and Times of The Temptations*, as well as national touring productions of hit Broadway plays and musicals, including *The Humans*, *On Your Feet!*, and *The Color Purple*.

Throughout the season, the Center joined the worldwide celebration of the work of legendary auteur director Ingmar Bergman. The Bergman 100 Celebration treated audiences to the National Theater of Norway's production of *Private Confessions*, directed by Bergman's muse, Liv Ullman, and a double bill of *After the Rehearsal* and *Persona* from Tonnlgroep Amsterdam, helmed by acclaimed director Ivo van Hove

Top right: L.A. Dance Project: *Hearts and Arrows* Program, curated by Justin Peck

Bottom Right: Broadway musical *Hamilton*, premiere at the Kennedy Center

“The Kennedy Center is embracing Hip Hop, like jazz before it, and blues before it, as a true American art form ”

— Q-Tip, Artistic Director for Hip Hop Culture

Hip Hop Culture

The Kennedy Center’s inaugural Hip Hop Culture season presented a dynamic mix of programs that demonstrated Hip Hop’s impact on contemporary culture. The Bridge Concert Series, which included performances from giants Grandmaster Caz and Roxanne Shante, welcomed pioneers of the Culture. Projects like Ta-Nehisi Coates’s *Between the World and Me* drew on major talents from today.

The Hip Hop Culture Council- advisors and ambassadors who reflect the creative, social and intellectual wealth of the community – formed a powerful brain trust committed to stewarding Hip Hop’s role at the nation’s cultural center. For example, Council member Xavier Jernigan brokered a collaboration with Netflix and Spotify, which led to a Kennedy Center – produced screener for *Luke Cage Season 2*, followed by a concert featuring legends KRS-One and Rakim. Council member J.PERIOD also presented his *Live Mixtapes [RISE UP Edition]* which re-imagined protest music for the modern era and featured a cast of Hip Hop greats.

Comedy

Comedy at the Kennedy Center continued to celebrate the art of laughter, with comedic storytelling from modern-day philosophers including George Lopez, David Sedaris, and Tracy Morgan, plus Twain Prize recipients Whoopi Goldberg and Carol Burnett.

In its third year, the District of Comedy Festival expanded to present an eclectic slate of artist spanning stand-up, music, sketch, and podcasts. Nearly 12,000 fans visited the Center for this laugh-out-loud comedy weekend, with 29 free and paid shows across seven theaters. Highlights included two performances by Patton Oswalt, and an all-star celebration of women in comedy featuring Bridget Everett, Phoebe Robinson, and Sasheer Zamata. The festival also featured local artists and partnerships with local organizations, including BYT’s Bentzen Ball.

In Spring 2019, the Center announced a newly formed, multi-year relationship with famed comedy outfit The Second City to develop and tour original works. The first output was *The Generation Gap: How Many Millennials Does it Takes to Teach a Baby Boomer How to Text Generation X?* which ran for seven weeks and delighted a multigenerational audience. Additionally, the Center piloted The second City’s workshops, offering new ways through which fans can learn and get their laughs in at the Kennedy Center.



Jazz

Under the direction of Artistic Director for Jazz Jason Moran, who extended his contract to continue in his role through 2021, the jazz series fostered work that crosses genres and sparked artistic exchange. All-star centennial celebrations of two jazz legends, Thelonious Monk and Dizzy Gillespie, shared a season with contemporary artists like Joel Ross, Arcolris Sandoval, and Eric Harland. Acclaimed photographer and multimedia artist Carrie Mae Weems and poet Elizabeth Alexander presented meditative and provocative works that explored the intersections of music, song, and spoken word.

Additional highlights include performances by several NEA Jazz Konitz, bassist Ron Carter, pianist and composer Randy Weston, and bandleader Carla Bley. The 2018 NEA Jazz Masters illuminated the lifetime achievements and exceptional contributions of four artists – producer Todd Barkan, pianist Joanne Brackeen, guitarist Pat Metheny, and vocalist Dianne Reeves.

Top Right: Comedian Whoopi Goldberg, performing on stage at the Kennedy Center.

Left: Robin Eubanks (trombone), Chris Potter (saxophone), and Nate Smith (drums) perform in honor of Dave Holland at the 2017 NEA Jazz Masters Tribute Concert
Bottom: Artistic Director for Hip Hop Culture, Q-Tip performing.

Celebrating the Spotlight for 42 Years

The 42nd Annual Kennedy Center Honors

The Kennedy Center Honors celebrates icons who, through their artistry, have left an indelible stamp on our collective cultural consciousness," stated Kennedy Center Chairman David M. Rubenstein. "Earth, Wind & Fire's hooks and grooves are the foundation of a seminal style that continues to shape our musical landscape; Sally Field has brought us unforgettable characters, both joyous and poignant, for more than five decades; Linda Ronstadt is the defining voice of a generation, spanning genres, languages, and continents; Sesame Street continues to revolutionize how children and adults learn about our world; and Michael Tilson Thomas goes far beyond keeping score: he has shaped American music and musical institutions for the 21st century.

