



**New York City Council
Committee on Cultural Affairs, Libraries, and International Intergroup Relations
Oversight Hearing: #MeToo and Culture & the Arts
Tuesday, April 17, 2018 – Council Chambers, City Hall**

Testimony Presented by New York City Department of Cultural Affairs
Commissioner Tom Finkelpearl

Good afternoon, Chair Van Bramer and members of the committee. Thank you for this opportunity to discuss the critical issue of sexual harassment in the cultural community.

Over the past few months, there has been an onslaught of stories about sexual harassment in the workplace, implicating a wide range of industries. The appalling reality is that the arts and culture community has been the source of many of these incidents. These disturbing stories highlight an urgent problem that we must make efforts to understand and address. People are courageously coming forward to expose what is happening in our industry and to begin to put an end to it. This is an issue that we have to face head on, one brought forward by brave people that need to be acknowledged and supported.

In addition to these individual acts of courage, we also need to examine the power dynamics that have allowed this behavior to go relatively unchecked for so long. My agency's efforts to promote diversity, equity, and inclusion (DEI) focus not only on who is working in the cultural sector, but who has a seat at the table when decisions are made. I believe that there are steps organizations can take to create a safe environment where diverse perspectives are represented and respected. These include, but are not limited to, having, women, trans and gender non-conforming individuals, and people of color in leadership positions within organizations and on boards, and making anti-oppression and anti-harassment training more widely available to all staff.

One way we're working with the cultural sector to promote equity and inclusion is by requiring the 33 members of the Cultural Institutions Group to adopt their own DEI plans. These will be among the first cultural institutions in the country to adopt such plans. This could provide a template for moving toward a more equitable and inclusive cultural community. A true DEI policy must include the creation and protection of safe workspaces for ALL employees. Employees should be able to hold employers accountable for their actions in ways that are widely known, transparent, and safe. In addition, employers could make available appropriate resources for emotional and medical support, as well as legal recourse.

Many of these themes came forward during the public engagement process for CreateNYC. As part of our commitment to continuing the dialogue we opened up during the cultural plan engagement process, we convened a CreateNYC Office Hours with the Commissioner to talk about sexual harassment in the arts and culture community last month at the Whitney Museum. In attendance were workers from a variety of cultural institutions both large and small, and we were particularly gratified that a group of CUNY students showed up because of their dedication to addressing sexual harassment. At the convening, the Department of Cultural Affairs was accompanied by staff from two sister agencies - the Commission on Human Rights (CCHR), and the Mayor's Office to Combat Domestic Violence (OCDV). They were able to lend expertise

and offer avenues for help. The experts from these two agencies spoke of legal protections and resources for emotional support in the wake of sexual harassment in the workplace.

A lot of the questions at this event covered areas of workplace harassment that are currently accounted for under the law. But some questions pertained to newer modes of harassment that take place online. These new varieties seem particularly difficult to address as the perpetrators may be anonymous, or hiding behind an identity that they adopt. They also seem particularly difficult to stop and the volume and frequency of attacks can be unbearable. Regardless, there are steps that any responsible employer can take to ensure they are responding to harassment claims to the best of their ability and creating safe work environments for their employees. I am grateful for the expertise of CCHR and OCDV at this event because they were able to lead a discussion on how to engage the organization's human resources department.

However, as one participant pointed out, many cultural organizations across the city are too small to have an HR director, let alone an HR department. Of the approximately 950 organizations we fund, around half have budgets of \$250,000 or less. These are organizations that sometimes have two, or one, or even no full-time employees. At the convening we committed to coordinating HR trainings offered by CCHR for these smaller groups. In addition, these groups will be able to talk about their institutional structures, how harassment may happen, and offer ideas and seek advice on prevention.

We're also exploring new ways to use creative practice to support people who are vulnerable to harassment. One of the four new Public Artists in Residence – or PAIRs – my agency announced in January is artist Tatyana Fazlalizadeh, who is working with CCHR. As a street artist and painter, her series *Stop Telling Women to Smile* takes aim at gender-based street harassment around the world. She will work with CCHR to continue to support people facing discrimination – particularly women and girls – and to educate the public on discriminatory behavior. Through the Mayor's Grant for Cultural Impact, which funds partnerships between City agencies and cultural nonprofits, we're also supporting Hands are for Holding. This is a collaboration between Gibney Dance and the Mayor's Office to Combat Domestic Violence that uses dance as a tool for preventing teen dating violence and promoting healthy relationships.

