

THE ECONOMIC CLUB

O F W A S H I N G T O N, D. C.

The 2020 Cultural Panel, moderated by Economic Club President David M. Rubenstein, featured Kaywin F. Feldman, Director of the National Gallery of Art, Dr. Carla Hayden, Librarian of Congress, and Deborah Rutter, President of the John F. Kennedy Center for the Performing Arts, who shared their insights and projections on the future of the nation's cultural institutions.

**2020 Cultural Panel
The Economic Club of Washington, D.C.
Monday, February 24, 2020**

DAVID M. RUBENSTEIN: Let me give a brief introduction, and then we'll dig into the questions right away.

And I'll start on my immediate left, Carla Hayden, who is the Librarian of Congress. And she is, as I said, not only the first woman to be Librarian of Congress but the first African American to be Librarian of Congress, and actually the first librarian to be Librarian of Congress in over 60 years, right? [Laughter, applause.] Carla was appointed by President Obama and then confirmed by the United States Senate by a fairly large margin, by these days, so very large margin.

She was born in Florida, grew up in New York and Chicago, went to Roosevelt University, got her undergraduate degree there, got her master's and Ph.D. at one of my alma maters, the University of Chicago, in library science. She worked at the Chicago Library, then she taught at the University of Pittsburgh in library – in information sciences. Came back to be the chief librarian at Chicago Public Library. And then went to my hometown of Baltimore, where for 23 years she was the head of the Enoch Pratt Free Library, the CEO, and came to this job in 2016? 2016. So thank you very much for coming, Carla Hayden. [Applause.]

CARLA HAYDEN: Thank you.

MR. RUBENSTEIN: In March of this year, Kaywin Feldman will mark her first year here. Kaywin is an Army brat, so she grew up in many different places. Is that right?

KAYWIN F. FELDMAN: Coast Guard.

MR. RUBENSTEIN: Right. OK. [Laughter.] But you were born in –

MS. FELDMAN: Boston.

MR. RUBENSTEIN: Boston, right. Born in Boston. She did her undergraduate work at the University of Michigan in classical archeology, and then got a master's degree in classical archeology at the University of London, and a master's as well at the University of London in art. And then she has been running museums in Fresno, California, in Memphis, Tennessee, and most recently, for 11 years, at the Institute of Art in Minneapolis. And came to the National Gallery of Art just about a year ago.

And Deborah Rutter. Deborah Rutter is a native of California – although she was actually born in Pennsylvania. But a native of California, grew up in Encino, and she did her undergraduate work at Stanford and majored in music and German, of all things, right? And then she went to work in Los Angeles for the L.A. Philharmonic, but also got her MBA at University of Southern California, and ultimately headed up the Los Angeles Chamber Orchestra. Then for 10 years, the Seattle Orchestra. And then for 10 years, headed the Chicago Symphony Orchestra.

DEBORAH RUTTER: You're letting everybody know how old I am. [Laughter.]

MR. RUBENSTEIN: She started her career at nine years old. [Laughter.] And then was recruited to be the president of the Kennedy Center in 2014? '14. And done a spectacular job in those ensuing five-plus years, six years. And all of them have done spectacular jobs. So, let me ask you at the beginning: Why did you want to be a librarian? You could have gone into private equity, could have done hedge funds. [Laughter.] Why did you want to be a librarian? What was the appeal of being a librarian?

MS. HAYDEN: Well, I'm actually an accidental librarian. When I graduated undergrad, I had a major in history and political science, and I was thinking about what I was going to do. And my mom at the time said: Why don't you think about getting a job. [Laughter.] And – while you figure that out. And I would go in between job interviews to my favorite place, the Central Library in Chicago. And while I was there, one of my recent graduate colleagues said: Hey, Carla, you here for those library jobs? They're hiring anybody. [Laughter.] And it was anybody. And we still do this in libraries, hire people with undergraduate degrees and introduce them to the profession. And so that's how I became a librarian.

MR. RUBENSTEIN: OK, right. But there are a lot of librarian jokes. You must have heard of some of them.

MS. HAYDEN: I've heard a few. [Laughter.]

MR. RUBENSTEIN: So why are they unfair? [Laughter.]

MS. HAYDEN: Well, actually, think about this. We have one of the strongest stereotypes. There are other professions – law – that have strong stereotypes. And the librarian's the little ladies – "It's A Wonderful Life." What's that last scene? Jimmy Stewart comes, and his wife, and fate worse than death, she's a librarian coming out, right? [Laughter.] So that's why, because for a while librarians were similar to teachers. They couldn't be married. It was a profession that educated women could go into.

MR. RUBENSTEIN: OK. All right. So were you surprised – you're running the Enoch Pratt Free Library in the great town of Baltimore for 23 years. You're minding your own business and all of a sudden somebody calls you from the White House, or the president says: How would you like to be Librarian of Congress? Were you surprised? And did you say let me think about it, or did you say yes right away? [Laughter.]

MS. HAYDEN: Well, and this – and I'm sure many people in the audience will realize this – when you consult, you might want to think about having to do what you've consulted about. So, when my predecessor – what I was part of was the Enoch Pratt Free Library, but also the State Library for Maryland. So, I had some pretty varied experience. And I was part of a group of librarians when my predecessor, Dr. James Billington, announced his retirement, we were asked: What would you do at the Library of Congress? And I said all these things. And then I got a call that said: Would you consider actually being nominated? It was like, OK. [Laughter.]

MR. RUBENSTEIN: OK. And you were one of the few people – well, let's put it this way – you had a salary at the Enoch Pratt Library that was higher than the salary of the Librarian of Congress. Did that occur to you?

MS. HAYDEN: Now, David, I have to say – [laughter] – and this is full disclosure –

MR. RUBENSTEIN: When did you tell your mother that?

MS. HAYDEN: It almost gave my dear mother a heart attack –

MR. RUBENSTEIN: When I told her that?

MS. HAYDEN: When you mentioned that – [laughter] – because I hadn't told her that. [Laughter.] And the first thing she said when I got off the stage was: Is he right? [Laughter.]

MR. RUBENSTEIN: Well, maybe tell her I made a mistake, OK. So, I should have said you're also – you were also the head of the American Library Association at one point.

MS. HAYDEN: Right. President of the American –

MR. RUBENSTEIN: And you were also the head of the American Museum Association, right?

MS. HAYDEN: Yeah.

MS. FELDMAN: American Alliance of Museums, yeah.

MR. RUBENSTEIN: OK. So why did you want to get into the art management world, art museum world? Did you want to be an artist, but you didn't have the talent for that, or – [laughter] – did you – why did you want to be in this area?

MS. FELDMAN: Since you've stated, David, I will concur that I do not have artistic talent at all. So that was never an option for me. Like, you know, many museums professionals I'm in the business because my parents always took me and my brother to museums. Although, my brother runs away from all museums that he sees. So, it worked for me, but not for him. But the sort of habit of going to visit museums, my father being in the Coast Guard, we moved all the time. And so, with all of the different cities and travel we'd always go and look at museums, although mostly history museums. And as you mentioned, I was an archeologist in college, and ended up switching to art history because I was so impacted by the power of art. And I feel really passionately about the ability of art to impact people's lives.

