



**New York City Council
Committee on Cultural Affairs, Libraries and International Intergroup Relations**

Oversight Hearing: CreateNYC: The NYC Comprehensive Cultural Plan

October 26, 2022, 10:00 AM – City Council Chambers

**Testimony Presented by New York City Department of Cultural Affairs Commissioner
Laurie Cumbo**

Good morning, Chair Ossé and members of the Committee. I am Cultural Affairs Commissioner Laurie Cumbo, here today to testify regarding today's topic, oversight of the CreateNYC cultural plan. I am joined today by a number of colleagues from DCLA and partner City agencies.

I understand that this is the first City Council hearing to assess the reach and impact of the CreateNYC cultural plan since it was adopted more than five years ago. Thank you for the opportunity both to offer testimony on behalf of the Department of Cultural Affairs – the lead City agency that drove the creation of the cultural plan – and to hear from the public and constituents about the plan. CreateNYC was rooted in public feedback and engagement from the start, so a continued dialogue around its effectiveness and how we can together better serve its goals is critical.

I'll begin testimony with a bit of background and history on CreateNYC. Law 46 of 2015, which as a Councilmember I co-sponsored, required the Department of Cultural Affairs to submit NYC's first-ever comprehensive cultural plan by July 2017, just over two years from the date the bill was signed. The bill laid out the framework for creating the plan – mandating a “robust community outreach” process, establishing the Citizens' Advisory Committee to advise on the plan, and spelling out a few specific issues the plan had to investigate, such as affordability, arts education, the distribution for arts resources throughout the city, and more.

In October 2016, DCLA officially kicked off the public engagement process. For the next six months, working with partners across the cultural sector, the agency led an all-hands-on-deck effort to solicit New Yorkers' feedback on issues large and small in order to shape a collective vision for what our city's cultural community could – and should – be.

This feedback came in many forms. The agency hosted major public workshops in each of the five boroughs, as well as over 50 targeted focus groups that investigated what specific groups wanted to see in the plan – NYCHA residents, LGBTQI, veteran, and immigrant communities to name just a few. Across all live and virtual spaces, more than 188,000 points of engagement occurred.

As someone who participated in several of these feedback sessions and engagement events, I appreciated that this did not feel like a typical top down public input process, where you submit your carefully considered feedback on a card, never to be seen again. These events felt lively and real, a testament to what can happen when power is truly shared with members of the community

in shaping an agenda and a strategy. A number of groups and coalitions submitted formal proposals and research, including the NYC Artist Coalition, Dance/NYC, the Disability Arts New York Taskforce, and the Cultural Equity Group. Over 40 events led by community partners provided input as well - including a diverse set of cultural coalitions from Staten Island, to Jamaica, to East New York, to the Lower East Side – thanks to funding from the New York City Cultural Agenda Fund in the New York Community Trust. This was cultural democracy in action.

DCLA also commissioned a survey from the Siena College Research Institute, helping to ensure that the plan was broadly aligned with public opinion. Among other things, the survey found that an astonishing 97% of residents believed that arts and culture are important to the overall quality of life in New York City. It's hard to get people to agree on much of anything these days, so this near-unanimous belief in the value of art and culture is both noteworthy and inspiring. Whatever our different priorities may have been, we could all work from this shared understanding.

CreateNYC was released in July 2017. Across nearly 200 pages, it laid out 92 recommendations covering the nine issue areas required by the bill. It pointed to both strengths, weaknesses, and opportunities, with short, medium, and long term goals. It was at times big and bold, and at other times wonky. But by and large, the constituencies who showed up to engage in the planning process saw themselves reflected in its far-reaching recommendations, and embraced it as a visionary roadmap.

But as we know, a plan is only as good as the action that backs it up.

CreateNYC built, in part, on recent work and research conducted by the agency itself. For instance, DCLA's diversity, equity, and inclusion (DEI) study released in 2016, led to new efforts to foster greater diversity in the city's cultural workforce such as the CUNY Cultural Corps, our pipeline program that's still going strong. CreateNYC provided another opportunity to harness this energy and consensus behind the need for greater equity and inclusion. And so the new requirement for the 33 members of the Cultural Institutions Group (CIG) to formally adopt DEI plans – among the first such plans in the cultural sector in the nation – was announced along with the cultural plan in 2017. We continue to work with the CIG to track progress on these far-reaching plans. To pick just one example, The Public Theater set specific benchmarks for increasing the proportion of staff members of color as well as ambitious pay equity goals. Across the CIG membership, the plans helped spur similar efforts to codify and accelerate work that, in many cases, had already begun.

In early 2017, Social Impact of the Arts Project issued a report showing how the presence of cultural assets correlates with stronger, healthier communities. This, too, was a major influence on the plan and its outcomes. These are just a couple ways in which the cultural plan helped to focus and drive forward work that was being done by the agency and throughout the sector.

CreateNYC didn't invent equity. Advocates and activists have been calling for more cultural equity in this city for decades. In earlier generations, these bold visionaries created institutions like the Studio Museum in Harlem and El Museo del Barrio. In the years before the cultural plan was released, I was lucky to work alongside modern day visionaries like Bill Aguado, Marta Moreno Vega, Bob Lee, Diane Fraher, and Voza Rivers, with whom I co-founded the Cultural Equity Group when I was the leader of the Museum of Contemporary African Diasporan Art.

But what CreateNYC did was fully embrace these calls into the mainstream. Suddenly, those of us calling for equity could see our message reflected in a plan adopted at the highest levels of City government – an invigorating affirmation of our collective work. It’s important to see the plan’s place on this continuum of so much work that came before and after, and to understand how CreateNYC served as major milestone on our path toward creating a more vibrant, equitable cultural sector for all New Yorkers.

