

David Rockefeller
LECTURE SERIES

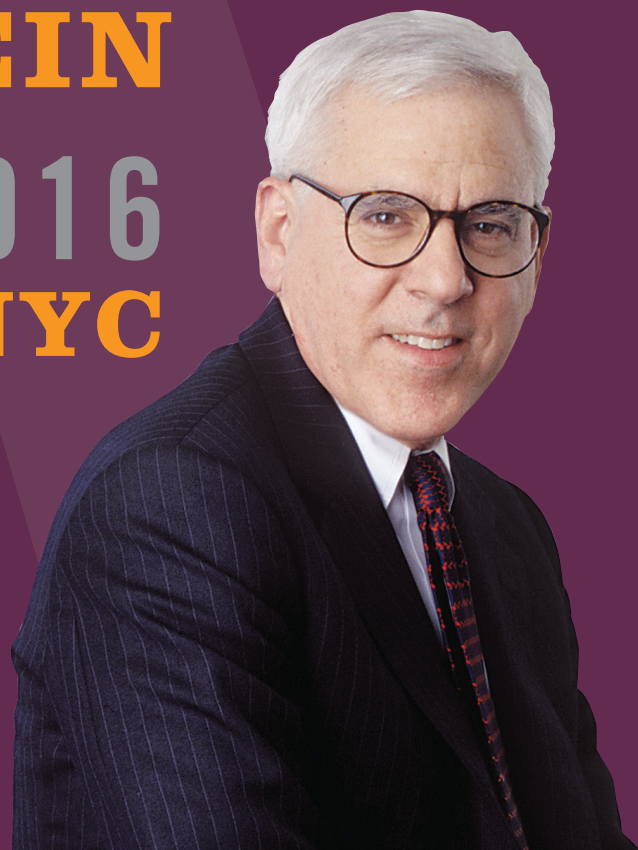
FEATURING

DAVID

RUBENSTEIN

MAY 4 2016

THE TIMESCENTER NYC



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LECTURE ON ARTS & BUSINESS

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CO-CHAIRMAN AND CO-CEO, THE CARLYLE GROUP

photos by Rana Faure



WELCOMING REMARKS

MR. ROBERT L. LYNCH

PRESIDENT AND CHIEF EXECUTIVE OFFICER, AMERICANS FOR THE ARTS

Hello, everybody.

I'm Bob Lynch, President and CEO of Americans for the Arts, and I want to welcome you all here to the David Rockefeller Lecture on Arts and Business.

A little context: Over our long history as an organization, the Rockefeller family has been very helpful. Fifty-five years ago, in 1960, our organization was created as the Associated Arts Councils of America. There were only a hundred arts councils at the time and four states arts councils, and we were incubated in the Rockefeller Brothers' Fund for the first three years of our existence. It was there at the Rockefeller Brothers' Fund that we met Nancy Hanks, who worked there. Nancy Hanks went on to become the chair of the Associated Arts Councils of America, and helped my forebears in the organization to lead advocacy efforts that went on to help create the National Endowment for the Arts, where she eventually became the chair.

David Rockefeller, Jr. chaired the Associated Arts Councils at the time; and the Rockefeller Foundation was also instrumental in the mergers in 1996 and after that, which created what is today Americans for the Arts. Members of the Rockefeller family have continued to help in areas of arts education, arts health and the military, and emerging leaders.

Fifty years ago David Rockefeller, the Chairman and CEO of The Chase Manhattan Corporation, gave an address to the National Industrial Conference Board, which is now called The Conference Board. You'll hear from Jon Spector, the President of The Conference Board, a little bit later. It was The Conference Board's 50th anniversary, and his words changed how the business community viewed the arts world. Rockefeller was a visionary then, and he has continued to be. He understood that the arts could go a long way toward helping businesses as well as business helping the arts. I don't use the word "visionary" lightly. What he called for in his

address way back then was a shift in corporate thinking and funding. He aimed to create a massive cooperative effort in which businesses would assume a much greater role in supporting the arts. He was also a visionary because he was able to articulate the many ways that the arts improve both the businesses themselves and the community.

He was able to convince businesses to come onboard and support a new organization. It was called the Business Committee for the Arts, and that organization merged with Americans for the Arts in 2008. So the Business Committee for the Arts and Americans for the Arts have steadfastly encouraged, inspired, and paved the way for businesses to support the arts in the workplace, in education, and in the community.

In recognition of his vision, Americans for the Arts presents tonight's David Rockefeller Lecture on "Arts and Business." This is the first annual lecture in this series featuring business leaders who follow in David Rockefeller's footsteps as arts leaders and supporters, just like tonight's speaker, David Rubenstein, co-founder and co-CEO of The Carlyle Group. We're so excited to have him be the inaugural speaker.

A little more context: Americans for the Arts has as its vision, and has had for 55 years, the advancement of all of the arts in the lives of all of the people—all of the arts from crafts to symphonies; and all of the people, every neighborhood, and every part of our country. And we have three thrusts I thought I would just throw out for context.

The first is that we now have—from those 100 local arts agencies—5,000 local arts agencies across America. Like the Department of Cultural Affairs here, or all the borough arts councils, or the Business Committees for the Arts and the Arts and Business Councils across America. And collectively they are involved with about \$3 billion of public-sector money going out to the arts, and hundreds of millions of private-sector



dollars as well. Providing the training, the research, and the leadership development is what Americans for the Arts does to advance that group of support mechanisms for the arts in America.

