Haydn’s Enlightenment-era oratorio The Creation was transformed into an immersive theatrical experience by the Catalonian theater collective La Fura dels Baus. The production, at the Rose Theater, employed visual pyrotechnics, large helium balloons, a 20-foot-tall crane, and a 250-gallon water tank to produce a stunning portrayal of the emergence of life. Laurence Equilbey led the period-instrument ensemble Insula Orchestra, the accentus choir, and soloists.
Dear Friends:

Over more than half a century, Lincoln Center has evolved to not only meet the needs of increasingly demanding audiences—we have led the way as one of the world’s most prominent performing arts centers. We have done so with one guiding principle: The arts are a civil right and should be available to all.

Looking towards the next sixty years, it is clear that to remain committed to that principle, we have to be nimble and responsive to a rapidly changing world as well as to the diverse needs of our ever-expanding audiences. The arts mean different things to different people. For some, music, dance, and theater are a way of connecting to a shared history. For others, the arts are future-facing tools illuminating what is possible when we all come together, a platform for rethinking the world around us. As Lincoln Center, we have a responsibility to honor and serve both points of view—and all the artistic experiences that lie somewhere in between.

To continue leading by example requires a willingness to constantly re-examine and improve on even our most cherished traditions. The Mostly Mozart Festival is a perfect example. Long considered one of New York’s most beloved summer events, the festival has steadily evolved. This year—in a move we are sure even Mozart himself would appreciate—we took a great leap forward by adding three innovative stagings of classic works: NINAGAWA’s Macbeth, Shakespeare’s masterpiece restaged in feudal Japan; a production of Bernstein MASS, which immersed the audience in the action; and La Fura dels Baus’s bold reworking of Haydn’s Creation.

The festival, anchored as always by superb performances by the Mostly Mozart Festival Orchestra under the direction of Renée and Robert Belfer Music Director Louis Langrée, was bookended by two contemporary works: Lucinda Childs’s Available Light, a 20th-century landmark of dance, and John Luther Adams’s In the Name of the Earth, a choral work commissioned by Lincoln Center and performed by hundreds of professional and amateur singers in a free performance at the Cathedral of St. John the Divine.

Accessible performances, long a hallmark of Lincoln Center, are the ultimate expression of our firm commitment to the belief that Lincoln Center belongs to everyone—from more than 100 free performances year-round at the David Rubenstein Atrium to Lincoln Center Out of Doors, the nation’s longest-running free outdoor festival, with audiences topping 100,000 each year.

In 2018 we took the idea of accessibility a step further by creating the Big Umbrella Festival, the first initiative of its kind to provide performances for young people on the autism spectrum (a hugely underserved population), as well as workshops for artists and producers from around the world wanting to replicate this work back home. Recognizing that one in sixty-eight young people in this country are diagnosed with autism spectrum disorder each year—a number which has aggressively increased in recent years—we felt it was the festival’s responsibility to empower others to carry on this work in their communities.

We are equally proud of our standard-setting work that takes place behind the scenes, including the 2017 creation of a Diversity, Equity, and Inclusion Council, a group of employees who meet regularly with the goal of achieving a more inclusive and equitable workplace. Also noteworthy is our ongoing commitment to protect the environment, in alignment with New York City’s robust sustainability goals. Over the past decade, we have implemented several important changes to permanently improve energy, water, and waste efficiency on our campus.

In a time when the world seems to be increasingly polarized, we are honored to be able to offer an alternative vision: the arts as a realm of personal, intellectual, and emotional renewal that builds community through shared experiences. We are grateful to all who support our efforts and those of our constituents.

Sincerely,

Katherine Farley
Russell Granet
Chair    Acting President

*Sustainable and Artistic: The Mostly Mozart Festival Orchestra performs in 2018.*
Who We Are

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts education and community engagement, and manager of the Lincoln Center campus, in support of ten constituent organizations. In addition, LCPA led a $1.2 billion campus renovation, completed in October 2012.

The Constituent Organizations of Lincoln Center

The Chamber Music Society of Lincoln Center
Film Society of Lincoln Center
Jazz at Lincoln Center
The Juilliard School
Lincoln Center Theater
The Metropolitan Opera
New York City Ballet
New York Philharmonic
The New York Public Library for the Performing Arts
School of American Ballet
Lincoln Center for the Performing Arts
The Big Umbrella Festival kickoff event on April 14, 2018, included performances by Trusty Sidekick Theater Company, musician Brady Rymer and the Little Band That Could, and Actionplay Chorus, a group of young performers on the autism spectrum led by music therapist Gabriel Lit.

During the 2017–18 season, family programming served more than 15,000 people and expanded in scope to include infants and toddlers.