At the same time, CreateNYC fostered several entirely new funding programs that took direct aim at its major findings:

- The Mayor’s Grant for Cultural Impact: responding to the plan’s call for more coordination between City agencies and the cultural sector, this program supported a range of exciting new partnerships. To name just one, “Claremont Illuminated” was a partnership between the Mayor’s Office of Criminal Justice and Bronx Documentary Center that created a festival around site-specific, light-based artworks. The artwork by local youth was projected onto exterior walls, literally lighting up a formerly dark and derelict step street in the South Bronx with the creative energy of community members.
- The CreateNYC Disability Forward Fund: launched in 2018, the DFF supported new and ongoing efforts to engage people with disabilities as artists, cultural workers, and audience members. From residencies for Disabled dance artists, to career development opportunities for cultural workers with disabilities, to plays performed in ASL – the Disability Forward Fund represented a major push toward the goal of greater cultural equity for the Disability community, which was a throughline of CreateNYC.
- The CreateNYC Language Access Fund was established to support cultural organizations’ efforts to increase access for audiences whose primary language is not English. In its first round of grants, the Language Access Fund awarded 36 nonprofits support for programs representing 12 languages – including Spanish, Chinese, Korean, Russian, and American Sign Language. Both DFF and the Language Access Fund are still provided to organizations working in these areas through DCLA’s Cultural Development Fund.
- The CreateNYC Leadership Accelerator was a professional development program designed to promote diversity and equity in the cultural workforce through a curriculum developed by CUNY’s School of Professional Studies and Creative Arts Team. The program helped mid-level cultural workers strengthen the management skills that are integral to career growth and mobility, and to build a diverse network of peers who could rely on each other for mutual support. Participants examined systemic challenges that exist in the workplace and exchange ideas for promoting equity in the cultural workforce.

In some ways, the Leadership Accelerator worked in parallel to the CUNY Cultural Corps, which DCLA helped establish in 2016. Following the release of a major demographic survey of the city’s cultural workforce, the Cultural Corps was designed to address what some considered the “pipeline problem” by providing CUNY’s diverse student body with paid opportunities to get work experience at cultural institutions. To date, over 500 students have been placed in paid positions with over 60 cultural nonprofits. But DCLA’s demographic surveys also showed that mid-career cultural workers faced a “hump,” as cultural leadership remained overwhelmingly white, and organizations got more diverse as you went down the organizational ladder. A 2019 follow up to DCLA’s demographic survey found that cultural boards and executive leadership were 70% and 68% White (non-Hispanic), respectively. This is in a city where two thirds of residents identify as people of color. So while the Cultural Corps got more diverse talent into

entry level opportunities, the Leadership Accelerator was intended to help diverse, mid-career cultural workers advance into leadership positions. This also highlights the complex nature of defining what programs grew explicitly from CreateNYC – the plan both launched new efforts, as well as recommended expanding or reforming existing programs.

It's important to emphasize that CreateNYC was not just a plan for DCLA. The agency may have spearheaded it, but its goals and strategies reached far beyond Cultural Affairs. In fact, the indicators and metrics in the plan often explicitly point to actions required by a range of partner agencies and organizations to move the needle. The call to create an Office of Nightlife, for instance, was embraced by the plan. This office – a critical link between local government and our nightlife and DIY arts community – is now part of the Mayor's Office of Media and Entertainment. The Department of Education is obviously a key partner in seeing through the plan's ambitious arts education recommendations. Housing, affordability, and economic development all are substantially represented in the plan. Which all speaks to how tightly woven culture is throughout the fabric of our city. It's impossible to talk about it as an isolated thing – it's a part of who we are as New Yorkers.

I want to point out how important a partner the City Council has historically been for promoting cultural equity, too. In my time as a Councilmember, we expanded the Coalition of Theatres of Color initiative from just \$700,000 for 8 theaters, to over \$3.7 million for more than 50 theaters encompassing a wide range of communities of color, like Thalia Spanish Theater, Chinese Theater Works, and Amerinda. Council's funding of CASA and SU-CASA provide wide access to cultural afterschool programming and arts programming for older New Yorkers. We created the Utility Relief Program to cover energy costs for a diverse group of institutions on City-owned property, and added Weeksville Heritage Center to the CIG to save it from the brink of closure – the first new CIG in over 20 years. All of these achievements align with the values and goals of CreateNYC, and none of them could have happened without a close partnership with the Council.

The private sector also has a major role to play. In fact, culture is one of the great public-private partnerships that has shaped our city. Starting in the 19th century, the city's leaders saw an important relationship between the public realm and the arts. The Met Museum and Natural History Museum were established on City property, with a mandate to serve all residents. Like with CreateNYC, that was just a starting place. We've since expanded the city partnership with culture that started with those two groups to encompass communities in every corner of New York, thanks to decades of work by people advocating both inside and outside of local government. As we consider the paths laid out in the cultural plan today, it's important to recall these earlier strategies for making our cultural community stronger and more representative of the city's incredible diversity.

For the first biennial update of CreateNYC as required by the legislation, DCLA streamlined and simplified its sprawling 92 recommendations into the CreateNYC Action Plan. This tied nearly every recommendation from the original plan into five broad objectives with 25 supporting strategies, and a range of indicators to track each one. If you visit nyc.gov/createnyc, you'll find this all provided in an easily searchable format. Each of the 25 strategies includes a list of references. If you click on each reference, it links you back to the relevant recommendation from the original plan. Each strategy, in turn, includes a list of associated actions, which you can filter by year. So DCLA has taken pains to ensure that the public can track the progress on the plan and see exactly how the streamlined Action Plan relates back to the original plan.