Second thrust: The National Arts Policy Network. Americans for the Arts has a vast network to look at cultural policy—public-sector policy and private-sector policy—through things like strategic partnerships: in the private sector, like The Conference Board or the Council of Foundations; and in public sector, like the U.S. Conference of Mayors; education; military; and the arts community itself. We have as part of that partnership our fabulous Artists Committee—and Pierre Dulaine from Dancing Classrooms is here tonight, who has been wonderfully helpful on that front.

In addition to strategic partnerships, there are policy think-tanks. We have our National Arts Policy Roundtable at Sundance, and also some dozen gatherings where leaders from the public, the private, and the arts sectors in the course of the year think through advancements and next steps. That's a second part of our national arts policy network.

The third is policy thought events. The Nancy Hanks Lecture on the Arts and Public Policy is something we do and have done for a number of years, most recently at the Kennedy Center. Deborah Rutter is here tonight, and I want to thank her for that partnership and also for her help with tonight's lecture. And then another policy lecture is tonight's, the David Rockefeller Lecture on Arts and Business.

The third thrust that I throw out is our political arm and our political work. It's called The Americans for the Arts Action Fund and Political Action Committee—300,000 citizens nationwide. We work on the United States Congress, the Senate, the presidential elections, and at state and local levels.

We continue to work with business leaders who are passionate about the role the arts play in advancing business goals and transforming communities. The members of our Business Committee for the Arts Executive Board serve as ambassadors for the mission of the Business Committee for the Arts and as connectors, helping us reach the business community.

I want to join our Vice President of Private Sector Initiatives Emily Peck in recognizing the members of the Business Committee for the Arts' Executive Board here tonight: Rob Lamb, President of Grayson Group; Mark Shugoll, CEO of Shugoll Research; Edgar Smith, Chairman of the Business Committee of the Arts Executive Board and Chairman and CEO of World Pac Paper LLC; and Jon Spector, President and CEO of The Conference Board.

We also benefit from the leadership of the Americans for the Arts Board of Directors. With us tonight are:

Sarah Arison, President, Arison Arts Foundation; Alessandra DiGiusto, Chief Administrative Officer, Deutsche Bank Americas Foundation; Floyd Green, Vice President and Head of Community Relations and Urban Marketing at Aetna; John Haworth, Director of the George Gustav Heye Center, National Museum of the American Indian; Margie Johnson Reese, Executive Director, Wichita Falls Alliance for Arts and Culture; Julie Muraco, Managing Partner, Praeditis; Bill Lehr, Chairman of the Board of Capital BlueCross; and Tim McClimon, President of the American Express Foundation.

Would everybody whose name I mentioned to please stand and be thanked. Great work.

We also have a number of our strategic partners in the room tonight, including The Conference Board, who has been working with us to get the message out about the importance of the arts to the business community since the founding of the Business Community for the Arts 50 years ago. We also welcome two other private-sector partners: CECP has done so much in encouraging corporate philanthropy, and Daryl Brewster; and the Council

on Foundations, and Vikki Spruill, CEO there, are here. I thank you both for your work.

The arts empower us all. They empower us to be better human beings, they empower our communities to be stronger, more resilient, and more equitable. The work of Americans for the Arts is to ensure that every community and individual has access to the transformative power of the arts.

Looking out into this room and at the reception earlier, I'm inspired by the many successful arts and business partnerships represented here tonight. To encourage more of these partnerships, Americans for the Arts created something called the pARTnership Movement. The pARTnership Movement and its related website encourages businesses to use the arts to inspire employees, to stimulate innovation and foster creative collaboration. We've developed ads that have been featured in publications including *Forbes Magazine*, *The Conference Board Review*, and local business journals. A number of people here tonight have been partners and helped us, from Con Edison and UBS and Bloomberg Philanthropy. I see that two former Commissioners from the Department of Cultural Affairs, Kate Levin and Luis Cancel, who also was CEO of the American Council for the Arts, are here tonight.

The advertisements are only a part of the pARTnership Movement. On pARTnershipMovement.org we provide businesses with strategies for using the arts to foster innovation, spur workforce development, recruit and retain employees, enhance marketing, and build competitive advantage. Every fall we celebrate partnerships between arts and business at our BCA 10: Best Businesses Partnering with the Arts event, a gala that we do here in New York. At this event we honor 10 businesses for their partnerships with the arts and induct a company into the BCA Hall of Fame, and present an individual with our BCA Leadership Award. Some of these companies are represented in the room tonight, including Aetna, American Express, Brookfield Properties, Con Edison, Deutsche Bank, Morgan Stanley, PECO, Shugoll Research, and UBS; and a past Leadership Award winner, and a great friend and former BCA board member, Kip [Christopher] Forbes, Vice Chairman of Forbes. Kip, thank you for being with us this evening.

We also do research on how and why businesses support the arts. Our first survey was conducted in 1969 in partnership with The Conference Board, and that survey showed that businesses gave \$85 million to the arts. Our most recent survey conducted

in 2013 showed that this support has increased to more than \$3 billion. Corporate support of the arts has increased dramatically over the last 50 years, but it needs to grow even more. This fall we'll be releasing our latest results with The Conference Board, and hope to be able to say that this number has continued to grow.

