

Americans for the Arts presents
*The 31st Annual Nancy Hanks Lecture
on Arts and Public Policy*



Nancy Hanks Lecture on Arts & Public Policy

A conversation with

Lonnie G. Bunch III and Richard D. Parsons

March 12, 2018

Eisenhower Theater

The John F. Kennedy Center for the Performing Arts

Washington, D.C.

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OPENING REMARKS BY ROBERT L. LYNCH



Americans for the Arts President and CEO Robert L. Lynch

Good evening everyone. I am Bob Lynch, president and CEO of Americans for the Arts and the Americans for the Arts Action Fund. And I'm really proud to be here with all of you. I want to welcome you to the American for the Arts 31st Annual Nancy Hanks Lecture on Arts and Public Policy. I want to thank you all for joining us here tonight at the John F. Kennedy Center for the Performing Arts. We are joined tonight by many special guests as well, including Members of Congress, state and local elected officials, CEOs, heads of major foundations — as well as some of the nation's most important arts and culture leaders, and in particular, the wonderful Chairman of the National Endowment for the Arts, Jane Chu. And also, our

friend, John Peede, the newly nominated Chairman of the National Endowment for the Humanities. And to Jane and to John I want to say that this is an audience that believes in the power of the arts and humanities to transform people's lives and their communities. They believe in what you do.

Along with the 1,200 people who are here tonight, there are millions more who stand committed to ensuring that the federal government remains invested in the future of that vision.

And along with the 1,200 people who are here tonight, there are millions more who stand committed to ensuring that the federal government remains invested in the future of that vision through the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services, the Corporation for Public Broadcasting and the Arts Education Support of the Department of Education.

As you all know, last year at this time, we faced a major threat to the federal cultural agencies. The new Administration surprised the nation by proposing to terminate these invaluable federal agencies. And it recommended that Congress discontinue appropriations in the federal budget — essentially terminating the organizations. It was the first time in history that a U.S. president had made such a broad-sweeping termination recommendation. As a result, we launched the largest advocacy campaign in our history on this stage last year. And I just want to say a word of thanks to the Americans for the Arts Board of Directors for supporting and urging this effort. Thank you to the board. Would you all raise your hands?

#SAVEtheNEA was the name of the campaign. And this campaign generated more than 200,000 personalized letters and messages to Congress, more than 1,000 office visits to members of Congress by grassroots constituents, both here in D.C. and back at home, full-page newspaper ads, radio ads, social media video ads, news articles and op-eds placed in thousands of strategically chosen media sites across the country and seen and read by tens of millions of citizens.

National arts, humanities, cultural and civic organizations and unions — and we have many unions represented here tonight. Thank you to the unions for being here. Banded

The advertisement is a full-page graphic with a blue header and a red footer. The header contains the text 'TODAY IS ARTS ADVOCACY DAY!' in white, the 'ARTS ADVOCACY DAY' logo, and the hashtags '#ArtsAdvocacy' and '#SAVEtheNEA'. The main body is white with the headline 'THE ARTS DRIVE OUR ECONOMY.' in large, bold, multi-colored letters (red, yellow, and blue). Below the headline, three statistics are listed: '\$764 BILLION TO GDP', '4.9 MILLION JOBS', and '\$21 BILLION TRADE SURPLUS'. A small note below the statistics reads 'According to the U.S. Bureau of Economic Analysis, 2018'. The footer is red and contains the text 'PUBLIC INVESTMENT IN THE NATIONAL ENDOWMENT FOR THE ARTS POWERS THE CREATIVE ECONOMY ACROSS THE COUNTRY.' and the 'AMERICANS for the ARTS' logo. At the bottom left of the footer, it says 'Learn more at www.AmericansForTheArts.org'.

The advertisement featured within *Politico*, *CQ Roll Call*, and *The Hill* that the NEA empowers the creative economy across the US, and that the arts mean business — to the tune of \$730 billion to GDP, 4.8 million jobs, and a \$26 billion trade surplus.

together to enlist millions of their members in these efforts — millions of their members, collectively, and all of you, we had both grassROOTS and grassTOPS arts leaders volunteer their time and their contacts to help us break through the noise. One of those stories that I'd like to share with you tonight is when *Hamilton* star and tireless advocate, Lin-Manuel Miranda, came to Capitol Hill in September. Lin was absolutely amazing. He met with 35 key Senators and Congressmen in a single day. He was passionate, charming and relentless in his bipartisan focus to restore full congressional funding for the National Endowment for the Arts and the National Endowment for the Humanities. And most importantly, Lin was effective.

Just weeks after his congressional visits and all of your work — and after the onslaught of grassroots visits made by many of you here tonight — the Senate Appropriations Committee

voted to restore full funding to the National Endowment for the Arts and the National Endowment for the Humanities. And this week, the very same Fiscal Year 2018 appropriations bills that have been dragged out through a series of continuing resolutions for the last six months have now been combined into a large, Omnibus bill. And that bill is actually going to restore all the money, if not increase it, for the NEA and the NEH. Ladies and gentleman, you — we all together, all of us — did this and congratulations to everybody here.

The United States Congress heard you and they sent a clear message to the Administration that these federal cultural agencies are essential and very much valued by their constituents.

The United States Congress heard you and they sent a clear message to the Administration that these federal cultural agencies are essential and very much valued by their constituents. However, I don't think that the White House heard Congress loudly enough. Last month, the Administration submitted to Congress its new proposed budget for next year and they simply repeated the same recommendations for terminating these federal cultural agencies. We need to continue our work. Again, this year we clearly need to be louder. And the perfect time to kick things off is tomorrow — Arts Advocacy Day here in America. Thank you for being a part of that. Now since we know that this administration is focused on growing the United States economy, we are publishing tomorrow the full-page ad seen here on the screen in all the major Capitol Hill newspapers. It focuses on the newest economic impact information about the arts and the economy and calls for funding support of the National Endowment for the Arts. So be sure to pick up copies of *Politico*, *CQ Roll Call*, and *The Hill* tomorrow when many of you will be up on Capitol Hill. In these ads, we bring a spotlight to the research that is measured and documented by the Administration's own United States Department of Commerce Bureau of Economic Analysis in partnership with the NEA. And it's because of this research that we know that the National Endowment for the Arts' and the National Endowment for the Humanities'

grantmaking and matching dollars are part of a larger \$764 billion economic arts and culture industry that represents 4.2 percent of the nation's gross domestic product and supports 4.9 million jobs. That's big. And I can tell you that these arts jobs are not the kinds of jobs that can be easily outsourced to another country. These are home-grown, local jobs and products that are made and hired in America.

This same research documents that art product sales are generating a \$21 billion trade surplus. We've been hearing about the lack of trade surplus all over the news media recently. And here, the arts create a \$21 billion trade surplus! And we're not stopping there. We're taking the customized, creative industry maps — the maps that Americans for the Arts produces with Dunn & Bradstreet — and turning them into compelling ads like this one. These maps all pinpoint the location of every nonprofit and commercial arts agency all across America. And we can put the maps together for every congressional district, every state, every county, and every zip code in the country. And we are going to publish them in colorful, full-page ads in local newspapers across the country so that key Congressional leaders and the voting public also

know how the arts drive their local economy and broadly serve their community. Advocacy efforts take a collaboration and a united message. And that's why I want to recognize our 85 national partners for National Arts Advocacy Day and the 600 registrants who have flown in from every corner of the country.

I'd like to ask these amazing Arts Advocacy Day national partners, state arts advocacy captains — so important, coming from every state — and individual registrants to please all stand and be recognized tonight. Please stand. If somebody is here from Montana, we then have all 50 states represented this year. It's fabulous to have that kind of representation coming every part of the country.