In this class of honorees, we are witnessing a uniquely American story: one that is representative of so many cultural touchstones and musical moments that make our nation great," said Kennedy Center President Deborah F. Rutter. "When I look at this class, I see the hopes, aspirations, and achievements not just of these honorees, but of the many generations they have influenced and continue to influence. We're not just looking back; these honorees are urging us to look forward as well.

The 42nd annual Kennedy Center Honors marks the first time a television program received the award. The co-founders of Sesame Street, Joan Ganz Cooney and Dr. Lloyd Morrisett, accepted the Kennedy Center Honors on behalf of the show,

Muppets creator Jim Henson, seminal Muppets artists Caroll Spinney and Frank Oz, and the thousands of creatives who have built the program's 50-year legacy.

On December 8, 2019, in a star-studded celebration on the Kennedy Center Opera House stage, produced by Ricky Kirshner and Glenn Weiss of White Cherry Entertainment, the 2019 Honorees were saluted by today's leading performers from New York, Hollywood, and the arts capitals of the world. Seated in the Box Tier of the iconic Kennedy Center Opera House, the Honorees felt the recognition and gratitude of their peers through performances and tributes.



The tributes included, the Eagles' Don Henley speaking about Ronstadt, and actor Tom Hanks honoring Sally Fields. To honor Ronstadt, Carrie Underwood performed "Blue Bayou" while the all-female mariachi group Flor de Toloache beautifully highlighted the singer's Mexican roots. Sesame Street puppets along with country artist Thomas Rhett performed the classic "Sing," and Michael Tilson Thomas was honored with some Stravinsky, as well as Audra McDonald singing Leonard Bernstein's "Somewhere." The final tribute to Philip Bailey, Verdine White, and Ralph Johnson, the remaining original members of Earth, Wind & Fire, with performances by John Legend, Harriet actor Cynthia Erivo, Ne-Yo, and the Jonas Brothers. As all of the vocalists came together for the bands hit "September."

The Kennedy Center Honors medallions were presented on Saturday, December 7, the night before the Gala, at a State Department dinner. The Founding Chair of the State Department dinner was Elizabeth Stevens.

The Honors recipients recognized for their contributions to American culture through the performing arts—whether in music, dance, theater, opera, motion pictures, or television—are confirmed by the Executive Committee of the Center's Board of Trustees. The primary criterion in the selection process is excellence. The Honors are not designated by art form or category of artistic achievement; the selection process, over the years, has produced balance among the various arts and artistic disciplines.

Right: Sally Fields and Sesame Street's Abby Cadabby embrace on the red carpet.
Top: The Kennedy Center honorees.
Top Right: The Jonas Brothers honor Earth, Wind and Fire.
Top Left: Country star, Carrie Underwood honors Linda Ronstadt.



Illuminating Communities

Bringing the Arts to the people

On stage, off stage and online, the Kennedy Center creates opportunities for the arts to be joyful, accessible experience for all. By sparking engagement, cultivating an ever-diversifying artist and audience base, and supporting innovation and collaboration amongst artist and the public, the Kennedy Center places the arts and creativity at the core of our lives.



Arts Across America

Piloted in 2019, Arts Across America is the newest addition to the Kennedy Center's suite of social impact programming. The recognition campaign celebrates communities nationwide that are using the arts to strengthen their social fabric, and brings world-class arts experiences of the Kennedy Center to those who might not otherwise have access. Arts Across America is made possible through support from Kennedy Center chair and patriotic philanthropist David M. Rubenstein.

Each of the first Arts Across America locations – Corona, CA; Fort Lauderdale, FL; Braddock, PA; and Youngstown and Warren, OH – were different, but they all shared a passion and resilience built around thriving art communities. Artistic Advisor at Large Yo-Yo Ma and President Deborah F. Rutter visited each of these to highlight outstanding local art programs, engage arts, civic, and business leaders in conversations about the role of the in community programs, and bold collaborative performances between Kennedy Center artists and local artists.



A full day of performances and activities in each community made vital connections and formed strong bonds between the Kennedy Center team and locals: In Corona, CA, a junior high school orchestra performed on stage with Yo-Yo Ma. In Fort Lauderdale, families affected by gun violence came together for healing through music. Residents and leaders of Braddock – a former steel town- relished the opportunity to draw public attention to their burgeoning arts and culture district, which is a cornerstone of their economic and communities revitalization. In Youngstown and Warren, 2,000 residents gathered for a free community concert starring local arts groups.




The response to Arts Across America has been tremendous, with communities reporting that the positive effects of the Kennedy Center's visit extended far beyond the day. Going forward, the Center plans to visit many more communities nationwide.

"We are the nation's cultural center, and that means we have a responsibility to celebrate and uplift important art happening in communities across the country," reflected Kennedy Center President Deborah F. Rutter. "Arts Across America is one way that the Kennedy Center can connect with some of those communities, energize people doing great work through the arts, and importantly, listen and learn from those communities.