Before we begin, I'd like to welcome anyone using social media tonight to join the conversation by using the hashtag #artsandbiz in order to communicate. You can also follow Americans for the Arts at @Americans4Arts.

Now it's my pleasure to kick us off by introducing the Jazz at Lincoln Center Youth Orchestra Blakey Ensemble. Jazz at Lincoln Center High School, Jazz Academy, offers tuition-free instrumental jazz instruction to high school students. Students have the opportunity to enhance their skills and knowledge with the finest professional training and performance opportunities from a faculty comprised of accomplished jazz musicians, as well as from members of the Jazz at Lincoln Center orchestra, along with Artistic Director Wynton Marsalis, who is on our Artists Committee and is a former lecturer in the Nancy Hanks series in Washington.

In 2016 the Blakey Ensemble combo, the two highest-level ensembles—the orchestra and that ensemble—in the academy were selected as national finalists for the acclaimed Mingus Competition. The orchestra took first place in the specialized high school category, and the Blakey combo was runner-up. Please join me in welcoming the Blakey Ensemble.



INTRODUCTION OF **RENÉE FLEMING**

MR. JONATHAN SPECTOR

PRESIDENT AND CHIEF EXECUTIVE OFFICER, THE CONFERENCE BOARD, INC.

Thank you to the Blakey Ensemble for that great performance. Good evening, everyone; I'm Jon Spector, President and CEO of The Conference Board and a member of the BCA Executive Board.

As Bob mentioned, 50 years ago at The Conference Board's 50th anniversary conference David Rockefeller initiated the idea of the Business Committee for the Arts. Now as we celebrate our 100th anniversary, our two organizations continue to work together to promote the importance of the arts to the business community.

A few years ago we collaborated on a research report called *Ready to Innovate*. Overwhelmingly, both the superintendents who educate future workers and the employers who hire them agree that creativity is increasingly important in U.S. workplaces; yet there is a gap between understanding this truth and putting it into meaningful practice. The report concludes, "It is clear that the arts—music, creative writing, drawing, dance—provide skills sought by employers of the 21st century." This is an important message and one that everyone in the business community needs to hear. As a member of the Business Committee for the Arts' Executive Board and as CEO of The Conference Board, I'm pleased to have the opportunity to continue David Rockefeller's mission of advocating the importance of the arts to the business community.

Now I'd like to welcome Renée Fleming to the stage to introduce this evening's keynote speaker. Renée is one of the most acclaimed singers of our time. In 2013, the President awarded her America's highest honor for an individual artist, The



National Medal of Arts. Winner of the 2013 Best Classical Vocal Grammy award, she has sung at major occasions, from the Diamond Jubilee Concert for Queen Elizabeth at Buckingham Place to the Super Bowl—the first classical artist ever to perform the National Anthem there. In March, Renée was appointed Artistic Advisor at Large for the Kennedy Center. Please join me in welcoming Renée Fleming.

INTRODUCTION OF **DAVID RUBENSTEIN**

MS. RENÉE FLEMING

WORLD-RENOWNED SOPRANO

Thank you. I'm so pleased to be here this evening; it's my pleasure to introduce a real hero in American culture. As a soprano, I'm uniquely qualified to appreciate heroes—and I don't mean tenors, but arts champions like David Rubenstein. Opera is the most expensive art form to produce, centuries old, usually in a foreign language and three-plus hours long.

So I know a thing or two about uphill battles, and about the millions of reasons a performance just might never happen at all. If my years as a performer hadn't taught me that, I'm now also an arts administrator and advocate; and speaking in one of those capacities, I can tell you that David Rubenstein is a godsend. He also said backstage that had he practiced a little bit more, he might have been a great opera singer, too.

His leadership of the Kennedy Center, America's national center for the performing arts, demonstrates his energy and expertise, but on another level it shows David's devotion to the ideals of the Center's namesake, John F. Kennedy. I heard David speak about those ideals just last week at the Arts Summit there, and I feel so fortunate to hear more from him this evening. He's a brilliant speaker, self-deprecating, witty—maybe you should step outside, David; you might not want to hear this—and a fantastic interviewer. He humanizes his topics with warmth and humility. As I stand here reading my remarks, I confess I've never even seen him use notes.

So honestly I can hardly think of a more talented man. David Rubenstein has been exceptional as far back as I know—Phi Beta Kappa, Magna Cum Laude from Duke University, editor of the University of Chicago Law Review. After working as an attorney and a presidential policy advisor, David co-founded the Carlyle Group and built it into one of the world's largest private equity firms. Now for some, that might be the pinnacle of achievement; not for David Rubenstein. There's always more



to do, especially in the way of giving back; and his career as a philanthropist of breathtaking generosity had begun.

Of course, he was inundated with requests, but his giving is focused, displaying a real devotion to American history, education, and culture. He helped restore the Washington Monument and rebuild the homes of James Madison and Thomas Jefferson. He purchased the last privately owned copy of the Magna Carta and loaned it to the National Archives. Helping the National Zoo, he's become an expert on panda reproduction—but who doesn't love pandas? He gave a staggering gift to The Kennedy Center, and I don't think it's even possible to tally the gifts to institutions of higher learning. But he was, of course, one of the first individuals to sign The Giving Pledge, and that high-profile Pledge shows another aspect of his giving: He leads by example.

