

*Americans for the Arts presents
23rd Annual Nancy Hanks Lecture
on Arts and Public Policy*



Nancy Hanks Lecture on Arts & Public Policy

An evening with

The Honorable Joseph P. Riley, Jr.

Monday, April 12, 2010

Concert Hall

*The John F. Kennedy Center for the Performing Arts
Washington, DC*

Sponsored by
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OPENING REMARKS BY ROBERT L. LYNCH



Robert L. Lynch

Good evening and welcome to the 23rd Annual Nancy Hanks Lecture on Arts and Public Policy. I am Bob Lynch, President and CEO of Americans for the Arts, and I want to thank each and every one of you for joining us tonight here at The John F. Kennedy Center for the Performing Arts.

There are several reasons for us to celebrate this evening. You are all here in DC, many from out of town, at one of the most beautiful times of year—during the 98th Annual Cherry Blossom Festival. Some 550 of you will be visiting Capitol Hill tomorrow for Arts Advocacy Day, and I hope that you will have a chance to walk around to see for yourself the Capitol set ablaze with pink blossoms.

This year Americans for the Arts is celebrating its 50th anniversary. That's 50 years of advancing the arts and arts education in every part of our country, and we are committing the next 50 years to building an even more vibrant future for the arts in America. From advocating to create the National Endowment for the Arts in the years of the Kennedy and the Johnson administrations to protecting the arts from decimating funding cuts during the culture wars of the '90s to saving jobs in the arts during the ongoing national recession, Americans for the Arts has been with you on the front lines and the front pages of arts policy in America.

I had the privilege of hearing Arthur Schlesinger, Jr. speak at the first Nancy Hanks Lecture in 1988. He advised us of the cyclical nature of private interest versus public purpose in policy. In 1993, the great Congresswoman Barbara Jordan addressed the audience assembled at the Kennedy Center: "The arts can help us painlessly articulate our oneness." Wendy Wasserstein delivered the 1999 Hanks Lecture, calling for freedom of expression as a key to freedom itself. Two years ago, in 2008, Dan Pink predicted creativity as a key argument for arts advancement. And last year, Wynton Marsalis spoke of the arts not as entertainment, but as the story of ourselves and of us as a nation. And we are here tonight to celebrate the 23rd Annual Nancy Hanks Lecture on Arts and Public Policy, which will be delivered by one of the most admired and effective mayors in the United States, the Honorable Joseph Riley of Charleston, SC.

I hope that you will all join us at other events during the year as we celebrate not just the 50th anniversary of Americans for the Arts, but the transformative power that the arts has had in each of your communities. We've got three major events happening this summer. First, we will be celebrating the private sector's contributions to the arts at the Encore Awards with our affiliate organization, Arts and Business Council of New York. Then in June, we'll gather more than 1,000 arts leaders from across the nation in Baltimore for our annual convention, the Half-Century Summit, to mark our 50th anniversary. Additionally, throughout the summer, we will be conducting a grassroots advocacy campaign called 50 States 50 Days, that will bring Arts Advocacy Day to your hometown. Throughout our 50th anniversary year, we've been reaching out to you—our members and stakeholders—from coast to coast to remind you that it is your work, your creativity, and your history that we are celebrating.

There are so many ways to get involved in helping to secure a vibrant future for the arts in America. I hope that you will all play your part and get others to play their part by signing up to become a free member of our Arts Action Fund, so we can reach each of you directly with valuable information about advancing the arts in our country.

The growth of the arts sector is dependent on collaboration—collaboration locally in communities and states, as well as all across the nation. Tomorrow is National Arts Advocacy Day and as part of this national call to arms of arts advocates, hundreds of you will be walking the halls of Congress to meet with your representatives and senators to make the case for federal support for the arts and arts education. In addition, we have thousands of supporters reaching out through our

E-Advocacy Center to their members of Congress to amplify our voices on the Hill tomorrow.

I am excited to announce that we also have 86 national arts organizations here tonight, who have cosponsored and endorsed a national united arts policy platform. On behalf of Americans for the Arts, I want to thank all of the registrants and the cosponsors for your arts advocacy efforts and ask you all to please stand so that everybody else can recognize you as well.

I am very pleased to share with you that actors Kyle MacLachlan and Jeff Daniels are here tonight and will be joining you on Capitol Hill for Arts Advocacy Day tomorrow.

A number of other special guests are joining us here tonight. First, I would like to recognize President Obama's appointee to serve as Chairman of the National Endowment for the Arts (NEA), Mr. Rocco Landesman. Rocco, would you please stand? I have had a chance to get to know Rocco, and I know that he is going to do great things for the arts. He will be delivering his first congressional testimony before the House Interior Appropriations Subcommittee tomorrow, and I'm wishing him luck. I know he will make a huge difference as we all advance the arts in American through support for the NEA.

Also joining us tonight is the amazing Congresswoman Louise Slaughter, co-chair of the Congressional Arts Caucus; Rachel Goslins, executive director of the President's Committee on the Arts and the Humanities (PCAH); PCAH members Anne Luzzatto and Madge Berman; and Alice Foults, who sits on the board of the White House Historical Association. We also have two former Chairmen of the National Endowment for the Arts in attendance, Bill Ivey and Frank Hodsoll.

Finally, I would like to thank the Rosenthal Family Foundation and the Betty R. and Ralph Sheffer Foundation. For many years the generosity of both of these foundations has played a key role in making the Nancy Hanks Lecture Series possible.

To make the arts available to every American takes transformative leadership in every community, big and small. Tonight's lecturer, the Honorable Joseph P. Riley, has been mayor of Charleston, SC, since 1975. For me, Mayor Riley is a role model, a stalwart friend of the arts, and a personal inspiration. He embodies the foundation he has laid for his city: the arts make communities more livable and enrich people's lives. I thank him for being here with us. And now it is my great pleasure to kick off tonight's lecture with a special performance by the Washington Performing Arts Society's Men and Women of the Gospel Choir, a favorite art form of Mayor Riley's.

The Washington Performing Arts Society's Men and Women of the Gospel Choir has performed annually at many prestigious venues within the Washington, DC, metropolitan area, inspiring audiences through the traditional roots of gospel music. In fact, I saw them perform a few months ago at the Temple Sinai Synagogue of Washington, DC. The choir recently performed at the 2009 Helen Hayes Awards; a U.S. State Department luncheon; with Wynton Marsalis and the Jazz at Lincoln Central Orchestra at the Harman Center for the Arts; and with Sweet Honey in the Rock at the Warner Theater. I am proud to say that one of Americans for the Arts' board members, Glen Howard, is a member of this choir, and he will be performing with the group tonight. The choir is led tonight by Artistic Director Stanley J. Thurston and will be performing next week right here as part of the Gospel Across America Festival.

Ladies and gentlemen, let's give a warm welcome to the Washington Performing Arts Society's Men and Women of the Gospel Choir.

[The Washington Performing Arts Society's Men and Women of the Gospel Choir performs.]

That was really wonderful. You know, we have tried to punctuate each lecture that we have had over the years with art and with artists, like we have done tonight. And I think it has been a terrific tradition. We will continue this theme through tomorrow morning at our Congressional Arts Kick Off. Also, I would like to thank Ovation TV, the arts channel, for its sponsorship of tomorrow and its continuing support of the arts and artists.

And now, I have the distinct pleasure of inviting Sen. Mark Begich of Alaska to the stage to formally introduce Mayor Riley.