World-Class Programming for the Whole Family

The Big Umbrella Festival kickoff event on April 14, 2018, included performances by Trusty Sidekick Theater Company, musician Brady Rymer and the Little Band That Could, and Actionplay Chorus, a group of young performers on the autism spectrum led by music therapist Gabriel Lit.
Leveling the Playing Field

Arts Audition Boot Camp prepares kids to compete for slots at New York’s competitive arts high schools.
Creating a Big Umbrella

The world’s first large-scale performing arts festival for young audiences on the autism spectrum welcomed schools and families to campus to experience immersive, sensory-friendly performances, complemented by professional development seminars for artists and educators.

Lincoln Center Education’s commission Up and Away, one of the sensory-friendly performances offered as part of the Big Umbrella Festival, invited children on the autism spectrum on a magical hot-air balloon trip beyond the clouds and back.
Inspiring the Inspirers

Lincoln Center Education’s flagship professional development program, Summer Forum, hosted more than 300 educators, artists, and administrators from 11 countries over the course of three weeks in July.

Summer Forum keynote speaker Tarana Burke (center), founder of the #MeToo movement—on stage with Lincoln Center Education’s Brooke Whitaker-Royster (left) and Alex Sarian (right)—delivered a powerful statement for educators, artists, and other professionals.
Lincoln Center recognizes eleven up-and-coming talents across artistic disciplines through the annual Lincoln Center Awards for Emerging Artists, presented in partnership with The Movado Group Foundation.

Lincoln Center for the Performing Arts Chair Katherine Farley, host Jordan Donica, and presenters Michael Cerveris and Desmond Richardson with the 2018 Lincoln Center Awards for Emerging Artists recipients, in alphabetical order: pianist Michael Brown; soprano Michelle Bradley; filmmaker Eliza Hittman; corps de ballet member Ashley Hod; dancer Davide Riccardo; pianist Conrad Tao; pianist Isaiah Thompson; composer Anna Thorvaldsdottir; bass-baritone Davóne Tines; playwright Bryna Turner; and dancer and choreographer Preeti Vasudevan.
More than 675,000 people enjoyed over 135 world-class performances—all free—in 2017–18.

Priceless Art, Absolutely Free

As part of Lincoln Center Out of Doors, Wu-Tang Clan founding member and hip-hop legend RZA and friends performed a newly arranged live score to the classic 1978 kung fu film, *The 36th Chamber of Shaolin*, one of the primary inspirations for the Wu-Tang Clan’s influential aesthetic.
Swinging Under the Stars

Midsummer Night Swing, presented by NewYork-Presbyterian, attracted more than 38,000 lovers of social dance—from salsa to ballroom to tango—to Damrosch Park this year.

The dance floor was packed for Naomi & Her Handsome Devils, who kept the party swinging all night long on July 6, 2018.
All the World’s a Stage

Bringing breathtaking productions and global artistry to our campus.

NINAGAWA Macbeth, a revival of the original 1980 production from Japan—and the last production overseen by legendary director Yukio Ninagawa before his death in 2016—was given its final staging as part of the newly expanded 2018 Mostly Mozart Festival. American Express is the lead sponsor of the Mostly Mozart Festival.
Increasing access to cultural opportunities across New York

Now in its second year, the Lincoln Center Cultural Innovation Fund, a partnership with The Rockefeller Foundation, stimulates cultural participation by supporting outstanding nonprofit organizations that provide cultural activities in the South Bronx and Central Brooklyn.

With support from the Lincoln Center Cultural Innovation Fund, the Bronx Documentary Center created **Claremont Illuminated**, a two-day evening photography festival that activated a dark and isolated stairwell at 169th Street and Webster Avenue on the edge of Claremont Village, a New York City Housing Authority public housing development in the South Bronx.
Creating a Platform for All Voices

Lincoln Center’s stages activate conversations and dialogue about the issues of our times.

As part of the Voices of a People’s History series at the David Rubenstein Atrium, commissioned by Lincoln Center, student performers from The Maxine Greene High School for Imaginative Inquiry brought to life the words of ordinary people engaged in struggles for freedom and justice.
For four consecutive Friday evenings last spring, PBS viewers around the world had the best seats in the house for an extraordinary lineup of Broadway artists captured live at the Appel Room: Leslie Odom Jr., Andrew Rannells (pictured), Sutton Foster with guest star Jonathan Groff, and Stephanie J. Block.

Since 1976, Live From Lincoln Center has broadcast more than 250 stellar performances on PBS and is increasingly distributed online and in movie theaters, reaching millions of people around the globe.
Making the Arts Accessible for All

Lincoln Center leads the way in welcoming everyone, offering free programs for people with dementia and their caregivers, performances and workshops for young people with disabilities, and more.

In its third season, Lincoln Center Moments—an innovative program designed especially for people with dementia and their caregivers—included twelve performances, each followed by discussion, art, and a music-making workshop.
Engaging the Future

In January, the Lincoln Center Young Patrons hosted the sold-out event Yeethoven II: Two Eras, One Radical Spirit, which invited the audience to compare the lasting legacies of Ludwig van Beethoven and Kanye West. The live performance in Alice Tully Hall was followed by a post-show party featuring a DJ, open bar, and light snacks.