MR. RUBENSTEIN: All right. So, you were minding your own business at the Minneapolis museum – Institute of Art in Minneapolis. And then you got a call from somebody and saying: Would you like to interview to be the head of the National Gallery of Art? Were you interested in this position? Or were you saying, hey, I really like Minneapolis better than Washington.

MS. FELDMAN: I paused, because as we discussed – David was on the interview committee that hired me – [laughter] – so he knows the answer to this. I paused because nobody in the business, including me, thought that the board of the National Gallery of Art would hire a woman. There are, the profession now of the largest art museums in America, or the 125 largest

art museums is almost 50 percent women, but there are only two women at the 38 largest art museums in America. And nobody thought the National Gallery would step forward and hire a woman. And they did. [Applause.]

MR. RUBENSTEIN: Well, we did, but you didn't think we were serious because when we were doing the interview, I was looking at my iPhone a little bit. You kept thinking I wasn't that serious. I always look at my iPhone. [Laughter.] OK. So, OK. So, moving from Minneapolis to here was pleasurable, hard to do, after 11 years there?

MS. FEDLMAN: It was minus 40 in Minneapolis last week. [Laughter.]

MR. RUBENSTEIN: Not that hard, OK.

MS. FELDMAN: Not that hard.

MR. RUBENSTEIN: All right. So, Deborah, you were running the Chicago Symphony for 10 years. And you had recruited one of the greatest conductors in the world there. And you were pretty happy in Chicago, as I understand it. I think you were. So, let me ask you why you decided you would be interested in coming to Washington, D.C. and heading the Kennedy Center. And before you answer that, I should also ask you the same question I've asked the others. Did you want to be a pianist or violinist? You did piano and violin. Did you want to be a performer, and just weren't quite at the level that you wanted to be? And why did you get into arts administration?

MS. RUTTER: Well, I think I have a shared experience with Kaywin, in that this is what I love to do. This was what young girls at my age had the opportunity to do. Our team sport was to sing in a choir, dance in a dance troupe, be in a theater play, or play in an orchestra. And for those of you who are performers, you know that there's a physical feeling that is so intense in power, and addictive, for being in an ensemble. But I was never going to be the number one, and I hated practicing the violin. [Laughter.]

MR. RUBENSTEIN: That's a problem.

MS. RUTTER: Now, I love practicing the piano today, but that's a different issue altogether. And but I just loved it. It was the only thing I ever really wanted to do. Yes, I was a good student and all of that, but I loved being around music. And I fell into it. It wasn't actually a profession. You couldn't go study arts management at that time. Now you can go get a degree in it. But at that time, it was by happenstance that I fell into it.

MR. RUBENSTEIN: OK. So, we had a search person who's in the audience here. Where is she?

MS. RUTTER: There she is.

MR. RUBENSTEIN: OK. And we had somebody, I think we were using Russell Reynolds.

MS. RUTTER: Yep.

MR. RUBENSTEIN: And we – you were interviewed. And why did you want the job when you were offered it? Why did you even want to interview for the job?

MS. RUTTER: Well, first of all, I knew Washington was a great place. I have family and friends who'd lived here. I'd visited often. I knew it was a really great place, filled with fascinating people. Beautiful city. But more importantly, coming to the Kennedy Center meant that you could have all of the art forms under one roof, that we could do work that can't be done literally anywhere else in the world, because we're all colleagues and we all are working towards one common good across every single art form.

At Lincoln Center, you have the theater, you have the dance – the ballet, the dance, you have opera, you have the orchestra, you have Julliard, et cetera. But they're all individual organizations. Try and get them to collaborate. Not so easy. The Kennedy Center, we can do all of that. And it adds up much more than just the individual pieces.

MR. RUBENSTEIN: OK. So, explain to people who don't know, who do you report to? You're the Librarian of Congress. You're appointed by the president. If you're the Librarian of Congress, why doesn't Congress appoint you, actually? What's the reason for that?

MS. HAYDEN: That started – the Library of Congress was established in 1800, and the first Librarian of Congress was actually a clerk of the Senate. And over time, it was determined that that should be an option for the president to nominate and then have full Senate confirmation.

MR. RUBENSTEIN: Now, historically when you were appointed Librarian of Congress, it was more or less a lifetime appointment.

MS. HAYDEN: Yes, it was.

MR. RUBENSTEIN: Now they've changed it a bit.

MS. HAYDEN: Term limits.

MR. RUBENSTEIN: So, when a woman comes along, they change the rules a little bit, right? [Laughter.]

MS. HAYDEN: And it's interesting. I was talking with some – during Black History Month – some African American congressional staff members today. And one of the questions was, was that because you were African American that they put the term limits? And, no, part of the consulting aspect was the library profession felt that with libraries changing so much, and with technology and things, that we needed to have –

MR. RUBENSTEIN: So, it's now a 10-year appointment with –

MS. HAYDEN: It's 10-year with a renewal.

MR. RUBENSTEIN: Renewal of another 10 years.

MS. HAYDEN: Yeah.

MR. RUBENSTEIN: So, but who do you report to? Do you have a board?

MS. HAYDEN: Congress. Congress.

MR. RUBENSTEIN: Congress. So, you have a congressional committee?

MS. HAYDEN: Congressional oversight committees, Senate and House, and then the appropriators are also oversight as well, by appropriating.

MR. RUBENSTEIN: OK. All right. So, who do you report to?

MS. FELDMAN: You.

MR. RUBENSTEIN: Oh, no. [Laughter.] You have a board.

MS. FELDMAN: Yes, we have a –

MR. RUBENSTEIN: Go through the structure. It's an unusual structure, you might say, small.

MS. FELDMAN: It's a very unusual structure. I do think we have the smallest art museum board in America. I had 60 trustees in Minneapolis and I now have five. So, we have five private trustees, and then four ex-officio trustees but virtue of office. And you and Sharon Rockefeller make up half our board. You're here tonight. [Laughter.] So, we almost have a quorum. [Laughter.]

MR. RUBENSTEIN: OK. OK, so no minion but a quorum, yes. [Laughter.] OK, so who do you report to? Do you have a board?

MS. RUTTER: I actually have exactly the more complicated version of all of the above. So, the Kennedy Center was signed into existence by Dwight D. Eisenhower with legislation in 1958. And at that time, they started that there would be 36 appointed by the president of the United States. So, it's a six-year term. And they rotate off unless a president is still in place and reappoints. So, each of my 36 are appointed by the president of the United States. So, we currently have Obama trustees and Trump trustees. Fortunately, David Rubenstein is the chair because he can work all of this. [Applause.] But then on top of that, we have about 23 other ex-officio – states, administration, the mayor, the chancellor of schools, the National Park Service. You are my boss too. You are my – everybody's my boss. You're all my boss. [Laughter.] Whatever you want me to do, I'll do it. No. These all sit on – they all sit on my board.

MR. RUBENSTEIN: Describe for a moment the history of the Kennedy Center. How come we didn't have it at the beginning of the country, and how we actually came to get it eventually. Can you?

MS. RUTTER: Of course, I can do it, but I have you sitting right here listening to me.

MR. RUBENSTEIN: Well, go ahead. You can do it better.