Begich has extensive experience in public service. At the ripe old age of 26, he was the youngest person ever to be elected to the Anchorage Assembly, where he served for nearly 10 years before being elected mayor of Anchorage in 2003. Anchorage went through a huge building boom under his leadership as mayor. He directed a \$100 million expansion project for the civic and convention center and the Anchorage Museum of History and Art. During this critical time of transforming his city, then-Mayor Begich participated in the Mayors' Institute of City Design in Mayor Riley's hometown of Charleston, SC, where he learned the power of the arts in transforming cities to livable cultural communities.

We are so fortunate to have him here tonight to speak on the far reaching leadership impact that Mayor Riley had on not only him, but on 800 mayors from cities, large and small, all across the United States. Please join me with a warm welcome for Sen. Mark Begich.

INTRODUCTION OF MAYOR REILY BY SEN. BEGICH (D-AK)



Sen. Mark Begich (D-AK)

Thank you for this prestigious opportunity to introduce my good friend, Mayor Joe Riley. I first met Mayor Riley when I was a newly elected mayor from Anchorage. I was attending my first U.S. Conference of Mayors meeting and trying to figure out who was who and what I was supposed to be doing. It quickly became very apparent to me that Mayor Riley was someone I wanted to know.

He is truly a legend among his colleagues, unlike many of us in politics, who are just a legend in our own minds. He has managed to get himself re-elected a record number of years—35 years. That is unbelievable. And, believe me, for a mayor, that's outstanding. Being a mayor is a lot harder than being a U.S. senator. Mayors have to face the music of their constituency every day. We senators get to hide in Washington, DC, and hang around with people who tell us they love us all day long.

Mayors, they can't even go shopping for groceries without someone giving them an earful about something. Mayor Riley has not only survived as mayor, he has brought the job to a new level. He has elevated Charleston, SC, into the forefront on many of those levels. Other mayors try to copy his style and his skills. Most of us will never acquire his graceful Southern charm, but we can sure try.

One of the many things you will learn when you spend time with Mayor Riley: He is always thinking positively. He sees challenges, and he can envision a solution to help his community, his state, his country. When mayors are faced with declining revenues, tough times, and even tough elections, they tend to want to cut the so-called frills that government can offer.

The arts are often thrown under the budget bus to the detriment of their community, but Joe Riley has always been a visionary. He knows that arts and urban revitalization are what set cities apart and help them grow. He knows that a thriving arts and culture community is good business.

Mayor Riley led the way to revitalizing Charleston's downtown business district and has overseen the creation of new parks and facilities. He has emphasized Charleston's historic and artistic resources to make Charleston not only a great place to visit, but also a great place to live, raise a family, and retire.

In the early stages of my mayoral term, I attended, as mentioned, the Mayors' Institute on City Design in Charleston. Joe Riley was the co-founder of this institute, but I have to tell you when I first saw the invite. (This isn't on my script. My staff gets very nervous at this moment. You know, senators are all programmed. Mayors, we run wild—but I have to be honest with you.) I looked at it, and said, "Why do I want to go to Charleston to study art with mayors? And how does that all work?"

The arts are often thrown under the budget bus to the detriment of their community, but Joe Riley has always been a visionary. He knows that arts and urban revitalization are what set cities apart and help them grow. He knows that a thriving arts and cultural community is good business.

It was interesting to see the sponsors: the National Endowment for the Arts, the American Architectural Foundation, and The U.S. Conference of Mayors. I said, "Okay. The U.S. Conference of Mayors. I'll go to this."

Through this, I know it's rare here, but I'm being blunt and honest.

[From the Audience:] It's okay.

It's okay? See, that's what's great about art events. It's back and forth. I love it. It's like a town hall.

Through this institute, I truly learned from the master and got exposure to how cities across the country use arts to further business and civic ventures. I went and moved into developing urban design. I went back to Anchorage to start a process to build a new civic and convention center in the middle of downtown Anchorage. I was told by the naysayers we couldn't build such a building in the core of downtown, but I kept the words of Mayor Riley in mind as I pressed on.

The next year, we passed both a bond for a new convention center and a bond for a major expansion of the Museum of History and Art, which to this day continues to move financially forward as the cornerstone of our revitalization of downtown.

I had learned the most important point in our effort to get these bonds passed from Mayor Riley: Tell the community how the arts can bring money into our community and make the economy grow. I would be remiss at this time if I didn't put my local government hat on for just a minute and tell you that Anchorage is a beautiful place, and you should go visit it.

And when you do, you will see the influence Mayor Riley had on our city through the convention center design and the final product. Not only during my time did he influence it, but because that building will be there for generations to come, it influences future generations.

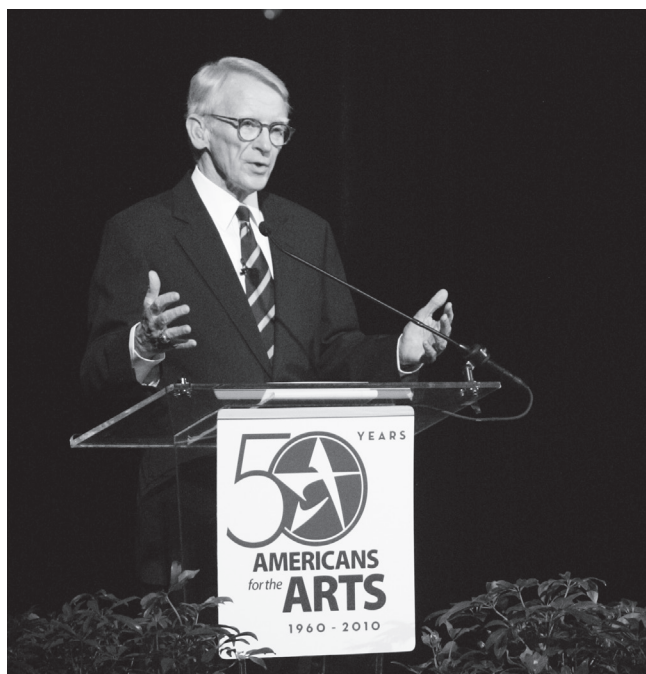
Also, before I ask him to come out, I want to give a special thank you to his wife, Charlotte. Thank you for your generous donation to the arts, for loaning your husband to us mayors for so many years.

Please join me in welcoming a visionary, a patron of the arts, my friend, Mayor Joe Riley of Charleston.



The Washington Performing Arts Society's Men and Women of the Gospel Choir

MAYOR JOSEPH P. RILEY, JR.



Joseph P. Riley, Jr., Mayor of Charleston, SC

Editor's Note: Over the course of his lecture, Mayor Riley showed more than 100 slides illustrating his talk. We've chosen just a handful to illuminate his remarks.

Thank you. Thank you so much, Sen. Begich, for your generous friendship and most kind remarks. I, as every mayor in America, felt great excitement when Mark Begich was elected to the United States Senate. We get to know each other as mayors with no cameras and no reporters, just the real people. And we admired Mark so much. And, you know, the thing about a U.S. senator is they serve our states. They serve our country. And, on behalf of the mayors of America, the thought that Mark Begich would be here helping our country tackle the difficult problems—the economy, the arts, foreign affairs, approving treaties, Supreme Court nominations—brought joy to our hearts. Mark Begich is a treasure of Alaska, but he is a national treasure as well. And I thank him for his kind words and thank him for being here.