And so now, before we begin tonight's Nancy Hanks lecture program, please help me thank the sponsors that made this evening possible. First, long-time supporter and Americans for the Arts Board Member Nancy Stephens with the Rosenthal Family Foundation. Ovation, they've been with us now for many years — the nation's only television arts network. Thank you, Ovation. And finally the Max and Victoria Dreyfus Family Foundation. Would you thank all of them, please?

INTRODUCTION OF THE WASHINGTON PERFORMING ARTS MEN, WOMEN AND CHILDREN OF THE GOSPEL CHOIRS



The Washington Performing Arts Men, Women, and Children of the Gospel Choirs dedicated their moving performance to Lonnie G. Bunch III and Richard D. Parsons.

Now, to begin tonight's program we wanted to kick things off with a few singers. And we're pleased to present a compelling artistic performance by the Washington Performing Arts Men, Women and Children of the Gospel Choirs. Since the early 1990s the Washington Performing Arts Gospel Choirs have been performing annually at prestigious venues within the Washington Metropolitan Area, including the Kennedy Center, the Harman Center for the Arts, Strathmore Music Center for the Arts and many, many more. And we have had the honor to work with them in the past as well. Offering audiences both the tradition and the inspirational root of gospel music — this is quite a treat. Performing tonight under the artistic direction of Stanley J. Thurston, the choir will perform three songs entitled first, "Let Everything That Has Breath Praise", secondly, "Why Do We Sing?" And third, "Better". An interesting fact that I am very pleased to share with you is that one of our long-time board members of Americans for the Arts, Glen Howard, is a member of this incredible choir and he will be performing here tonight. So the pressure is on Glen.

Ladies and gentleman, I now present you the Washington Performing Arts Men, Women, and Children of the Gospel Choirs.



The Washington Performing Arts Men, Women, and Children of the Gospel Choirs perform.

Wow. That's what it's all about. And I want to thank the choir for that moving, exuberant, and joyous performance — the Washington Performing Arts Men, Women and Children of the Gospel Choirs. Thank you. And I want to tell them — because they're behind there, as they leave, that they have a lot of fans not only here in the audience but here, backstage, including all of tonight's speakers. There was a lot of dancing going on backstage there.

INTRODUCTION OF DR. CARLA HAYDEN



Librarian of Congress Dr. Carla Hayden introduces Lonnie G. Bunch III and Richard D. Parsons as the co-lecturers for the 31st Annual Nancy Hanks Lecture on Arts and Public Policy.

And now — I am very excited to next welcome to the stage tonight's moderator, Dr. Carla Hayden. Dr. Hayden was nominated as the 14th Librarian of Congress by President Barack Obama and confirmed into office by the Senate in July of 2016. Prior to that she was appointed by President Obama to serve on the Board of the Institute of Museum and Library Services. Dr. Hayden has the proud distinction of being both the first woman and the first African American to lead America's library.

Some of us may not realize the extent of the Library of Congress's collection of art, musical instruments, photographs and manuscripts which all come with deeply rich stories. For example, another one of our board members, Vijay Gupta, violinist for the Los Angeles Philharmonic and Director of Street Symphony, has shared magnificent moments of how the Library invites world class musicians to come play their collection of original Stradivarius instruments just to keep them tuned. They come in and get that wonderful opportunity. Another great program under the Librarian of Congress's leadership that our arts education advocates will appreciate is that there is a wonderful, teacher-in-residence program where each year a local teacher takes leave from their home school to work at the library and to use their resources to undertake a project to benefit their home school. Great things. I am so pleased to report that this year the library is specifically recruiting an arts education teacher specializing in either the visual or performing arts to be in residence.

So please, join me now in welcoming the nation's Librarian of Congress, Dr. Carla Hayden.

INTRODUCTION OF **LONNIE G. BUNCH III** AND **RICHARD D. PARSONS** BY **DR. CARLA HAYDEN**



Dr. Carla Hayden and Robert L. Lynch welcome Lonnie G. Bunch III and Richard D. Parsons to the stage of the Eisenhower Theater at The John F. Kennedy Center for the Performing Arts.

Thank you so much. Thank you so much. And I must tell you, it is great to be in an auditorium full of artists and advocates from all 50 states. I think that deserves mentioning, right? Your work is so important. And as the daughter of two musicians — clearly, I didn't get those genes — but I grew up surrounded by art. My earliest memories are learning to read under a grand piano while my parents practiced. I grew up and — and we all agreed by the time I was 12 that that was not going to be my path. The literary arts, though, were because as I was learning to read while I was hearing music. And where they would hear and look at notes and hear music, I would look at text and hear voices.

It's a great honor to be with you today. And I have to just say as a side, you know, Mr. Lynch mentioned the wonderful resources at the Library of Congress. As the child of musicians, even I know the importance of bringing kids from the OrchKids Project in Baltimore, Maryland to the Library of Congress to look at the archives of Leonard Bernstein and get ready for their performance with an original, one-of-a-kind. I guess that's

going to be a little Hamilton-y, I can think. But to see, when they look at his report card and he didn't do so well — it's like, oh, okay.

When they see — and then you have a curator bring out a manuscript of Mozart's. And the things are like this for the piano part. And then you put Leonard Bernstein — piano parts are like that. And then you have the curator say, that's because they were going to play that part. And to see that come in their eyes. So truly, truly an honor. The other honor is to be with — and I asked them behind the stage, could I call them partners in crime for the arts? And they said, yes. Because, in your program you see the wonderful, illustrious backgrounds of our two guests tonight — Lonnie Bunch, the founding director of the Smithsonian's Museum of African American History and Culture. And Mr. Richard Parsons, notable, legendary businessman, philanthropist and — I think there's a term, they call it "fangirling" — in terms of business and leadership. Well, they were the pair for advocacy. And we are going to be in for a treat tonight. So let's bring them on out.

CONVERSATION WITH LONNIE G. BUNCH III AND RICHARD D. PARSONS



Dr. Carla Hayden moderates a conversation-style lecture between Lonnie G. Bunch III and Richard D. Parsons at the 31st Annual Nancy Hanks Lecture on Arts and Public Policy.

DR. HAYDEN: I am going to start talking as I go over here because what you couldn't hear — and they're very distinguished and everything. But they're bantering about rabbit ears. And this partnership is something. And I also know that this has been quite a journey. People see the museum now, and they're waiting in lines to get in. But it wasn't always that way. And Lonnie, would you just say something about your first day?

MR. BUNCH: Well, you know, in the beginning there was a staff of two. There was no idea where the building would be. Obviously, no building, no architect. There were no collections and no money. And so when I got back to the Smithsonian, after two days they said, you know, why don't you go see your new offices? So I am really excited. So I take my staff of now three and we go to L'Enfant Plaza, a hotel that's got offices for the Smithsonian. So I go to the offices and the door is locked. So, I think, okay. So I walk down to security and I, you know, stand up. I am puffed up a little bit. I am the new Director of the National Museum, I'd like to get into my offices. And they say,

we don't know who you are. Never heard of you. You can't get in. I go to four different places — nobody will let me in. So I am standing in front of the offices and I see a maintenance truck. And on the maintenance truck was a crowbar.

(LAUGHTER.)

MR. BUNCH: So, being a guy from Jersey —

MR. PARSONS: You all can see he's from Jersey, right?

MR. BUNCH: That's right, being a Jersey guy —

(LAUGHTER.)

DR. HAYDEN: Now, Mr. Parsons, you're from Brooklyn.

MR. BUNCH: But being from Jersey, we know how to open the door and leave no fingerprints. So ultimately what it told me was that none of us were prepared for what this would take. We had no idea what it would do, and we were so fortunate to have the leadership of Dick Parsons, no doubt about it.

DR. HAYDEN: And I understand that you actually knew Ms. Nancy Hanks.

MR. PARSONS: I did. I did.

DR. HAYDEN: And worked with her?