The impact of David's generosity is evident everywhere you look: in our leading universities, our national parks, in our historic landmarks and documents, The Smithsonian Institution, and Lincoln Center. And I could go on, but I want you to hear from him. I just want to say that I believe our culture is a powerful measure of society; it enriches and defines who we are as Americans. So please allow me to present a man whose creativity and leadership are safeguarding the hallmarks of our national identity by advancing our culture every day. Ladies and gentlemen, my good friend, David Rubenstein.

THE 2016 DAVID ROCKEFELLER LECTURE ON ARTS & BUSINESS

MR. DAVID RUBENSTEIN

CO-CHAIRMAN AND CO-CEO, THE CARLYLE GROUP

So, now I know who I want to sing at and speak at my funeral! I wish my mother were here to hear that; she would actually believe all the good things you just heard. Please lower your expectations; I'm not that witty and I'm not that entertaining a speaker.

I would like to make some remarks today about the subject, but before I do, I'm just curious. How many people here are arts administrators? How many people here are artists? How many people here are involved with cultural organizations of one type or another? Okay. How many people are businesspeople? Okay, how many people here are pursuing the highest calling of mankind, private equity? No, nobody?

The most frequent question in New York I'm asked today and that I hear people asking is not, "How did the election turn out this way?" That's a whole separate subject; I won't get into that. It isn't, "Have you seen *Hamilton*?", but "How many times have you seen *Hamilton*?" It used to be okay to say, "I've seen *Hamilton*." Now, unless you've seen it two, three, or four times, you're not really considered part of the cultural elite. I have seen it several times, but clearly not enough for some of my friends, so I'm going to go back and see it again.

I mention *Hamilton*—how many people have seen it? How many people have seen it multiple times? The reason I mention it is because obviously the 16 Tony Award nominations were given yesterday to a play that is spectacular. If there were a Nobel Prize for history, Lin-Manuel Miranda would win it, because he has shown what you can do with the incredible power of a human brain to put together an incredible work of art that combines history and music, and shows you don't need to be a white man to play a white man. He's used cultural

diversity in his play and made it clear that anybody of any color can play certain parts. I think by bringing together this play, he's really done a wonderful thing for all of us who care about culture and arts. I hope so many people can see this play and benefit from it. I now know that many organizations are sending young people to see *Hamilton* because it really will benefit them and I think teach them a great deal about culture. I think that's a great thing, as I'll try to talk about in a moment.

Some of you may be wondering how come I was selected to be the first lecturer in the David Rockefeller Lecture series, and I've been wondering that myself. I thought it was because they had already made up the napkins that say "DR" on them, and they figured they already had them for David Rockefeller; they could just use them for me. And that's probably the best reason. Clearly there could be other people, but maybe it's because they know that actually my real name should have been David Rockefeller. Let me explain.

When my ancestors came over and they met at Ellis Island, their name was Rockefeller. They said, "No, we really want to change our name, because we want a nice, ethnic Jewish name. We want to make sure people really know we're Jewish, and "Rockefeller" won't really give that signal," so they changed it to Rubenstein. Had they not done that, my real name would be David Rockefeller.

Actually I admire David Rockefeller a great deal, and really the Rockefeller family. It's not that difficult to make a lot of money in this society and previous societies, and many people have done so; but no family has done more with the wealth they have created to enhance the culture of our country than the Rockefeller family. Over a century or so they have done things like create universities, like Rockefeller University and



the University of Chicago, and helped endow Morehouse College and made sure that it became a great university as well. In science they've done so many things at Rockefeller University; or in so many things like the Museum of Modern Art, or Lincoln Center, which was really started by the Rockefellers—so many things that we have as part of our culture are due to the Rockefeller family, and David Rockefeller was a major part of that tradition. So I'm very honored to be part of a lecture series named after him.

He is somebody that I've also thought I had a special affinity with, not because we really should have the same name, but because in many ways the similarity of our career paths, although at different levels. He was a graduate student at the University of Chicago and got his Ph.D. there; I did my graduate work there. His family started the university; I was there on scholarship—but still I always felt sort of an affinity. When I got my first job in New York it was as a summer associate at Cravath, Swaine & Moore, a law firm downtown. It was at One Chase Manhattan Plaza, and that was a building that David Rockefeller helped create.

When Wall Street was kind of falling apart in many ways and people were moving uptown in the late 1950s and 1960s, Wall Street might not have survived as we knew it, but then he decided to put his corporate headquarters there and build a building that became an important part of that community and really saved Wall Street at that time. When I started my

company, our principal bank was the bank that he had. When I was a young lawyer, I was involved in the rescue of New York City, and he was deeply involved in that; I had a number of occasions to meet with him then.

And also I felt over the years that I've been part of some of the organizations that he created—the Trilateral Commission was something he put together to help combine American business and government leaders with European and Asian government and business leaders, and I'm a member of that. Also I have the privilege now of serving as Vice Chairman of an organization he was the Chairman of for about 20 years, which is the Council on Foreign Relations. So I've always admired what he's done. But nothing I have seen in all of his accomplishments rivals what he has shown to me in his passion and commitment to our culture and the arts, and he's been terrific in that: the Museum of Modern Art with his enormous generosity there, and so many other cultural organizations.