It is a great honor to be with you today. It is an honor because I know you, not each of you or many of you personally, but I know you because I know your colleagues in my hometown. And I know what they have meant to my city. The arts have transformed my city. And I know your passion and your energy and your sacrifice and your determination and your

commitment to excellence transforms the towns and cities of America. I know it is hard work, a huge sacrifice. It is an honor to be with you tonight and to celebrate the achievements of Americans for the Arts.

Tonight I will seek to challenge you to include another art in your arts advocacy and passion, an art that is essential to the success of our culture and our country. It's the art of making great and beautiful cities.

I will be telling you some stories tonight about my city that are stories of universal principles that I believe can be applied to towns and cities in our country, and they must.

The city should be a place where every citizen's heart can sing. In the art of city-making, we should first seek to make no mistakes. This was a mistake: They demolished the Charleston Hotel, where the Democratic Convention of 1860, 150 years ago, met. They demolished it in 1960 because city leaders were convinced that in order to be a great city, you had to have a drive-in motel—there wasn't a great city without a drive-in motel.



Charleston Hotel, demolished in 1960

So our challenge first is to avoid making mistakes. We started working the poorest sections of our city with the challenge of vacant lots, seeking to build affordable housing, handsome affordable housing, for our citizens. Houses in those neighborhoods frame and address the sidewalk. But in the '50s and '60s, when they built affordable housing, they constructed buildings with no relationship to the neighborhood, ugly as sin.

The arts have transformed my city. And I know your passion and your energy and your sacrifice and your determination and your commitment to excellence transforms the towns and cities of America.

They usually put a cyclone fence around it to kind of warn you it was not safe and no one really would want to live there anyway. So I was determined we could build handsome affordable housing. We had an architectural competition. We picked an architect. He designed something handsome and it didn't cost any more than the ugly stuff. Luckily, we had that lesson.

And then we got a grant for new public housing. The housing authority was so excited. They said, "Mayor, we know just where to put the new project."

I said, "We're not building any more projects."

They said, "You've got this waiting list, all these poor people."

I said, "No, we're not going to do this anymore." It ignored every accumulated lesson of western civilization for 750 years about towns and cities. We build these brick monoliths, crowd poor people in there, and then get mad that they don't work. I said, "We're going to scatter the new public housing in individual lots throughout our city." Well, they thought I was nuts, but I could tell them what to do.

And then we started the interesting community discussion about finding the sites of the public housing. You know, the average American doesn't turn to their spouse in the morning in bed and say, "Honey, wouldn't it be good if we could get us some public housing next door?" So we had the debates, and we picked the sites. And then we hired the architects and told them what we wanted. And they came up with the plans—they were ugly as hell. We fired those architects and got some new architects. And then that's what we built: public housing, federally subsidized. Very poor people live here, but it added to the beauty of our city.



One of Charleston's award-winning public housing sites

We won an award from the president of the United States: 25 years worth of federally funded projects, buildings, bridges. Eleven awards for 25 years. They gave housing for the poor one of those awards. When Prince Charles came to Charleston, the only photo op we wanted was in front of these. He said that the best lesson that Charleston, SC, had to share with the rest of the world was that an architect could build beautiful buildings for poor people.

And when we were opening these, I was at a reception at the home of the president of one of our colleges. And a server came up to me in a crush of people with a tray of drinks. She leaned over, and she whispered to me. She said, "Mayor Riley, I want to thank you."

And I said, "What's that for, ma'am?"

She said, "Because Monday, I am moving into 7 Marion Street." It was one of these. And she said, "It is so beautiful." And then she walked away. And I thought back then, this was a long time ago, before Hope 6¹, that maybe never before had a prospective tenant of public housing with a few syllables to utter to her mayor used the word "beautiful" before. And the fact of the matter is, in the art of great city-building there is never any excuse to build anything that doesn't add to the beauty of our city, no matter what it is.

Now, that one building became a catalyst. Across the street, private housing became restored. There is a cathedral where the Westminster Choir performs during our Spoleto Festival USA. Good urban design transformed a neighborhood. In the art of city-building, we must work hard to keep the bulldozers out. It's hard to do. We work hard to save every one and transform them. And it's very difficult. But, see, it's about our heritage. We don't want America, 300 years from now, to be an 80-year-old country, where everything is about 70 or 80 years old. We wouldn't know who we were or where we came

from or what the memories were or what the scale was or how people lived or what they did.

So these are low income neighborhoods. We work to preserve them so people who live there could stay there in apartments and homes. And one was burned. And we got one of our nonprofits to restore it. And I love the site of it. I took a few pictures myself *[changes slides]*. I love the thought of a person of modest resources having a third-floor piazza overlooking the 19th-century roofscape of our city. And it's lovely.

Now, these next ones were freedmen's cottages, which were what African-Americans built after the Civil War when they could legally own land and one-half of a trough and a single house *[changes slides]*. The neighborhood was about gone. Hurricane Hugo almost did them in, but we knew we had to save them. So we worked with Habitat for Humanity and restored them to affordable housing. It saved the neighborhood, but it taught us a building type. We had been worrying about what to do for transitional housing. People who have been in the shelter and just have a few bucks can't mainstream yet. So working with a young architect, we had transitional housing built and won an award from the American Institute for Architects for housing for really poor people transitioning.

And the fact of the matter is, in the art of great city-building, there is never any excuse to build anything that doesn't add to the beauty of our city, no matter what it is.

You know, we won awards for this, won awards for outside public housing. And, you know, so often in city-building, you say, "Well, it's just." You can never say, "Well, it's just." If people can see it, whatever it is, it can add to the beauty of the city. It must add to the beauty of the city.

This was a building admittedly in not very good shape *[changes slide]*. Our building folks were calling me and saying, "Mayor, we have to let 17 Fishermen [St.] come down."

I said, "No, we don't." It was a corner lot. You let the corner buildings come down, what happens? It's a virus. It spreads to adjacent buildings. So I said, "We need to restore it."

He said, "Mayor, we can't. It's shifting. And the utility pole is vertical." It *[the building]* was leaning over.

And I said, "Well, we'll get some money, get it developed and fixed up."

¹ A U.S. Department of Housing and Urban Development grant program for public housing projects and mixed income development. Started in 1992, formally recognized by the federal government in 1998. Hope 6 grants \$5.8 billion a year annually.



17 Fishermen Street, before and after



He said, "Mayor, it will fall on the house next to it and kill the people."

And I said, "Well, not if we move the people out." So we moved them to the Holiday Inn for a couple of months. And they thought it was great. And we put some money into it and we restored it. Affordable housing saved a corner. It saved a neighborhood.

Now, the big challenge in the art of city-building is in our downtowns. And every city in America faced the same thing we faced. Downtown was almost dead. We work hard on this, don't we? And people so often don't understand, "Well, what's the deal on the downtown? Why all the time? Why all the money? Why not money elsewhere?"

And, you know, you make the argument about tax base and jobs. That's very good. But the truth is it's the public realm. It's the democratic space. It's the heart of the city. Every great town and village and city in the world is a place where its heart has energy, where people come together, and the eye contact and the elbow contact reinforce their citizenship and a sense of pride.