MS. RUTTER: So, George – I learned it from him – George Washington really believed that to be an important city in the world we needed to have a cultural center. And he, in the design of the city, worked really hard to find an opportunity to have a cultural center, or at least a performing arts center of some sort. A lot of other things were going on. The original plan got thrown out, finally established, but no center for the performing arts. So, all of those other theaters – Ford's Theater, for instance – came about at that time.

So, there were a lot of discussions over a long period of time, obviously, until 1958. Some near misses, actually, at the beginning of the century. But it was not until 1958 when Eisenhower finally signed it. Fundraising took place for a number of years. John F. Kennedy and Jacqueline Kennedy were very big and enthusiastic fundraisers on behalf of the national cultural center. The precursor to today's honors took place in November of 1962, with a simulcast from Atlanta, and Chicago, New York, and Washington D.C. to raise money. And I think they raised, what, \$15,000, or something like that. It was pathetic. [Laughter.] They needed David Rubenstein, clearly.

And then, with the unfortunate passing of John F. Kennedy, Congress asked the family, Jackie in particular, how would you like him to be remembered? And she said, I would like to have a living memorial, and it would be the John F. Kennedy Center for the Performing Arts. So, it's a great story. And we are unique in the world in that we are, first and foremost, a living memorial, a performing arts center, and then that legislation says that we will be the advocate for arts education across our country as well. [Applause.]

MR. RUBENSTEIN: So, it opened in – talk about it opened in 1971.

MS. RUTTER: Opened in 1971. Half of the money was raised privately, and half came from the federal government.

MR. RUBENSTEIN: Right. And where did the National Gallery of Art come from? Whose idea was that?

MS. FELDMAN: Actually, we were born on the genesis of a private citizen, a generous private citizen, Andrew W. Mellon, who when he was secretary of the Treasury here in Washington spent a lot of time looking at art, and thinking about art, and looking at the National Gallery in London and decided that there should be a national gallery for the United States. And so, he wrote to President Roosevelt in 1936. And in 1937, there was a joint appropriation from Congress to found the National Gallery. And tragically, Mr. Mellon died in '38, so he never saw the building open. We opened in 1941 with the West Building. And our original collection was

the 152 works of art that he gave from his own collection, as well as the Kress Foundation of came in at the last minute.

But I marvel at his vision, because he built this – or designed this giant building of the West Building with the idea that generous Americans would donate more art and that we would have this huge, thriving art museum. But it wasn't like that when he started it.

MR. RUBENSTEIN: Well, I should add that there was a National Gallery of Art in Washington before he came along, but he insisted on having that name. So, he took it away from the Smithsonian. Is that right? More or less?

MS. FELDMAN: Yes. [Laughter.]

MR. RUBENSTEIN: OK. So, they named – the Smithsonian's art museums had to take a different name, but OK. So, he got the National Gallery of Art and opened that. And the new building, the East Wing, when did that open?

MS. FELDMAN: That opened in 1978. And in 1999, we opened the Sculpture Garden, making the full campus.

MR. RUBENSTEIN: OK. So, who had the idea for the Library of Congress?

MS. HAYDEN: The Library of Congress started when the capital moved here in 1800. And it started with 600 law books, as a reference tool for Congress. And it grew until about 1812.

Then the British came. And in fact, during my confirmation visits I saw the fireplace that the British used and took books from that collection and started the fire in the Capitol. And Thomas Jefferson, at that time 1814, had retired to Monticello. And he offered his collection. At that time, it was about 6,000 volumes, a comprehensive collection – the largest and the most comprehensive collection in the United States at that time. And he sold it to Congress. And that's how the library really got going.

MR. RUBENSTEIN: OK. And do you still have those books?

MS. HAYDEN: We have quite a few of those books. There was another fire.

MR. RUBENSTEIN: What happened – what happened to the – there was another fire?

MS. HAYDEN: There was another fire in the 1850s. And so, the library has actually been – that original 6,000 volumes has been basically restored.

MR. RUBENSTEIN: But the Library of Congress was in the Congress up until when?

MS. HAYDEN: It was in – it was in until 1897, when a separate building, that you now know as the Thomas Jefferson Building, was built. Because in 1870, the Library of Congress became the administrator of the U.S. copyright system. And two copies of everything that was published was available. And that's when the collection really, really grew.

MR. RUBENSTEIN: So that magnificent building next to the Supreme Court, opened in around 1897?

MS. HAYDEN: 1897, the first federal building to have electricity. So, if you visit, you see that most of the light fixtures, they are very proud of lightbulbs all over. [Laughter.] And it was built – and I’m reminded this at every appropriation hearing somewhat it comes up – it was on time and under budget. [Laughter.]

MR. RUBENSTEIN: Cost around \$7 or \$8 million?

MS. HAYDEN: About \$7 or \$8 million. But it’s been called – it was modeled on an Italian palace – a book palace.

MR. RUBENSTEIN: So, you have two other buildings in Washington. What are they?

MS. HAYDEN: The John Adams Building, that’s right adjacent to the Folger Shakespeare Library. So, they outgrew the Jefferson Building and in 1939 the Adams building was built. And then they outgrew that. And now there’s the James Madison Building. And that’s 1980, the three buildings.

MR. RUBENSTEIN: Right. So, Deborah, where do you get your money from? Your budget each year is roughly, what? And what percentage comes from ticket sales, philanthropy, U.S. government?

MS. RUTTER: So many people think that our structure is similar to theirs, but it is a little bit of a hybrid. All of the funding that supports the physical plant of the Kennedy Center, which is the memorial to JFK, is supported through a federal appropriation. And it is about \$40 million from year to year. The balance of everything else we do – so we were created by Congress to be a performing arts center and all that arts education across the country. And all of that looks and feels just like any private nonprofit.

So, the funding for all of that, which is about \$200-210 million a year, comes from ticket sales, parking fees, other kinds of fees, earned revenues and contributed revenues. So, we raise about \$80 million a year to support operations and activity of the Kennedy Center.

MR. RUBENSTEIN: OK. And so, if you didn’t have philanthropy you couldn’t operate. No performing arts center could probably operate.

MS. RUTTER: Right. In fact, if we were any one of those other performing arts centers around the world, in this country, I should say, we would have to raise the money for the building. So, in fact, the federal government is making possible all of those other programs that we offer.

MR. RUBENSTEIN: OK. So how does one win a Kennedy Center honors? [Laughter.] Do you – if somebody wants to nominate somebody, or something thinks there’s somebody deserving and they want to let you know, how do they – and how do you actually select it?

MS. RUTTER: Actually, this is a deep mystery that is known publicly. Everybody can make a nomination. I got three nominations by email today. We have a public, online nomination process. And we have a running list of everybody who's anybody who's ever been nominated. And we sort of keep track each year how many people – so there are certainly campaigns that we're very aware of from time to time. But what's really great is that we have a – we go out to all of the former honorees and all of the artists who work at the Kennedy Center and ask them to make nominations.

So, I'll tell you that Sally Field was on the list through the public process, but about three years ago Steven Spielberg wrote a: Dear Deborah, you really ought to give it to Sally Field. So, we knew this, of course. Shared it with it. And we have a selection committee made up of former honorees and a few board members. And we go through the process, talk about it. And it's the worst part of my job. [Laughter.]