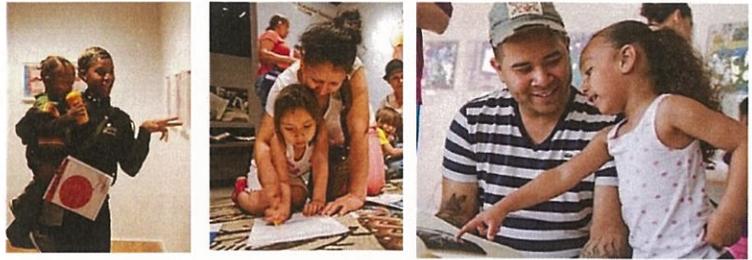
Several months after the Action Plan was released, COVID hit our city and changed everything. But far from sweeping the plan aside, as some might expect, the damage that the pandemic wrought on our communities actually validated much of what was in CreateNYC. We saw underserved communities disproportionately impacted by COVID not for any medical reasons, but due to long term under-investment driven by systemic racism. These are the very economic and racial disparities the plan took direct aim at. And because the cultural plan had helped foster a broad understanding of culture's value both economically and socially, investing relief funding in our arts community became a top priority for NYC policy makers. Programs like the City Artist Corps were created with federal COVID relief funding as a result. And culture was front and center in Mayor Adams' economic recovery blueprint released earlier this year. Even DCLA's record-setting expense budget in the current fiscal year attests to the recognition by this Administration and our partners throughout City government, including the Council, that art and culture are essential for our city's recovery in so many ways. The legacy of CreateNYC can be seen in this broad consensus.

The agency and our partners continue to build on the platform provided by the cultural plan. Through the Cultural Development Fund, we're instituting new equity measures to ensure this funding gets to groups far and wide. The CIG continues to implement changes based on the DEI plans required, with regular progress reports. We're ensuring that our capital funding portfolio also reflects our city's great diversity. In this year's capital budget, we directed new investments to building cultural infrastructure that reflects our city's diversity. New homes for the Afro Latin Jazz Alliance and Universal Hip Hop Museum, renovations at the Leslie Lohman Museum and Noguchi Museum show how the values of the cultural plan can infuse all of our work.

With just over half of the plan's intended 10 year window behind us, there's still so much more to do. We look forward to working with you, our partners in City Council; our cultural community; and all New Yorkers to continue working toward its broad, ambitious vision.

Regarding the proposed legislation, Int 590 of 2022, which would renew the Open Culture program – what an appropriate bill to be included in an oversight hearing for the cultural plan. Bringing culture to our open spaces, coordination among City agencies in support of the arts, and expanding opportunities for artists to work in NYC – these are all echoed in the cultural plan, and were accomplished by the innovative Open Culture program during some of the most trying times of the pandemic. I co-sponsored the legislation that created the original program. My colleagues and I in the Administration look forward to working with you to continue to meet the needs of our cultural community as the City continues its recovery from the COVID-19 epidemic, and expands opportunities for all New Yorkers to experience the arts right in their neighborhoods.

Thank you for the opportunity to testify today. I'm happy to answer any questions you may have.



Candice Anderson
Executive Director
Cool Culture
canderson@coolculture.org

My name is Candice Anderson, Executive Director of Cool Culture. I am submitting this testimony on behalf of Cool Culture, and the community of 50,000 families that access the city's rich cultural resources through our arts and cultural programs.

Cool Culture is a social justice organization that uses arts and culture to strengthen family and community wellbeing. **With 20 years of BIPOC leadership, Cool Culture was founded to correct the historic disparities in how (and which) communities are able to access cultural resources needed to ensure they can engage individually and collectively in creative practice.** Today, our mission is to amplify the voices of families and strengthen the power of historically marginalized communities through engagement with art and culture, both within cultural institutions and beyond.

Cool Culture strengthens family and community wellbeing by building cross-cultural understanding, a movement for social change, and a more equitable city through arts and culture. Our staff of 10 Cool Culture team members are Latinx, Native, Black, East- and South Asian American, LGBTQ+ and allies. We are mothers, brothers, sisters, aunties and uncles, educators, policy makers, artists and authors who build arts and cultural programs in partnership with our community of families, educators, artists and museum staff. Cool Culture's community is consists of:

- **50,000 families**, who reflect the cultural diversity of our nation. 83% of our families are BIPOC. 47% speak a primary language other than English. The majority face economic injustice.¹
- **Over 1,000 educators** and administrators from over **450 schools, early learning programs**, and community based organizations.
- **Hundreds of cultural workers**, museum administrators, artists, and scientists from **90 of NYC's most celebrated museums**, historical societies, botanical gardens, and zoos.

I would like to thank the Committee on Cultural Affairs Libraries and International Intergroup Relations Chi A. Ossé, Chair; and Members: Eric Dinowitz, Amanda Farías, Shahana K. Hanif, Crystal Hudson, Farah N. Louis, Rita C. Joseph, and Sandra Ung for the opportunity to provide you with some insight into Cool Culture's work to address the needs of children and families throughout the five boroughs; to share our best practices and successes; and to speak to how equitable access to **arts and cultural resources are essential to healing and recovery from the intersecting impacts of systemic racism and the pandemic.**

¹ Most families have incomes at 200% of the poverty line or below, and all have a child enrolled in one of NYC's subsidized Child Care, Head Start and UPK Centers, or enrolled in grades PreK or K in a NYC Title I Public School.