Sexual harassment is not new, or specific to the field of arts and culture. Today, we are in what I hope is a paradigm shift in which people are being held accountable for their abuse of power and discriminatory and predatory actions across all sectors. A major part of the problem has been the atmosphere of fear and silence that has shielded perpetrators and suppressed victims' voices. Thankfully, we seem to be turning a corner. This is necessary and long overdue. Several actors in the cultural sector have taken a lead on these issues. The New Museum hosted a series of workshops last month to, as they put it, "provide tools, support, and guidance for both leaders and workers in the arts to combat sexual harassment and discrimination in the workplace." In addition, in October over 1,800 women and gender nonconforming people in the art world signed an open letter titled "We Are Not Surprised." The letter states, "where we see the abuse of power, we resolve to speak out, to demand that institutions and individuals address our concerns seriously, and to bring these incidents to light regardless of the perpetrator's gender."

We need to work together to change the workplace environment, to promote healthier interactions amongst staff, boards, artists, and others. DCLA looks forward to continuing to learn more about this important issue and offering our unwavering support and commitment to moving the cultural sector forward.

Thank you. I'm happy to answer any questions you may have.



THE CENTER FOR ARTS EDUCATION®

Testimony to the New York City Council Committee on Cultural Affairs, Libraries, and International Intergroup Relations

RE: #MeToo and the Effects of A Quality Arts Education on Gender Equality

Delivered by Lesley Mok
Government Affairs Intern at The Center for Arts Education
April 17, 2018

Good Afternoon, and thank you to the Committee on Cultural Affairs, Libraries, and International Intergroup Relations for the opportunity to speak to you today about the effects of a quality arts education on gender equality.

My name is Lesley Mok. I am a professional musician and an intern at the Center for Arts Education. A year ago, I graduated from Berklee College of Music and have since worked as a performing artist and educator. My experience as a teaching artist has opened my eyes to the palpable and demonstrated power of dance, music, theatre, and visual arts and how it continues to engage our students and impact our schools and communities. Arts education offers students rich and creative hands-on learning experiences—experiences that illuminate a process of rehearsal, revision, and reflection, and challenge us to think deeply about our social behavior and responsibility as respectful and inclusive citizens.

The Arts Education Partnership (AEP), a center within Education Commission of the States, recognizes arts education as a key to ensuring students' success in the workplace.¹ The arts embody the characteristics of socially and culturally responsive pedagogy that can lead to the affirmation and validation for girls by nurturing a sense of empowerment and in promoting their voices. This engagement, through a high-quality and culturally responsive arts education, supports them in non-vocational ways and expands their intellectual and emotional developments as they mature into thoughtful, critically-thinking women and enter the workforce. Increasing women and girls' education contributes to higher economic growth.²

Research has reported correlations and associations of arts education with increased GPA and reduced dropout, but more recent studies have shown additional student-level outcomes such as socioemotional qualities to enhance what we know about the relationships between arts education and student

¹ Education Commission of the States (2017). *Beyond the Core: Advancing Student Success Through The Arts*. Retrieved from https://www.ecs.org/wp-content/uploads/Beyond_the_Core_Advancing_student_success_through_the_arts.pdf

² OECD (2012). *Gender Equality in Education, Employment and Entrepreneurship: Final Report to the MCM 2012*. Retrieved from <http://www.oecd.org/employment/50423364.pdf> p. 3.

performance, reduced dropout, and overall increased student success. The ability to manage behavior, make decisions, learn from mistakes, self-criticize, and reflect are all immediate outcomes of an arts education.

In a 2016 study of schools across Philadelphia³ researchers found that prior attitudes play an important role in determining the impact of arts education. The study found that 9-year-old students who participated in a music program increased their tolerance for the perspectives of others, increased their growth mindset, and boosted their academic goal orientation more than other age groups. Across all age groups, students who showed higher levels in certain domains of socioemotional development prior to participation in an arts program went on to experience a “disproportionate benefit” from the arts education.