MR. PARSONS: I did. I'd like to say I'm older than I look, except people always come up to me afterwards and say, "No, you aren't." But back in the 60s and 70s, I worked in the Rockefeller organization, and Nancy got her start there. She was a distinguished graduate from Duke University and all that sort of stuff, but she made her name in the arts working for the Rockefeller Brothers, working for Nelson and John Rockefeller in particular, John III, and so I knew Nancy from the late 60s on until she passed and she was a force. This woman was a force, and she was, I guess, the second and probably most significant

[Nancy Hanks] believed in the power of the arts, the transforming power of the arts to bring people together to create civilization...

head of NEA and really put it on the map. And along the time it was created, there may have been a dozen states that had state councils on the arts. By the time Nancy finished, every state had one, and she was also a lot of fun, good gal. So it was a pleasure for me not only to be with you and Lonnie, but to be asked to speak at the Nancy Hanks Lecture was a real honor.

DR. HAYDEN: You said that that really meant a lot to you.

MR. PARSONS: Yeah, it did. She was — because she believed in the cause. She believed in the power of the arts, the transforming power of the arts to bring people together to create civilization, if you will, but she did more than believe. You know, she took action and she broke fingers —

DR. HAYDEN: Oh.

MR. PARSONS: — and got folks to do the right thing.

DR. HAYDEN: No, okay, well, I understand that you two are partners in crime. I said, "Do you mind if I mention that?" because you were quite a duo —

MR. PARSONS: Well, yeah.

DR. HAYDEN: — public, private.

MR. PARSONS: He was the dynamic hero and I played the role of "other guy."

DR. HAYDEN: But what —

MR. PARSONS: But we got it done.

DR. HAYDEN: And Lonnie, what did that mean for you though to have this support?

MR. BUNCH: What it really meant more than anything else was that Dick really performed a variety of functions. One was to let me dream, to let me come up, talk to him about what I wanted to do, and he didn't laugh, you know, when there were only three people. And I think the other part is that what Dick brought was a sense of gravitas and stature so that people began to believe that this was going to happen, and that we had to raise when all was said and done, you know, like half a billion dollars total. And really it was Dick believing that that convinced so many other people to believe, so in some ways, I'm very serious, this would not have happened without the leadership of Dick Parsons, no doubt about it.

MR. PARSONS: A serious moment, our job on the advisory committee was really to do three things, one, to bring some credibility to the project because there was nothing at the beginning, and then two, to raise that \$400 million or whatever it was from donors from the public, from the corporate communities and foundations, and then three, to put in place a leader who could have the vision and who could execute on the vision and create this museum. I mean, hopefully all of you have seen it. It is stunning, and I had a lot of help. I mean, this board that Lonnie sort of came into, I mean, it was a powerhouse board. I mean, we had Colin Powell, and Oprah Winfrey, and Kenny Chenault, and Linda Rice.

MR. BUNCH: And Bob Johnson.

MR. PARSONS: And I mean, you know, you name it, we had it.

MR. BUNCH: But let me be really clear. Going to my first board meeting, I walk in and they put me between Dick Parsons and Oprah Winfrey with Bob Johnson sitting across from me. I'm terrified. I'm like, "What am I doing here?"

DR. HAYDEN: Well, what did you say, Lonnie?

MR. PARSONS: I know Oprah offered him a muffin.

DR. HAYDEN: Wow, I wound up doing this and say, "Oh," but, whoa, to have to be at that board meeting, but you had to be the advocate with the government and how did you do that? I mean —

MR. BUNCH: Well, I think that what we realized very early, and thanks to the board, was that it didn't matter that we were smart. It didn't matter that we had good ideas. It didn't matter that we were on the right side of history. What mattered was how do you create a strategy that allows you to be political, entrepreneurial, and nimble? And we realized that we had to be, if I was going to be the director, I had to be as much a politician as I was a scholar. And so basically every time the Congress was in session, I was up on the Hill every week. So it

wasn't as if I was saying, "This is something I did periodically." This was the job, to work with the appropriators, to get support. And what we realized, and, you know, Dick was very helpful helping me figure this out. You know, you can't manage Congress, right? I mean, so —

MR. PARSONS: If you could, have we got a job for you.

MR. BUNCH: So what we did was try to find 30 angels, people on both sides of the aisle who would support you. Because remember, with Congress, you don't need to win. All you need is a tie and that's what we did. And so in some ways, with Dick's leadership, we were able to think, "How do we handle the politics?" Dick helped us think about how we begin to do the fundraising with the corporate community, and then it was my job to figure out, "Okay, when all is said and done, what is this thing?"

DR. HAYDEN: And you were functioning as a really wonderful board chair, to have your corporate experience, your experience in the political realm, everything to bring to bear.

MR. PARSONS: But I would make the point, particularly for those who are out in the audience who are trying to figure out how to get things done in their own communities of this nature. Board function and boards have authority collectively, right? So he keeps saying, "Dick." It wasn't Dick. It was the board because and not any one individually, we didn't have authority

I think vision is 10 percent of something, strategy is 15 percent, and execution is 75 percent.

to do anything. We just could act collectively with one voice to support the chosen leader. He was the chief executive. And so when you think about how you get something like this done, yes, you need a board that brings the community together, that stands for the credibility of a project, and that hopefully can function and work together to do the kinds of things that boards do, which is provide support financial and otherwise, but then you also need a skillful executive to execute it, to execute a vision.

DR. HAYDEN: Now, that's the second time you've used that term "execute," because people talk about visions and sometimes they can be fatal, right, and you have all of this stuff, but the execution seems to be also. How do you make it come to life?

MR. PARSONS: I think vision is 10 percent of something, strategy is 15 percent, and execution is 75 percent. I mean, we all — I'm probably vision-limited, but we all can dream. We can't all then execute on that dream. We don't have the skills. I mean, Lonnie makes short shrift of — he said, "I spent all my time on the Hill." He didn't spend all his time on the Hill. He put together teams of scholars to think through, "How are we going to display, you know, 400 years of African American history, but not from the point of African American history, but from the point of view of American history viewed through the African American experience?" We had teams of scholars around that. We had teams that had to go out and find the artifacts. Because when we say we started with nothing, we had nothing. We didn't even have a handkerchief.

DR. HAYDEN: I mean, literally?

MR. PARSONS: Nothing.

MR. BUNCH: Really nothing.

MR. PARSONS: Tell them what you did.

DR. HAYDEN: There was nothing from the Smithsonian collections that you could borrow?

MR. BUNCH: I realized that if I collected everything within the Smithsonian, it would still only give us 20 percent of what we needed.

DR. HAYDEN: Wow.

MR. BUNCH: And I never wanted the notion that all things African American should be in the museum. So basically we created — we stole from the *Antique Roadshow*, okay, and we went around the country. I brought conservators to bring out your stuff, help you preserve grandma's old shawl, that 19th century photograph. And what we would do is when people would bring things out, the first thing we would do is have the senior member of Congress there so he or she would get their picture taken, front page of the newspaper. And then the second thing was any collections that came, we gave them to local museums. Then if it was, in the scholarly parlance, really cool, it came back to D.C., but what that really did was give us visibility, and suddenly people were calling. Ultimately, as Dick knows, we collected 40,000 artifacts, of which 70 percent came from the basements, trunks, and attics in people's homes.

MR. PARSONS: And that was just one piece. He put together a staff. The execution of this building, again, if you haven't visited, you got to go see this building. I do have to tell one funny story though because the board played — may I?

DR. HAYDEN: Full disclosure, so Mr. Parsons said — I said, "Oh, were there any fun parts?" because I heard about the crowbar, and no staff, and everything like that, and he said,

"Sure, there was a fun part." Tell them.

MR. PARSONS: All right.

DR. HAYDEN: See if you think this is funny.