I know you are facing incredibly difficult choices as you try to address the great and pressing needs of communities. As members of the Cultural Affairs Committee, we are incredibly grateful to your advocacy on behalf of the NYC Arts and Cultural sector which plays a central role in addressing these needs.

THE NEED FOR CULTURAL EQUITY & ACCESS

Systemic Racism and Its Devastating Impacts: An Historic Challenge In Need of Immediate Action

In historically marginalized communities, families and children face the stark reality of underinvestment in arts and culture, while more privileged communities benefit from systemic inequities.² **In the process of creating the first-ever CreateNYC Cultural Plan, tens of thousands of New Yorkers named cultural equity and inclusion as their top priorities and expressed a desire to access culture within their own neighborhoods.**³

- A landmark 2017 study by the School of Social Policy & Practice at the University of Pennsylvania examined New York City's "neighborhood cultural ecosystem" and found that **cultural resources are significantly linked to a higher quality of life, particularly in low- and moderate-income neighborhoods across NYC that have the least cultural resources.**
- A Chicago-based study commissioned by The MacArthur Foundation examined the relationship between the arts and neighborhood capacity and community life found that **initiatives led by small arts organizations connected to local social networks significantly impact the wellbeing of communities.** They provide: access to new and existing resources to be shared by residents, opportunities to learn new skills, a gathering space for residents of differing socioeconomic status, and for cross cultural dialogue and a structure for meaningful social interaction and to build positive social relationships.⁴

The reality is that **the hardships faced by BIPOC families and communities are most frequently met by the many creative responses we have generated from our own cultural practices and artistic traditions; and the networks, organizations and institutions we have created.** Unfortunately, **these organizations and institutions lack adequate funding to fully realize solutions to the challenges faced by BIPOC communities.**

As outlined in an April 2022 letter co-authored by the Citizens Advisory Committee and the Cultural Affairs Advisory Commission to Mayor Adams, members of the City Council, and DCLA:

"the only path to providing longevity and viability for our cultural organizations and artists in New York is to extend a commitment of baseline funding to support BIPOC, outer borough groups, and groups with budgets under \$250,000.

Without baseline funding, culture and the argument that equitable access to culture is a core value of our city will always be secondary to political interests and negotiations."

² In NYC, the largest 139 cultural groups received 82 percent of all revenue, while 1,807 with budgets under \$1 million received 6 percent. *Not Just Money: Equity Issues in Cultural Philanthropy*, Helicon Collaborative, July 2017.

³ *Create NYC a Cultural Plan for All New Yorkers, 2017.*

⁴ *Leveraging Assets: How Small Budget Arts Activities Benefit Neighborhoods*, MacArthur Foundation, Diane Grams and Michael Warr, 2003.

The research support for this is clear: as stated in the HueArts Report:

“POC arts entities face extra layers of challenges in securing adequate funding in comparison to predominantly white-led arts entities. Compounding the inherent competitiveness of grant programs, POC arts entities face additional challenges related to structural racism and to a lack of understanding of the organizations’ communities and work.”⁵

As outlined in a report Commissioned by the Doris Duke Charitable Foundation and the New York Community Trust: *What Are the Paradigm Shifts Necessary for the Arts Sector to Nurture THRIVING Institutions of Color?* There is a need for capacity building support that the private sector is often reluctant to provide:

“deeper investments in operational competencies (finance, reach, scale, communications, and revenue diversification) [and] capacity (fundraising, marketing, financial management, archives/legacy preservation, and board development)”

CREATENYC

Legislation requiring New York City to produce its first-ever comprehensive cultural plan was sponsored by the City Council, and signed into legislation in 2015, and the CreateNYC Plan published **in 2017. At the time, in NYC, the largest 139 cultural groups received 82 percent of all revenue (public and private), while 1,807 with budgets under \$1 million received 6 percent.**^{6 7}

In response to the goals of CreateNYC, funding allocated to DCLA in the last three budgets has provided increased funding for individual artists and borough arts organizations.

However, **the city’s antiquated model of funding the arts was established in the 1800s, and has perpetuated and reinforced racial inequities** in who has access to cultural resources; and **far more bold action is needed to address the extreme disparities it has reinforced. As stated in CreateNYC:**

“*CreateNYC* tackles the challenging question: How can we work toward a sustainable, inclusive, and equitable cultural sector that serves all New Yorkers?” The legislation called for the cultural plan to address specific issues including the availability and distribution of cultural activities in the five boroughs, the relationship between cultural activities and social and economic health, affordable housing and workspace needs of artists, and increasing arts education and activities in public schools”

⁵ [HueArts Report](#), 2022

⁶ [Not Just Money: Equity Issues in Cultural Philanthropy](#), Helicon Collaborative, July 2017

⁷ Research conducted by The Social Impact of the Arts Project found 4,700 nonprofit cultural programs in NYC. [The Social Wellbeing of New York City’s Neighborhoods: The Contribution of Culture and the Arts](#), 2017.

Cool Culture urges the City Council to:

Build on the CreateNYC's Plan to Create More Equitable Cultural Funding

- **Revisit and radically reimagine the existing antiquated funding model so that DCLA and the administration play an active role in redressing historic inequities in government funding, and to support BIPOC organizations that play essential roles in their communities.**
 - The NYC Department of Cultural Affairs (DCLA) and private philanthropy should immediately amass and distribute a fund of \$100M to BIPOC organizations
 - Create a baseline budget item for POC arts entities with guaranteed support in the annual budget every year, in the same way the CIG is a baseline budget item.
- **Allow applications for multi-year general operating support in addition to program support to address inequities inherent in the private funding.** Data shows organizations in BIPOC communities are far more reliant on public sources, with just 6% of funding for Black and Latinx coming from individual donors vs. 60% for mainstream arts organizations.⁸
- **Reduce delays in funding release** by changing the 80% threshold for NY City Council Member allocations. 80% of council members need to submit their allocations before money moves to DCLA. When council members are behind in deciding on the allocation for a particular initiative it holds everyone up. Delayed funding is particularly harmful for smaller groups without capacity to spend money executing programs and wait for reimbursement.