So we worked on our downtown. It was almost dead. We did it by the numbers. We showed what buildings used to look like and gave them renderings. And then we put money into the buildings and kept them from being torn down and put apartments on the first floor, second floor, and really got some good momentum going. This, the Schwartz Building, looked like that *[changes slide]*. We put some money in and got it restored. Hurricane Hugo knocked it down, 1989. I was so disappointed. So I put a bigger one and a better one in there

We were making great progress, but then we had this big problem in the heart of our downtown—a vacant lot. It was a retail street when I was a child—a shopping center of lower South Carolina. Where the vacant lot is on this slide there were

two department stores when I was a child *[changes slide]*.

Now, cities are ecosystems. We must be very careful with their restoration and know exactly what we are doing. There are lots of ill-intended consequences of well-meaning actions in the rebuilding of cities. So here we knew we needed a critical mass. We needed to get the energy of Market Street to King Street. Market Street was once pejorative in Charleston. It was said about Market Street, it was one of the few places in America where for 50 cents, you could get a bowl of chili, a tattoo, or a communicable disease.

But Market Street was coming back. And so we had some energy, but we had to continue that energy by connecting Market Street to King Street. Human beings do not walk past a vacant lot in an urban space. They will never do it. It's unnatural. So we had to put a lot of energy there. But we had to be very careful. You know, so often in city-building, people will say, you



Downtown Charleston, SC



Downtown Charleston

know, "Mayor, get something. Even if it's wrong, go get a developer, put something in there. You know, get something going."

That would be like being sick, and saying to a doctor, "Doc, I'm not feeling well. Can you give me an operation? It doesn't matter what kind. I would just like an operation." So you have to be very careful. So we needed a lot of critical mass. It was very controversial. It's always difficult in this city-building business.

So we had to respect the scale of buildings. They were low-rise. We needed a good bit of action and energy there, but we also couldn't have real tall high-rise buildings that would affect the city. We needed to move the street back so the market head would be centered. The building on the right is what buildings look like in Charleston *[changes slide]*. And we insisted on good design, retail storefronts to energize people and a hotel conference center, not an unusual combination. And we built it. It provided all the catalytic energy that we had hoped for in our city. It brought people back.

Now, in the art of city-building, details are very important. Just as in life, that last five percent is the difference between pretty good and great. It's the same with city-building. So here, the developer wanted the conference building of the

hotel to overlook the church. You could come down the elevator, peel right into the preassembly space, and have your drinks. This meant that the kitchen and the service area would be on the street necessitating phony windows or no windows on the street.

And we said "No."

And they said, "Why?"

And we said, "Because if you build on a street—it used to be everybody knew—if you get the *right* to build on the street, that is an honor." And you revere the street, and you grace the street.

And then we spent a good bit of the 20th century building what? We built things off arterial highways, surface parking lots, and it didn't matter what it looked like, and you didn't care about the street. You turned your back on the street. We don't do that in city-building. So we got them to move the preassembly space from overlooking the church to overlooking the street. It's beautiful preassembly space *[changes slide]*.

So you look out from the preassembly space and you see the street. And then the street sees you. And that is so great about a city. You look up and you understand what is going on in a city, and you feel the energy.

Now, that one development probably transformed 75 buildings because we had the right catalytic energy. And one day I was walking up the street, one Sunday after church, to buy a *New York Times* to read Paul Goldberger's wonderful articles about city design. And I was walking up the street noon on Sunday, and I saw this fellow approach me.

And that is why the heart of our city's restoration is so important—it gives our citizens a renewed sense of pride in their city.

He was out of context. He was married, retired, lived in the suburbs, noon Sunday, walking down the street by himself. It's like something had happened to him. You know, I didn't know. So we approach each other. I said, "Hi. How are you doing?"

He said, "Fine."

I said, "What are you doing down here?" He looked at me and he kind of started blushing, you know, like I had caught him and he was going to have to reveal an emotion, which we guys never want to do, of course.

And he said, "Well, Joe, Doris and I went to early church and she had some things to do around the house," and he said, "Joe, I'll be honest with you." He said, "I just like to come down here and park my car and walk around because it looks so nice. And I'm so proud of it." And that is why the heart of our city's restoration is so important—it gives our citizens a renewed sense of pride in their city.

We got this office building built where there was a filling station that was closed and had a billboard above it that said, I mean, it was really terrible, the billboard said, "If you like Charleston, you will love Savannah." I mean, I like Savannah, but, you know, we would have done anything to get that billboard down.

So the guys came, they wanted to build this office building. And I said, "Okay, fellas." They needed to buy some land from the city behind it. I said, "That's no problem, but I want some storefronts along Market Street, the side street."

They said, "No, Joe. We're not doing mixed-use up here, don't want mixed-use."

I said, "We won't sell you the land."

They said, "We'll go broke."

I said, "I don't want you to go broke." What did William H. Whyte say about people? You know, in the '70s when other cities were struggling, Upper Madison Avenue was doing great in New York, he said, because every 22 feet, there's another storefront. That's how you move people along a street in an urban setting.

So I said, "I want storefronts." So the guys reluctantly agreed. And we got some storefronts, like that one, and pulled people along the street *[changes slide]*. And this couple was having a perfectly good time until I took their picture, they wondered what I was doing. But before I took the picture, they were looking at jewelers, going down the street, and enjoying that and having a terrific time in the city.

We got Saks Fifth Avenue to put a building in the next corner. I mean, they hadn't built a department store in downtown in America in 30 years. And for us, it was really tremendous. We got the storefronts designed for Saks. It was really terrific and gave a lot of life to the street. And then right across the street from it was an old art deco theater that we worked to buy to get restored because it was a really lovely old theater. The only trouble was that on the side, it had this solid brick wall. And I said, "What would it take to get some storefronts?"

And the guy said, "Well, we would be glad to put some storefronts there, Joe, but you've got a narrow sidewalk."

And I said, "What will it take to get some real sidewalks?"

And he said, "Well, I don't know. The best we can do is some storefronts like that." *[changes slide]*

And I said, "Well, you know, those don't work. They are kind of dingy, and trash blows in there." I said, "What about some real storefronts?"

He said, "Well, you have to widen the sidewalk."

I said, "Well, that's no problem." So I called our guys. And I said, "We need to widen the sidewalk on Market Street."

And they sent me a note back and said, "Mayor, we can't."



Storefronts and the restored theater along Market Street in Downtown Charleston

And I called, and I said, "Why?"

And they said, "Because if you widen the sidewalks, you'll have to narrow the street."

And I said, "Well, you know, I was good in math. I had already figured that out. What is wrong with narrowing the street?"

And they said, "Well, we'll show you." So they came up with a good presentation that if you narrowed the street—we had two 11-foot-lanes—and if you made them nine-foot-lanes, which was my suggestion, that if a beer delivery truck illegally parked in one moving lane of traffic, then a Greyhound bus, which didn't come down that street anymore, but if it got lost and it came down the street, then their side-view mirrors would hit.

And I said, "Well, you know, what if we don't let the beer truck illegally park?" And so we got it worked out. But the thing is that extra two feet, it's a really nice space.

And, you know, so often in city-building, we say, "My goodness. Do not inconvenience the beer delivery truck." When the real question is, "How does the human being feel? How does the mother feel holding the child's hand walking down the street? Is it safe? Is it inspiring? Is it beautiful?" That's what we want in city-building. Beer trucks, they are always very clever, and they find a good place to park.

How does the human being feel? How does the mother feel holding the child's hand walking down the street? Is it safe? Is it inspiring? Is it beautiful? That's what we want in city-building.