MR. PARSONS: So we, mostly we followed Lonnie's lead and we interviewed and then found a marvelous architect, David Adjaye. He came up with a wonderful concept. Lonnie can fill you in on all of that. And we had raised enough money to actually start putting shovels in the ground. And we got to a point where, I'm going to let Lonnie tell you how we got the site on the Mall because that was not funny. That was a battle which we won. But we got to a point where they kept digging down because the museum goes down 90 feet or something. Half the museum's underground. And the trench kept filling up with water and finally the architects and the engineers came back and I said, "Hey, what's the problem?" They said, "Well, we looked at some of the old maps of the city and, you know, a canal or a stream used to run down 14th Street, and they just came and covered it over, right, and built the city." So it turns out that the Washington Monument which is across the street sits on a big underground reservoir and that's what was leaking into our trench, and the concern was if we kept digging, we'd empty out that reservoir and the whole Washington Monument —

DR. HAYDEN: I'm still waiting for the fun part.

MR. PARSONS: — would fall over. And so somebody on the board said, "Oh, I can see the headline now, you know, 'Black people knock down the Washington Monument.'" So, all of us on the board, you know, we tucked ourselves into our trousers and pulled them up and said, "Go for it, Lonnie." Because the guy who works for the Smithsonian, the engineer said and we asked, "Can you do this thing?" He said, "I can do it." So we said, "Go ahead. Get it done." It cost us another \$40 million, but we got it done.

DR. HAYDEN: Wow, and you thought that was funny.

MR. PARSONS: I thought it was funny.

DR. HAYDEN: Okay, but you had to have some leverage here. You had obstacles.

MR. PARSONS: We had come too far to turn back now as they say.

MR. BUNCH: But you can't imagine what it's like to just see all this water, and we brought in engineers from the Netherlands. I figured they knew something about water, and it took them weeks to figure it out. So every morning, I would go look into that hole and say, "Please, please let it be dry," and the first day it was dry, I knew we could pull it off.

DR. HAYDEN: Wow. Now, the fundraising, so you were

working the Hill. You're convincing different Administrations too. I think people would be surprised at who your biggest legislative advocate was at the end.

MR. BUNCH: When we started, our biggest supporter was George W. Bush. It's George Bush that signed the legislation. And when we started, there was a lot of criticism about, "Should you build this museum on the Mall?" and this was before they thought we'd knock over the Washington Monument. There was a lot of concern, and, you know, some of it was, "Is that the last spot on the Mall? Should that museum be there? There's limited green grass in Washington. You're killing more green grass." There was a lot of people saying it shouldn't be there, and George Bush actually stood up and said to the media very early on in my tenure, "Of course this museum has to be on the Mall," and that language really helped me every day when I was in Congress talking to members of the Republican Party because I would say, "Your President believes in this," and that really helped us get this museum on the mall. So that's why when we opened, I had to have President Obama and President Bush.

DR. HAYDEN: Now, Lonnie, this is an audience of advocates. They're going tomorrow up on the Hill. So what did you say to the President to make him an advocate for this museum?

MR. BUNCH: I'm a smart guy. I talked to his wife.

DR. HAYDEN: The librarian, the librarian.

MR. BUNCH: So Laura Bush and I began to exchange books. I would give her books to read. She'd give me books to read. We started talking. We became friends, and I began to say, "It would be really great to make sure that this Administration that signed the legislation is out in front in helping to make this work," and they were front and center the whole time being supportive of this museum. So my notion is always go to the power.

DR. HAYDEN: And if you can find a librarian, it might help. Now, while he's doing all of that, you had to go and ask people to — what was the price of admission, \$1 million?

MR. PARSONS: Well, the initial board — I'm a believer. I've spent a lot of time working in the nonprofit world, arts and social services, and, you know, boards give sort of guidance, but basically boards put management in some places and support them. The other thing boards do in the nonprofit world is they raise money, right? And if you're going to be successful, in my opinion, you have to show — you have to be committed, and not just be committed, you have to show you're committed. So we, early on, the first couple of meetings we had, concluded that everybody on the board had to kick in, had to be all in to



Lonnie G. Bunch III and Richard D. Parsons discuss the challenging and inspiring journey to the creation of the Smithsonian National African American Museum of History and Culture.

this thing. So we made, well, we didn't make them, but we, somewhere between made and suggested that everybody had to be in for \$1 million who was on the board, either give or get.

DR. HAYDEN: Give or get.

MR. PARSONS: Give or get. Yeah, because we had some scholars and we had some other people who might not have that kind of means, but they had reach in the community and they were on the hook to get, and the rest of us were on the hook to give. And I think without exception — and we had 30 people at the end of the day on the board, 32?

MR. BUNCH: We started with 19. Now we have 35.

MR. PARSONS: We started with 19. The first 19 people were all in, and then as we expanded it, so everybody was in. And when you would go to funders, whether it's corporate funders, foundations, or other individuals, I will tell you a story which I'm not sure — well, he's passed.

DR. HAYDEN: We're friends.

MR. PARSONS: Yeah, we're friends. What goes down in this room, stays in this room. As I said earlier, I had a pretty good relationship with the Rockefeller family and I thought it was very important knowing the history and heritage of the family

that they would be significantly present. So the RF, Rockefeller Foundation, which I now chair, gave, I don't know, \$5 million or something like that. And then I went to the sole remaining member of the third generation, John, Nelson, Laurence, David, who was still alive, and I said, "David, you know, I know you want to be a part of this thing." He said, "Oh, yeah, I should be a part of it." He said, "But let me ask you this, what has been the history of the board? Have they given?" And when I told him everybody on the board was committed for \$1 million, he went, "I see. That's pretty good." And then he asked me, "What's been the history or what's been our experience in the African American community?" And when I told him, I think of the \$1 million givers —

MR. BUNCH: Yeah, 80 percent —

MR. PARSONS: 80 percent.

MR. BUNCH: — of the people that gave \$1 million were African American.

MR. PARSONS: But what it said was there was real commitment, right, not just on the part of the board, but there was commitment in the community, and it was not one of those situations where we were turning to others to help

us realize a dream. We were out in front and we were asking others to join.

DR. HAYDEN: And that joining —

MR. PARSONS: Yes, to join.

DR. HAYDEN: — not to support it —

MR. PARSONS: That's correct.

DR. HAYDEN: — but to join in the vision.

MR. PARSONS: Yes.

DR. HAYDEN: Now, when you — you had different champions. Congressman John Lewis started, and that — go back to how far back this has gone.

MR. BUNCH: Well, you know, the idea for the museum really begins in 1913. In 1913, it's the 50th anniversary of the Battle of Gettysburg and there are pictures of old Yankees and old Rebels shaking hands saying the war is over, but you never see African Americans in those pictures, and yet 200,000 African Americans participated in the war. So there was this desire to say, "We need to tell a broader story on the National Mall." And there were attempts to get it done, wars, depressions, assassinations. Basically, it really lied fallow until John Lewis and a few other members of Congress began to realize that the Civil Rights generation was passing and that they wanted to control and to preserve that story, and so for something like 17 years, John Lewis introduced legislation to craft this museum. He was finally able to get it passed in 2003 because traditionally when this legislation was brought forward, initially it was Republican, then it was Democrat, then it was Republican. This was the first time it was truly bipartisan. So John Lewis worked with people like Sam Brownback, obviously very different politics, but they came together over this issue and they passed the legislation. For me, the creation of this museum is America at its best. It's an America that crosses racial, political lines to do important work. So I think that John Lewis needs to be celebrated. Other members of Congress like James Clyburn really played a big role in making this work.

DR. HAYDEN: And in the business community, you had people who stepped up, Mr. Small.

MR. PARSONS: Well, I thought when the then secretary, Larry Small, who I had known for years, Larry put the first group together and I actually thought this was going to be, as they say in poker, almost like a laydown hand, because what corporate leader could say no, right?

MR. BUNCH: Yeah.