Right: Yo-Yo Ma, Artistic Advisor at Large, instructing a young boy.

Top: Performer, Valerie June, on tour with Arts Across America in Braddock, PA.

Bottom: Arts Across America in Youngstown, Ohio.



“If we are to hope for a society of culturally literate people, music must be a vital part of our children’s education.”

————— *Yo Yo Ma*

Sound Health

Sound Health is the National Symphony Orchestra's year-round community engagement initiative that sends musicians into local hospitals, pediatric units, and military health centers in the Washington, D.C. area. Activities include performances in lobby spaces, treatment areas and patient rooms, designed to serve all ages. It aims to enhance the environment and experiences of patients, their family members, hospital staff and visitors, through live music and personal interaction. The program is tailored to reach a population that cannot frequently or easily travel to the Kennedy Center or other performing arts venues. Musician visits are scheduled in collaboration with leading health care institutions, including the National Institutes of Health (NIH) and Children's National Health System.

Through Sound Health, the Kennedy Center wants to educate the community on how music has the extraordinary power to bring people together and enhance our common experiences. Research shows that music creates a healthier, more enriching

environment, leading health care institutions to seek ways to incorporate this creative art form into their regular activities for patients, military personnel, families, staff members, and visitors. Sound Health provides a variety of targeted musical programming at medical facilities, with the goal of enhancing the institution's environment.

Another important branch of Sound Health that the Center highlights is children's engagement in music. Practicing and performing music is the very model of a growth mindset for children. One year a beginner might be cracking the code to "Twinkle, Twinkle Little Star;" the next they're in an ensemble performing the Shaker classic "Simple Gifts." They hear a wrong note and they adjust. Music naturally rewards self-correction and self-control as well as creativity. Most importantly, young musicians experience the enjoyment and self-empowerment that comes with improving by means of their own dedication and effort. In a sense, it is a gift we learn to give ourselves.



In September 2019, the partners presented Sound Health: Music and the Mind Shaping Our Children's Lives Through Music Engagement. Across two days of activities, artists and scientists explored how music might impact childhood development. A concert, hosted by CNN's Dr. Sanjay Gupta, featured demonstrations and performances by Renee Fleming, Artistic Advisor at Large. Artistic Director for Jazz Jason Moran, jazz piano prodigy Matthew Whitaker, and Grateful Dead percussionist Mickey Hart alongside leading neuroscientists from NIH. The same week, the NIH announced dedicated research funding to further explore the music-mind connections and the healing power of music.

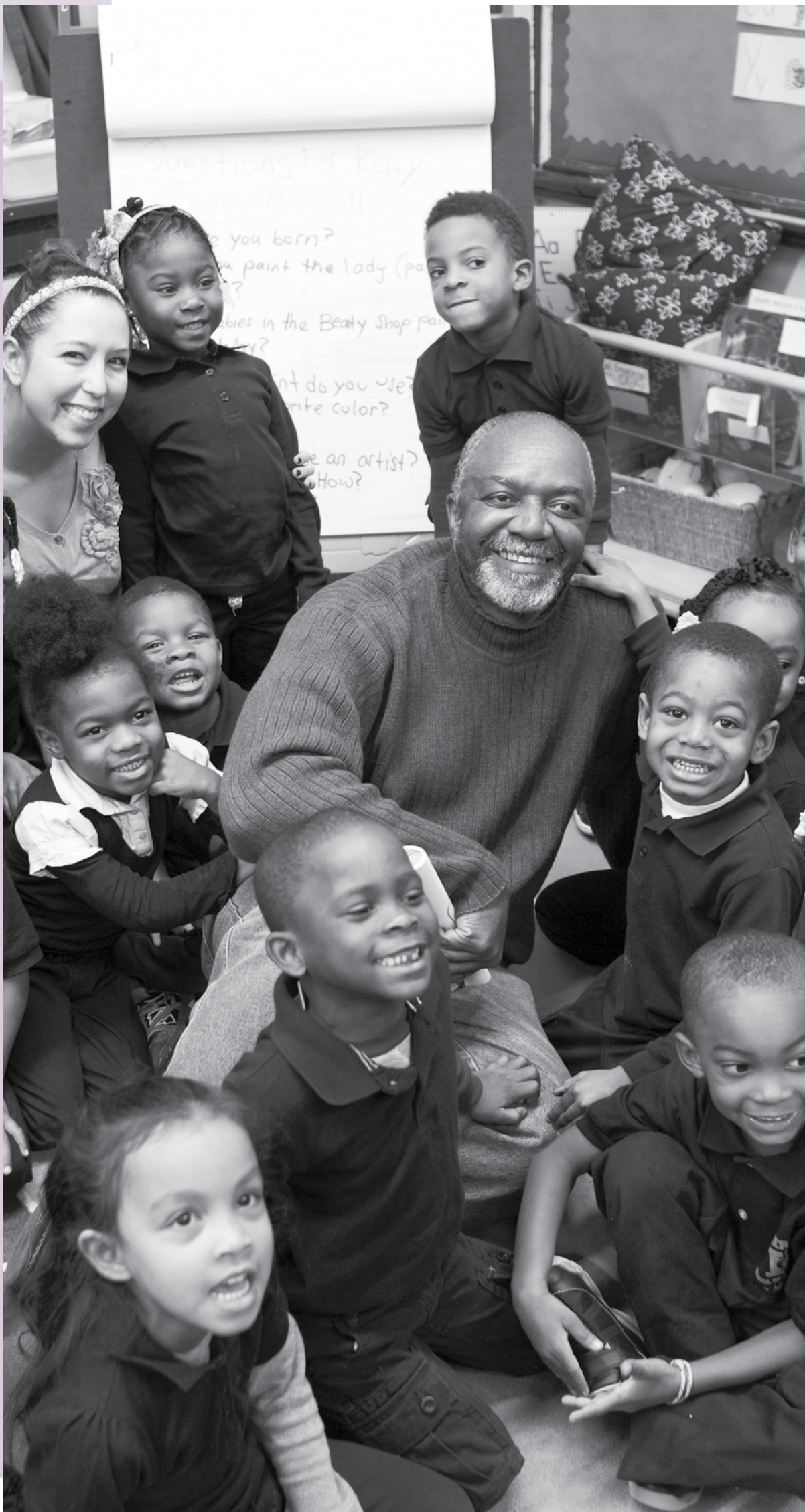
Throughout 2018-2019, Sound Health activities also included the popular Saturday yoga sessions in the Grand Foyer, as well as the introduction of Second Saturday, a series of free Saturday morning programming that introduce very young children and their families to music education.