MR. RUBENSTEIN: Because you only have five honorees and you have to balance various kinds of things, so –

MS. RUTTER: We have lists that are this long of names, and all the statistics.

MR. RUBENSTEIN: And when did it start?

MS. RUTTER: You would ask that question.

MR. RUBENSTEIN: 1978.

MS. RUTTER: 1978. [Laughter.]

MR. RUBENSTEIN: Right.

MS. RUTTER: I should know this. That was our 42nd.

MR. RUBENSTEIN: We couldn't give away the tickets, actually, in those days.

MS. RUTTER: That's right. It was really tough. That and the Mark Twain Prize. Nobody wanted to come to the shows in the first two, three, four years. Now it's hard to get tickets.

MR. RUBENSTEIN: So, where do you get your money from?

MS. FELDMAN: The bulk of it comes from Congress.

MR. RUBENSTEIN: And do you charge to come into the National Gallery?

MS. FELDMAN: No, we don't charge admission. We don't charge for exhibitions. We don't charge for lectures, films, concerts. Everything we do is free of charge for the public. And we're open 363 days a year. [Cheers, applause.]

MR. RUBENSTEIN: So how much does the Congress give you a year? What is your budget?

MS. FELDMAN: It's also close to \$200 million.

MR. RUBENSTEIN: OK. So, anybody ever suggested you could get more money if you had ticket sales, or you can't do that, right? [Laughter.] That wouldn't be popular right?

MS. FELDMAN: No, it would not. We're going to stay free.

MR. RUBENSTEIN: OK. And your money comes from the federal government. So, philanthropy is not a major part of your day-to-day operating budgets.

MS. FELDMAN: Well, it is. We have a substantial endowment that has been contributed by generous patrons. And it provides a lot of the services, and exhibitions, and programs that we do.

MR. RUBENSTEIN: OK. And you – money comes pretty much from the federal government?

MS. HAYDEN: And we also have a philanthropic effort. And that's the National Book Festival, Literacy Awards. [Cheers, applause.]

MR. RUBENSTEIN: What is the National Book – explain what the National Book Festival is? Can you explain when that started and what that actually is?

MS. HAYDEN: Well, First Lady Laura Bush actually started it 20 years ago. This will be the 20th year. She started the Texas Book Festival when she was first lady of Texas. And when she came here, she talked to my predecessor and said, yes, we will do it. And now the Book Festival, it's one day. Over 150 authors, for all ages. And 200,000 people at the Washington Convention Center, all day. Just wonderful.

MR. RUBENSTEIN: OK. So, what is –

MS. HAYDEN: And free. [Laughter.]

MR. RUBENSTEIN: So today the biggest blockbuster exhibition the National Gallery's ever had, was that the Mona Lisa, or something like that, or?

MS. FELDMAN: I think it was actually Vermeer.

MR. RUBENSTEIN: Vermeer? OK. And so, if somebody wants to come into a blockbuster exhibition, like the Vermeer, or other ones you might have, do they – how do they get tickets for that? Do they call you up? Or how do you do that? [Laughter.]

MS. FELDMAN: No, actually, you can just walk in and we don't –

MR. RUBENSTEIN: There's no lines anymore?

MS. FELDMAN: No. No.

MR. RUBENSTEIN: OK. So, if you want to go to a Kennedy Center event, what's the – let's suppose "Hamilton." Let's suppose "Hamilton" were to come again. [Laughter.]

MS. RUTTER: Let's suppose.

MR. RUBENSTEIN: How do you get tickets to a future "Hamilton?"

MS. RUTTER: Actually, this is a myth that people think it's hard to get tickets to just about anything. And even the Kennedy Center Honors, while there is definitely a process and those who are closest to us have the first access to it, ultimately everybody has access to be able to buy tickets. We also have programming 365 days a year, and lots of free programming for families and everybody. But buying tickets is really not hard at all. We have a fantastic new website. [Laughter.] Come and check it out. On sale for "Hamilton" is next week, for members. And then I think two weeks later for the general public. And when you have as many performances – we have over 2,000 performances a year. There is almost always an opportunity to be able to get access to a ticket.

MR. RUBENSTEIN: Well, in the main building of the Kennedy Center, how many theaters are there?

MS. RUTTER: In the main building we have nine stages, nine performance spaces. And now with the REACH¹ we have another 10 spaces. So, on any given night we have five, six, seven spaces going.

MR. RUBENSTEIN: And you have a free performance every day for somebody, is that right?

MS. RUTTER: Every single day at 6:00 you have a guaranteed Millennium Stage performance. And we haven't missed that in 22 years. Almost missed it once, but never missed it. [Applause.]

MR. RUBENSTEIN: And the REACH, explain what does the REACH really add to you that you didn't have before?

MS. RUTTER: So, the Kennedy Center was designed in a period of time by Edward Durrell Stone to very traditional theaters, backstage, front of house. So, as you enter the building, you see these beautiful marble walls, but you have no idea what's going on behind the walls. You have to take elevators up to the other theaters. All of the rehearsal rooms that now exist did not exist when it was first created. There's no way of actually having classroom activities or informal sort of black box kind of experiences. So, the REACH gives us a really open sort of transparent way for audiences and artists to engage with one another. All of the rooms have windows, natural light, and are created to be really flexible to whatever the art form, whatever the kind of experience.

¹ REACH is an expansion of the Kennedy Center where visitors, audiences, and artists collaborate, experiment, and explore the arts.

MR. RUBENSTEIN: So, your average person who comes is what age, what gender? What's the mix of gender and racial composition? Do you have that?

MS. RUTTER: So, the – you know, we have at the Kennedy Center had a long history of a place for the Washington National Opera, a very robust ballet series. The American Ballet Theater was the first one. The Washington Ballet – [cheers] – calls the Kennedy Center home often as well. The National Symphony Orchestra. Those big sort of long-established organizations, big theater programming.

But when I came here, and in our conversations, we talked about if you're really the national cultural center, you should be serving all of America. And you should offer all of the arts in America. So, we've added lots and lots of new programming that didn't find its home at the Kennedy Center. So that has really dramatically changed the demographics of who we see in our theaters.

MR. RUBENSTEIN: So, I suggested we have a hip-hop person, right?

MS. RUTTER: Yes, you did. As a matter of fact – and I know you did the research.

MR. RUBENSTEIN: I knew all the hip-hop people, right? So, who was our hip-hop advisor?

MS. RUTTER: So, Q-Tip is our director of – is our artistic director for hip-hop. And then we have an administrator who helps support his ideas.

MR. RUBENSTEIN: So how many people a year go to the National Gallery of Art?

MS. FELDMAN: Around 4 ½ million.

MR. RUBENSTEIN: OK. And what's the biggest attraction you have at the National Gallery of Art? What do they most want to see?

MS. FELDMAN: Probably our Leonardo da Vinci painting. We have the only Leonardo in the Western Hemisphere. So, she always –

MR. RUBENSTEIN: How many Leonardos are there extant now?

MS. FELDMAN: Thirty-five.

MR. RUBENSTEIN: And the only – the Metropolitan Museum doesn't have one?

MS. FELDMAN: Nope, nope. Got to come to the National Gallery. Yes.