Lincoln Center Young Patrons events attract culture-loving New Yorkers in their 20s and 30s with a unique menu of curated events.
Connecting Whenever, Wherever

Lincoln Center’s social media channels reached 43.4 million people.

Last year, content posted on Lincoln Center’s Facebook, Twitter, and Instagram feeds reached 43.4 million people, more than three times greater than the number of people who visited Lincoln Center’s campus in person. With a continually evolving and nimble strategy, Lincoln Center is harnessing social media’s power as a major force for institutional storytelling and a platform for audience engagement. Above: Conductor Simon Halsey and composer John Luther Adams following the world premiere of Adams’s work, In the Name of the Earth.
In a rare U.S. appearance, Brazilian superstar Carlinhos Brown created a spectacular multimedia show steeped in Afro-Brazilian style at David Geffen Hall as part of Lincoln Center Festival.

Available Light, a groundbreaking collaboration between composer John Adams, choreographer Lucinda Childs, and architect Frank Gehry, returned to New York for the first time since 1983 to open the 2018 Mostly Mozart Festival.

Our Programs & Festivals
Festivals and Performance Series

In addition to world-class performances presented by our constituent organizations, Lincoln Center for the Performing Arts produces high-caliber artistic festivals and series all year long. We focus on commissioning, curating, and presenting a variety of national and international performances that reflect the rich diversity of our audiences. We are also continuously working to expand the reach of our artistic programming by offering free performances throughout the year and using digital platforms to bring what’s happening on Lincoln Center’s stages to a global audience.

Great Performers

- **Great Performers**
  - **October–May**

White Light Festival

- **White Light Festival**
  - **October–November**

American Songbook

- **American Songbook**
  - **January–March**

Midsummer Night Swing

- **Midsummer Night Swing**
  - **June–July**

Lincoln Center Out of Doors

- **Lincoln Center Out of Doors**
  - **July–August**

Mostly Mozart Festival

- **Mostly Mozart Festival**
  - **July–August**

David Rubenstein Atrium at Lincoln Center

- **Year-round**

LC Kids

- **Year-round**

The world’s most inspiring artists interpret the world’s greatest classical masterpieces

The 52nd season of Great Performers showcased distinguished artists from around the globe. The season opened with a celebration of the 450th anniversary of Claudio Monteverdi’s birth in semi-staged performances of the composer’s three surviving operas by the English Baroque Soloists and the Monteverdi Choir, led by Sir John Eliot Gardiner. The great Gustav Mahler was the focus of the season’s final programs, with Sir Simon Rattle conducting the London Symphony Orchestra in performances of the Austrian master’s final three symphonic works. Other highlights included appearances by the Swedish Chamber Orchestra and Swedish Radio Choir, conducted by Thomas Dausgaard; the virtuosic Bach Collegium Japan and soloists under the direction of Masaaki Suzuki; Ivan Fischer and the Budapest Festival Orchestra; and Gustavo Dudamel leading the Los Angeles Philharmonic.
A festival that sparks illumination, introspection, and conversation

In its eighth season, the White Light Festival (October 18–November 15, 2017) inspired audiences with productions featuring the world’s leading musicians, choreographers, and directors, complemented by talks and post-performance lounges. The festival’s centerpiece was *The Psalms Experience*, an extraordinary 12-concert event that brought together four internationally renowned choirs, performing 150 musical psalm settings—including eight new commissions—by 150 composers, spanning 1,000 years of musical history.

Celebrating America’s rich and varied tradition of popular song in some of our most welcoming venues

Embracing a range of musical styles and traditions, including Broadway, pop, rock, jazz, R&B, soul, Americana, bluegrass, and folk, the 14 concerts of American Songbook’s 2018 season put the spotlight on composers and lyricists—including Stew and Heidi Rodewald and Scott Frankel and Michael Korie—and showcased legendary interpreters, from icons such as Rosanne Cash and The Blind Boys of Alabama to iconoclasts like comedian Jackie Hoffman and indie band Cloud Cult. Lead support provided by PGIM, the global investment businesses of Prudential Financial, Inc.
The country’s longest-running, completely free outdoor festival for audiences of all ages

The beloved free festival, with annual audiences of more than 100,000, celebrated its 48th season from July 24–August 12, 2018, with performances by a thrilling lineup of headliners including Wu-Tang Clan’s RZA, Grammy Award–winner Raphael Saadiq, Dance Theatre of Harlem, and icon Mavis Staples. In *Selena for Sanctuary*—a special evening to raise awareness about immigrant rights—Latinx musicians from around the country came together to celebrate the songs of Tejano music superstar Selena Quintanilla-Pérez.

The second edition of *Turning the Tables*, a collaboration with NPR Music that recognizes women’s contributions to popular music, spotlighted 21st-century emerging artists with performances by Carly Rae Jepsen, Jamila Woods, Mitski, Phoebe Bridgers, and I’m With Her.