Right: NSO, performing at the Clinical Research Center.

Top Right: Saturday yoga sessions in the Grand Foyer

Top Left: Second Saturday program for young children and their families for music education.

Bottom: NIH Director Dr. Francis Collins and renowned soprano Renée Fleming perform on stage at the Kennedy Center.



Emblazing Education

Combining Arts and Education

From the stages of our theaters, to classrooms across the country, the Kennedy Center sets a national standard for arts learning through model programs that address arts education challenges, accelerate best practices, and uplift citizen artistry. Through performance-based programming, in-class residencies, professional development for educators, and more, the Kennedy Center's Education programming provides powerful, culturally relevant experiences for people of all ages, in all 50 states and 29 countries worldwide.



Learning Through the Arts

Given the wealth of research that demonstrates the positive academic and life outcomes for students with access to the arts, quality arts education is only “nice to have” it is essential.

Given the wealth of research that demonstrates the positive academic and life outcomes for students with access to the arts, quality arts education is only “nice to have” it is essential.

This is the motivation behind some of our most powerful and comprehensive arts education programs, including Ensuring the Arts for Any Given Child and Turnaround Arts, which use the arts as a tool to create positive social impacts as well as the Center’s many professional developments, initiatives and support services for educators.

This year, Any Given Child welcomed two new communities, bringing the total to 25 regions across the US that work with the Center to develop sustainable, district-wide arts education plans and practices. This award-winning collective impact program leverages the expertise of the Kennedy Center to connect a wide swath of community stakeholders, giving them tools to work together towards a common goal of providing arts education for their children.

While Any Given Child works at the district level to affect systemic change, Turnaround Arts works in individual schools to improve school culture. In 2018-2019, Turnaround Arts provided professional development to teachers in 73 schools and services to more than 30,000 students. Because of these services, 30 schools introduced arts-based digital learning tools into their classrooms, more than half put on a musical, and dozens of students from across the country traveled to Washington to perform in the Turnaround Arts Talent Show. Importantly, Turnaround Arts also pairs celebrities and artists with schools, raising the visibility of arts education and giving the students authentic, positive role models. Turnaround Arts site – which are among the lowest-performing of all title 1 schools–report improvement in school culture and academic performances.



Top Right: Any Given Child Harrisonburg students, Harrisonburg was the 15th location nationwide to be named as an Any Given Child location.

Bottom Right: Turnaround the arts volunteering artist, Josh Groban, visiting students at Chalmers School of Excellence in Chicago, IL.



Across the country, Kennedy Center programs such as Partners in Education and Changing Education Through the Arts offers hands-on workshops, artist residencies, and conferences to educators, growing the pool of practitioners who have the knowledge and resources to incorporate the arts into everyday lessons. These professional development programs show educators how they can use the arts as a means to enhance lessons across the curriculum – from language arts to math and science – helping students learn and infusing art into the classroom.



January 2019 marked the Center's first-ever civil rights residency, which challenged fourth and fifth grade students to explore the role artists can play in instigating change. Guided by a Kennedy Center teaching artist, students studied primary source materials from the civil rights era, including first-person accounts of the 1968 riots in D.C. and spoke with artist-activists from both that period as well as today. The residency concluded with a visit to the Kennedy Center and a special performance on Millennium Stage.