Why is that important; why is it important that David Rockefeller give to cultural organizations and we admire him for that, and why is it important that everybody give to cultural organizations—particularly people who have the resources, the businesspeople, typically, to do so? Well, let me step back and give you my perspective on it.

The Earth is about five billion years old and life is about three and a half billion; but all of us didn't come along until about 200,000 years ago. Homo sapiens kind of emerged about 200,000 years ago in Africa. It wasn't apparent to all the other creatures on Earth when we emerged that we were going to dominate the Earth—and it's not clear how long we will be dominating the Earth. An average species lasts about 500,000, and we're 200,000 years into it; we're likely to do something that might make it impossible for us to survive another 300,000 years. But as long as we're here we will dominate the Earth because of something that, depending on God or evolution, we have that no other animal on the planet has—that's the human brain.

The human brain, at about two pounds, is the most creative device anybody has ever seen on the planet Earth. Because the human brain has such capacity to do so many things, it's such a marvel, that when you think about what humans can do to make civilization so wonderful, it's a wonder that we don't appreciate how fantastic the brain is. When I look at our

civilization and think about it, what is it that we're all on the face of the Earth for? None of us really know the answer—why we got here, how we're here, what we're supposed to do—but when you think about it, presumably it's because we want to do what Thomas Jefferson called “the pursuit of happiness”—make ourselves and our families happy, but also to advance civilization.

There seems to be an innate sense in the human brain that there is some desire to make humanity and civilization better than we have found it. All of us inherently I think want to make the Earth a better place than the Earth we found, and the civilization a better place than the civilization we found. It seems to be innate in the human brain and in our DNA.

When you think about it, that's why I think it's so important that we promote the arts, because when you promote the arts you're promoting the best of what the human brain has come up with. When you think about what Shakespeare did, or Picasso, or Michelangelo, or da Vinci, or Beethoven, or Mozart, these are wonderful things that the human brain created that made life so much better for those who experienced it, and it stimulated others to do other things, maybe create other great works of art and great works of culture.

What distinguishes human beings from the other animals that inhabit the Earth is that we have created a culture we can pass on to future generations. Our writing, our music, and our art are things that the other creatures on the Earth really can't live up to or do anything comparable to. If we try to ignore it and we don't take advantage of our human brain, I think our civilization would be less valuable than it really could be and we won't reach our potential as humans. So for those people who have the ability, businesspeople or other people, to do something to support the arts and make it possible for humans to take advantage of this incredible device we have, the human brain, I think it's a valuable thing.

In my own case I wish I could say that I had the same resources as a young person to get involved in the arts. The truth is, in my early days, I didn't have the resources of David Rockefeller, and my talents as an artist were not—as you might expect—very good. As a young boy, because my name was Rubenstein, my mother thought maybe I had the piano skills and gene, so she sent me to a piano teacher. Two weeks later he said, “Mrs. Rubenstein, please save your money; there is no talent there, nothing.” My mother then thought that perhaps I would be good

at painting, and she thought that was a great skill. After two weeks with a painting instructor, my mother was told, “Please save your money; there's no talent there either.” I did think for a while, as Renée mentioned, that maybe I could be an opera singer or a singer. After two weeks of that, the singing teacher said to my mother, “He is completely and totally tone deaf, the only person I've ever met who's completely and totally tone deaf.”

So as a young boy I really didn't have the skills to get involved as an artist or a performer, and I can't honestly say I was attracted to watching the performing arts all that much. My view of the performing arts growing up in Baltimore was watching the Baltimore Orioles or the Baltimore Colts, and that was the extent of it. When I got to college I wanted to take some art history and music appreciation courses, but they were all very early in the morning and all filled with young women. That was great, but the problem was they all knew a lot about it, and I thought my GPA would be lowered—and I wouldn't get into law school if I had a low GPA. So I didn't think I'd do well in those classes, so I didn't take any of those courses.

Later in life I realized how much I had missed and how much a deficit I had in my knowledge. When I was more successful in my career, I realized I should do something to give back to society. So when I realized I had made more money than I could really spend, I decided I had to do something about it. When you have a fair amount of money, you can decide to take it with you and be buried with it; the ancient pharaohs did that. There is really no evidence you need it in the afterlife, but the pharaohs tried it and it didn't seem to work. So I didn't think I wanted to be buried with my wealth. You can wait until you die and have your executor give it away, but there's no evidence you actually see what the executor is doing with it, so I didn't think it was that pleasurable. You can give it to your children, for sure, and many children are happy to receive the benefits of their parents' wealth. There is no evidence, though—with few exceptions—that if you inherit staggering sums of money, you go on to do great things. There are obviously some exceptions and no doubt some of the exceptions are here, but I was concerned if I gave each of my children a billion dollars that they would turn out to be maybe less than they'd be with not inheriting that much money. So I decided to give away my money, and give it all away. I did sign the Giving Pledge. The Giving Pledge says you give away half your money upon your lifetime or upon your death. Now, if you don't give any money away during your lifetime, you can say you're giving it away upon your death; but then when you die and you don't give it away, they don't disinter you and take you out of your burial plot; so it's a kind of



voluntary thing. But I actually decided to give away all my money, on the theory it would be better for my children and maybe I could do something useful with it.