This was a terrible fire [changes slide]. It was upper Main Street. I thought the whole block was gone. Amazingly, I was out there with the firefighters. They're so brave. They contained it to one building. The building official called me at 8:00 in the morning. He said, "Mayor, we're going to let the Bluestein come down." That was this building [changes slide].

I said, "No, we're not."

He said, "Mayor, we've already been studying the structural integrity of the building early this morning and it will fall down into the street and kill people."

I said, "Well, not if we barricade the street." Now, what we all knew was that this part of our town was really struggling. So if



Charleston's award-winning parking garage on East Bay Street

the building comes down, that same virus that's on the corner spreads. And the next one gets it, and it dies and all of that. So we bought the facade. People thought I was crazy, but I knew we had to save it. So we bought the facade of a building.

The guy told me, he said, "Joe, I hear you want a three-story building. We're just going to put a one-story building."

I said, "Nicky, everybody will know how dumb I am if we restore a three-story building for a one-story facade."

So we worked. We had it restored. It saved that part of our uptown. We rented the space for the first few years until the private sector needed it. And that whole part of our uptown is just great.

Now, this is a parking garage that obviously we got built [changes slide]. We had to put a parking garage in a very important street, East Bay Street, in Charleston, near the Exchange Building, a very historic building. And so I told the architect I wanted a parking garage that didn't look like one.

Now, this is a long time ago. And the architect said, "Mayor, you do not understand about architecture. Form follows function. The building's got to look like what it is."

I said, "You know, I actually read that one time. We're not going to do that on this particular location in Charleston."

Actually, Louis Sullivan said that. And I think he was talking about his beautiful elevators and beautiful work he did in the skyscrapers in Chicago, but it was misinterpreted. So they built all these ugly bleak parking garages in the '60s all over America, you know, and I said, "I want it to look like closed shutters," which we got. But the architect didn't want to do that.

He said, "Mayor, I'll give you some louvers coming down a little bit." So he would give me these renderings of the louvers coming halfway down, like you had to see the car. You just had to see the car.

So I got a police photographer to take pictures of the buildings with closed shutters. We built it. Frank Hodsoll [former NEA chairman] was introduced. Is Frank here? Frank? The National Endowment for the Arts gave us an award for this parking garage. Frank was nice enough to come to Charleston to present it to us.

And I think we showed America that parking garages didn't have to be ugly pieces of machinery plopped down in our cities, because we've got a law firm in the first floor. Now it's a bank and shops. And then this was another parking garage we had to build. Now, this is a bigger development I showed you earlier *[changes slide]*. And we needed a big parking garage there. These buildings were junky and seedy and terrible. And we could have easily knocked them down, I guess, but we knew we had to save them. We bought the buildings and then cut off the back after 50 feet. So we owned those facades or we let the owner keep them if they wanted them—we would get them back.

Anyway, we got it restored and built the parking garage behind it. Now, rather than a hulking, out-of-scale structure, we've got this wonderful one *[changes slide]*. Now, tonight at 7:30 in Charleston, I promise you there are 100 people on that sidewalk waiting in line to go into one of the restaurants. But see right there? *[changes slide]* Those people who are in charge, that's their space. It's human scale. That's what we do in city-building. Then you put the parking garage behind, and it works just fine. We put flowers in our parking lots.

Our city was built on water and our forefathers had the wisdom to give the edge to the public. But then in the 20th century, we had a hard time with that. You know why? It's about the public ruining stuff.

So we had this choice: *[changes slide]* burned out pilings on our harbor and rubble-filled junky stuff, 25 years [of it] or a developer was going to build Advantis [there] to the southeast, [with] big buildings, nice tax base, gated, fancy stuff.

And I said, "No. We should build a public park."

And the developer, he said, "No. We should build Advantis to the southeast."

So we threatened to condemn it, to build a park, which he didn't like and said that I was a Hitler-like dictator, but we know that is what great cities do. You give the fine edge to the public first, and you make it beautiful. So we worked out a deal with the developer. We became great friends. We did a land swap and everybody came out okay and tax deals and all of that. And when we had the deed signing, he got up—it was a couple of

years later, and we had a cocktail party—and told everybody that I reminded him of Winston Churchill. Well, it was so much nicer than what he said before.

But we knew it was our chance, so we studied the city. You don't plop down things in a city. What would the water's edge look like in Charleston? You hired great architects. You came with plans. Of course, many people said, "Why do we need another park? It's money off the tax books, costs money to maintain, weird people go to parks. You know, we've got enough parks. But that's what it looked like before the park *[changes slide]*. And that's what it looked like when it opened *[changes slide]*."

No one in Charleston can imagine our city without our Waterfront Park. It's become a natural, loved, used, admired, cherished place of our city. Kids play in the fountains in the summertime. You know, in the design of a park, one of the important things to do is to understand the park's purpose because every park is different. And we decided that this park's purpose should be that a thing of beauty is enjoyed forever, and in a busy city, people need peace and repose. So we have no events there. We have lots of events at all the other parks. No one ever has a higher right than you to come and walk let your dog or the kids play in the fountain or sit there and have a sandwich. Then the beautiful promenade of the swings is so popular, Charlotte and I only get to swing in them when it's raining in February. But that's just fine.

Then the private development always follows a great public realm in city-building. You build up great public venues and investments, and then the private comes. So we worked and



Charleston's coast before the Waterfront Park renovation



Charleston's Waterfront Park

did a plan. And we got this wonderful residential development *[changes slide]*. And I needed a good use in front of the Pineapple Fountain. The Pineapple Fountain was like a little Italian campo, you know. And so it couldn't be residential there.

So I came up with the idea of an art gallery. So we got the developers to build the art gallery for us, I mean, to get an art gallery without having to appropriate public money and go through all of that. So we got a wonderful art gallery overlooking the park and then the residential above it. It's really terrific.

And I'll tell you, very quickly, we got balconies on every level in the residential overlooking the park. So one morning I'm jogging through there, early morning. And I see a person in one of the condos sitting on his balcony reading a paper and drinking a cup of coffee. About 25 feet away in the park was a person who may have spent the night on the streets that night, reading a newspaper, drinking a cup of coffee. Two people, different ends of the economic spectrum, jointly sharing a wonderful and beautiful civic space in the city—that is part of beautiful city-making.

So then you get a commitment to something like the water's edge. The community embraced it. Let's take every chance we have on the water's edge and turn it to the public *[changes slide]*. So the port's going to redevelop this facility, creating public access to the water's edge. The tall building in the upper right, we are putting two public uses on either side. The tall building owners didn't want us to go in front. And I knew I couldn't take that. It just wouldn't work. Politically, it would be over-reaching. But we just kept talking with them and then luckily the bulkheads started caving in. And so we worked out a deal. The city builds the bulkhead, owns the bulkhead.

In a great city, you don't have a wonderful public experience and then, all of a sudden, you hit a wall that you can't get around—as if the city's really not all that good. In a great city you walk from one public venue to another. We've got a beautiful maritime center on one side, our fabulous aquarium on the other. And then every chance we have, we give our citizens the chance to experience the water's edge *[changes slide]*. This was a scruffy, no-shoulder road on the west side of town. We built a sidewalk. People would stop and want to tell me how wonderful it was, like their citizenship had become more valuable. They didn't have to pay anything. They didn't have to join anything. They just had to be alive and in their city and then they had another place to experience the water. And they were going to bring it up under the bridges to the ball park we built on the water. And that was controversial, too, you know, because it cost more money than the old landfill and all of that.