MR. PARSONS: And yet I'd have a big book of people who said no. I won't name names, but —

MR. BUNCH: I will. No.

MR. PARSONS: Actually, what we had to do was not just have an idea, not just have a vision. We had to bring it to people in a way that they could actually see. We had to make it manifest, what we were talking about, and what was going to result, and how they could be a part of it. And once we did that, once we had the plans and designs, and some, you know, some leadership from some hearty souls who, you know, threw big bucks into the pot, including our good friend, Oprah, then they could see, "Okay, this train is moving and I want to have a seat on this train." That was the key. And then once that happened — and then, well, I was the initial co-chair along with Linda Rice. Ken Chenault became the chair of the campaign committee, and we nicknamed Kenny the hammer.

For me, the creation of this museum is America at its best. It's an America that crosses racial, political lines to do important work.

DR. HAYDEN: Well, he's former the former chairman of American Express.

MR. PARSONS: American Express. Because Kenny just carried this big metal object around with him and hit people on the head if they didn't give us money, but you could see —

DR. HAYDEN: American Express.

MR. PARSONS: — this train was moving and you have to get that momentum. Then momentum builds and success builds on success.

DR. HAYDEN: And people want to be part of it.

MR. PARSONS: Yeah.

MR. BUNCH: Ultimately, we raised \$50 million more than we needed.

DR. HAYDEN: Wow, and so once —

MR. PARSONS: More than we had designs on.

MR. BUNCH: Initially designed, but I spent it.

MR. PARSONS: Yeah, because now —

DR. HAYDEN: Yeah, you never say you 15 don't need it.

MR. PARSONS: Just in case you all were wondering, now we still need to demand more.

MR. BUNCH: That's right.

DR. HAYDEN: See, you always earn it because that's the

part. You want people to join you. You're using those terms. You have to be able to execute, have the plans, visualize it, show people, "Here's what it's going to be. We have to go make a commitment."

MR. BUNCH: But it was also crucial, candidly, that something had happened when I left Chicago. I came back from being the president of the Chicago Historical Society. Yes, indeed, Chicago's in the house, and the three people that didn't want to see me go. Thanks. But I remember having this meeting and being called into Mayor Daley's office, and Mayor Daley basically chastised me. "How dare you leave Chicago. What are you doing going to a one-horse company town called Washington, and why would you want to run a project?" and that hit me. I thought, "How do I make this real?" So I came up with the notion of the museum exhibits now. It just doesn't have a building. So we started doing exhibitions and traveling exhibitions, birthed the museum online digitally first, and ultimately it allowed me to show people, "Here's what this museum is about. Here's the kind of work we do. Look how good this exhibit is and we don't even have a building." So I think that, and then we were able to actually get drawings and everything. That helped us make this real. Because the biggest fear I had was people saying, "Come back to us when you're ready. Come back to us when you're real." So really because of Mayor Daley's chastisement, it changed the way I thought about it and I think it was really crucial to our success.

DR. HAYDEN: He had a way of that.

MR. BUNCH: Yes, he did.

DR. HAYDEN: I'm Chicago too and Baltimore, a tale of two cities. Yes, "Why are you going to Baltimore?" So with that, you know, the pull of it, you had to show things. You had to convince people. You had to — how did you keep your spirits up? Now, the humor is obviously part of it, but how did you keep that momentum going because this was what, 12 years, 13 years?

MR. BUNCH: 12 years.

MR. PARSONS: Yeah, I think first of all, everybody bought into the nobility of the mission. Everybody from day one said, "This is important. This ought to happen. This will happen. We'll make this happen." Two, everybody was committed, you know, "I threw my \$1 million in the pot, now I'm not going to see it just go down the toilet." But three, well, three was we all had confidence in the vision. I mean, every time we'd have a meeting, Lonnie would have one exhibition, you know, as part of the meeting where he'd show an artifact that someone had discovered, volunteered, and turned up — you know, from

shawls to bibles, to, you know, my favorite. My personal favorite was the porter's cap —

MR. BUNCH: The porter cap.

MR. PARSONS: — because I had a grandfather who was a whitecap porter on the Pullman line, just everything. But, you know, you have to make a little progress each time. So each time there seemed to be a little progress, it kept us going, and kept us going, and kept us going, and then the progress started to accelerate, and then the building, and, you know, after we decided not to knock down the Washington Monument —

DR. HAYDEN: But the color is different.

MR. PARSONS: — because we didn't need the bad pub. No, you could see this start to come up out of the ground and, you know, just the momentum took over and then you knew that this was going to happen. We just had to keep going.

DR. HAYDEN: Now, did you train your board members so that when they were at cocktail parties or different places, I mean, they became advocates too, right?

MR. PARSONS: Yeah, we didn't have to train anybody because we had a board of leaders from whatever walk of life they came. They were, you know, retired secretaries of state, and generals, and CEOs, and huge philanthropists, or, you know, or Oprah.

MR. BUNCH: Yeah, I was going to say it's always great to have the big O.

DR. HAYDEN: Oprah. I like that, the big O.

MR. PARSONS: Well, no, listen, a touch of gold, that woman.

MR. BUNCH: Yes, indeed.

MR. PARSONS: So, but nobody needed training and we didn't have to put the lash to anybody. I mean, people were committed to this thing, and that — You know, if you said, "Give me one word that accounts for the success of this project," I'd have a tough time voting between Lonnie as one word or commitment as one word. Everybody was committed.

DR. HAYDEN: Staff, board, and to have the board willing to go and talk —

MR. PARSONS: Yeah.

DR. HAYDEN: — and be that.

MR. BUNCH: But let's be clear. Not everybody, not every corporation gave. We had amazing people who said no. We had moments where you thought, "What?" I mean, the worst is, I won't tell you where it was, but I was told to go meet with this person and said, "Finally they want to talk about the museum," and so I get up early. I get there and I'm waiting for this person for an hour and a half outside of their office, and the assistant comes out and is saying the person's name I'm supposed to

meet, not mine. So finally I say, “Do you want me?” and so she nods. And I follow her down this long hall and she doesn’t say a word to me. Then the CEO comes in and he says, “Hello, Lonnie. I really should let you talk, but I’m not going to, and we’re not going to support this, so thank you very much for coming.” And then as I was being led out by the CEO, the woman that led me in is covering her mouth giggling. And I remember thinking, “If this had happened early in the tenure, I would have been done,” but luckily, we had success, but not everybody bought into this. But luckily, with people like Dick and Ken, they were able to sort of help me feel that we could get over all of the no’s and ultimately we got to yes.

DR. HAYDEN: And that was the partnership too, that you would call them and say, “Guess what just happened?”

MR. BUNCH: Exactly.

DR. HAYDEN: And you probably knew the person.

MR. BUNCH: Right.

DR. HAYDEN: Okay.

MR. PARSONS: It wasn’t a friend of mine.

MR. BUNCH: And being a Jersey boy, I had some thoughts, but I didn’t go there.

DR. HAYDEN: That crowbar, yeah, well, that crowbar might come in handy. But, so with the teamwork and being able to have that, that was really what you had to do.

MR. PARSONS: You know, nobody succeeds on her own or his own. It’s always a collaborative effort, and we had good collaboration, good collaboration between the board and the management. Lonnie had good help. I mean, it wasn’t all Lonnie. He had good staff. We had, you know, lots of volunteers who came to be. There was always a member of Congress present at our meetings because they were invested in this thing, so, you know, a bunch of people working collaboratively toward a single goal.

DR. HAYDEN: Like that choir we just saw. You need everybody.

MR. PARSONS: Well, we weren’t that good.

DR. HAYDEN: But you got to have everybody working together.

MR. PARSONS: They were good.

DR. HAYDEN: Now, speaking of young people and mix and everything, so young people are getting energized in their communities, especially using the arts, and history, and culture, and so we wondered if there was any advice for them? Because you faced that rejection, but you’re older.