MR. RUBENSTEIN: Nobody? OK. So how did we get this? Where did it come from?

MS. FELDMAN: We acquired it with funds provided by Ailsa Mellon Bruce.

MR. RUBENSTEIN: And it cost \$5 million?

MS. FELDMAN: We don't talk about prices. [Laughter.]

MR. RUBENSTEIN: It was inexpensive compared to what it would be today, let's say.

OK, so other than that what do the people come to most see that you have, other than the Leonardo?

MS. FELDMAN: Most people actually, they come to see our permanent collection, not necessarily exhibitions. And of course, the French impressionists are always very popular. Our self-portrait by Van Gogh is extremely popular. But I have to say, that we are just about to open a new exhibition about Degas at the opera. And it's an exhibition celebrating the 350th anniversary of the opera in Paris. And it's a gorgeous show, filled with images of the dancers from the ballet.

MR. RUBENSTEIN: So, if you're the director of the National Gallery and you say: I think it's a good idea to have an exhibition, can you gin up one in about two or three weeks? How long does it take to gin up a – how long does it take to get that done?

MS. FELDMAN: You know, I think the fastest exhibition in my career was an exhibition we did in Minneapolis in eight months, that was a 10,000 square-foot major exhibition. We worked with Robert Wilson and the museum's collection of Chinese art. Normally shows are a five-year incubation period.

MR. RUBENSTEIN: And there's an understanding, if somebody's having an exhibition, let's say in London, and they want to borrow one of your paintings, you say: Well, I guess we don't need it that much. We lend it to them, and vice versa. Isn't that kind of – how do you control how much you have out and how much you're taking?

MS. FELDMAN: Yeah. Actually, I mean, it is a complicated process. As you can imagine, it's staff intensive. And we spend a lot of time making sure that anything we lend is of a condition that it's safe to lend it, because the vibration of travel, of airplanes, is very difficult for –

MR. RUBENSTEIN: So, have you ever lent anything, and it comes back, it's like a fake version of it, or anything? [Laughter.] You don't get – you always get the real version back?

MS. FELDMAN: No. But nothing ever comes back in better condition than it left. So, you have to be careful. But we lend a lot. And we take our role as the National Gallery of Art very seriously and do the best we can to lend to museums across the nation in all parts of the country.

MR. RUBENSTEIN: Now, do you buy more art, or do you get more art given to you? Which do you –

MS. FELDMAN: All museums receive an average of about 80 percent of their collection comes from donations. And ours is probably even a bit higher than that.

MR. RUBENSTEIN: And when people are giving large parts of their collection, what is their average age, when they're ready to sort of say, hey, maybe you might take my collection. [Laughter.] Is that 30 or 40, or a little older?

MS. FELDMAN: It tends to be older.

MR. RUBENSTEIN: Older? OK.

MS. FELDMAN: Yes. End of life planning.

MR. RUBENSTEIN: OK. So, at the Library of Congress, what is your most valuable book?

MS. HAYDEN: The Gutenberg Bible, one of three in vellum. The other two, British Library and the Bibliothèque Nationale. So those are the only –

MR. RUBENSTEIN: So how many books do you actually have?

MS. HAYDEN: We have 171 million items on 836 miles of shelving. So, when you think about from Washington, D.C., and we figured out where that would end, about Davenport, Iowa. [Laughter.]

MR. RUBENSTEIN: Right. And would – and you have – let me ask you this, in terms of your books, is everything in English language?

MS. HAYDEN: No. Over half of the collection is in languages other than English. And we collect in 470 languages. And that really came from Thomas Jefferson's library. He collected widely.

MR. RUBENSTEIN: And do you have comic books as well, or?

MS. HAYDEN: We have the world's largest collection of comic books. [Laughter, applause.] The world's largest – and comic art.

MR. RUBENSTEIN: Now you have your own award show too, called the –

MS. HAYDEN: Ah, the Gershwin Award.

MR. RUBENSTEIN: All right. So, who's going to get it this year?

MS. HAYDEN: Garth Brooks. And everybody's excited about that. And it's really in honor of George and Ira Gershwin, who gave their collection to the Library of Congress. Rodgers and Hammerstein, we have, Leonard Bernstein.

MR. RUBENSTEIN: So, it's for songwriters, to some extent, or –

MS. HAYDEN: It's for songwriters or performers. Tony Bennett got it. He's a(n) entertainer.

MR. RUBENSTEIN: Let's suppose I wanted to get a library card at the Library of Congress. Can an average citizen get a library card?

MS. HAYDEN: Actually, yes. You can get a card, a reader's card. You can't check anything out. The only people who can check things out are members of Congress.

MR. RUBENSTEIN: Do they bring it back?

MS. HAYDEN: We keep track. [Laughter.]

MR. RUBENSTEIN: But, like, suppose somebody is the Senate majority leader and he doesn't return the books. What do you do?

MS. HAYDEN: We ask politely, very politely. [Laughter.] And they are not fined. No fines.

MR. RUBENSTEIN: No fines for members of Congress.

MS. HAYDEN: No fines for members of Congress. But it's 16, and we're doing more programming with the city school system. There is a one-card system that they have, where you have a metro card and things like that. And we're saying at 16 you can get a reader's card.

MR. RUBENSTEIN: All right. So, lots of times libraries have had people steal rare items.

MS. HAYDEN: Ah, yes.

MR. RUBENSTEIN: How do you prevent that from happening?

MS. HAYDEN: Well – [laughs] –

MR. RUBENSTEIN: You can't tell all your secrets because somebody might be listening who wants to steal.

MS. HAYDEN: Thank you, David. [Laughter.] But our close observation. With that card, you are – the materials are brought to you. And we do keep a pretty close eye. We have a very robust security system as well. And the U.S. Capitol Police are also our partners there.

MR. RUBENSTEIN: So, are any of you affected yet by the coronavirus? Are people –

MS. HAYDEN: Actually, our Congressional Research Service, we still are the research arm for Congress. So that – and we have about 400 staff members, all policy experts. And in the last few weeks they have been working overtime providing information to Congress.

MR. RUBENSTEIN: OK. But attendance has not been affected.

MS. HAYDEN: Not that we can tell. We haven't seen a big drop off.

MR. RUBENSTEIN: OK. And coronavirus hasn't affected you?

MS. FELDMAN: No, nothing that – nothing that we can tell yet.

MR. RUBENSTEIN: Now, you have a different story.

MS. RUTTER: Mm hmm. The National Symphony Orchestra has long had on their calendar to go to Japan and China starting next week. So, three weeks ago the China portion of the trip was cancelled. It was a tough decision until the day we were making the decision, and then it was clear that China was closing down. But the orchestra's due to leave a week from tomorrow for Japan. And it's still a conversation because they still are having performances. The pianist for the National Symphony is Lambert Orkis, who is – who works with Anne-Sophie Mutter. And they are there performing right now.

MR. RUBENSTEIN: Wow. OK. So, you'll have to make a decision relatively soon on that.

OK, so today Kennedy Center honors is probably your biggest draw, hottest ticket. What other things have been the most popular that you've had of the last year or two? Or is it "Hamilton" that was the most popular? What other things have been particular popular?