Invest in Capacity

- **Support BIPOC organizations by ensuring that the CreateNYC Leadership Accelerator and the CUNY Cultural Corps emphasizes placements in BIPOC led organizations.** Historically, cuts to funding for this important program have resulted in preference given to larger cultural institutions, with greater resources.
 - Further, the City should build on the NYC Cultural Corps model by funding paid internships and fellowships at BIPOC arts entities—in partnership with the City University of New York (CUNY), State University of New York (SUNY), and other local diverse colleges, universities, and high schools.
- **Increase DCLA staffing and funding** to provide the agency with the bandwidth to provide assistance to funding applicants and grantees, to allow for more transparency in the funding process.

We strongly urge you to ensure the necessary support for arts and culture and to include the priorities of cultural organizations, particularly BIPOC-led institutions that have deep relationships with historically marginalized communities in New York City. This support will enable Cool Culture and other arts and culture community members to continue providing critical programs as many communities struggle through the city's recovery phase.

⁸ [*Diversity In The Arts: The Past, Present, and Future of African American and Latino Museums, Dance Companies, and Theater Companies*](#), DeVos Institute of Arts Management, 2015

COOL CULTURE'S ROLE



Health + Wellbeing through the Arts: *We Are A Work of Art*

The pandemic has both shed a light, and exacerbated long standing structural issues and oppression. Cool Culture's ***We Are A Work of Art: Health + Wellbeing Initiative*** is an ongoing community dialogue, series of gatherings and informational campaign that supports wellbeing among families. Family Festivals, artmaking events and

WE ARE A WORK OF ART

activations feature BIPOC artists and health practitioners. Gatherings and resources highlight ancestral and western wellness practices to ensure that information about vaccinations comes from trusted sources. Activities are co-designed with museums, educators, families and other community stakeholders.

Art Access and Cultural Equity: *CityWide Cultural Access Program*

Cool Culture's ***Citywide Cultural Access Program*** ("CityWide") connects families and NYC's cultural institutions. The largest program of its kind in the country, we facilitate a network of 450 Title I Schools and early childhood centers, and 50,000+ member families who enjoy free access to 90+ museums, historical societies, science centers, botanic gardens, and zoos. CityWide families make over 180,000 museum visits each year across the city. Multilingual resources support engagement with arts and culture at home and in the community. In response to requests from families and museum partners, we are in the early stages of designing a **Cool Culture Digital Platform**. A tool to support, complement, and organize in-person creative gatherings and community building. Long-term, the goal is to reform publicly funded institutions so that they work in service of BIPOC communities and families.

Culturally Competent Family Engagement & Early Education through the Arts

Cool Culture's ***We Are All Curators*** initiative brings families, educators, teaching artists and cultural workers together to create new practices that support equity in schools, museums and communities.



- ***Curators for Educators*** is a seminar series and peer exchange that supports educators to create equitable learning environments. It also prepares educators to discuss the real world issues that shape the lives of young children and families.
- ***Curators for Families*** is a place-based initiative that builds community among families with young children. Families, educators, teaching artists and museum staff co-create projects that include experiences in galleries, art making, storytelling and curation of exhibits that center community priorities.

ADVANCE | MORE OPERA

The Association for the Development of Vocal Artistry and Neighborhood Cultural Enrichment
Manhattan Opera Repertory Ensemble
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Testimony to the New York City Council
Committee on Cultural Affairs, Libraries, and International Group Relations

Oversight – Create NYC: The NYC Comprehensive Cultural Plan
T2022-2137

Submitted by

Cheryl Warfield

Opera Singer, Teaching Artist, Producer and Founder of ADVANCE-MORE Opera

Wednesday, October 26, 2022

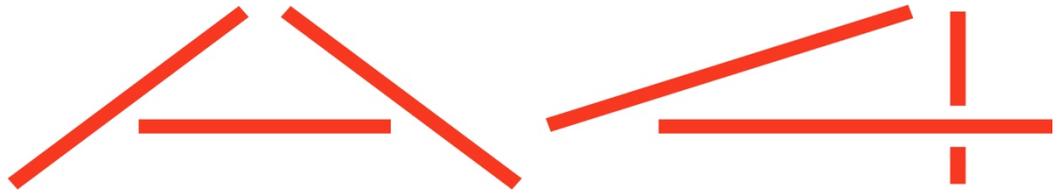
Good afternoon. Thank you, Chair Ossé and committee members for hearing my testimony. I am Cheryl Warfield, founder and director of ADVANCE-MORE Opera, a 20-year-old nonprofit that presents concerts and educational outreach to youth and families in underserved communities in the Bronx and Manhattan. I also sit on the Executive Committee of the New York Opera Alliance, a consortium of mostly level 4 and 5 opera companies that bring both contemporary and traditional opera directly to the people in all five boroughs, amplifying new and diverse voices in opera, including those of color and with disabilities.