**Midsummer Night Swing**
June–July

New York’s most popular summer dance party under the stars

Celebrating all styles of social dancing—from Lindy hop to disco to salsa—Midsummer Night Swing has been attracting people of all ages and experience levels to Damrosch Park’s open-air dance floor for nearly thirty years. From June 26–July 14, 2018, New Yorkers put aside their inhibitions and donned their dancing shoes for rousing shows by stellar ensembles, including Sisterhood of Swing, the Harlem Renaissance Orchestra, the alternative salsa band Orquesta El Macabeo, and the soul sensation James Hunter.

For the *Selena for Sanctuary* event on July 26, 2018, a collection of inspired—and inspiring—young artists, including Gaby Moreno, came together to pay tribute to the late Selena Quintanilla-Pérez while raising awareness about immigrant rights.

**Lincoln Center Out of Doors**
July–August

The Harlem Renaissance Orchestra kept their summer tradition alive by closing the festival with a night of big band swing on July 14, 2018. Midsummer Night Swing is presented by NewYork-Presbyterian.

For the *Selena for Sanctuary* event on July 26, 2018, a collection of inspired—and inspiring—young artists, including Gaby Moreno, came together to pay tribute to the late Selena Quintanilla-Pérez while raising awareness about immigrant rights.
Brady Rymer and the Little Band That Could kicked off the Big Umbrella Festival on April 14, 2018. LC Kids is presented by NewYork-Presbyterian. Winner of Radio France International’s Prix Découvertes in 2015, Elida Almeida performed at the David Rubenstein Atrium on June 21, 2018, as part of the France Rocks Festival.

World-class performances, parties, and free events for families

In its third full season, LC Kids welcomed more than 15,000 children and adults to Lincoln Center for ticketed and free events by some of the world’s most renowned family performers. The season saw an expansion of programming to include the youngest of audiences—infants and toddlers up to 24 months old. During Autism Awareness Month in April 2018, Lincoln Center presented the Big Umbrella Festival, the world’s first month-long festival for young audiences on the autism spectrum, welcoming schools and families to campus to experience immersive, sensory-friendly performances, and offering professional development seminars for artists from around the world. LC Kids’ two free series, Artists at the Atrium and LC Kids Storytime, continued to draw crowds of happy kids and families to the David Rubenstein Atrium.

LC Kids continues to present a lively, year-round line-up of free performances, talks, and more for audiences of all ages

Since 2009, the David Rubenstein Atrium at Lincoln Center has become known as one of the city’s most eclectic performance venues. In 2017–18, the Atrium hosted 107 free events. Its signature performance series, Atrium 360˚, continued to reflect the diversity of genres and global communities within New York City, with performances ranging from Mauritanian superstar Noura Mint Seymali to legendary guitarist Vernon Reid, while the Latin dance parties of ¡VAYA! 63 and collaborative projects such as Outside (India) celebrated the cross-pollination of styles and genres. LC Kids Artists at the Atrium offered little ones and their parents a monthly opportunity to experience free, dynamic performances by a diverse lineup of performing artists. New Yorker essayist and author Adam Gopnik returned for season three of The History of the World in 100 Performances, with deep dives into My Fair Lady, Hamilton, and Stravinsky’s The Rite of Spring.

David Rubenstein Atrium at Lincoln Center
An expanded festival that captures the unmatched creativity of Mozart

The Mostly Mozart Festival, a beloved summer tradition for more than 50 years, spread its wings in 2018, expanding to include more multidisciplinary presentations, enhancing its commitment to the music of our own time, and extending its geographical footprint to Brooklyn. Signaling this bold new direction, the festival opened with performances of the 20th-century dance masterpiece Available Light, choreographed by Lucinda Childs, and included the world premiere of In the Name of the Earth, a Lincoln Center–commissioned immersive musical experience by Pulitzer Prize–winning composer John Luther Adams, performed by hundreds of amateur and professional singers in the Cathedral of St. John the Divine. A rich array of orchestral, chamber, solo, spoken word, and staged performances rounded out the festival, which, as always, was anchored by vibrant performances by the Mostly Mozart Festival Orchestra led by Renée and Robert Belfer Music Director Louis Langrée.
Lincoln Center Education

Lincoln Center Education (LCE) enriches the lives of students, educators, and lifelong learners through engagement with the arts on the stage, in the classroom, and within communities. Since LCE’s founding in 1975, its work has reached more than 20 million students, educators, administrators, parents, community members, and teaching artists.

Teacher Programs

A Lincoln Center tradition for more than forty years, Summer Forum brings teachers from all over the world to campus for a three-week period of intensive workshops on a variety of timely—and timeless—subjects. In 2018, Summer Forum hosted educators from 16 states and 11 countries.

Other highlights of LCE’s initiatives include the Lincoln Center Arts Teacher Award, which, in partnership with the New York City Department of Education’s (DOE) Big Apple Awards, contributes $5,000 annually to a chosen recipient for classroom use and is the only DOE-sponsored award recognizing excellence in the arts.