The 2011 federal report from the Committee on the Arts and the Humanities also shows that high quality arts education develops habits of mind including problem solving, critical and creative thinking, dealing with ambiguity and complexity, integration of multiple skills sets, and working with others. It’s also shown development of social competencies, including collaboration and team work skills, and social tolerance.⁴

These skills lay the groundwork for a more gender equitable future and are a call to integrate arts education in all of New York City’s 1900+ public schools. Arts education is not a subsidiary enhancement to the Core curriculum, but is an intervention tool.

Expanding arts access and equity citywide starts with school-day instruction taught by qualified arts teachers. They are the seed in which great arts programming grows. I am lucky enough to have had great arts teachers who’ve built a rich and engaging curriculum in the public schools I’ve attended. It’s helped me see the world from different perspectives and understand people, places, periods of history, and issues with which I may otherwise be unfamiliar. But most importantly, it’s taught me to be a confident, self-assured, and independent woman. Arts education can be crucial to changing attitudes and in accepting gender equality as a fundamental social value. I hope that every child in New York City can experience firsthand the benefits of a quality arts education so that we can continue to build socially responsible citizens.

Thank you for the opportunity to testify today.

³ Holochwost, S., Palmer Wolf, D., Fisher, K., & O’Grady, K. (2016). The socioemotional benefits of the arts: A new mandate for arts education. Philadelphia, PA: William Penn Foundation. Retrieved from http://williampennfoundation.org/sites/default/files/reports/SocioemotionalBenefitsoftheArts_FULL%20REPORT%20compressed.pdf

⁴ President’s Committee on the Arts and the Humanities (2011). *Reinvesting in arts education: Winning America’s future through creative schools*. Washington, DC: Author. Retrieved from https://www.pcah.gov/sites/default/files/PCAH_Reinvesting_4web_0.pdf

#MeToo and Culture & The Arts

Testimony

To the City Council
Committee on Cultural Affairs

by

Ann Marie Lonsdale, Deputy Director
Alliance of Resident Theatres/New York
(A.R.T./New York)

April 17, 2018

Good afternoon Chairman Van Bramer and members of the City Council on Cultural Affairs. My name is Ann Marie Lonsdale, and I am the Deputy Director of the Alliance of Resident Theatres/New York (A.R.T./New York). I am pleased to participate in today's hearing #MeToo and Culture & the Arts.

In the past few months, the #metoo and #timesup movements have empowered artists to voice an urgent need to address the uneven power dynamics that exist in theatre, from the audition room to the rehearsal studio, which have led to unsafe workplaces, ongoing sexual harassment and abuse, as well as a culture of silence among victims due to a fear of being labeled 'difficult,' losing work, or overall safety concerns.

A.R.T./New York represents hundreds of smaller theatres, a majority of which have budgets below \$500,000, and some that are non-union. These smaller institutions often lack codified policies to deal with sexual harassment and provide safe working environments in an effective manner. Even in larger houses where codes may be in place, power is often skewed to the director or other top artistic personnel, making change more difficult, and perpetrators of abuse may be protected or enabled in these behaviors due to the perceived artistic quality of their work.

A.R.T./New York seeks to put an end to this cycle of abuse through a new program called **Body Autonomy (for which we have a grant pending with a foundation)**. Inspired by the *Not In Our House* movement created in Chicago—a powerful model for intervention and community-based action—as well as conversations with A.R.T./New York's membership, **Body Autonomy** is based in the principal that every person should have self-governance over their own body without external influence or coercion. Within the context of a theatrical production, this means that every artist has the right to control their own body and how it is utilized in a production, both on and off stage.

Our hope is that this framework will provide the context for deep education and a shift around the way that people treat each other and come together in collaboration. Because theatre is a communal art form, we also feel that when conflict or harassment occurs, it must be dealt with promptly and with a focus on the needs of the victim. This has led us to propose that restorative justice is the appropriate framework for addressing conflict and finding resolution. Because so many of the stories we have heard are about the silencing of victims, and re-traumatizing survivors, we have an opportunity to flip the script and create a space for dialogue, healing, and resolution.