I look forward to DCLA's upcoming grantmaking announcement in hope of seeing more inclusion for smaller minority run organizations like MORE Opera and greater investment in historically under resourced communities. Today, I stand in solidarity with Marianna Mott Neuwirth and colleagues from New Yorkers 4 Culture and Arts and Culture at 3 including Lisa Gold, Sheila Lewandowski, Lucy Sexton, and Fran Garber-Cohen, and defer to their testimony and comments on the cultural plan and open culture. I want to thank Council Member Dinowitz for his remarks this morning about hate speech against Asian and Jewish communities but would be remiss if I did not mention the recent revelation of blatant racist remarks by Los Angeles council members. All New Yorkers, including members of City Council should denounce hate speech, racism, and colorism. And yes, arts and culture, properly funded, can and will help combat and dismantle hate. Again, thank you for the opportunity to testify.

Respectfully submitted,

/s/

Cheryl Warfield, Founder
ADVANCE-MORE Opera
www.moreopera.com



**Testimony to the City Council Committee on Cultural Affairs,
Libraries, and Intergroup Relations,
Chaired by Council Member Chi A. Ossé**

October 26, 2022

Good morning, Chair Ossé, Commissioner Cumbo, and Council Members. Thank you for the opportunity to share my testimony. My name is Lisa Gold and I am the Executive Director of the Asian American Arts Alliance (A4), a 39-year-old Brooklyn-based nonprofit service organization that works to ensure greater representation, equity, and opportunities for Asian American Pacific Islander artists, arts workers, and arts organizations across disciplines.

I'd like to share a few thoughts about the NYC Cultural Plan. In 2017, A4 was involved with the development of CreateNYC*, leading a community convening as well as developing and distributing an online survey to gather feedback around the needs of the AAPI community.

Several broad themes emerged from that process, namely the desire for more inclusive decision making and funding from the city, more accessible information, and transparency. For example, I was unaware that the DCLA's Disability Forward Fund and the Language Access Fund were still in operation. I'm sure members of the AAPI community could use assistance with language translation, but do not know how to access those funds. The appeal to DCA to identify clear goals for equity and inclusion with transparent monitoring is as relevant today as it was 5 years ago.

And while the CreateNYC plan listed objectives of more equitable funding and ensuring access to culture for all of NYC, inequity and barriers persist. I lead a loose coalition of AAPI arts organizations throughout the city and during the pandemic, we

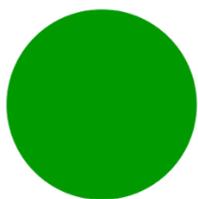
created an informal survey to better understand our community's fiscal health. Of the 112 AAPI arts organizations that were polled, 56% said they DID NOT receive City funding. There is ample reporting** showing that certain sectors of the city's population have more cultural assets and that those resources lead to better outcomes in health, safety, and education.

As the leader of an organization that serves a community which has been underfunded for decades, I would like to see explicit and measurable goals for equitable funding from the City and transparency around that funding each year. DCLA captures audience ethnicity by percent on its Cultural Development Fund applications so I would request, as a starting point, that they ensure that those numbers (in total) equitably correspond with the city's demographics.

Currently, Asian American -led and -serving organizations receive approximately 4% of the DCLA Cultural Development Fund grants while we represent nearly 18% of the City's population. There are zero CIG institutions who are AAPI-led or predominantly AAPI-serving. As a result, we receive closer to 2% of the City's cultural funding. We need to ensure that City funds are distributed equitably and reach the populations who have been underserved for so long.

We express our gratitude to the City Council members, Commissioner Cumbo, City officials, the Mayor's Office, and others who continue to support the City's arts and culture sector. And we believe that there need to be demonstrative and truly accountable actions taken to ensure that our communities receive the resources and funding they deserve.

In closing, I cannot leave this hearing without saying something about the role of City Council in combatting racism and hatred in our city. If there is anything we have learned from the racism exposed in Los Angeles City Council's redistricting process, it's that our Council Members need to speak out against racism. Thank you.



CENTER FOR
PERFORMANCE
RESEARCH

October 26, 2022

Committee on Cultural Affairs, Libraries, and International Intergroup Relations
New York City Council
250 Broadway
New York, NY 10007

subject: Making the Open Culture Program permanent

To the members of the Committee:

Thank you for the opportunity to submit written testimony in support of making the Open Culture Program permanent. I am the Executive Director of CPR – Center for Performance Research, a nonprofit arts organization in Williamsburg, Brooklyn dedicated to supporting artists in development of new work in contemporary dance and performance.

I can't emphasize enough the impact the Open Culture Program has had for our organization, and how it has benefitted artists, organizations, and communities across the city. Begun as a lifeline for NYC artists and cultural organizations unable to continue with their regular indoor programming due to the COVID-19 pandemic, Open Culture brought arts, music, and dance from indoors and out into the streets.

With a permit procured through the Open Culture Program, on October 3, 2021, CPR presented an incredible afternoon of performances on the street just outside our space in Brooklyn. The program drew over 150 people to our block to experience experimental dance and performance by CPR artists Lu Yim, Nami Yamamoto, and Lisa Nevada, who made the street their stage. Events like ours that took place in neighborhoods across the city, made possible through Open Culture, made a profound impact on the way that communities think about the importance of arts and culture in their lives and neighborhoods.

I am writing today to ask you to pass Int 0590-2022 and make Open Culture a permanent City program with designated funding, oversight, and program review and evaluation processes that will make the program more equitable and sustainable, and accessible to all communities across the city.