MR. BUNCH: I think what’s really key is to recognize that there are so many people, young people who want to

participate, want to be engaged. We found that they became some of our biggest supporters, not so much even big financial supporters, but basically coming to events, basically helping us get the word out. And what I find so powerful is that the folks who support us, the young folks, they used the technology

What I’m proudest of is that when you come to the museum and look at the attendance, there is a whole array of millennials that own the museum, that are really the next two generations that are going to support culture, and that’s so important to me.

that they owned, right? So therefore, there was a way that we learned how to reach those communities through the work they did, through the kinds of things they always did. And so for us, it was really recognizing that we said, “Here is something you can help us do that can change a country. Here is something that can really be transformative,” and the excitement was palpable, and we learned so much from working with these communities that ultimately it changed the way we did our work. And that now what I’m proudest of is that when you come to the museum and look at the attendance, there is a whole array of millennials that own the museum, that are really the next two generations that are going to support culture, and that’s so important to me.

DR. HAYDEN: And financially support too.

MR. PARSONS: Oh, yeah.

DR. HAYDEN: Did you target some of the young professionals and business people?

MR. PARSONS: We had all kinds of groups and, you know, sort of young professionals and young leaders. We had a function. I was still CEO of Time Warner. We had a function where — remember this one? We had a party.

DR. HAYDEN: An event.

MR. PARSONS: At the end of the day, we are black people, right?

DR. HAYDEN: It was an event.

MR. PARSONS: But we had a party.

MR. BUNCH: Yeah, but I had to work.

MR. PARSONS: Well, you had to — Lonnie had to do the work. I got the band, and it was mostly all these young professionals that came, and, you know, I was three weeks cleaning them out of the building. They were like — they'd get out and they — but they have energy. And the thing about today's millennials, say what you will, they all want to change the world. They all want to have impact. They all want to make a difference. And if you can give them, as Lonnie just said, if you can say, "Well, here is something you can make a difference," they sign up.

DR. HAYDEN: And it sounds like you trusted them.

MR. PARSONS: He did. I have too many of them in my life to do that, but he trusted them and it worked.

MR. BUNCH: Yeah, it did. And I think, you know, what we had to think about was this whole entrepreneurial issue. How do we get different communities to support? How do we get young folks, you know, to say, "Can you give \$5,000 over five years?" just to get into the process of philanthropy. I grew up in a town that had a gas station that had a sign that said, "Cash makes no enemies. Let's be friends," so I was looking for friends everywhere, and I think we were successful in reaching out. Because the other thing we did that was so important was we created a membership program, right? For \$25 or \$100, you could be a part of the museum. And I remember very early in my career talking to this older woman and trying to get some collections from her, and she said, "You can have the oval photograph on the wall, but you can't have what's stuck in the frame," and what was stuck in the frame was her father's membership card from 1913 from the NAACP, and I never forgot how important that was. So we came up with this notion of being members. Now, a lot of people told us, "You can't do that. You're not even open yet, and when you're open, you're free," but I knew people wanted to own this. And so we ultimately now have more members than any Smithsonian museum has ever had.

DR. HAYDEN: Wow.

DR. HAYDEN: And so, you let the communities be part of it, too. It wasn't just the big donors, the Congress people or anything like that? It was everybody owns this and can contribute?

MR. BUNCH: Because, remember, we had to have congressional support. And, in Washington, you have a wonderful member of Congress, but she can't vote. So, my notion was, let us look at doing projects, getting members so that we could show a national reach. So, what I did, as soon

as we started getting members in large numbers, we'd break it down via congressional district. So, every time I'm on the Hill, I can say, there are X number of members in your district that care. So, it was really, everything had to have more than one value. Yes, it was about ownership. Yes, it was about raising money. But, it was also about giving me political cover.

DR. HAYDEN: Political cover/advocacy and having that and going on the Hill because a lot of people in this audience are going to be over there tomorrow. And, any advice, because you did pretty well with the President.

MR. BUNCH: Well, now, remember, working for the Executive Branch, we don't advocate, we educate.

DR. HAYDEN: That's true.

MR. BUNCH: Okay?

DR. HAYDEN: And, inform.

MR. BUNCH: You know?

DR. HAYDEN: We inform.

A national museum about issues that divided us, the issues that have shaped this county, that if you help build this museum, we might find reconciliation and healing.

MR. BUNCH: But, I think the reality was, finding out who the angels were that we knew would support us and then really getting them excited about the museum. We had something that was really special. We said, you rarely, rarely get a chance to build a national museum. And then, a national museum about issues that divided us, the issues that have shaped this county, that if you help build this museum, we might find reconciliation and healing. I mean, that became something that so many members of Congress could get excited about. So, we spent a lot of time thinking about messaging and what's the right way to be able to bring as many people under the tent as possible. And, as Dick said, one of the most important things we did was to say, this was not simply an African-American museum for African-Americans. That it was using a culture, a community as a lens to understand what it means to be an American. And, that helped us with the corporate community. It helped us with the federal government. In some ways, it said, here's how



Lonnie G. Bunch III and Richard D. Parsons tell humorous stories throughout their conversation and keep the audience laughing and engaged.

you, as an African-American, can claim your Americanism. And, that was really strongly part of how we were successful on the Hill and in the corporate community as well.

MR. PARSONS: The other thing I would add to that, and it's a more generalized comment, but, I honestly believe, sometimes it's tough now a days, but I honestly believe that most of the women and men up on that Hill, they're there for the right reasons. I mean, they came to do good. Now, they get caught up in the system and sometimes get pulled in other directions by the realities of politics in the community today and the world today, in this country at least today. But, if you can put something in front of them that speaks to the why we're here in the first place, it can resonate. And, the arts, not just this museum, and not just museums, but the arts in general, the arts are unifiers. They bring people together. And, Lord have mercy, do we need things that are going to bring folks together and you can do this.

And, the arts, not just this museum, and not just museums, but the arts in general, the arts are unifiers.

(APPLAUSE)

MR. PARSONS: There really aren't folks on the other side. There's no down side, really. And so, maybe enough of them, and obviously, you heard from the president a moment ago, that, you know, they keep restoring the funding for the arts, maybe, you know, we can create a case that they'll find the courage to sort of say, well, that's why we're here. We're here to do stuff good for the country and this is good for the country. This is a positive use that drives out negativity.

(APPLAUSE)

DR. HAYDEN: And, the bringing people together. And, what about also giving people an opportunity to be creative or express themselves in a positive way with the arts?

MR. BUNCH: I mean, I think the arts are, candidly, the heartbeat of a country. And, if you don't pay attention to that heartbeat, the country dies.

(APPLAUSE)

I think the arts are, candidly, the heartbeat of a country. And, if you don't pay attention to that heartbeat, the country dies.

MR. BUNCH: I think they're that important. And, it's not just the creativity, although that's a major part of it, but it's also the fact that the art, that culture, are a bulwark that protect people, that allow people to grapple with the things that hurt them or worry them or inspire them. So, in some ways, the arts are the glue that, in some ways, it's like invisible glue that sometimes politicians don't realize how much the arts hold together. And, I think it's our job to be able to out there and make the arguments, not just based on we're good, we're nice, we're important, but that we're essential. And, I think that's the way we're going to have to pick this argument in this new political age we're in.

DR. HAYDEN: Excellent.

(APPLAUSE)

DR. HAYDEN: The invisible glue, and now in the corporate communities, when you're talking about that, how are they with that?