One of my opponents one campaign said, "You know, the mayor never told you that he had an offer for free land out on the edge of town for the ball park."

And I said, "No, I didn't because I didn't think that was important, because free lands are cheap land. You know, you build something for the public in the art of city-building. You give them the best land. Give the public the finest land. You build a ball park. You build it on the nicest land."

People would stop and want to tell me how wonderful it was, like their citizenship had become more valuable. They didn't have to pay anything. They didn't have to join anything. They just had to be alive and in their city.

They had a sellout opening night. It's fabulous, you know. And, you know, people tell me about the fun. They really don't talk about the baseball. We've got good teams. They talk about family. They tell me about the sunsets. They tell me about the water and the sky. And then you buy a hot dog and a beer at the concession stand behind first base, and you turn around. And that's what you see *[changes slide]*. It's like an observation deck at a national park. It's the public realm the citizens of my city own.



View from Charleston's baseball stadium

Visioning is so important, putting a new bridge on one side of the peninsula. There was never a bridge before. And connecting an old main street, an east-west street, that ran from water to water, Calhoun Street, so bringing a lot of people into the city on one end. And then we're building the aquarium on the other end.

And the preservation organization called me and said, "Joe, do you have a plan for Calhoun Street? Do you have all of this development for that side?"

"No, we don't. We should." So I felt bad, quickly got the institutions together and the neighborhoods and the preservation organizations, got great plans, and came up with a plan for what Calhoun Street could be. And they said it could be a great urban boulevard with the kind of uses you want and you don't want. So luckily we had the plan done when these good friends of mine bought this typical Calhoun Street property to build, actually, a cheap motel. They said, "Joe, we're talking a cash cow."

I said, "Well, fellas, the plan says no motels along there." And so they didn't like that. They went to city council. I won by one vote. I stopped the cheap motel.

The county was looking for a place to put the library. They were going to move the library out of

downtown. So we get the library built instead of the cheap motel. Across the street was a surface parking lot. The school board was going to move their offices from downtown. I worked a deal with the school board and the city. We built a joint building, set a resurfaced parking lot across the library instead of the cheap motel.

And that's all because the citizens demanded what the art of city-building requires, that they have a chance to establish a vision for what their city will be like.

And then we have the hotel on that street intersecting a main street. It was bankrupt. Prudential owned it. The college wanted it for a dorm. I called the college and said, "I hear you want it for a dorm."

They said, "Yeah, Joe. We gave them a good price."

I said, "You all can't have it for a dorm."

I didn't own it or anything, but I knew that everybody knows what that once was, right? It was a hotel. I mean, it looks like the Taft, the Roosevelt in New York. So it becomes a dorm. It's on your main street. It's a little invisible light blinking: "This used to obviously be a good location, but it went down. And the best thing they could do was a dorm deal." So no banks were lending money on hotels back then—this is a long time ago—as is the case now.

So I would fuss at the bankers, get them together, and know where we were going. And then I called Hugh McCall, who was then head of Nations Bank, and I said, "Hugh, we've got this."



One of Charleston's many parks.

And he said, “You know, Joe, I remember when I was a young banker we had good meetings there.”

So we got Hugh and other bankers together, restored the hotel. The city put a lot of money [in it] and thought I was crazy. We got all our money back so fast. I mean, it was amazing. We built a parking garage. We got all our money back. The hotel was restored. But what happened, because the right use in the ecosystem went there, rather than the wrong use, this building there became a restored building *[changes slide]*. And across the street, that building is now one of the finest restaurants in our city. Blocks were restored because the right use went into the ecosystem.

Then across from the hotel, we had this park *[changes slide]*. It had never figured out its purpose. They put parking, you see, above it and plopped a bandstand in the ‘40s. It never really worked, turned its back on the street. So we knew it should be, it had the potential to be, a great urban square. We got great architects—those that worked at Bryant Park in New York City. That’s what it looked like, and we made it an urban garden *[changes slide]*.

We have craft fairs, built beautiful fountains and art shows. My wife and I were there with our son and family this weekend. It’s such a beautiful place. And people adore it. And, of course, there are lots of arts going on. We have a fabulous Christmas tree lighting just before Christmas. And then, of course, the land values have skyrocketed around it because you invest quality, good design, and good materials into wonderful urban spaces.

Charleston, the peninsula, is small. And we always wanted tourism, but it was seasonal. People would come to see Rainbow Row and the azaleas this time of year. Then everybody started working hard to get tourism to come year-round.

It started coming year-round. But it’s a small place and so we had the difficult problem of people starting to complain about tourism. And you never want that to happen because it’s not good for the economy. So I got everybody together. And we accepted the responsibility of managing how we want people to use our city. You just accept that responsibility and organize it. So, rather than just coming in the spring, they come year-round. So we found a place for a visitor’s center in the upper part of our city that was a beat-up old railroad depot. And we needed to make it very nice so people would know that that was how you started your visit in Charleston. We couldn’t make anybody go there. We couldn’t give them a fine if they didn’t go to the visitor’s center. So we got a deal from the rail-

road companies and transformed the old railroad buildings into very beautiful buildings.

That’s one of them *[changes slide]*. And then we transformed that into our visitor’s center. It’s very beautiful *[changes slide]*. We made a wonderful bus depot. We’ve got vines going up. So it’s pretty, and it smells good, too. And then we put a model of the city in the floor, because I wanted people to know that you could walk it if you leave your car. When we started this tourism management, we had a million visitors, lots of complaints. We’ve got 4.4 million visitors now. The complaints are almost nil because we just accepted the responsibility of organizing how people use our city.

Then visitors park their cars in the very beautiful parking garage and take the trolley. We have saved so many marriages through this. You know, “Honey, you’re going the wrong way.” None of those arguments. They just have a great time and fall in love again and all of that. And then they go where we want them to go, shop where we want them to shop, and they have a good time.

What about the political support in the United States of America today about these kinds of things? Is this something the public supports?

This is Barry’s Liquor Store, which is a place I go very, very seldom *[changes slide]*. I like to go there because a great guy owns it that I knew growing up. It’s just a really neat store. And it used to be they all wore pistols, which was kind of cool. I mean, they wouldn’t have a jacket on. So you would see the pistol in the holster, you know, and Charleston is a very safe city.

There’s harshness and violence,
disappointment. And the nourishment
of beauty in our surroundings is
something that is universally needed
and will be supported.

So I went there one day with my modest purchase. And I approached the counter. And they started, the guys, I knew them all, grew up with them, converged on the other side of the counter like I was about to get some information, which, as Mark said, you know, can sometimes make you nervous.

So what did these guys want to talk to me about, wearing



A renovated intersection of Broad St. and Rutledge Ave. in Charleston



the pistols in the liquor store? Well, we had this street that was a pretty asphalt-covered intersection. So that's what it looked like. It was just asphalt. And we were putting a water line down the street. And a friend of mine said to me, he sent me a note and said, "Joe, why are you all digging that up? Why don't you plant something there?" So I sent the idea to our parks people. And so, rather than this *[changes slide]*, we got that *[changes slide]*.

So one of the guys in the liquor store said, "Joe, you know what you all did down there at Broad and Rutledge?"

I said, "Yeah."

He said, "That is the prettiest thing I have ever seen."

Another guy said, "Joe, you know where I live, don't you?"

And I thought I did, I wasn't sure. But I said, "Yeah" because he was kind of leaning on his pistol, you know.