As an extension of the Kennedy Center's deep partnership with DCPS, for the third year, D.C. Public School students performed at the Center as part of DCPS MusicFest. School choruses, bands, orchestras, jazz ensembles, and other musical groups from 44 schools, representing 2,317 students, performed in front of a live audience of their peers and arts professionals who offered constructive feedback.

Developing Artists & Arts Leaders

The Center provides training, internships, and recognition opportunities for emerging artists and art professionals.

Creating a culture of inclusion is a common thread across all these programs. For example, VSA's Emerging Young Artist Program casts a powerful light on visual artists with disabilities through a juried competitions followed by a year-long touring exhibition, The NSO's Summer Music Institute has long been a pipeline for musicians traditionally under-represented in American orchestras. A subset of the Center's internships for young adults with intellectual disabilities, providing meaningful work-readiness experience. Some of today's most recognized artists benefited from Kennedy Center programs early in their career. Today, alumni of Washington National Opera's Domingo-Cafritz Young Artist Program—a two year residency for opera artists on the verge of international careers—have performed at every major opera house

Betty Carter's Jazz Ahead, a summer residency for promising jazz artists, has fostered the careers of major talents, including our own Artistic Director for Jazz, Jason Moran. In 2016, as part of the American College Theater Festival, the Center awarded playwright Martyna Majok its Jean Kennedy Smith Award for her play *Ropes in the Well*; in 2018, she received the Pulitzer Prizes for Drama for this same play, retitled *Cost of Living*.

By supporting the careers of talented young people, we multiply our impact and contribute to a vibrant inclusive, and ever-evolving cultural presence today and well into the future.



Top Right: A DCPS educator teaching her students.

Bottom Right: Changing Education Through the Arts hands-on workshop for music educators.

Right: Domingo-Cafritz Young Artist members performing in a 2018 show.

Above: Betty Carter's Jazz Ahead artists.

Inspiring Young Audiences

Each year, the Kennedy Center commissions and presents new, age-appropriate works especially for young audiences across classical music, opera, ballet and dance and more.

Most Performances for Young Audience commissions start on Kennedy Center stages, and some continue in for national tours, reaching children and their families at venues nationwide and bringing a piece of the Kennedy Center to every corner of our country.

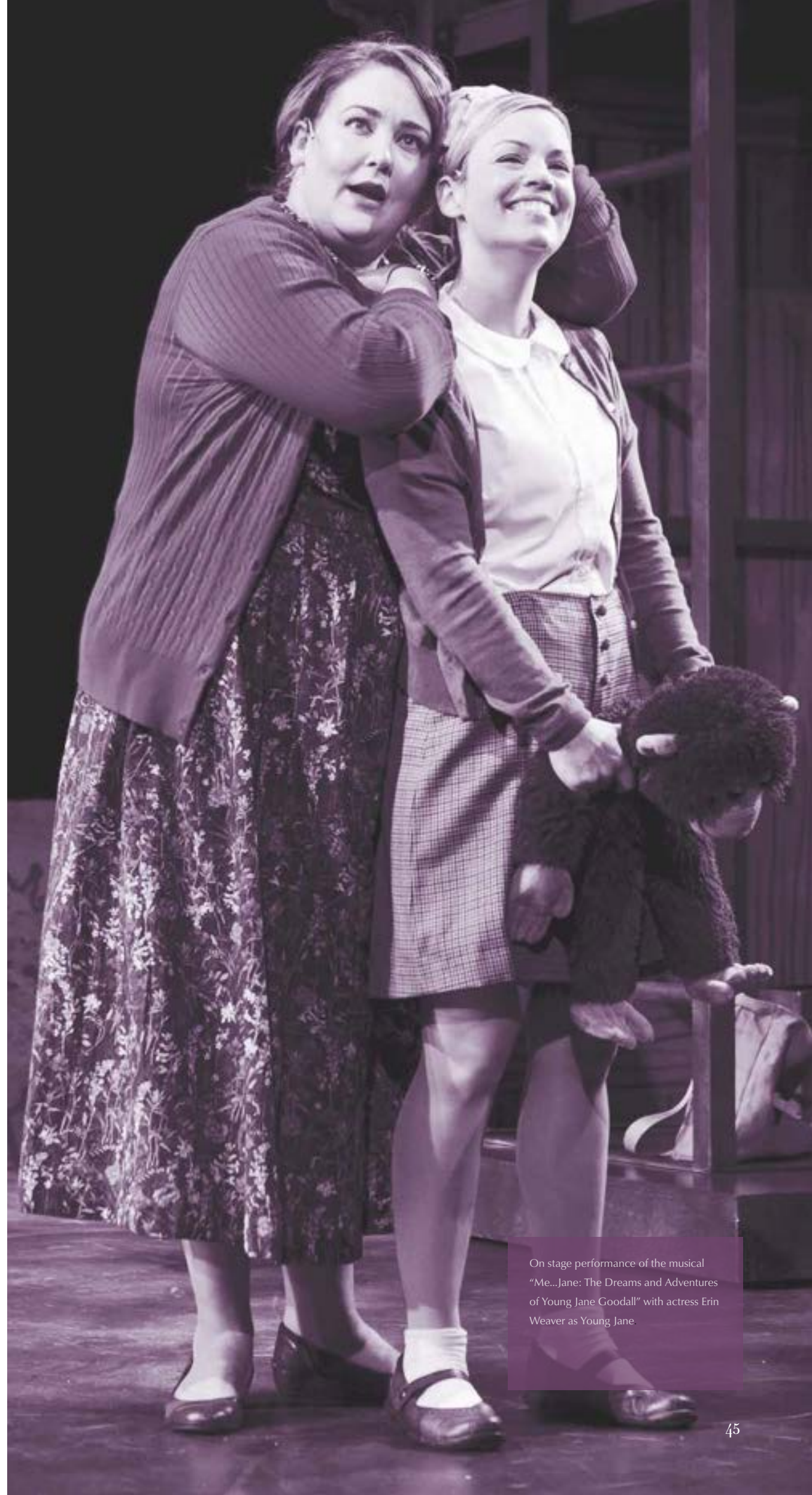
In 2019, young audiences were introduced to renowned scientist Jane Goodall and her special toy chimpanzee through the world premiere of the musical *Me...Jane: The Dreams and Adventures of Young Jane Goodall*. Based on a picture book by author and illustrator Patrick McDonnell, *Me...Jane* helped audiences ages 6 and up understand the importance of protecting all living species. During opening weekend, Jane Goodall herself attended a special Creative Conversation with the design team, cast and book author.