While we have heard from our membership that there is energy and momentum around creating meaningful, lasting change around power dynamics and consent in theatrical workspaces, we must move into action and implementation.

Program Details

Body Autonomy is comprised of **three different strands of programming**—subsidized services, professional development/education, and funding—that work together to provide a well-rounded approach to changing the current theatre culture and create additional supports that exist outside of direct theatre organizations.

Subsidized Services:

In the first year of running Body Autonomy, A.R.T./New York would train three ombuds to work as confidential liaisons between artists and producers/organizations. The training would include intensive education in conflict resolution and mediation, as well as concepts of body autonomy and restorative

justice, and ongoing education with A.R.T./New York staff and leadership. These ombuds would provide access to an independent person who could receive reports of inappropriate or unsafe behavior outside of the traditional power structures within the theatrical organization.

Training for ombuds would take place through an intensive conflict resolution/mediation program to be decided, though options currently include *the International Center for Conflict Resolution and Cooperation at Columbia's Teacher College*, the New York Peace Institute, or the Institute for Mediation and Conflict Resolution.

2. Training and Education

A.R.T./New York will offer members a series of free educational workshops covering several distinct topics relevant to the theatre world including:

- **Affirmative Consent and Bodily Autonomy in the Audition or Rehearsal Room;**
- **Recognizing and Addressing Sexual Harassment;**
- **Legal Definitions and Responsibilities Around Sexual Harassment;**
- **Audition Best Practices;**
- **Not In Our House** - Because **Body Autonomy** is based on Chicago's *Not In Our House* model, we would like to have representatives from the organization come in to discuss their experiences, challenges, and progress in the Chicago theatre industry.

3. Funding

A.R.T./New York would like to provide theatre companies with micro-grants to subsidize the cost of bringing **intimacy choreographers** onto a production. The idea would be to help offset the expense, while seeding the idea that for productions involving nudity and sexual contact/choreography on stage, an intimacy choreographer should be brought on board just like a fight choreographer. Companies could apply directly to A.R.T./New York for the micro-grant with a short narrative and a budget. We would budget to disperse roughly 20 micro-grants per season at \$500 each.

In preparation for **Body Autonomy** A.R.T./New York has met with Gina Gibney of Gibney Dance; the Mayor's Office to Combat Domestic Violence, the City's Commission on Human Rights and members of *Not in Our House* - Washington, DC.

In addition, we hope to create an advisory council for the program, which will consist of theatre artists, administrators, and professionals who have a deep knowledge of practices to address and stem sexual harassment in the theatre community. This advisory council will help provide feedback and guidance as the program grows and evolves over time.

A.R.T./New York has led the nonprofit theatre industry for more than four decades providing services that help our artists thrive in the face of adversity. As such, we feel it is our responsibility and duty to embrace the challenge to give every theatre, no matter how small or itinerant, the guidance and tools to end abuse in the theatrical workplace. We feel passionately that **Body Autonomy** will provide the help our companies need today, while transmitting a larger message to the field that consent is not optional, and abuse of power will no longer be tolerated at the expense of our artists' health and safety. The City Council has been a wonderful supporter of artists and A.R.T./New York. We thank you for holding today's hearing and look forward to keeping you apprised of our work on **Body Autonomy**.

Case En Pointe

Written by Wilhelmina Frankfurt

Edited by Maggie F. Levin

In 1994, I began to write a book of essays about my life in dance - mostly as an exercise. When the #MeToo movement began this year, I knew it was time to brush the dust off and take another look. Although incomplete, these essays addressed the roots that have long run between sexual abuse, alcoholism, and ballet. They involve George Balanchine, Peter Martins and numerous stars of the New York City Ballet. It's painfully clear that my story is the same story that has occurred thousands of times, all over the world.

That story is essentially this:

An abused and/or fatherless child is brought by an ambitious mother to the court of the fairytale castle to perform for the drunken king. The girl soon learns how to get and keep his attention—and roles in ballets. She learns how to maneuver in a deviant, alcoholic culture. She learns how to ignore boys her own age and seduce old rich men who write checks for the company. And—if she is smart—she marries one of them before she is 30. For by that age, she's usually too old to dance.