He said, "I drive out of my way, two miles out of my way, going home every night to see it."

Another one said, "Joe, that was a great big oak tree you all transplanted and put in the corner."

And I said, "Well, we thought that would be very nice."

And then another guy wanted to talk about flowers that we planted not too far from their liquor store. And then another one wanted to get into discussing architecture with me. But these guys in the liquor store wearing pistols wanted to talk to the mayor about beauty.

The public support is there. We all have challenges in life. There's harshness and violence, disappointment. And the nourishment of beauty in our surroundings is something that is universally needed and will be supported.

So the public support is there. What is the public policy imperative?

We put the bluestone sidewalks down for the Waterfront Park. And we hadn't had that slate sidewalk, bluestone, for 100

years in Charleston because we didn't have the money. But we got the money, and we laid them in there. It just didn't look right. I was so disappointed. And it was because now at the quarry, you cut it with the machine, you know, not by hand. So it was just like, you know, it was ersatz looking.

So I asked what we could do, and we came up with this idea of just running the torch around the edge, it rounds it. It doesn't discolor it. And then it looked perfect.

But, you see, this is a city employee essentially on his hands and knees attending to a tiny, perhaps to some, insignificant detail in the city. But, you see, that is how we have to feel about the cities in this country. They're precious heirlooms that we have inherited. And this every day increasingly urban nation's success will depend upon how we care for our cities.

We created the Mayors' Institute for City Design, as Mark Begich mentioned to you, to work with mayors. Eight hundred, it has been said, have gone through and they have become wonderful patrons of the art of great city-building. I could show you developments from Anchorage to Miami and from Honolulu to Providence, but just very quickly one, very interesting. We all know that tragic photograph. It's burned in our hearts, our memories.

So the mayor of Oklahoma City came to the Mayors' Institute [on City Design] with this horrific event and the cruel and harsh and emotionally scarring aspect to his city. And the Mayors' Institute worked with him and helped [Oklahoma City] develop a workshop. It has taken years of city-building—four mayors over time. You don't do it overnight. It's okay. Just keep making progress. And don't make the mistakes. And then, of course, instead of this in Oklahoma City *[changes slide]*, you have that *[changes slide]*, to heal the scar, to make the city more beautiful.



The Alfred D. Murry Federal Building in Oklahoma City

I challenge all of us in our country to take the Mayors' Institute on City Design to scale, to create a movement, to get everyone involved, to build on President Obama's wonderful commitment to a national urban and metropolitan policy. Let's have a White House conference on the arts and the art of city-building. Let's get everyone involved, every city, every governor, every state DOT, every school district, every corporation, everyone who has the opportunity to touch or to impact—to make a decision—about a city. And let's do it with the new understanding and appreciation that our nation's success—cultural, social, and economic—depends upon how great our towns and cities are.

The world is flat, to be sure, and we are in an international competition, and the better and the more lively and more beautiful and the more creative our cities are, the more successful we will be economically, culturally, and otherwise. That's my challenge to you. That is my challenge to me. That is what we need to do for our country. That is the right public policy.

Now, lastly is there a moral imperative? What, in the morning when we get up, moves our hearts, why we have to do it? I began this lengthy discussion with you with the thought that in a city, every citizen's heart must sing.

When we were building our Waterfront Park, the first part we did was rebuild an old pier while the other part of the park was being worked on. And I thought that all this has fallen in the mud *[changes slide]*. And I thought they needed a rail around it. And the architect said, "No, you don't. Just put the stones back like that and no one will fall in the water. And they



The Oklahoma City National Memorial and Museum

might sit and drape their legs over. It will be okay."

I said, "All right." So we built it, the pier, while the park was under construction. And one morning at sun up I was jogging. And there was a guy doing just what they said, legs draped over, sun coming up, warming his face. And I knew him. I didn't stop and interfere. He didn't see me.

I began this lengthy discussion with you with the thought that in a city, every citizen's heart must sing.

His name was Clarence Hopkins. He was very poor. He suffered from epilepsy. His jobs were shining shoes and sweeping up in front of a service station. He was an adult. He lived with his mother, rode a bicycle, frequently had seizures. People in the business district knew how to help him, to keep him from hurting himself.

I saw him a few weeks later. And I said, "Clarence, I saw you in the park the other morning."

And he said, "Yes."

And I said, "Do you go there very often?"

He said, "Yeah, Joe. I go every day."

I said, "Why?"

He said, "Because it is so beautiful. I love it when the sun is coming up and you see those big ships coming in."

You see, in our towns and cities, we have many people who

only have the towns and cities. The physical inspiration, the hope and optimism and warmth that they feel from their surroundings, will only be what the city provides.

Clarence Hopkins had never seen the Potomac or the rocky coast of Maine or the sunset in the Pacific or the purple mountain majesties or amber waves of grain. All he knew and all he had was his city.

You see, if we are lazy about city-building, and we say, "Oh, well. You know, we can go someplace else," then we're giving to Clarence Hopkins and people like that a less hopeful and less nourishing environment for their lives.

When we finally finished the Waterfront Park a couple of years later, I realized I hadn't seen Clarence in a long time, inquired after him, and found that he had had a severe stroke from which he never recovered. He was in rehab, could move around in a wheelchair, couldn't speak or use his arms. I arranged for him to come to the opening of the park and put him on the front row. The symphony orchestra playing, sunset in the middle of May, thousands of people there, and I had him on the front row.

I had him on the front row not to introduce him or any of that. I had him on the front row for me and for you, the people

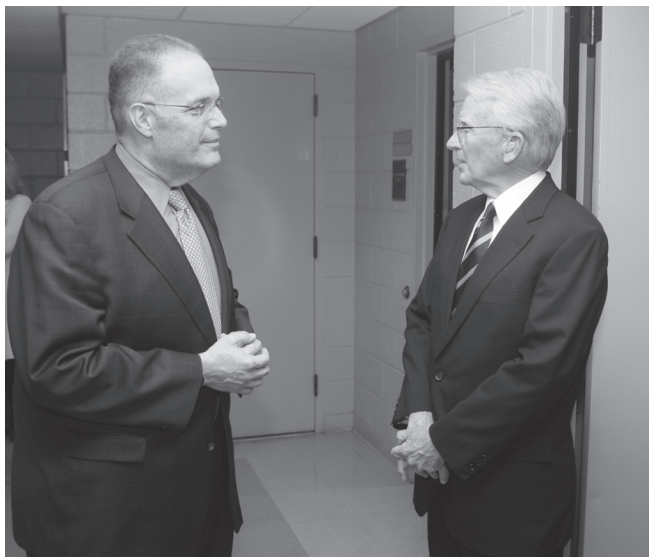
You see, in our towns and cities, we have many people who *only* have the towns and cities. The physical inspiration, the hope and optimism and warmth that they feel from their surroundings, will only be what the city provides.

like you, you wonderful, lovely people who helped make the park happen in my city. I had him there because when we looked at Clarence, we remembered why we did it, why we must do it, why we must build great and beautiful cities. Because Clarence Hopkins, when he was healthy, in his city, in the early morning could get on his bicycle and go down to a public place and clothe himself with peace and beauty every day.

If we work hard to build great places in our towns and cities for the Clarence Hopkins among us, we will build great towns and cities for everyone, and we will enhance our country.

Thank you very much.