But as all of you know who are in the philanthropy world, it's easier to say you're going to give away the money intelligently than actually do it. So I decided I would try to do what many people do, which is to thank those who helped me—so thank educational institutions that gave me scholarships; and thank educational institutions that helped my children, and my wife and family; and also to help with medical research, because what's more important than living and having the ability to pursue and enjoy the arts—but you have to be healthy to do so. So medical research is something that people like me would give money to, and I've done my share of that, I think. But what I've decided to do is to focus a lot more on cultural kinds of things than maybe some other people in my position. I really felt, again, that the human brain is so creative and has done such wonderful things in the arts that we should make sure people appreciate these things, know more about our culture, and ultimately benefit from it by being stimulated; then maybe they can produce great things and advance our civilization.

So as you heard from Renée, I've tried to get involved with cultural organizations like Lincoln Center and the Kennedy Center, the Smithsonian and the Library of Congress and so forth. I felt it's a great honor to be able to do so. I felt in some ways that I was giving back to my country, and thanking my country for the great privilege I have of being an American and being able to live in a country that enables somebody whose last name is Rubenstein—even though it was Rockefeller at one point—to achieve something I probably couldn't have achieved in any other country.

Therefore I've coined a phrase for this trying to give back to your country and reminding people of our heritage by buying historic documents or fixing historic monuments: I call it “patriotic philanthropy.” In many ways that's a misleading title and phrase, because the truth is all philanthropy is patriotic, really; you're giving back to your country. I've often felt that everybody who is helping to give back to our society through perpetuating the arts is also doing something that is patriotic.

How can we as citizens interested in giving back to our society, and in being art patriots who want to make our country a better place, how can we make our country a better place and do what we want in terms of making the arts more accessible and more understandable and better? Well, I don't have all the answers. Obviously you are here, and people care about this and probably know more about it than I do. Let me give you, though, some of my ideas that I think would be things worth considering. I realize every idea won't be perfect, but there are some things I think could be ideas that people might consider.

For example, in the business world: Businesspeople right now—or everybody, let's put it this way. Forget the businesspeople for a moment; let me talk about our leaders generally. In the presidential campaign, whatever you might think of the campaign—and I'm sure some of you have your views on it, and I have mine—it is disappointing to me that in all the debates we've had, not one question has been about art or culture. No reporter has thought it important enough to say, “Governor, or Mr. Trump, or Senator, or Secretary Clinton, what do you actually think about the arts?”

I think we should try in the presidential campaigns to get the thoughts of what these candidates think about the arts, not necessarily because we can be sure they will do what they say, but because you want to make sure people understand it is an important part of society. Society is regulated by many different rules, laws and so forth, and we have many different things that are important in our society—economy is important, foreign policy is important—but the arts are so important because that’s really what our civilization is all about. What we’ll give our children is our arts and our culture. Nobody has asked about it yet, so my hope is that we can find somebody here or somebody who is listening to what I say who will ask questions to these candidates and have them publicly say, “Here’s what I’m going to do with the arts, and here’s how I’m going to make civilization better by perpetuating the arts.”

We also should make sure that other business leaders address the same issue. The business leaders who are able to devote resources and other things to promoting the arts should make speeches and talk about the arts more commonly than they do. Frequently businesspeople are only asked about their numbers for the quarter or what they’re going to do with their company; they’re not asked what they’re going to do with respect to the cultural resources they are able to support.

And think about this: Right now businesspeople are very focused on something called ESG. ESG means Environmental, Social, and Governance. It’s a kind of way of saying businesspeople shouldn’t worry only about numbers and how much money they make; they should worry about what they’re doing to help society and make it a better place. All companies like my own have ESG reports. We say, here’s what we’re doing to help the environment, here’s what we’re doing to help sustainability, here’s what we’re doing to have good social practices, and here’s what we’re doing to have good governance. But it should be ESGA, because it should have “arts” in it. We should ask companies to say what they’re doing, not only for the environment and not only to have good social practices and good governance in their companies, but what are they doing to help the culture and the arts of the society that they live in, and are they not able to do more than they’re already doing. I think we should ask our business leaders to comment on that, and in ESG reports also ask them to make it ESGA.

I think we also should have an index. Businesspeople are wonderful at measuring the metrics of how they perform—profit/loss statements, quarterly earning statements—all kinds of indicia are available. I know in my own company we have enormous amounts of data about how we’re performing, how our company is performing, and that’s true of all businesspeople. But we don’t really have in our society a commonly accepted measure of how arts are being supported and how we measure our progress in educating our youth about the arts, how we’re conveying the importance of arts to our youth, and how many people are really benefiting from what people like you are doing to promote the arts. I think if we could come up with some common metrics and have businesspeople focus on these metrics and develop them, and then in their annual report and public speeches say how they’re performing, and then generally how society is doing, we’d have a better for example.

Right now every quarter the U.S. government will say, “The gross domestic product of the United States is X, the unemployment rate is Y, the inflation is Z.” We know what these indices are and we have ways of conceiving of whether we’re doing well or doing poorly. We should have the same kind of index, in my view, and indices as well, for how we’re doing in passing along the importance of the arts, promoting the arts, supporting the arts. I think businesspeople can take a lead in that.