MS. RUTTER: Well, I'll say, just about three weeks ago we had Diana Ross for three performances that was 110 percent sold. Thank you for your donated tickets. That helped get to the 10 percent. We have had – we've had really successful hip-hop performances, comedy – outside of the Mark Twain Prize. "Hamilton," of course. Theater is very, very popular in this city.

MR. RUBENSTEIN: OK, you might explain, the Washington National Opera and the National Symphony are kind of owned, more or less, by the Kennedy Center. Is that right?

MS. RUTTER: Yeah. They're affiliate members of the Kennedy Center, yes.

MR. RUBENSTEIN: But you're responsible for their budgets and so forth?

MS. RUTTER: Right. We have an executive director and a general director for each of those. And they have a separate board. But they are amongst the family, yes.

MR. RUBENSTEIN: OK. And today the biggest challenge you have – other than getting through this interview – [laughter] – what is your biggest challenge? And other than coronavirus. What's the biggest thing you have to worry about now?

MS. RUTTER: Actually, you know, I think it's probably true for my colleagues and all of my artistic administrators who I see here. Is really understanding the balanced portfolio of what we do. We think about everything we do from what's the – how does it affect our mission? What is

the impact on our audience, and how is the financial decision making? Because all of our artists have fantastic ideas, glorious opportunities for us to really present to audiences. But in the end, there's only so much time and resource. And how do you make that – what's the right number?

We've expanded significantly in our work around social impact, which is about engaging in local communities and inviting audiences who don't always get to come to the Kennedy Center. But, again, how much is the right size? And when you're not doing it based on the pure economic bottom line, it's a harder decision.

MR. RUBENSTEIN: So, Kaywin, what's the biggest challenge you have?

MS. FELDMAN: I'd say navigating the changing audiences now, and sort of the balance of what I think of as our loyal traditionalists, who enjoy the National Gallery or art museums in a way that they've grown up with, and then we have this new population of younger folks who represent a greater diversity in America, who were born digital, who behave differently. They interact with arts organizations in different ways. And balancing those two can be quite a challenge.

MR. RUBENSTEIN: When the National Gallery was set up, it wasn't set up to be an Asian art museum, for example. So, you're mostly focused on Western art, is that fair?

MS. FELDMAN: European and American, yes. Yes.

MR. RUBENSTEIN: And that's not going to change anytime soon, probably?

MS. FELDMAN: No. No.

MR. RUBENSTEIN: OK. And how do you make certain that you don't have fakes in your – forgeries in your collection? Has that ever been a problem?

MS. FELDMAN: We hire the very best people we can. So, our expert curators –

MR. RUBENSTEIN: So, when someone's – all right, someone's coming into one of the National Gallery galleries. How close can get they get to the picture before you have your guards say, get back? And do you ever have people get too close, or they want to touch something, or they touch an object there? Or what do you tell those people.

MS. FELDMAN: I'm sorry to say that that does occasionally happen, yes. When I was in – actually running a museum in Memphis, we had a school group come in and one of the children had touched a painting on the tour. And so – and the school group was actually several classes combined. So, we called the school, and they had an assembly. And they said, OK, once of you touched a painting at the museum. We know who it is because we have it on video. So, you better come forward. And twelve kids came forward. [Laughter.]

MR. RUBENSTEIN: Wow. OK. Little George Washingtons, OK. [Laughter.] OK, so what's your biggest challenge?

MS. HAYDEN: Making sure that we have this wonderful collection, and that it's accessible to as many people. We get almost two million people, in-person visits here in D.C. But all of these treasures, the baseball cards, the comic books, all of these things – the papers of 23 presidents. So, we're digitizing our unique items and trying to make sure that as much as possible –

MR. RUBENSTEIN: Now, you have a main reading room, a big dome.

MS. HAYDEN: A wonderful room.

MR. RUBENSTEIN: A wonderful, beautiful building. But I go in there sometimes, I see people, like, sleeping a little bit. [Laughter.] Is that allowed?

MS. HAYDEN: Well, it is a library. [Laughter.]

MR. RUBENSTEIN: So, you don't – you don't push them out or anything?

MS. HAYDEN: No. No. They could be thinking. [Laughter, applause.] So, we don't try to do that. And libraries have always been safe havens for people. And the Library of Congress is similar in that sense. So, you will see people. But you also will see younger, digital natives, with their headphones on. And they are in that space as a cool place to get on their laptops and do different things. So how do we engage with them? How do we make sure that when they Google something or bring up something our resources are in our primary resources –

MR. RUBENSTEIN: So, I mentioned all of you were the first women who've held your jobs, but let's go back in your career. Was it difficult to be a woman in that particular business, running symphonies? Was that very common when you were starting out, or not?

MS. RUTTER: There weren't very many women running orchestras for a period of time, but there have always been a lot of women in the arts business.

MR. RUBENSTEIN: OK. What about in the arts world? You said earlier there weren't that many women running art museums. Is that changing, or not so much?

MS. FELDMAN: It's changed substantially. So, in the 26 years I've been a director, I think when I started it was, like, 8 percent of the business was made up of women, and now it's 50 [percent]. So big change in 26 years.

MR. RUBENSTEIN: OK. So, and what about you? You had the double discrimination.

MS. HAYDEN: Right, person of color and then being in one of the four feminized professions – social work, nursing, education, and librarianship – where 85 to 90 percent of the workforce is female, and the top management didn't reflect that.

MR. RUBENSTEIN: Really?

MS. HAYDEN: And so that's really –

MR. RUBENSTEIN: OK. They looked like me, right, probably?

MS. HAYDEN: Quite a few. [Laughter.]

MR. RUBENSTEIN: OK. So, OK. So, Deborah, what would you like the average person to know about the Kennedy Center? Let's suppose somebody's just tuning in now or watching. You know, in one paragraph or so, what's the most important thing that somebody should know about the Kennedy Center?

MS. RUTTER: That the arts are welcome and invited for everybody to participate in. That no matter where you come from, no matter what your interest, there is something at the Kennedy Center that you can participate in, enjoy, and have a shared experience with others.

MR. RUBENSTEIN: All right. What should somebody most know about the National Gallery of Art?

MS. FELDMAN: You know, I've spent a lot of my year learning about the history of the gallery and thinking about the institution. And I'm very struck by the remarkable generosity of Andrew Mellon. And it wasn't just that he conceived of the museum, that he paid for it, he gave his collection. But I really believe that he wanted all Americans to have the opportunity to experience the very best of human creativity in the most glorious, grand space. And sometimes people want to criticize our buildings as being intimidating, but I actually think that Mr. Mellon intended for, in the most generous way, all people to be able to have that experience. And so, anyone can walk in any day of the week. And you're self-directed. So, you can wander – if you decide you don't like the Spanish paintings so much by you really like Dutch painting, you can wander on your own and go find the works that speak to you.

MR. RUBENSTEIN: So, what is – why is museum attendance generally down around the United States – art museums, history museums? Why do you think that is? People just sit at home more, or why are museum attendance – why is museum attendance somewhat down?

MS. FELDMAN: It does depend on, of course, the museum and the region. But I do think that it's a sort of saturation of things to do. When you talk to a Millennial, for example, about a cultural activity, they will mention going to the park, going out to dinner, going to a film as a cultural activity. And so, there's a lot more competition now for leisure time than there was 30 years ago.