LC Scholars, in partnership with Hunter College and the DOE, trains and places top-quality arts teachers in public schools.

Student Programs

Developed with the New York City Department of Education in 2014, the Middle School Arts Audition Boot Camp is a two-week training program that helps eighth-grade students prepare to audition for specialized high schools. In 2018, Lincoln Center enrolled more than 250 students in Boot Camp, up from 220 the previous year. Building on the success of Boot Camp, Lincoln Center continued initiatives for high school teens, including the second annual College and Career Fair, and Mentor-Linc, which launched an internship program to increase knowledge of career pathways in the arts, and a new curriculum designed to develop students’ artistic voice and entrepreneurship.

School Programs

In partnership with the New York City Department of Education, Arts in the Middle is a multi-year initiative that launched in 2013 with the goal of increasing high-quality arts experiences in middle school and advancing the capacity of administrators and school staff to plan and implement a sustainable arts program.

Borough Programs

This year Boro-Linc celebrated family-friendly outdoor festivals in partnership with cultural and community-based organizations in all five boroughs and presented a series of performances and resource fairs in the South Bronx.

Family Programs

Family-Linc continued to partner with community-based organizations, welcoming over 350 families to campus events that included a shared meal, pre-performance workshop, and prime seats at popular performances, all for $5 per ticket.

Community Artist Programs

The Community Artist Residencies program pairs artists with community centers, public spaces, and shelters to increase access to transformative artist experiences beyond Lincoln Center’s campus. The program supports the research, development, and realization of local artists’ projects to create reciprocal, collaborative works of art based on participants’ interests and the artist’s vision. This year, artists were active in the South Bronx, in East New York, and at the Lincoln Square Neighborhood Center.

Tours

Each year, Lincoln Center welcomes thousands of members of our local and international communities to campus through guided tours that explore our 16.3-acre campus, tell the insider stories of this iconic destination’s past and present, and highlight hidden gems unknown to even the most frequent visitors. All tours are ADA-accessible, and several tour guides are trained in verbal description for guests who are blind or have low vision. Foreign-language tours are also available.
Lincoln Center Stage

Lincoln Center and Holland America Line have partnered to create Lincoln Center Stage, offering passengers on seven cruise ships the chance to enjoy world-class performances on board. Six days a week, ensembles perform three, one-hour programs ranging from classical chamber music to contemporary popular songs, accompanied by light discussion with the musicians. As one of the most popular features on board, each performance fills to capacity.

Lincoln Center Stage offers passengers an excellent selection of programs—ranging from the Baroque to the contemporary—thoughtfully curated to enrich and enhance their journey. Lincoln Center welcomes everyone to experience the transformative effects of the performing arts—onboard, online, or in person at our iconic campus in New York City.

Live From Lincoln Center

Live From Lincoln Center is a cornerstone of performing arts broadcasting, bringing the world’s greatest artists and performances in music, dance, and theater from Lincoln Center’s renowned stages to households across America on PBS. Since its premiere in 1976, hundreds of millions of people around the globe have tuned in to enjoy performances by legendary performers and ensembles, including Luciano Pavarotti, Mikhail Baryshnikov, Beverly Sills, André Watts, Yo-Yo Ma, Emma Thompson, Itzhak Perlman, Audra McDonald, Sutton Foster and guest star Jonathan Groff performed as part of Live From Lincoln Center’s 2018 Stars in Concert series.

and the New York Philharmonic conducted by each of its music directors, from Leonard Bernstein to Alan Gilbert. Live From Lincoln Center has won two Peabody Awards and 17 Emmy Awards, including two for the 2016 broadcast of Danny Elfman’s Music from the Films of Tim Burton and a 2017 nomination for Best Musical Direction for Joshua Bell: Seasons of Cuba. Recent episodes and highlights from past seasons are available at PBS.org.
In a rare U.S. appearance, Brazilian superstar Carlinhos Brown created a spectacular multimedia show steeped in Afro-Brazilian style at David Geffen Hall as part of Lincoln Center Festival.

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Lincoln Center’s Fall Gala, honoring Jane Hartley and Ralph Schlossstein with the Lincoln Center Distinguished Service Award, featured a performance by Emmylou Harris.
Thank You

The arts are about allowing us to see our world in a new light. But any way you look at it—from the breathtaking presentations on our stages to free performances in all five boroughs, from worldwide digital outreach to culturally immersive community events—all of the accomplishments that defined our success at Lincoln Center this year were only possible thanks to your generous donations.

Philanthropic support—along with public funding, bequests, and in-kind contributions—is essential to fulfilling our mission of sharing the world’s best arts with the widest possible audiences.

We are deeply grateful to the many contributors who provide vital support to the cultural, educational, and outreach programs at Lincoln Center. Listed here are those patrons whose annual gifts of $1,000 or more, including in-kind goods and services, are reflected in every exceptional moment within the pages of this Annual Report.