One of my essays was published in Psychology Tomorrow magazine in 2012, and in light of the Harvey Weinstein accusations, I unearthed the link and posted it to my personal Facebook page. It sparked a conversation about the sexual misconduct and the abuse of power in the ballet world. The subject became Peter Martins. He is currently being investigated.

I have, to this date been contacted by all interested parties in the press, the School of American Ballet and the law firm conducting the investigation for both NYCB and SAB to speak out further about Martins. I have the utmost respect for Sarah Kaufmann from the Washington Post, who I worked with on this for months.

Kelly Cass Boal's story of mental and physical abuse in the Washington Post paints a clear picture of that aspect.

Am I a victim of Martins abuse? Yes. Was it sexual? Yes. Was it consensual? No.

But my own trauma is a surmountable issue . What keeps me up at night is the thought of how many dancers still live in fear, subject to the confused sexuality and morality of these powerful people.

Why are they not educated, informed and protected? And who are the adults that turn their heads the other way, knowing what they know?

I pose this question: is Martins being thrown under the bus to avoid addressing the larger, more deep-seeded problem? Shouldn't the Board of Directors of both organizations and all related organizations be a part of this investigation? Unearthing lurid details of past abuses for public consumption is, to me, far less important than exposing 35 years of cover-ups, mismanagement, greed, and corruption - all of which created a toxic, dangerous work environment for generations of vulnerable dancers.

Thank you Dance Magazine and Wendy Perron for the opportunity to speak in my own voice !

Published in Dance Magazine December 12,2017

Submitted to NYC Cultural Affairs 4/17/2018

4/17/2018

From Dance Magazine Teacher Article Printed January 15th 2018

by Laura Wigenroth

Last Saturday night, **Dance/NYC, Gibney Dance and the Actors Fund** hosted a conversation on sexual harassment in the dance world. The floor was open for anyone in attendance to share whatever they wanted: personal stories, resources, suggestions.

The event brought to light some of the questions the dance world is facing, and though we don't yet have all the answers, it helped lay out the areas we need to address:

What would dance-specific sexual harassment training and policies look like?

Corporate harassment trainings tend to tell employees to avoid touching coworkers and to not wear revealing clothing in the workplace. Obviously, these rules aren't applicable to the dance world. Many in attendance agreed that everyone in the dance world should undergo training, so what should it include?

How can we protect freelancers working outside an institutional setting?

Dance work is becoming more and more freelance-based. Artists working in these spaces often aren't protected by any sort of sexual harassment policies or procedures. Who can artists turn to when they've experienced harassment in a freelance setting, and how can we hold harassers accountable in these spaces?

How can we protect dancers who speak up from backlash?

The dance world is small, and well-paid gigs are scarce. It makes sense that dancers might fear getting blackballed should they report sexual harassment. How do we ensure dancers can be heard and keep their jobs?

How can we teach young dancers to have autonomy over their bodies?

Essential to combatting sexual harassment is challenging the culture of silence that permeates the dance world. This means teaching dancers from an early age that they have a voice. But how do you teach children to have autonomy over their bodies while simultaneously teaching them techniques that require the utmost discipline and focus?

Submitted by Wilhelmina Frankfurt

National Organization for Women, New York City

www.nownyc.org

212-627-9895

New York City Bar Legal Referral Service

www.nycbar.org

917-746-3300

New York State Division of Human Rights

www.dhr.ny.gov

888-392-3644

Project Callisto

www.projectcallisto.org

Public Theater's Sexual Misconduct Resources

www.publictheater.org/Sexual-Misconduct-Resources/

Safe Horizon

www.safehorizon.org

212-227-3000

help@safehorizon.org

New York City Alliance Against Sexual Assault

www.svfreenyc.org/

212-229-0345

About Dance/NYC

Dance/NYC's mission is to promote and encourage the knowledge, appreciation, practice, and performance of dance in the metropolitan New York City area. It embeds core values of equity and inclusion into all aspects of its programs and operations. It works in alliance with Dance/USA, the national organization for professional dance. Dance.NYC

###

**Testimony of Jerin Arifa
Co-Creator, City University of New York (CUNY)
Policy on Sexual Harassment, Assault, Domestic Violence and Stalking**

**New York City Council
Hearing on Sexual Harassment in the City Agencies**

April 17, 2018

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[Testimony](#)

Honorable Council Members, thank you for organizing this event and the opportunity to submit testimony.