MR. PARSONS: Well, I think most corporations, you know, first of all, America is unique in terms of this whole nonprofit sector. And, the arts, in particular, not being funded by the government, so to speak, but being funded by, you know, a sector of private individuals and companies that essentially provide the underpinning. And now, of course, those people vote, so, government then comes on top. But, you know, we're in a new age of C.S.R., corporate social responsibility. Every corporation now has to think about that. You know, we're moving towards this, what they call, double bottom line reporting, not just what were your financial results, but

what were your results in terms of enhancing and building a community. So, that I think we're actually approaching or at the — in the middle of the beginning and maybe even at the end of the beginning of a new kind of period of enhanced and more robust corporate participation in the arts. Because, people are looking to say, well, you know, we don't — it's nice that you do well, but we also think you ought to do good. So, I think — and also, as government backs away from things, the more enlightened corporate leadership says, we've got to move in and fill in behind. Nature abhors a vacuum. We can't do without the arts, so we have to fund them.

MR. BUNCH: I just wish that was 12 years ago, but I'll take it now.

MR. PARSONS: Yes.

(LAUGHTER)

MR. PARSONS: Yes, I mean, remember that \$50 million more you got than you needed?

MR. BUNCH: That's true, you're right, you're right.

DR. HAYDEN: And, the foundation world, too. How are they with the inference?

MR. PARSONS: Yes, well, you know, it's interesting.

Historically, the foundations have played a large role in the arts because that's who's made up foundation boards. But, of late, and particularly with the new money that's come from these tech billionaires who now purport to run the world, there's a big focus on global development. And, I — by the way, as the Chairman of the Rockefeller Foundation, I don't dismiss that food, health, and jobs are fundamental. And, the arts have gotten not quite — they haven't moved at the same speed. So that, if you look at the amount of money that's coming out of the private sector, particularly the foundation sector, it hasn't diminished, but it hasn't grown like it has in these other sectors. But, the arts will be there. They'll — because of people like those who are in this audience, who are advocates and who will go out and who will advocate for it. And, again, as I think, you know, the realities of fiscal constraint hit government, one of the reasons that the foundations could back away a little bit, let's say, starting in the 70s and 80s was because of the rise of all of these state councils and public funding. As that levels out, maybe even that water level goes down a little bit, I think the foundations will be there to pick up the slack. That's what I think.

DR. HAYDEN: And, as an argument—

MR. PARSONS: But, you know, right now, everybody wants to be gathered around the global development trough for food or health or jobs.

DR. HAYDEN: So, we're almost, and I really to hate to end, because I still want to know exactly what you said to President Bush and how you got those million dollars. But, what our —

MR. PARSONS: I just — my answer is easy, I borrowed Lonnie's crowbar.

DR. HAYDEN: Okay.
(LAUGHTER)

DR. HAYDEN: But, with people going tomorrow to really go into an interesting political arena, and representing something that is —

MR. PARSONS: Fundamental.

DR. HAYDEN: — something, it's not defense, it's not world peace in that sense, but what — any words that you can —

MR. BUNCH: Well, I mean, I think everybody in this audience believes in the power of the arts, believes in the importance of it. So, first, you can't ever lose that belief, because it's that passion that's going to begin to convey to the members of Congress and others that you talk to why it's important. But, also, I think the realization is that advocacy is an everyday occurrence, that it's not something you can drop

Advocacy is an everyday occurrence, that it's not something you can drop into.

into, although, it's important to come to Washington, but it's something that you do at the local communities and the state government. And so, in essence, what I look for are arts organizations, thinking about that as part of the overall mission. And, how does that play out in allocation of staff and time and directors resources? So, for me, it is crucial to recognize this is the cost of doing business. And that, the advocacy that you

have to do is something that you have to do almost every day.

MR. PARSONS: One thing — yes.
(APPLAUSE)

MR. PARSONS: — that I would add, and now I'm going to sound like Lonnie, in every community, right, and this is why there really is no opposition to the arts, in every community, red or blue or purple, there are scores of arts organizations that are part of the constituency of a representative in that community. And, it can be, you know, there's some schools, they have fundraisers to get money to buy band instruments for the school band. And, others, they do, you know, singing at the holidays, they have the little Nutcracker or something like that. I mean, every community has something going on. It's not all Art Basel. Right?

(LAUGHTER)

MR. PARSONS: And so, understanding what the various activities are in your communities and then bringing that to the attention of the Representative of those communities, it personalizes it. It brings them down to their constituents. You know, this is important to all of us.

DR. HAYDEN: Well, I can't thank you enough. And, I know you, in the audience that are going to be on the Hill tomorrow and are fired up and ready to go.

(APPLAUSE)

DR. HAYDEN: So, thank you.
(APPLAUSE)

DR. HAYDEN: We have had the experts.

MR. BUNCH: Are we dismissed?

DR. HAYDEN: Because, I know you'll want to try to buttonhole them and everything. You have, as you can see, the wonder team of what they have accomplished, and we all are in your debt.

(APPLAUSE)

DR. HAYDEN: So, thank you.

MR. BUNCH: Thank you.

DR. HAYDEN: And, good luck tomorrow.

MR. PARSONS: Thank you.

CLOSING REMARKS BY AMERICANS FOR THE ARTS BOARD CHAIRMAN JULIE C. MURACO



Wow, what a magnificent program. Thank you, Dr. Hayden, for conducting a truly engaging conversation with Lonnie Bunch and Dick Parsons. Good evening, everyone, my name is Julie Muraco, and I'm the Chair of the Americans for the Arts Board of Directors. I'm so proud of this organization and all we do on behalf of the arts. We have accomplished so much over the years and there's so much more to do. It is my great pleasure to thank, once again, the incomparable Lonnie Bunch and the remarkable Dick Parsons for their unforgettable mark on the Nancy Hanks Lecture on Arts and Public Policy, now in its 31st year. And, they were funny.

I also want to thank another national treasure, America's Librarian of Congress, Dr. Carla Hayden, for masterfully interviewing these extraordinary individuals. And, it just wouldn't be an Americans for the Arts event without an artistic performance as the one we heard tonight. Our thanks, again, to the Washington Performing Arts Gospel Choir who, with their gifted voices made our own hearts and minds sing. Their performance set the stage tonight for a very important policy discussion at the

Eisenhower Center of the John F. Kennedy Center for the Performing Arts.

And, finally, I want to thank all of you in the audience tonight. Thank you for being here. Thank you for joining the 31st Annual Nancy Hanks Lecture of Arts and Public Policy. I know that there are hundreds of arts advocates in the audience with us tonight who have traveled long distances across the country to participate in Arts Advocacy Day tomorrow on Capitol Hill. Thank you for your passion, thank you for your commitment and the nation thanks you for standing up for the arts. We wish you good luck and much success with all of your meetings tomorrow on the Hill. And, as the gentlemen said tonight, it's time to execute. Good night.

ABOUT THE LECTURERS



Lonnie G. Bunch III is the founding director of the Smithsonian's Museum of African American History and Culture. Bunch served as the president of the Chicago Historical Society (2001-05) and held several positions at the Smithsonian, including associate director for curatorial affairs (1994-2000) and supervising curator (1989-92) at the National Museum of American History.

Bunch is author of the award-winning book, *Call the Lost Dream Back: Essays on Race, History and Museums* (2010), and published several books including *Slave Culture: A Documentary Collection of the Slave Narratives* (2014) and *Memories of the Enslaved: Voices from the Slave Narratives* (2015). Since 2008, Bunch has served as the series co-editor of the "New Public Scholarship Edition" of the University of Michigan Press. Bunch has served on the advisory boards of the American Association of Museums, the African American Association of Museums, the American Association of State and Local History, and the ICOM-US.

Bunch has received several awards and recognitions including being appointed by President George W. Bush to the Commission for the Preservation of the White House in 2002 and reappointed by President Barack Obama in 2009. In 2017, Bunch was given the President Award at the NAACP Image Award, presented with the Impact Leader Award from the Greater Washington Urban League, and was elected as a member of the American Academy of Arts and Sciences.