I think we also should consider what we’re doing to make certain that younger people are getting exposed to the arts, and have a way of measuring that. In my own case, I can’t honestly say I was exposed to the arts as much as I wish I had been; I’m now racing to catch up to what I didn’t get as a young child. I’m hoping now that we can do things like make certain that when we talk to members of Congress or other governmental leaders, they don’t cut the arts education programs first when they want to cut the budget. Typically when you see cutbacks in government education programs or support for the arts, you see arts education being cut. That’s unfortunate, because that means that young people will not really appreciate not only arts, but our entire culture. Right now we have very few requirements when you graduate from high school or college that you actually take an arts course, a cultural course, or anything that teaches you about civilization, or all that civilization has done in culture and the arts, and things like that.

I think we ought to make certain we put some pressure on our government leaders to not cut these kinds of things. We also should make sure that the cultural organizations are focused on the young people. When I go to cultural organizations, events, operas, symphonies, and things like that, very often people have the color hair that I have. It's a wonderful color hair; my real hair is dark, but I dye it grey to look a little bit older. But my dyed grey hair is the color that many people have.

It scares me that the young people in this country, because of so many other possibilities they have to use their time in other ways, are not getting exposed to the visual arts and the performing arts and other cultural organizations in ways I think they should. So I hope we can find ways to do a better job of convincing young people that this is an important part of their education, and do better to make sure that mentors make certain that young people do things like this. I think if we don't do that, we run the risk in 10, 20, or 30 years that the symphonies and operas will have no one attending because the young people aren't exposed to it, and they don't realize how rich an experience it is or how terrific it can be, and how much richer their experience as a human will be if they attend these things and learn these things.

I also think we might consider something not unlike the Teach for America experience. Wendy Kopp did a wonderful thing for our country and a great patriotic act, in my view, in creating Teach for America and getting young people when they graduate from college to spend two or maybe more years teaching in underserved communities. I think we might consider creating something like a cultural corps or a group of cultural fellows who, when you graduate from college, you are given some stipend to do things that would help perpetuate the knowledge of our culture and our arts before you go on to some other career, unless you want to stay in that area. But something like that, not unlike the Peace Corps.

What we did with the Peace Corps was wonderful. President Kennedy did a wonderful job of taking roughly now about 220,000 Americans who have served in about 160 countries around the world, and talked about our culture to people around the world. We need to do more to make sure people in our country know more about our culture. Perhaps if we had a domestic equivalent of the Peace Corps focused on culture, we could get young people graduated from college to really do the kinds of things we're now doing around the world in the Peace Corps, and do much more in terms of culture. Those are the kind of things

I think we should do to make certain that businesspeople and others are engaged with the importance of the arts.

Now, businesspeople: Why are they so important and why are the businesspeople the most important people here? Well, to be honest, businesspeople tend to have more money than non-businesspeople, and therefore they have the resources. They have the ability to do certain things that other people don't have. We have to put pressure on the business community and we have to hold them up as a good example. We should look for businesspeople to be role models for what they're doing—and many businesspeople, not just in New York and Washington, but around the country. We should elevate them and make them role models, just as we should with athletes. We should get athletes or other kinds of performers who are often role models to our youth to talk about the arts and make it clear that the arts are for everyone. So when an athlete talks about the importance of culture to him or her, and he or she says, "Arts are for everyone and arts are for all Americans," it will give them the symbol and a message that you shouldn't ignore the arts. If a great athlete, Kobe Bryant or somebody else like that, is talking about the importance of culture and arts, it will resonate. Businesspeople can do the same thing, but sometimes businesspeople don't have the same influence with youth as performing artists or athletes do.

These are the kinds of things I think are very important as we go forward. I hope all of you will take away from tonight my sense that as a businessman, we've made a lot of progress over the years since David Rockefeller did many things to get this underway, but we have a long way to go before we get to the point where every young person feels that a part of their education is learning about our culture—the arts, the visual arts, the performing arts—and even if they can't, like me, perform, they can do something to support the arts.

Now, I mentioned earlier that all of you are really patriots, in my view. I would call you "art patriots," because people who support the arts are patriotic. The word "patriot" is a Latin-derivative word that means "people who love, support, or defend their country." There is no doubt that people who give the last full measure of the devotion to our country in fighting in the military are patriots of a different level. But you can love, support, and defend your country without carrying a weapon; and you can do it by carrying your words, ideas, and your financial support, by getting people to understand the importance of arts to our culture and our society.

What we're all about on Earth is making certain that we have an enjoyable time while we're here, and that we advance society. One of the best ways to enjoy society and advance society is take advantage of the great things that Shakespeare and Mozart and Beethoven and people like that have created. Without that, life would be much less rich than it is.

One person I mentioned earlier, Alexander Hamilton: I think he has had a big impact on society in many ways. Let me conclude by talking about him for a moment. Let me think about how I would express it—I guess I would express it this way: John Kennedy was the person after whom the performing arts center in Washington was named. He was a president tragically cut down in the prime of life. He was extremely articulate. One of the things he said that I've always remembered is, "With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God's work must truly be our own."

I think that what our patriots are doing is God's work on earth. How can you really know that; how can you be sure I can speak for God? I can't. There are some presidential candidates who think they can speak for God. I had an ancestor who did speak to God, his name was Moses, but since then there hasn't been any direct communication. However, occasionally God has spoken to me, and he did so yesterday. He did so through Alexander Hamilton.