MR. RUBENSTEIN: Deborah, why are performing arts important to our country? Why should we really care about the performing arts? Because, you know, it's not STEM², and, you know, we have to compete against the Chinese, and we have to be engineers. Why do we care about performing arts?

² STEM – science, technology, engineering, math

MS. RUTTER: Well, there are a lot of different reasons, not the least of which is that, just as we are having this experience – we’re sharing an experience here together. Coming together to experience something brings a sense of humanizing who we are and understanding. In the case of the performing arts, I really believe that our artists are really holding a mirror up to who we are as a society. They’re telling our story, and that’s why people are so interested in coming and having that experience. It’s also a place where you can sort of go deep into yourself, a little bit of reflection, meditation even when you go to a performance. But it also takes you into another place, that you have sort of discovered another part of who you are as a human being, but you did it side-by-side with others. So, the living experience of being a in room and sharing it with others.

What’s really fascinating – I was talking to a handful of teachers last week. And all of them said: It is so important for our children to have the opportunity to study the performing arts and experience it, not because they are different learners but because it teaches them about collaboration, it teaches them about creativity, and innovation, and it gives so much confidence to young people when they have the opportunity to be successful and share it with others. So, there are all these different kinds of benefits that come from participating in and experiencing a live performance.

MR. RUBENSTEIN: So, teaching them about cooperation. So, a lot of members of Congress, presumably, were budding performing arts students when they were younger, right? [Laughter.]

MS. RUTTER: I actually believe that there’s great value in that.

MR. RUBENSTEIN: So, if somebody said, all right, Deborah, I’ve listened to you. I want to help the Kennedy Center. I’d like to be a supporter. Do you want any supporters who might give you time or money, or anything like that? Or you got enough of that. [Laughter.]

MS. RUTTER: Right. [Laughs.] This is why we love David Rubenstein, of course. So, you know, you can be a member for \$75. And for \$75, you can hear from me every week, or more often perhaps, right? But it gives you an access point of knowing what’s going on at the center. But we have volunteers who do everything from being docents, to helping actually engage. Ian Jefferson is here, and he’s one of our really active volunteers. Through his expertise, giving back to the Kennedy Center. And then, of course, we have everything all the way up to David Rubenstein in terms of philanthropy in this community and around the country.

MR. RUBENSTEIN: So, somebody wants to be a supporter of the National Gallery of Art, what can they do? Can they give you money, volunteer, artwork?

MS. FELDMAN: Same thing. We always take money, absolutely. We also have lots of volunteers. We have docents who take children around on school tours. We have docents who take adults around. We have information desk volunteers. There are lots of ways to get involved.

MR. RUBENSTEIN: OK. And what about the Library of Congress?

MS. HAYDEN: So especially in terms of our special programming, the Book Festival, and also exhibits. We've been very fortunate, AARP³ is here, to have the philanthropic support to have the Rosa Parks exhibit that's there now, and women's suffrage. So being about to have that support –

MR. RUBENSTEIN: Do you think people are reading too many books right now?

MS. HAYDEN: No. [Laughter.] They're reading quite a bit, and more than you'd think.

MR. RUBENSTEIN: Right. So, this is the Economic Club of Washington. So, what is the economic benefit to Washington of the Kennedy Center, for example.

MS. RUTTER: Well, you know, when we were closed down in the middle of a strike in Chicago, the people who were the most gung-ho about getting that orchestra back on the stage were all the businesses in the region, because they were the ones who actually connected to us and interacted with us. So, you think of us as being stand-alone islands in what we do. But we are working across all of your businesses in this region and beyond.

MR. RUBENSTEIN: All right. The National Gallery, are you contributing to the economic vitality of this –

MS. FELDMAN: Absolutely. And of course, with the whole ecosystem of museums in Washington, we attract so many visitors to the city. And I know that in 2016 the economic impact of arts and culture in Washington was \$11 billion. So, we're part of that ecosystem.

MR. RUBENSTEIN: So, we have the head of the Hirschhorn is here. Where is she? Right there. Thank you. And – [applause] – the Hirschhorn, is that part of you, or is that separate? And should people go just to you or, say, go to the Hirschhorn? [Laughter.]

MS. FELDMAN: Absolutely they should go to both of us. The Hirschhorn is a fantastic and important museum. And they are part of the Smithsonian.

MR. RUBENSTEIN: OK. And –

MS. HAYDEN: we are part of that ecosystem as well. Sixty percent of our visitors on site are from other countries and visitors to the Capitol Visitor's Center. And there's a tunnel that goes directly from the Capitol Visitor's Center to us. So, people are coming and extending their stay. And we partner with the Folger and other places to make sure that – another reason to be in the city.

MR. RUBENSTEIN: Final question: Is there any other job in your profession that you would rather have?

MS. RUTTER: Never.

³ AARP - the nation's largest nonprofit, nonpartisan organization dedicated to empowering Americans 50 and older.

MR. RUBENSTEIN: Nothing?

MS. RUTTER: This is it.

MR. RUBENSTEIN: What about in your profession?

MS. FELDMAN: No.

MR. RUBENSTEIN: In your profession?

MS. HAYDEN: No.

MR. RUBENSTEIN: OK. Well, look, I would say on behalf of everybody who lives here, and everybody in the country. You've done a terrific job and are doing a terrific job for our country. So, thank you very much. Thank you.



Kaywin Feldman, Director, National Gallery of Art

Kaywin Feldman joined the National Gallery of Art as director in March 2019. Prior to this, she led the Minneapolis Institute of Art (Mia) since 2008 as its Nivin and Duncan MacMillan Director and President. In that time, she has transformed the museum's relationship to its city by opening its doors to community dialogue, providing free membership, and engaging with the defining social issues of our era. Her many accomplishments include the creation of a Center for Empathy and the Visual Arts at the museum.

She is a past president of the Association of Art Museum Directors (AAMD), past chair of the American Alliance of Museums (AAM), and a frequent speaker on reinventing the museum for the 21st century. She is a champion of digital technology for expanding access to art. Feldman established a contemporary art department at Mia and new galleries for showcasing the art of Africa. She has overseen a series of experimental installations in the museum's venerable period rooms, exploring new ways of engaging with history.

Feldman has galvanized the galleries and her field with groundbreaking exhibitions such as *At Home with Monsters* (2017), which featured the art of filmmaker Guillermo del Toro, and *Power and Beauty in China's Last Dynasty* (2018), a dramatic display of Chinese art designed by avant-garde theater artist Robert Wilson. As a curator, she has helped organize popular traveling exhibitions, including *The Habsburgs: Rarely Seen Masterpieces from Europe's Greatest Dynasty* (2015), which brought dozens of masterpieces to Minneapolis for the museum's 100th birthday year.

Her efforts have helped double attendance while bringing international renown to the museum's art, particularly its Japanese collection, which has more than doubled in size during her tenure. Other acquisitions include works by Kehinde Wiley, Ai Wei Wei, James McNeill Whistler, Edgar Degas, and Georgia O'Keeffe.