My name is Jerin Arifa. I was one of two students who [spearheaded](#) the sexual harassment policy for CUNY – **while I was undocumented!** I understand firsthand how different issues like race, gender and class intersect, and how to achieve systemic change despite obstacles.

As the cultural community moves forward with the recently passed sexual harassment legislation, I wanted to share some of the lessons from our work at CUNY.

Before we worked on the CUNY policy, there was no uniform policy for the **half-a-million students and staff at 24 colleges**. We intentionally engaged in a two-year process of soliciting feedback from various stakeholders. We created a taskforce with staff, faculty, students and administration in a collaborative process of discovering needs and defining a desired policy. We wanted all types of stakeholders to feel ownership of this policy. We leveraged surveys, town hall meetings, events, Op-Ed pieces and [my marketing and communications background to raise awareness](#) and create an inclusive policy.

Our experience shows what you know already: art has the power to change culture. To end sexual harassment, we need a culture reboot.

We need to change the culture that allows the entire spectrum of gender-based discrimination, everything from sexist “jokes” to violence. Experts consider sexual

harassment and violence the most extreme forms of sex-based discrimination. These extreme forms of discrimination persist only because the less “serious” forms of violations are allowed to continue.

Since graduation, I’ve continued my anti-violence work as a proud American citizen. I’ve designed, led and evaluated [trainings for hundreds](#) on ending sexual harassment. I organized train-the-trainer trainings by the foremost experts in the U.S. Our experiences confirm what a [New York Times article](#) reported. **Most sexual harassment trainings are ineffective because they’re led by human resources professionals, as opposed to advocates who understand the nuanced dynamics of sexual discrimination.** Some of the current trainings can actually make things worse by reinforcing gender stereotypes. The article also gave an example of what does work: bystander intervention techniques taught at in-person trainings. Online training is highly ineffective in these situations.

Everyone has unconscious bias, but [diversity and inclusion training](#) can help mitigate implicit and explicit bias in hiring and promoting women and minorities. Inclusion nudges can help foster workplace cultures free of micro or macro aggressions. Company cultures that encourage discrimination-free workplaces—clear communications, transparency, empathy and innovation—also reduce employee turnover and increase productivity, yielding [higher profit margins](#).

In my work at both corporate and nonprofit sectors, I saw firsthand how theater was used to change culture. I hope you will consider using similar tools to change biased attitudes and behaviors, in partnership with women’s rights advocates and experts. Artists may not always have the nuanced understanding of gender-based discrimination. By bringing artists together with advocates, you can create powerful change.

Thank you for your consideration!

Further Reading, which I can email as attachments:

1. *New York Times* articles:
 - a. Anonymous Harassment Hotlines Are Hard to Find and Harder to Trust
<https://nyti.ms/2pNk9vf>
 - b. Sexual Harassment Training Doesn’t Work. But Some Things Do.
<https://nyti.ms/2kTud85>
 - c. We Asked 615 Men About How They Conduct Themselves at Work
<https://nyti.ms/2E3kKAd>
2. Center for American Progress article on CUNY Policy:
<http://genprogress.org/voices/2016/06/10/43835/students-lead-charge-comprehensive-sexual-assault-policies-cuny/>
3. *Village Voice* article: <https://www.villagevoice.com/2010/07/27/the-problems-with-cunys-new-sexual-assault-policy/>