The enduring costs and impacts of the COVID-19 pandemic are significant for arts organizations like CPR and the independent dance and performance artists that we support through our programs, and has disproportionately impacted BIPOC, immigrant, and disabled artist communities. Open Culture has shown its potential to help support arts and cultural workers as they continue to adapt to the realities of the pandemic. Moving forward with Open Culture as a permanent City program is not only a substantial investment in the resilience and long-term recovery of the arts and culture sector, but a forward-looking investment in community building through arts and culture.

Sincerely,

Alexandra Rosenberg
Executive Director

From: Paul Slee Rodriguez <psr@intartheatre.org>
Sent: Wednesday, October 26, 2022 3:55 PM
To: Testimony
Cc: District36; District3; Rivera, Carlina
Subject: [EXTERNAL] In Strong Favor of City Council Approval of NYC Open Culture 2.0 - It Changed Our Lives!

Dear Honorable Members of the NYC Council:

I write on behalf of our Latiné theater company International Arts Relations (INTAR) in strong favor of the bill sponsored by esteemed City Council Member Carlina Rivera, that would require the City to reestablish the Open Culture Program that was established by Local Law 8 of 2021 to allow the City to issue a permit to allow eligible art and cultural institutions to use outdoor space for cultural performances..

Our company has been developing and producing new plays and musicals in our neighborhood of West 52nd Street between 9th and 10th Avenues since 1971.

We have been pioneers, a cultural anchor and economic engine for 51 years, originally from our home in a City-owned building on West 53rd Street just west of 10th until 2005, and since then from our generous 4th floor space at 500 West 52nd Street, owned by NYC HPD.

When the pandemic closed our doors in March 2020, it cut our work as theater artists off at the knees. Covid killed our then-executive director, John McCormack, in May 2020, and it killed many of our friends and family. We know all NYers shared that experience.

The City was our salvation. At first we commissioned as many writers as we could to write. Then we produced plays at Pershing Square Plaza and in Battery Park. Then, when the NYC Open Culture Program was established, we produced a new rock musical *Oso Fabuloso & the Bear Backs!* on West 52nd Street in front of our building for 6 performances in June 2021.

The show was a huge success. Our neighbors came out in droves, all shows were beyond sold out of our 50 reserved seats. People stood and watched for free. Young families with children and pets walked up and stayed to hear about poor Oso the fabulous gay bear man and his failed romance with his 2-timing daddy bear. Homeless people and little gay cubs came & watched. Even some e-bike food delivery guys stopped speeding through to stay and watch.

We were nervous about putting on a raunchy gay rock show. We worried about a madman driving a car through our audience. We worried about rain. But what happened was wondrous, the show had a pacifying and magical effect on our neighborhood. People wanted to meet and talk to us. Many people learned about INTAR for the first time. And we got a fabulous review.

The impact our NYC Open Culture experience was profound. Our operating budget has almost doubled since 2020. Our minds opened to the potential of bringing Latiné theater outdoors. We want to do it again. Thank you, mil gracias, for your efforts to give us another chance to do so.

Sincerely,

Paul, on behalf of INTAR artists, staff, board & audience members

Paul Slee Rodriguez (he/him)
Executive Director

www.intartheatre.org

[Instagram](#) | [Facebook](#) | [Twitter](#)

The logo for INTAR, featuring the word "INTAR" in a stylized, outlined font. The letter "I" has a small red dot above it.

REGISTER TO VOTE [HERE](#)



Catrina Prioleau
Director
Neighborhood
Opportunity Network

33 Beaver Street
23rd Floor
New York, NY 10004

212-510-3782 tel

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

By Andre Whitehead

Wednesday October 26th, 10am

Good morning, Chair Ossé and members of the Cultural Affairs, Libraries, and International Intergroup Relations Committee. My name is Andre Whitehead, and I am the Assistant Director of the NeON Photography program. I am here today to briefly share with you my story and how the NeON Photography program, and having access to artistic career opportunities, have completely changed my life.

NeON Photography provides professional photography training workshops designed to teach participants the elements and history of photography, a range of technical skills, and the art of visual storytelling. This paid arts and career opportunity is available in the Neighborhood Opportunity Network (NeON) neighborhoods: Bed-Stuy, Brownsville, East New York, South Bronx, Harlem, Jamaica, and northern Staten Island) as well as online.

I was fortunate enough to be one of the first NeON Photography participants back in 2018 when the program launched for people on probation and other community members in the NeON neighborhoods. One of the best nights of my life was the NeON Photography opening reception, where 53 other photographers and myself, who graduated from the workshops, had our work exhibited for a whole month at the Hunter East Harlem Gallery. I will always be honored and thankful that Council Member Holden was there to celebrate with us and for his efforts championing the NeON Photography program. Since then, NeON Photographers have had their work exhibited at PowerHouse Arena, Denise Bibro Fine Art, Columbia University, our 8th opening at the Kente Royal Gallery of Harlem, and more. I will be sure to send you information on our next exhibit and would be honored if you could attend.



After graduating from the workshop, I was hired and received training to become a NeON Photography instructor, where I was able to share this incredible opportunity with new groups of young people in my community. Seeing their faces as we discussed the history of photography and hearing their excitement as they contributed to our conversation reminded me of when I sat where they did just a few months before. I have no words to describe the feeling of bringing this opportunity to other young people from my community and leading a class on my own.

Through the NeON Photography program, I've not only developed my passion for photography but had numerous paid work opportunities that have allowed me to see and enjoy the world. I've had opportunities like the Design Trust's TURNOUT NYC!, New York Fashion Week, IMATS expo, a book signing with Common, community event with Charlemagne the God, the NBA's Taj Gibson Foundation, a paid photography trip to Morocco, and earlier this year, was honored to photograph DCLA Commissioner Cumbo for the Met Gala – including her wedding proposal. I've grown and accomplished so much because of this opportunity, which is why as Assistant Director of NeON Photography, it is my full-time job to help bring this incredible opportunity to other people with unlimited potential throughout the city.