Born in 1966 in Boston, Massachusetts, Feldman's fascination with museums began with childhood visits and an early interest in archaeology. She earned her BA in classical archaeology from the University of Michigan and an MA from the Institute of Archaeology at the University of London. She also earned an MA in art history from the Courtauld Institute of Art at the University of London, specializing in Dutch and Flemish art, and received an Honorary Doctor of Fine Arts degree from the Memphis College of Art in 2008. Before coming to Mia, she was the director of the Memphis Brooks Museum of Art in Tennessee from 1999 to 2007.



Carla Hayden, Librarian of Congress

Carla Hayden was sworn in as the 14th Librarian of Congress on September 14, 2016. Hayden, the first woman and the first African American to lead the national library, was nominated to the position by President Barack Obama on February 24, 2016, and her nomination was confirmed by the U.S. Senate on July 13.

Prior to her latest post she served, since 1993, as CEO of the Enoch Pratt Free Library in Baltimore, Maryland. Hayden was nominated by President Obama to be a member of the National Museum and Library Services Board in January 2010 and was confirmed to that post by the Senate in June 2010. Prior to joining the Pratt Library, Hayden was deputy commissioner and chief librarian of the Chicago Public Library from 1991 to 1993. She was an assistant professor for Library and Information Science at the University of Pittsburgh from 1987 to 1991. Hayden was library services coordinator for the Museum of Science and Industry in Chicago from 1982 to 1987. She began her career with the Chicago Public Library as the young adult services coordinator from 1979 to 1982 and as a library associate and children's librarian from 1973 to 1979.

Hayden was president of the American Library Association from 2003 to 2004. In 1995, she was the first African American to receive Library Journal's Librarian of the Year Award in recognition of her outreach services at the Pratt Library, which included an after-school center for Baltimore teens offering homework assistance and college and career counseling. Hayden received a B.A. from Roosevelt University and an M.A. and Ph.D. from the Graduate Library School of the University of Chicago.

Deborah Rutter, President, John F. Kennedy Center for the Performing Arts



In an age marked by social and technological change, Deborah Rutter has emerged as one of the nation's most adroit leaders in the arts, combining artistic daring with fiscal sustainability, inclusivity, and responsiveness to the needs of the community.

Ms. Rutter began as President of the John F. Kennedy Center for the Performing Arts on September 1, 2014, and serves as curator of the Kennedy presidential memorial, and artistic and administrative director to the world's busiest performing arts center.

Established as a "living memorial" by act of Congress in 1964, the Kennedy Center honors the 35th president, advancing his vision of excellence and diversity in the arts. In an ever-expanding celebration of this legacy, the Center presents theater, contemporary dance, ballet, vocal music, chamber music, Hip Hop, comedy, international arts, and jazz, alongside dynamic seasons with the Kennedy Center's world-class affiliates: The National Symphony Orchestra and Washington National Opera. As the work of a living memorial is never finished, Rutter is advancing the Center's commitment to 21st century programming.

In her first year at the Kennedy Center, Rutter broke ground on a transformative arts facility, the REACH, which provides flexible indoor and outdoor performance space to nurture new art, community, innovation, arts education, and informal encounters between the artist and the public. Designed by renowned architect Steven Holl, the REACH graces the southern end of the campus and connects the Kennedy Center to the popular pedestrian and bicycle trail along the Potomac River.

Today, Ms. Rutter is reshaping Kennedy Center offerings to include more artist-led programming while challenging people across the industry to reimagine creative expression through the lens of cross-disciplinary collaborations. In 2018, she launched the cutting-edge festival of contemporary culture, DIRECT CURRENT, an annual series spotlighting new and interdisciplinary art. An adept team builder, Rutter is drawing some of the world's most visionary, and most iconic artists to the Kennedy Center creative team, including cellist YoYo Ma, soprano Renée Fleming, singer-songwriter Ben Folds, and DJ and composer Mason Bates; as well as the Center's first Artistic Director of Hip Hop Culture, Q-Tip. Rutter scored a "coup for the NSO," according to The Washington Post's Anne Midgette, by landing the prominent Italian conductor Gianandrea Noseda as the National Symphony's seventh Music Director.

Working at the vanguard of community engagement, Ms. Rutter manages one of the nation's most extensive arts education networks, reaching millions of people of all ages across all 50 states with live performances, as well as providing multidisciplinary arts training and support to schools, students, children at risk, teachers, artists, and civic leaders. Rutter also administers VSA, an international organization providing arts enrichment programs to people with disabilities. In 2018, she forged a partnership with The Second City to co-produce new shows for

the Kennedy Center and national stage, and to develop a comedy-centered education program for young people and adults.

Committed to art as “an agent for positive change” at the community level, Rutter established the Citizen Artist Fellowship at the Kennedy Center to provide training and support to emerging artists who have distinguished themselves in community activism. A lifelong champion of orchestral music, Rutter forged a partnership with Washington Performing Arts to stage the SHIFT Festival of American Orchestras, a multiyear showcase of ensembles from diverse communities working at the forefront of community engagement.

In the area of arts advocacy, Rutter worked with Artistic Advisor at Large Renée Fleming, to create a partnership with the National Institutes of Health to study treatments and health benefits associated with writing, performing, and listening to music. As a member of the American Academy of Arts and Sciences, Rutter serves as co-chair of the multiyear Commission on the Arts.

From August 2003 through June 2014, Ms. Rutter was President of the Chicago Symphony Orchestra Association, leading the internationally renowned Chicago Symphony Orchestra (CSO), the Institute for Learning, Access and Training (now the Negaunee Music Institute), the Civic Orchestra of Chicago for young professional musicians, the Chicago Symphony Chorus, and the eclectic concert series Symphony Center Presents. During her time with the CSO, she restored the orchestra to financial health, ushering in an era of record-breaking fundraising and ticket sales while purposefully engaging Chicago’s diverse communities to refashion the orchestra as a broad-reaching civic and cultural institution. In 2008, Rutter scored a triumph in the orchestra world by signing the highly sought-after conductor Riccardo Muti as the orchestra’s 10th Music Director, succeeding Daniel Barenboim who stepped down in 2006. Prior to Muti’s appointment, she turned what was an interregnum into an artistic highpoint through robust programming led by Bernard Haitink and Pierre Boulez. In 2010, Rutter engaged Yo-Yo Ma as a creative consultant to foster community engagement and establish Citizen Musician, an artist-led community service program.

Prior to joining the Chicago Symphony Orchestra, Rutter was Executive Director of the Seattle Symphony from 1992 until 2003 where she eliminated the orchestra’s deficit, tripled its annual budget, and grew the orchestra’s endowment by six-fold. During her tenure in Seattle, she oversaw the construction of Benaroya Hall, with two concert venues and the Soundbridge educational facility. Under her leadership, programming grew exponentially, including citywide musical festivals, and a wide range of community engagement activities. From 1986 to 1992, she served as executive director of the Los Angeles Chamber Orchestra, and prior to that was the orchestra manager of the Los Angeles Philharmonic.

Deborah Rutter is a graduate of Stanford University and holds an M.B.A. from the University of Southern California. She was born in Pennsylvania and grew up in the Los Angeles area. She studied piano and violin from an early age and played in orchestras throughout her student days.