Thank you for your meaningful commitment to the performing arts and to Lincoln Center.

Not yet part of the Lincoln Center family of contributors?

There are many ways to play a bigger role at the world’s leading performing arts center: You can become a Friend of Lincoln Center today—or begin thinking about tomorrow with a planned gift, through our illustrous Bravo Society. You may be interested in offering pro bono services or helping us send teaching artists to local schools. Please consider this a personal invitation to be one of Lincoln Center’s indispensable advocates or join our inspirational family of supporters.

For more information on making a gift to Lincoln Center, please contact Tamar C. Podell, Executive Vice President, Chief Development Officer, at 212.879.5421 or tpodell@lincolncenter.org.

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Ralph Schlossstein and Jane Hartley
Rita E. and Gustave M. Hauser
HBO
Jim Herbert/First Republic Bank
HNA Group
Holland Ameronica Line
Chip and Sheryl Kaye
Julia and David H. Koch
Suzie and Bruce Kovner
Thomas H. Lee and Ann Tenenbaum
Betty and John Levin
Bryan Lourd
The Manton Foundation
MetLife Foundation
Cheryl and Philip Mistein
Movado Group Foundation
Stavros Niarchos Foundation
Anna Nikolayeva
Omnicom Group Inc.
The Pasculano Foundation
PepsiCo Foundation
PGIM
Eva Stecher Stecher
Chandrika and Rangan Tandon
John A. Thain
Ann and Thomas Unterberg
Amanda and John Waldron
Joe Tisa and Clara Wu
Ann Ziff