Also in 2019, the Kennedy Center broke new ground with the world premiere of *Night Train 57: A Sensory Friendly Folk Opera*, co produced by the VSA and Performances for Young Audiences programs, along with children's music superstar Dan Zanes. Through many organizations present shows tailored to children with autism and other

Neuro-developmental disabilities, *Night Train 57* was the first folk opera developed from the start as sensory-friendly. Since its premiere, Zanes has brought *Night Train 57* to their communities with plans to tour North America extensively over the next few years.

Offered to both families and school groups, the national Symphony Orchestra's Young People Concerts introduce children to classical music through excerpts of both classical and popular repertoire and hands-on, interactive fun. A highlight of the 2018-2019 season was *Bernstein!: Inside the Music*, as part of the celebration of the great Leonard Bernstein's 100th birthday. Inspired by Bernstein's famous young people's concerts, this performance demystified music by breaking down components of rhythm and melody, with excerpts from Candide Peer Gynt, *The Rite of Spring* and of course *West Side Story*.

The Kennedy Center's commitment to young audiences continues across the building with Washington National Opera's student only open rehearsals, as well as Opera Look-In performance, which takes students through the process of assembling an opera on stage and behind the scenes. Major touring ballet and dance companies- including the Mariinsky American Ballet Theatre, and Alvin Ailey- offered open rehearsals for students.