4. CUNY Policy 2010: <https://static1.squarespace.com/static/5872ed5c8419c2fab2592896/t/5a9a163f71c10b1a7df5cb85/1520047686217/CUNY+policy+2010%2C+Policies+and+Procedures.pdf>
5. CUNY Policy 2015: <http://www2.cuny.edu/wp-content/uploads/sites/4/page-assets/about/administration/offices/legal-affairs/POLICY-ON-SEXUAL-MISCONDUCT-10.1.2015-with-links.pdf>
6. Hunter College violations, Office for Civil Rights https://www2.ed.gov/about/offices/list/ocr/docs/investigations/more/02132052-a.pdf?utm_content=&utm_medium=email&utm_name=&utm_source=govdelivery&utm_term=
7. Hunter College violations, summary: <https://www.insidehighered.com/quicktakes/2016/11/01/hunter-college-found-violation-title-ix>
8. National Women’s Law Center testimony to CA hearing (can email)

CUNY Policy and Violations:

- As the Center for American Progress article mentions, the 2010 version of the CUNY policy “includes new and comprehensive guidelines for students and counselors, establishes disciplinary procedures, creates on-campus advocates for victims, provides education and training for faculty and staff, and ensures assistance for students in obtaining medical care and counseling.”
- The 2015 version builds on the 2010 policy with additional requirements, as per the New York State’s Enough Is Enough legislation, signed into law in July 2015.
- The law required CUNY Administration to include provisions we asked for—but did not get—like campus climate surveys. The [survey showed](#) what we predicted without spelled-out, mandatory, in-person trainings. Most students aren’t aware of CUNY’s policy.
- Not being enforced: “It must also be distributed annually to all students, made available on the college’s website and posted in college campus centers and in CUNY owned and operated housing.”
- Not being enforced: “colleges must keep accounts of harassment.”
- As activists, we asked for clearly defined, mandatory prevention education. Although the policy requires education (p17), it does not spell out what that should look like. As a result, colleges use a [PowerPoint](#) that is highly ineffective in these situations. As the recent [New York Times article](#) reported, effective education involves in-person training.
- The Office for Civil Rights found Hunter College in violation of Title IX because the college did not follow the provisions of the policy we created.
- Although we didn’t get everything we asked for, our work helped create a foundation for continued anti-violence work at CUNY. It [connected advocates across campuses](#) to tackle this problem together.

Summary:

As the cultural community moves forward with the recently passed sexual harassment legislation:

1. I hope that the City Council will engage in an inclusive process that will involve stakeholders from every group.
2. I hope you will also leverage the expertise of women's rights advocates on the ground, who understand the nuances of gender-based discrimination.
3. And I hope you will spell out the type of mandatory, in-person training that the various City agencies and contractors must provide.

As a proud American citizen—and a proud Queens girl—I'm excited about what this could mean not just for New York, but the rest of the country. The City has been a trailblazer in other legislation, and we can lead the way once more. I would love to support the City Council through my expertise working in direct service and policy change.

If you have any questions, please don't hesitate to contact me at (917) 727-6486 or jerin.arifa@gmail.com.

Thank you for working on this important issue.

Sincerely,
Jerin Arifa
<https://jerinarifa.com>

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. _____ Res. No. _____

in favor in opposition

Date: 4/17/2018

(PLEASE PRINT)

Name: Tom Finkelpearl

Address: 31 Chambers St, 2nd Floor

I represent: NYC Dept of Cultural Affairs

Address: _____

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in favor in opposition

Date: _____

(PLEASE PRINT)

Name: NUSRAT "JERIN" ARIFA

Address: 8045 St. James Ave, Elmhurst, NY 11358

I represent: Young Feminists & Allies, NOW

Address: _____

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Date: 4/17/2018

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Name: Ann Marie Lonsdale

Address: _____

I represent: Alliance of Resident theatres NY

Address: _____

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in favor in opposition

Date: 4/17/18

(PLEASE PRINT)

Name: Lestey Mok

Address: _____

I represent: The Center For Arts Education

Address: 266 West 37th St, New York, NY 10018

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I intend to appear and speak on Int. No. _____ Res. No. _____

in favor in opposition

Date: 4/17/2018

(PLEASE PRINT)

Name: Wilhelmina Franklurt

Address: 1009 Park Ave NY

I represent: DANCE NYC and Myself

Address: _____

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THE CITY OF NEW YORK**

Appearance Card

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in favor in opposition

Date: April 17, 2018

(PLEASE PRINT)

Name: Lisa Phillips

Address: 235 Bowery, NY, NY

I represent: The New Museum

Address: _____