$100,000–$249,999
21st Century Fox
Allen & Company
The Estate of Jean D. Appleton
Barbara and James Block
Cahill Gordon & Reindel LLP
Citi
Steven and Alexandra Cohen Foundation
Crawath, Swaine & Moore LLP
Dalio Foundation
The Dinan Family Foundation
Doris Duke Charitable Foundation
Ford Foundation
Lisa Strickler and Mark Galloghy
Gibson, Dunn & Crutcher LLP
Howard Gilman Foundation
Glenwood Management
Gray Foundation
Marie-Josée and Henry R. Kravis
Mr. and Mrs. Peter L. Malkin
The Pierre and Tana Matisse Foundation
The Andrew W. Mellon Foundation
LuEsther T. Mertz Charitable Trust
The New York Community Trust
Amelia & Bayo Ogunlesi
Donald A. Pels Charitable Trust
Ronald O. Perelman and Anna Chapman
Prokauer Rose LLP
David and Susan Rockefeller
The Shubert Foundation
The Taft Foundation
The Three Little Pigs Foundation
(William E. Ford)
Alice and Tom Tisch
Willkie Farr & Gallagher LLP
Judith and Stanley Zabar
Mark B. Susan Dalton
David Polsky & Wardell LLP
Deil
Diamond Schmitt Architects
Mrs. Junia Doar
Jonathan and Susan Dolpin
June & Robert Drucker Foundation
Dinkler Biddle & Bratt LLP
Eva and Glenn Dubin
Evanston
Lawrence and Friedland
David Geffen Foundation
Richard and Mary Gollet
General Catalyst
Ann and Gordon Getty Foundation
Atene and Robert M. Goldberg and
The Fay J. Lindner Foundation
Jinn & Mindy Gray Foundation
Myrna & Steve Greenberg
Judd B. Grossman, Grossman LLP
Nancy and Stanley Grossman
The Guardian Life Insurance Company of America
The William Randolph Hearst Foundations
Robert A. Herbsom
The Dubbs and Dorothy Hayward Memorial Fund
Hilton Club New York
Shelley and Allan Hoyt
Rita J. and Stanley H. Kaplan Family Foundation, Inc.
The Marilyn and Jeffrey Katzenberg Foundation
Mrs. Robert Kaufman (Florence)
Christine M. Kim and Jung Hoon Chang
Robert K. Kraft
Din S. Kramer
Kramer Levin Naftalis & Frankel LLP
Jo Carole and Ronald S. Lauder
Lazard
The Lion3LLC
The Louis Comfort Tiffany Foundation
George Lucas Family Foundation
Vincent and Anne Mai
Philito Malmain
Leni and Peter May
The John P. and Anne Welch McNulty Foundation
Julie and Edward J. Minniskof
Mitsubishi Corporation (Americas)
Morgan Stanley
Mound Cotton Wollan & Greengrass LLP
Nandasanon Charitable Foundation/Fang Ung Nattanai
NewYork Presbyterian Hospital
NEXT for AUTISM
John H. and Ethel G. Noble Charitable Trust
The Olayan Group
James and Melodie O'Laughnessy
Paul Weiss Rifkind Wharton & Garrison LLP
Cecilia Piccon B. Pedro J. Torres
Cassadee & Ivan Pilots
Cynthia Hazen Polsky and Polk Polsky
Pircrowaveothercoppers Llp
RBC Capital Markets
Mr. & Mrs. Thomas A. Renyi
Frank Richardson and The Honorable Kimba M. Wood
The Edward John and Patricia Rosenwald Foundation
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Susan Rudin
Richardson Salon and Laura Landro
Thomas Schumacher
The Scully Peretzman Foundation
The SJF Charitable Trust
Skadden, Arps, Slate, Meagher & Flom LLP
Michael Smith
Bonnis and Daniel R. Tisch
Barbara and Donald Tober
Alloy Williams Toong
Turner Construction Company
Nick & Linda Valenti
Venable LLP
Weil, Gotshal & Manges LLP
Amy & John Weinberg
Sue and Jack Weish
WilmerHale
Judy Wolfs
Zakaria Family Foundation
Roy J. Zuckerberg & Tara E. Kelleher
Anonymous (3)
$10,000–$24,999
Nora Abastumo and Joshua Cooper Ram
Keith B. Peggy Anderson
Joan and Robert Amow Fund
Rose M. Budgely, Rediscovery Charitable Trust
The Barker Welfare Foundation
Theodore H. Barth Foundation
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Ginette and Joshua Becker
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Parnassus Foundation/Janie and Raphye Bernann
Max and Monique Bürger, Hong Kong J.E.B. & Z.B. Fuller Foundation
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The Mam J. Costino foundation
Cisco Systems, Inc.
Joseph M. Cohen
Robyn and Tony Cole
Comcast NBCUniversal
The Gladys Krble Delmas Foundation
Antonella Deluette and Joshua L. Stein
Deutsche Bank
Nancy Donohue and Diane Elam
Jane and Michael Eskeniz and The Elner Foundation
Robert and Anna Esser
Joseph S. Fichera
Barbara J. Fife
First Data
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Mal. Saranekou Gav and Akain Gav
Cynthia Crossen and James Glisic
David Goldhill and Natasha Ohtagana
Mr. and Mrs. Barry W. Gray
The Hardness Foundation for Dance
Jim and Cecilia Herbert
Sylvie Herhangam
Bonna B. Himmelman
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Mr. and Mrs. Charles E. Johnson
Kauf Mcguire & Marqgis LLP
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William R. Knapp, Jr. Charitable Trust
C.L. C. Kramer Foundation, Inc.
Anna and Eric Krasnow
Hanna H. Otoki and Dan Lawrence
Karen and Paul Levy
Leon Levy Foundation
Loeb & Loeb LLP
The Honorable and Mrs. Elise I. Mack
moptownbrook
Richard and Ronay Menschel
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Lisa and Robert Spero
Dr. and Mrs. Thomas P. Siculo
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William, trustee for the Murray G. and Beatrice H. Sherman Charitable Trust
Vinton W. Shively
Greg S. Feldman and Melanie Sholm
Sidney Austin
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Gabrielle and Arthur Sulzberger
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In loving memory of Ernest E. Tyrusac
Umeida Enterprises
Andrea and Pedro Carreño
The Isak and Rose Weinman Foundation, Inc.
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Barbara and David Zalaznick
Randi Zuckerberg & Brent Twosticky
Anonymous (6)
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Ardian Foundation
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Deenie and Frank Bresler
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The Isak and Rose Weinman Foundation, Inc.
Working Title Films
Barbara and David Zalaznick
Randi Zuckerberg & Brent Twosticky
Anonymous (6)
## Our Financials

### Balance Sheet—Consolidated

**June 30, 2018 and 2017 ($000)**

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$9,634</td>
<td>$12,435</td>
</tr>
<tr>
<td>Restricted cash</td>
<td>15,899</td>
<td>29,297</td>
</tr>
<tr>
<td>Accounts and investment income receivable</td>
<td>14,773</td>
<td>16,136</td>
</tr>
<tr>
<td>Contributions and grants receivable, net</td>
<td>79,416</td>
<td>108,401</td>
</tr>
<tr>
<td>Prepaid expenses, inventory, and other assets</td>
<td>8,833</td>
<td>10,272</td>
</tr>
<tr>
<td>Investments</td>
<td>258,862</td>
<td>248,841</td>
</tr>
<tr>
<td>Fixed assets, net</td>
<td>349,613</td>
<td>360,785</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$737,030</strong></td>
<td><strong>$786,167</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIABILITIES</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$21,010</td>
<td>$16,704</td>
</tr>
<tr>
<td>Fair value of interest rate swaps</td>
<td>36,837</td>
<td>48,170</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>18,753</td>
<td>20,846</td>
</tr>
<tr>
<td>Borrowings under line of credit</td>
<td>-</td>
<td>25,000</td>
</tr>
<tr>
<td>Long term debt</td>
<td>251,707</td>
<td>253,276</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>$328,307</strong></td>
<td><strong>$363,996</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NET ASSETS</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General operating</td>
<td>$10,760</td>
<td>$10,611</td>
</tr>
<tr>
<td>Board designated</td>
<td>115,643</td>
<td>112,260</td>
</tr>
<tr>
<td>Redevelopment and other physical capital</td>
<td>70,996</td>
<td>88,178</td>
</tr>
<tr>
<td><strong>Total unrestricted</strong></td>
<td><strong>$197,399</strong></td>
<td><strong>$211,049</strong></td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>114,899</td>
<td>113,503</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>91,425</td>
<td>97,619</td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td><strong>$408,723</strong></td>
<td><strong>$422,171</strong></td>
</tr>
</tbody>
</table>