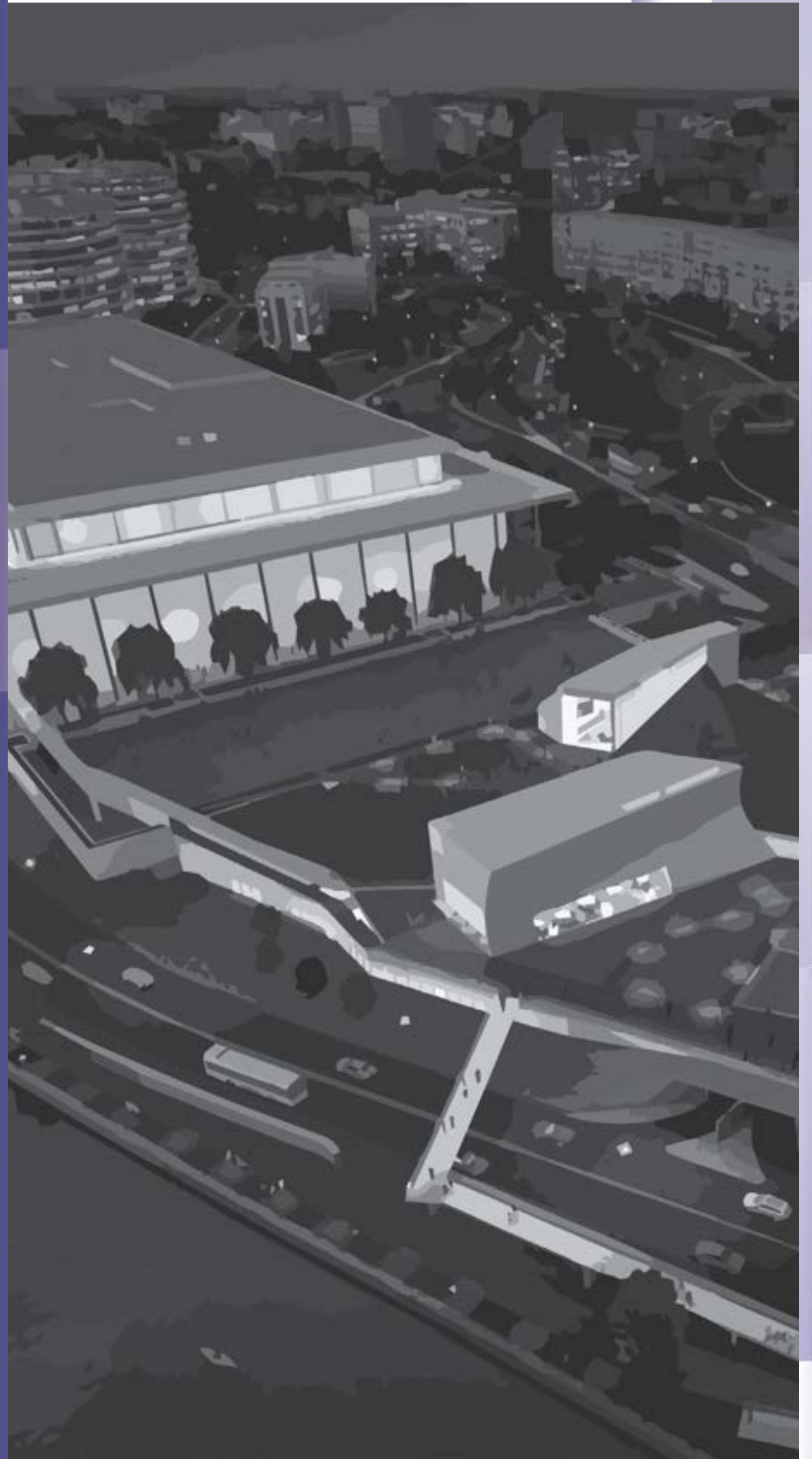


On stage performance of the musical "*Me...Jane: The Dreams and Adventures of Young Jane Goodall*" with actress Erin Weaver as Young Jane.

A Beaming Future

Building the Future

Throughout 2018-2019, the entire Center prepared for the first expansion of the Kennedy Center's campus in our 46-year history. Anticipation is building as we move toward the opening on September 7, 2019.



The Reach

The Kennedy Center is building the future with the first major physical expansion in its history. Named The REACH—a nod to President Kennedy’s vision for human potential—the expanded campus will serve as a model for a 21st-century performing arts center, creating inclusive, accessible, and interactive spaces where the community and artist can come together.

As the first major expansion in Kennedy Center history, the REACH breaks down boundaries between audience and art. Set adjacent to the Kennedy Center along the Potomac River, the REACH is designed by renowned architect Steven Holl for the extended Kennedy Center community. The REACH provides visitors with the opportunity to fully interact and engage with the Center as the nation’s premier nexus of arts, learning, and culture. The REACH will transform the campus from a traditional performing arts center into a living theater where the artist can be set free.

We imagine the REACH as an immersive learning center where communities can reach into the artistic process and discover what it means to make art. Visitors might come with a picnic blanket and

friends to watch a simulcast and then linger to take pictures of an outdoor art installation. Parents might bring their children to attend an arts camp, and on the way pass by a dance rehearsal in one of the REACH’s windowed studios. The REACH is a public incubator where artists can reach for wherever their visions take them and visitors from all walks of life don’t need a ticket to experience art.

When you visit the REACH, you will enter an open stage for differing ideas and divergent cultures. The REACH is our newest and boldest offering in continuing President John F. Kennedy’s legacy and his vision to advance the “contribution to the human spirit.”

With a sketchbook and watercolor pad, lead architect Steven Holl imagined a dynamic, collaborative space that preserves the silhouette of the current Kennedy Center building and expands its usable public and outdoor space. For the first time, the Center that serves as the memorial to John F. Kennedy will reach out to communities from the National Mall and other presidential memorials via a pedestrian bridge spanning Rock Creek Parkway.



Right: Overview of The Reach expansion.

Top: Dining/Meeting space of The Reach facility.

Left: Lead architect of the expansion, Steven Holl.



Holl’s expansion connects community with art, and art with nature through three distinct pavilions overlooking the Potomac River: a Welcome Pavilion introducing guests to the REACH, a Skylight Pavilion featuring panoramic views of the new landscape, and a River Pavilion bordering the Potomac River. Organically designed spaces include landscaped paths, outdoor seating, gathering places, dining options, and an outdoor stage and video wall that will host simulcast, live performances, and movie nights. The REACH is a conversation between design and experience where form follows function to give rise to a stage for activity – hosting experimentation, dialogue, and artistic breakthroughs.