CONCLUDING REMARKS BY STEVEN D. SPIESS



Chairman of the Board of Directors Steve Spiess with Mayor Riley

Good evening. I am Steve Spiess, the Chairman of the Board of Directors of Americans for the Arts. I would like to thank you all for joining us tonight at the 23rd Annual Nancy Hanks Lecture on Arts and Public Policy

Some special thanks, of course, to the Washington Performing Arts Society's Men and Women of the Gospel Choir and its Artistic Director Stanley Thurston. Of course, to Sen. Begich and, once again, to Mayor Riley for his absolutely wonderful talk. And I would also like to say thank you, of course, to The John F. Kennedy Center for the Performing Arts for hosting us once again in this absolutely beautiful space.

Now, when you get home tonight, you have some homework. I would like you to go and check out our brand new Arts Action Fund website at www.ArtsActionFund.org. It's got lots of information about how to do your part in advocating for the arts. And you can still join the Arts Action Fund for free. So please do so. There's also more information on Americans for the Arts Action Fund outside in front of the Concert Hall.

For those of you who would like to stay behind and mix and mingle with your friends and colleagues for a while after we are done here tonight, The Kennedy Center has offered to make food and beverages available for sale in front of the Concert Hall.

We look forward to seeing you here again next year. We wish you a wonderful night and a safe trip home. And thank you very much again for coming.

ABOUT THE LECTURER



The Honorable Mayor Joseph P. Riley, Jr. is widely considered one of the most visionary and highly effective governmental leaders in America. First elected mayor of Charleston, SC in December 1975, Mayor Riley is currently serving an unprecedented ninth term. A 2010 recipient of the prestigious National Medal of Arts from the White House, Mayor Riley has set the national standard for urban revitalization and been a model of civic support for the arts and culture. Under his leadership, Charleston has experienced a remarkable revitalization of its historic downtown business district, seen the creation and growth of Spoleto Festival USA, built the beautiful Charleston Waterfront Park, and experienced extraordinary growth in Charleston's size and population. Mayor Riley has drawn on the city's historic and artistic resources to reinvigorate it, making the city of Charleston one of the most desirable places to live, work, and visit in the United States.

Throughout his lifetime of experience in Charleston, Mayor Riley has become a leading national expert in the field of urban design and the creation of livable cities. In 1986, he founded, along with the National Endowment for the Arts, the Mayors' Institute on City Design. Celebrating its 25th anniversary this year, the Mayors' Institute on City Design has brought together more than 800 mayors from 600 cities together with architects, urban planners, and developers to help transform their communities through design and engagement of the arts and cultural activities. Mayor Riley is also a past president of The United States Conference of Mayors, during which time he brought his passion for the arts and urban design to thousands of mayors across the country. Mayor Riley was recently honored with the establishment of The Joseph P. Riley, Jr. Design Award, a national annual award for urban design leadership bestowed by the American Architectural Foundation.

Born and raised in Charleston, Mayor Riley graduated from The Citadel and the University of South Carolina School of Law. Prior to his election as mayor of Charleston, he served six years in the South Carolina House of Representatives. He and his wife Charlotte have two sons, Joe and Bratton.

ABOUT THE PRESENTERS



Celebrating its 50th anniversary in 2010, **Americans for the Arts** is the nation's leading nonprofit organization for advancing the arts in America. 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, it serves more than 150,000 organizational and individual members and stakeholders.

Americans for the Arts is focused on four primary goals:

1. Lead and serve individuals and organizations to help build environments in which the arts and arts education thrive and contribute to more vibrant and creative communities.
2. Generate meaningful public and private sector policies and more leaders and resources for the arts and arts education.
3. Build individual awareness and appreciation of the value of the arts and arts education.
4. Ensure the operational stability of the organization and its ability to creatively respond to opportunities and challenges.

Our goals are achieved in partnership with local, state, and national arts organizations; government agencies; business leaders; individual philanthropists; educators; and funders throughout the country. Americans for the Arts provides extensive arts-industry research and professional development opportunities for community arts leaders via specialized programs and services, including a content-rich website and an annual national convention. Local arts agencies throughout the United States comprise Americans for the Arts' core constituency. A variety of unique partner networks with particular interests such as public art, united arts fundraising, arts education, and emerging arts leaders are also supported.

Through national visibility campaigns and local outreach, Americans for the Arts strives to motivate and mobilize opinion leaders and decision-makers who can ensure the arts thrive in America. Americans for the Arts produces annual events to heighten visibility for the arts, including the National Arts Awards and BCA TEN honoring private-sector leadership and the Public Leadership in the Arts Awards (in cooperation with The United States Conference of Mayors) honoring elected officials in local, state, and federal government.

As host of the national Arts Advocacy Day on Capitol Hill, Americans for the Arts annually convenes arts advocates from across the country to advance federal support of the arts, humanities, and arts education. The Americans for the Arts Action Fund seeks to take our grassroots advocacy work to a broader audience by engaging the public to become part of the movement to ensure healthy arts funding and arts education in America. For more information, visit: www.AmericansForTheArts.org.



The John F. Kennedy Center for the Performing Arts, overlooking the Potomac River in

Washington, DC, is America's living memorial to President Kennedy. Under the guidance of President Michael M. Kaiser, the seven theaters and stages of the nation's busiest performing arts facility with audiences totaling two million; Center-related touring productions, television, and radio broadcasts welcome 20 million more. Now in its 38th season, the Center presents the greatest examples of music, dance, and theater; supports artists in the creation of new work; and serves the nation as a leader in arts education. With its artistic affiliate, the National Symphony Orchestra, the Center's achievements as a commissioner, producer, and nurturer of developing artists have resulted in more than 200 theatrical productions, dozens of new ballets, operas, and musical works. The Center has produced and co-produced *Annie*, the American premiere of *Les Misérables*, the highly acclaimed *Sondheim Celebration*, *Tennessee Williams Explored*, and three international festivals—The Festival of China; Culture + Hyperculture: The Arts of Japan; and Arabesque: Arts of the Arab World. The Center's Emmy and Peabody Award-winning The Kennedy Center Honors is broadcast annually on the CBS Network; The Kennedy Center Mark Twain Prize is seen on PBS. Each year, millions of people nationwide take part in innovative and effective education programs initiated by the Center and its affiliate, VSAarts. These programs focus locally and nationally on producing, presenting, and touring performances and educational events for young people and their families; creating school- and community-based residencies and other programs that directly impact teachers, students, administrators, and artists through professional development; the use of technology in providing resources via satellites and the Internet; systemic and school reform through arts integrated curricula; partnerships; and the creation of educational materials; the development of careers in the arts for young people and aspiring professionals; and on strengthening the management of arts organizations. For more information, visit: www.kennedy-center.org.

AMERICANS FOR THE ARTS LEADERSHIP

As the leading nonprofit organization for advancing the arts in this country, Americans for the Arts works with a broad range of leadership, including corporate, philanthropic, and artistic leaders from across the country. Under the leadership of President and CEO Robert L. Lynch, Americans for the Arts' governing and advisory bodies and their leadership are as follows:

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National Arts National Arts Policy Roundtable

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Kerry Washington
 William Wegman
 Bradley Whitford
 Kehinde Wiley
 Henry Winkler
 Joanne Woodward
 Kulapat Yantrasast
 Peter Yarrow
 Michael York

In memoriam

Ossie Davis
 Skitch Henderson
 Paul Newman
 John Raitt
 Lloyd Richards
 Wendy Wasserstein

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 23rd 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

- 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, journalist
- 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



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