---

### Statement of Activities—Consolidated

**for the years ended June 30, 2018 and 2017 ($000)**

#### OPERATING SUPPORT AND REVENUE

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and special events, net</td>
<td>$31,330</td>
<td>$27,455</td>
</tr>
<tr>
<td>Investment return</td>
<td>4,944</td>
<td>4,908</td>
</tr>
<tr>
<td>Box office and other program service revenue</td>
<td>12,533</td>
<td>11,276</td>
</tr>
<tr>
<td>Facilities services and other program service revenue</td>
<td>62,471</td>
<td>66,523</td>
</tr>
<tr>
<td>Other income</td>
<td>3,602</td>
<td>3,502</td>
</tr>
<tr>
<td><strong>Net assets released from restrictions</strong></td>
<td><strong>20,827</strong></td>
<td><strong>23,188</strong></td>
</tr>
<tr>
<td><strong>Total general operating revenue</strong></td>
<td><strong>$135,707</strong></td>
<td><strong>$136,852</strong></td>
</tr>
</tbody>
</table>

#### OPERATING EXPENSES

Program services:
- Performance presentations | $22,676 |
- Media development (Live From Lincoln Center) | 4,537 |
- Education and outreach | 9,823 |
- Facilities management and services | 66,651 |
- Visitor and patron services | 1,604 |
- New ventures and special projects | 377 |
| **Total program services** | **$106,070** |

Supporting services:
- Management and general | $25,203 |
- Fundraising | 7,179 |
| **Total supporting services** | **$32,382** |
| **Total general operating expenses** | **$138,452** |

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Change in operating net assets before transfers</strong></td>
<td>($2,745)</td>
<td>($4,018)</td>
</tr>
<tr>
<td>Transfers</td>
<td>2,894</td>
<td>4,109</td>
</tr>
<tr>
<td><strong>EXCESS OF SUPPORT AND OPERATING REVENUE OVER EXPENSES</strong></td>
<td>$149</td>
<td>$91</td>
</tr>
</tbody>
</table>

#### OTHER CHANGES IN UNRESTRICTED NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Board designated contributions and other income</td>
<td>$4,014</td>
<td>$4,207</td>
</tr>
<tr>
<td>Board designated investment return</td>
<td>5,329</td>
<td>10,696</td>
</tr>
<tr>
<td>Net realized and unrealized gain on swap agreements</td>
<td>11,332</td>
<td>18,317</td>
</tr>
<tr>
<td>Redevelopment and other physical plant income</td>
<td>1,347</td>
<td>446</td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td>760</td>
<td>3,676</td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>(16,065)</td>
<td>(14,565)</td>
</tr>
<tr>
<td>Redevelopment and other physical plant expense</td>
<td>(17,622)</td>
<td>(18,202)</td>
</tr>
<tr>
<td>Transfers</td>
<td>(2,894)</td>
<td>(4,109)</td>
</tr>
<tr>
<td><strong>Total change in unrestricted net assets</strong></td>
<td><strong>($13,650)</strong></td>
<td><strong>$2,617</strong></td>
</tr>
</tbody>
</table>

#### CHANGES IN RESTRICTED NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Restricted contributions and grants</td>
<td>$15,002</td>
<td>$42,328</td>
</tr>
<tr>
<td>Investment return</td>
<td>12,787</td>
<td>19,587</td>
</tr>
<tr>
<td>Reserve against restricted pledges</td>
<td>(6,000)</td>
<td>-</td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td>(21,587)</td>
<td>(26,864)</td>
</tr>
<tr>
<td><strong>Total changes in restricted net assets</strong></td>
<td><strong>$202</strong></td>
<td><strong>$34,051</strong></td>
</tr>
</tbody>
</table>

#### TOTAL CHANGES IN NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net assets at beginning of the year</td>
<td>$423,171</td>
<td>$395,503</td>
</tr>
<tr>
<td>Net assets at end of the year</td>
<td><strong>$408,723</strong></td>
<td><strong>$422,171</strong></td>
</tr>
</tbody>
</table>

Lincoln Center for the Performing Arts, Inc. is a nonprofit organization exempt from income tax under Section 501(c)(3) of the Internal Revenue Code. The Balance Sheet and Statement of Activities are summarized here. A complete copy of Lincoln Center’s consolidated audited financial statements may be requested by calling 212.875.5250.
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