Inside, the new buildings take advantage of natural light through soaring, floor-to-ceiling windows meant to invite the public in to explore and watch. The REACH will host three new classrooms and a dedicated Learning Lab, three adaptable studios, two spacious event venues, and The Forum—a space for film screenings, lectures, and small performances. Since its inception the Kennedy Center has served as the national cultural center and living memorial to President Kennedy—a gift given to our nation in cele-

bration and support of American arts and culture, and the critical role it plays in our national identity.

The REACH, once completed, is a gift to our nation as well—allowing anyone, from any place, to have meaningful, powerful artistic experiences both formally and informally, across our entire campus. The Building the Future Capital Campaign, led by Kennedy Center Chairman David Rubenstein and Campaign Chair Michael Neidorff, supports the design and construction of the REACH, and provides critical funding for the programs and activities for which the REACH is being built. Fulfilling the vision of the REACH would not be possible without the leadership of Kennedy Center Chairman David M. Rubenstein and Campaign Chair Michael Neidorff. More than 300 individuals, foundations, and corporations have joined them, and for their commitments we are immensely grateful.



Our Financials

Like most American cultural institutions, the Kennedy Center's work is funded by a combination of earned income and philanthropic contributions



Revenue		(in thousands)
Endowment Support	\$	4,622
Auxiliary Services and Other (includes Parking, Gift Shops, and Food Concessions)		29,524
Federal Appropriation		47,178
Total Contribution, Grants and Other Support (includes transfers to board designated fund of \$3.7M)		82,570
Programming and Education		138,549
Total Unrestricted Revenue	\$	302,443



Expenses		(in thousands)
Auxiliary Services and Other (includes Parking, Gift Shops, and Food Concessions)	\$	5,443
Federal Operation and Maintenance Expenses (including depreciation)		39,435
General and Administrative and Other (including depreciation)		55,513
Programming and Education		187,643
Total Expenses	\$	288,034

Ticket sales and other earned income account for approximately half of the Center's annual budget, which means we raise an additional \$80+ million each year to deliver our world-class artistic, educational, and community programs. Support from our generous donor community is vital to our mission and financial wellbeing.

The Kennedy Center receives an annual federal appropriation in recognition of the Center's role as the presidential memorial to John F. Kennedy. Public funds pay only for the operation and maintenance of the building and grounds, ensuring that

the living memorial to our 35th president remains a vibrant homage to his legacy. The difference between fiscal year appropriation and expenses is due to timing of capital projects and maintenance over multiple years.

These annual figures do not reflect fundraising for the \$250 million *Building the Future* capital campaign in support R.E.A.C.H. To date more than 300 generous donors have pledged nearly \$190 million to the campaign.

Financials

September 2018 October 2017

Assets

Cash and cash equivalents	\$	12,615,538	\$	17,509,106
Federal government appropriation held by the U.S. Treasury — operation and maintenance		5,546,790		4,216,672
Account receivable, net		2,348,790		3,482,494
Contribution receivable, net		108,368,008		114,015,795
Marketable securities and other investments		117,218,407		114,566,136
Federal government appropriation held by the U.S. Treasury — capital repair and restoration		28,842,061		18,844,375
Property, net of accumulated depreciation		275,808,377		226,655,229
Other assets		6,242,588		3,594,952

Total assets	\$	556,989,780	\$	502,884,759
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Liabilities and net assets

Liabilities:

Accounts payable and accrued liabilities	\$	41,281,921	\$	28,511,738
Future performance receipts		26,145,344		28,417,449
Bonds payable		20,629,320		21,828,349
Loan payable		10,195,551		1,712,452
Line of credit		5,000,000		-
Interest rate swap liability		3,451,162		4,981,450
Accrued pension cost		6,183,861		8,087,920
Charitable gift annuity liability		2,844,972		3,099,969
Other liabilities		5,115,839		4,898,105

Total liabilities	\$	120,847,980	\$	101,537,432
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Contingencies

Net assets (deficit)

Unrestricted:

Operating fund	\$	(34,668,047)	\$	(37,380,882)
Building the future fund		9,871,364		7,145,122
Board designated fund		8,090,770		4,107,858
Appropriation fund—invested in building improvements		119,792,320		112,049,579

Total unrestricted	\$	103,087,407	\$	85,921,677
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Temporarily restricted		224,007,337		206,697,336
Permanently restricted		109,047,056		108,728,314

Total net assets	\$	436,141,800	\$	401,347,327
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Total liabilities and net assets	\$	556,989,780	\$	502,884,759
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Why Its All Possible

It is through the generosity of donors and volunteers from around the world that we are able to serve as the nation's cultural center and live our mission according to all of President Kennedy's ideals: freedom, courage, justice, service, and gratitude.

For this reason, we are exceptionally grateful to the many donors, partners, and volunteers who contributed to the Center's successes in 2018-2019.

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vision wherever it takes him.”

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