Richard D. Parsons is the Senior Advisor of Providence Equity Partners Inc., a leading private equity investment firm specializing in media, communications and information companies. He also serves as the Chairman of The Rockefeller Foundation Board of Trustees and as a member of the board of The National Museum of African American History and Culture.

He previously held positions as Chairman of the Board of Citigroup, Inc. as well as the CEO and Chairman of the Board of Time Warner, Inc. Before joining Time Warner, Mr. Parsons was Chairman and CEO of Dime Bancorp, Inc., one of the largest thrift institutions in the United States and the managing partner of the New York law firm Patterson, Belknap, Webb & Tyler. Prior to that, he held various positions in state and federal government, as counsel for Nelson Rockefeller and as a senior White House aide under President Gerald Ford. Mr. Parsons received his undergraduate education at the University of Hawaii and his legal training at Union University's Albany Law School.

In 2008, Mr. Parsons served as a member of then President-Elect Barack Obama's Economic Transition Team. He also served as a member of President Obama's President's Council on Jobs and Competitiveness. More recently, he served as the Chairman of Governor Andrew Cuomo's New NY Education Reform Commission. His other civic and nonprofit commitments include Chairman Emeritus of the Partnership of New York City; Chairman of the Apollo Theater Foundation; and Chairman of the Jazz Foundation of America. He also serves on the boards of Teach for America, the Commission on Presidential Debates, Estée Lauder Companies Inc., Lazard Frères and Company, and Madison Square Garden, Inc.

ABOUT THE PRESENTER

With more than 50 years of service, Americans for the Arts is dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts. From offices in Washington, DC, and New York City, the organization provides programs designed to:

1. Help build environments in which the arts and arts education can thrive and contribute to more vibrant and creative communities.
2. Support the generation of meaningful public and private sector policies and increased resources for the arts and arts education.
3. Build individual awareness and appreciation of the value of the arts and arts education.

To achieve its goals, Americans for the Arts partners with local, state, and national arts organizations; government agencies; business leaders; individual philanthropists; educators; and funders. While local arts agencies comprise Americans for the Arts' core constituency, the organization also supports a variety of partner networks with particular interests in public art, united arts fundraising, arts education, local and state advocacy networks, and leadership development.

Through national visibility campaigns and local outreach, Americans for the Arts strives to motivate and mobilize opinion leaders and decision-makers. Americans for the Arts produces annual events that heighten national visibility for the arts, including the National Arts Awards; the BCA 10; and the Public Leadership in the Arts Awards (in cooperation with The United States Conference of Mayors) which honors elected officials in local, state, and federal government. Americans for the Arts also hosts Arts Advocacy Day annually on Capitol Hill, convening arts advocates from across the country to advance federal support of the arts and arts education. For more information, please visit AmericansForTheArts.org.



ABOUT OUR PARTNERS AND SPONSORS

The **Rosenthal Family Foundation** (Jamie Rosenthal Wolf, David Wolf, Rick Rosenthal, and Nancy Stephens) are proud to support the Americans for the Arts 31st Annual Nancy Hanks Lecture on Arts and Public Policy. Established by Richard and Hinda Rosenthal, the Foundation embodies the belief that individuals fortunate enough to receive unusual benefits from a society have the distinct obligation to return meaningful, tangible support to that society—in the form of creative energy as well as funding. The Foundation encourages activity and commentary concerned with constructive social change and recognizes and rewards excellence in individuals and organizations nationwide. Americans for the Arts is particularly grateful to Hinda Rosenthal, who approached the organization about her foundation becoming a sponsor of the Nancy Hanks Lecture 18 years ago, and whose extraordinary support helped the program to flourish and grow into a pre-eminent national forum for dialogue about arts policy.

ABOUT THE NANCY HANKS LECTURE

Nancy Hanks was president of Americans for the Arts from 1968–1969, when she was appointed chair of the National Endowment for the Arts, a position she held for eight years. Until her death in 1983, she worked tirelessly to bring the arts to prominent national consciousness. During her tenure at the National Endowment for the Arts, the agency's budget grew 1,400 percent. This year marks the 31st Annual Nancy Hanks Lecture on Arts and Public Policy, established to honor her memory and to provide an opportunity for public discourse at the highest levels on the importance of the arts and culture to our nation's well-being..

PAST NANCY HANKS LECTURERS

- 2018 Lonnie G. Bunch III and Richard D. Parsons, Smithsonian National Museum of African American History and Culture
- 2017 Darren Walker, President of the Ford Foundation
- 2016 John Maeda, American designer and technologist
- 2015 Norman Lear, groundbreaking television producer, author, and social activist
- 2014 Maureen Dowd, op-ed columnist for *The New York Times*
- 2013 Yo-Yo Ma, acclaimed musician and arts educator
- 2012 Alec Baldwin, actor and arts advocate
- 2011 Kevin Spacey, actor and Artistic Director of the Old Vic Theatre
- 2010 Joseph P. Riley Jr., Mayor of Charleston, SC
- 2009 Wynton Marsalis, Artistic Director, Jazz at Lincoln Center
- 2008 Daniel Pink, best-selling author and innovator
- 2007 Robert MacNeil, broadcast journalist and author
- 2006 William Safire, columnist and author
- 2005 Ken Burns, documentary filmmaker
- 2004 Doris Kearns Goodwin, journalist and author
- 2003 Robert Redford, artist and activist
- 2002 Zelda Fichandler, Founding Director of Arena Stage in Washington, DC, and Chair of the Graduate Acting Program at New York University
- 2001 Frank Rich, op-ed columnist for *The New York Times*
- 2000 Terry Semel, past Chairman and Co-CEO of Warner Bros. and Warner Music Group
- 1999 Wendy Wasserstein, playwright
- 1998 Dr. Billy Taylor, jazz musician and educator
- 1997 Alan K. Simpson, former U.S. Senator
- 1996 Carlos Fuentes, author
- 1995 Winton Malcolm Blount, Chairman of Blount, Inc., philanthropist, and former U.S. Postmaster General
- 1994 David McCullough, historian
- 1993 Barbara Jordan, former U.S. Congresswoman
- 1992 Franklin D. Murphy, former CEO of the Times Mirror Company
- 1991 John Brademas, former U.S. Congressman and President Emeritus of New York University
- 1990 Maya Angelou, poet
- 1989 Leonard Garment, Special Counsel to Presidents Nixon and Ford
- 1988 Arthur Schlesinger Jr., historian and special assistant to President Kennedy

POST-LECTURE DINNER



(L-R) Hanks Lecturer and Smithsonian National African American Museum of History and Culture Board Member Richard D. Parsons, Librarian of Congress Dr. Carla Hayden, Americans for the Arts Board Chair Julie C. Muraco, Hanks Lecturer and Smithsonian National African American Museum of History and Culture Founding Director Lonnie G. Bunch III, and Americans for the Arts President and CEO Robert L. Lynch.



(L-R) Lonnie G. Bunch III, PBS President and CEO Paula Kerger, and Executive Director of the PBS Foundation Brian Reddington.



(L-R) Michael Dumlao, Director of Brand at Booz Allen Hamilton, and Charity Boutte, Multicultural Marketing Director at Aetna and Arts & Business Council of New York Board Member.



(L-R) Chairman of the National Endowment for the Humanities Jon Peede, Chairman of the National Endowment for the Arts Jane Chu, and Americans for the Arts Board Member Glen Howard.



(L-R) Americans for the Arts Board Members Ann Stock and Ramona Baker, Americans for the Arts Board Chair Julie Muraco, NEA Chairman Jane Chu, Americans for the Arts Board Member Susan S. Goode.



(L-R) Americans for the Arts Board Member Nancy Stephens with Susan Turnbull, Candidate for Lieutenant Governor of Maryland.

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Under the leadership of President and CEO Robert L. Lynch, Americans for the Arts' governing and advisory bodies are as follows:

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