I'd like to read to you something I got from Alexander Hamilton that really expresses a little bit more about the importance of culture, and why all of you should do more to support the arts. From Alexander Hamilton, through God, I guess:

"Dear friends of the arts: When I was living in New York I cannot honestly say that I was focused on the arts. One of the many reasons I could not stand Thomas Jefferson was his insatiable interest in the arts. He was obsessed with music, and art, and architecture, and literature, rather than helping to get a young country off the ground with a strong government and a strong capitalist economy. I thought then that the arts were not for serious people focused on making the country a better place, but I was wrong. And I say that now, not because there was a great work of art devoted to me—the Broadway play *Hamilton*—but that play has reminded me of how I spent my life. I could have had a richer, more fulfilling and no doubt longer life if I had

focused less on economic matters and personal rivalries, and more on the real pleasures of human existence—the art and culture which comprised our society then.

Of course, it is ironic that the man who cared about the arts, TJ, has no play about him, and people spend more time now talking his relationship with Sally Hemings than his relationship with the arts. It is ironic and pleasurable. I just wish, though, that I had followed TJ's lead and actively devoted more of my time and wealth to supporting the arts. I would not only have enjoyed life more and probably helped others more had I done so, but I would probably have lived longer. For I have seen that great supporters of the arts live long lives. Thomas Jefferson made it to 83 and David Rockefeller is now 100.

So to all of you who are assembled here today to hear about the arts, take it from me: Do not assume your life will be made into a great work of art when you're gone, and you can bask in the reflected glory from wherever you wind up. It is far more pleasurable to enjoy the beauty and wonders of art and culture, and to provide support for them while you are on Earth—and someone up here will see to it that you will live longer for doing so. I know you might be skeptical of what I'm saying about living longer, but why would you want to take a chance that I'm wrong? So support the arts and live long, and maybe somebody will make a play about your life, and help keep you on our \$10 bill as well. Best regards, Alexander Hamilton."

Thank you. So I want to thank you for giving me the pleasure and the honor of speaking here today. I want to thank all of you and this organization particularly, and its leaders, for helping to put in the forefront of the business community and other parts of our society the idea that arts are important; that they are not independent of our existence; that they are part of our DNA; that while STEM is important and it's important to be very good in science and technology, you can't be very good in science and technology, and really enjoy the pleasures of life if you don't appreciate the arts.

So I hope all of you will not only take away my message, which is that we have a lot more to do, there are some ideas I've given forward I'd be happy to talk to others about, if any are interested in them. I hope all of you will feel you are doing something great for our country and you are really art patriots, just like our great patriot, Alexander Hamilton. Thank you very much.

CLOSING REMARKS

MR. EDGAR L. SMITH, JR.

CHAIRMAN AND CHIEF EXECUTIVE OFFICER, WORLD PAC PAPER, LLC

Let's give David Rubenstein one more round of applause. Good evening, I'm Edgar Smith, Chairman and CEO of World Pac Paper and Chairman of the BCA Executive Board, and a member of Americans for the Arts Board of Directors. I'm honored to be here tonight among such innovative business and arts leaders.

Local arts agency leaders rank the arts and business as one of the top 10 advocacy arguments around the country. Since we've heard what David has to say, there's no reason to think that is wrong; that is absolutely correct. In the top 10, that's great.

I have to tell you, as a businessperson I am truly moved by the remarks of David Rubenstein tonight. He is truly an absolute outstanding leader and an inspiration to all of us in the business community. David's remarks and the wonderful performance by the Jazz at Lincoln Center Youth Orchestra Blakey Ensemble reminds us of the importance of arts to our daily lives. It's also wonderful to have Renée Fleming here. It reminds us of how business leaders like David impact the arts community.

As we've heard tonight, the arts build a more creative business world, more creative communities, as well as more creative lives. In my hometown of Cincinnati, Ohio, we have consistently seen the impact of the arts in our community. We believe that the arts have created a ripple effect that everyone living there in our region has benefited from. The more people that participate in the arts, the greater the benefits for all. As was said earlier by Bob Lynch, all the arts for all the people—that's what it's really all about.

I'd like to just recount what David Rockefeller said in his landmark speech: "What a resounding acknowledgment this would be that the enhancement and development of the arts are worthy objectives for the exercise of corporate social



responsibility. Too often the tendency is to regard the arts as something pleasant but peripheral. I feel the time has come when we must accord them a proper and primary position as essential to the nation's wellbeing. In our increasingly mechanized and computerized world, the arts afford a measure of consolation and reassurance to our individuality, a measure of beauty and human emotion that can reach and move most men. They are indispensable to the achievement of our great underlying concern for the individual, for the fullest development of our potential hidden in every human being."

That brings us to a close this evening. It's a lot to think about. And David, you really are funny. You did a great job tonight. One more round of for him. It's so wonderful to have the man who should have been Rockefeller do the first speech for the Rockefeller Lecture Series; I can't thank you enough for saying yes.

I hope that you all will leave here inspired by the words of David Rubenstein and David Rockefeller, two legends of the business community. Thank you all for being here with us tonight, and have a great evening. Thank you.

Americans for the Arts is the nation's leading nonprofit organization for advancing the arts in America. With more than 50 years of service, we are dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts.



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