Growing up in my neighborhood, I've lost friends to drugs and gun violence – so earlier this year at a press conference with Mayor Adams, when I held up my camera and said “This camera saved my life” – that is real talk right there – raw truth. Thank you again Chair Ossé, and the members of this community, for the opportunity to testify about the NeON Photography program and the transformative impact it has had on my life. I am happy to answer any questions you may have.



NeONSM

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

By Catrina Prioleau

Wednesday October 26th, 10am

Good morning, Chair Ossé and members of the Committee. My name is Catrina Prioleau, I am the Director of the NYC Neighborhood Opportunity Network, otherwise known as NeON. I am here today to speak about the impact that access to arts and culture has in underserved neighborhoods and its effectiveness as a vehicle of transformation, particularly for justice involved people. I also want to briefly highlight some of NeON's arts and culture opportunities: Free Verse, the Made in NY Animation Project, NeON Photography, and NeON Arts.

The NeON comprises a network of resource hubs strategically located in seven New York City neighborhoods that have been disproportionately impacted by the justice system: Bed Stuy, East New York, Brownsville, Jamaica, Harlem, the South Bronx, and northern Staten Island. These neighborhoods are home to large numbers of people on probation – the majority of whom are people of color. Through this nationally recognized model, NYC Probation provides resources, programming, and opportunities in partnership with community residents and organizations.

Free Verse is a poetry workshop offered in the NeON that turns wait time into creative time by inviting community members, professional writers, and DOP staff to read, write, sing, and perform during a weekly open mic. The Made in NY Animation Project provides youth across the city the opportunity to learn professional grade animation software, practice technical 3D animation techniques, and qualify for paid internships in this field. And our NeON Photography program provides professional training in the history of photography, technical skills, and the art of visual storytelling, resulting in paid work and career opportunities.



Each NeON has a stakeholder group (NSG) of individuals from local businesses, community and faith-based organizations, residents, and community leaders that decide what services are needed. In fact, we would love to have you and your staff be connected to our Bed-Stuy NeON's Stakeholder group, Chair Ossé.

Part of what makes our NeON Arts model, our public-private partnership with Carnegie Hall, so innovative is that the NeON stakeholder groups select the arts and cultural programming for their NeON, but with a much less onerous application process than other arts funding opportunities. This allows hyper-local culturally competent arts organizations to have access to programming opportunities they are often excluded from due to their smaller capacity.

We've already awarded over \$3 million in grants to date, the majority going to local artists and organizations with annual operating budgets of less than \$250,000. Thank you to the City Council for supporting this program as part of the Speaker's Innovation in Criminal Justice Initiative, especially to Criminal Justice committee Chair Carlina Rivera and former Chair Keith Powers – as well as to Council Members Stevens and Hanks for your district support, allowing for increased arts opportunities in the South Bronx and northern Staten Island, respectively. This year's NeON Arts Finale is on Friday November 18th at Carnegie Hall, and we would be honored if you could join us.

I also want to thank Chair Ossé and DCLA Commissioner Cumbo for championing the impact that arts and culture has on crime reduction. As you know, the Social Impact of the Arts study showed that access to arts and cultural opportunities in “underserved neighborhoods of NYC,” using a network approach (these are their words, not mine!) had an **18% decrease in the serious crime rate**. This proves that arts and criminal justice are connected – and that holistic community corrections and arts equity strategies must include increased access to the arts for justice-involved people and their communities.

Thank you again Chair Ossé, and the members of this community for the opportunity to testify about the important and innovative arts and culture programs offered through NeON and their role within NYC's cultural landscape. I am happy to answer any questions you may have.



NeONSM

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

By Damian Myrick

Wednesday October 26th, 10am

Good morning.

Some of the things we've done with neon arts:

Beautified schools, churches, community centers.

Earned internships and jobs.

Showcased their work and talents at Carnegie Hall.

Went to see The Lion King live on Broadway and meet the stars and producers of the show.

Earned stipends.

Ate catered food while attending sessions.

Put their life story in short films.

Lucy Sexton

Executive Director, New Yorkers for Culture & Arts

lucy@ny4ca.org

Testimony at Hearing on Open Culture and CreateNYC

October 26, 2022

I run a citywide coalition of cultural groups, individual artists, and culture workers, NY4CA.org. I am testifying today in support of the reopening of Open Culture permitting program, and to reflect on the city's 10-year cultural plan CreateNYC at its halfway mark.

Open Culture is a program that helped hundreds of independent artists and cultural groups continue programming during the pandemic. Of the many innovations, one of the most important, is that it was the first and only permit that allowed groups to generate income---while allowing free access to the non paying public. It allowed my organization to hold an open air fundraiser. We paid \$20 for the 'venue', sold donor tickets for \$100 online, and held a street party with stiltwalkers, spoken

word, and dance performances for the entire block, paying and not paying, to enjoy! Open Culture is a groundbreaking win win for artists and cultural groups, for the public, and for the entire city! Streets filled with music, dance, and community create safer, happier, healthier neighborhoods!

I say all of this to underscore how needed every dollar is for cultural groups and individual artists. One of Open Culture's biggest innovations is allowing groups accessing the permits to charge and collect money for the publicly performed work---a first for the city. In the past, if one charged or collected donations, it meant a commercial permit that cost much more. My own organization held a fundraiser street party with cultural groups from across the city performing. While there were costs incurred, the ability to pay only \$20 for the 'venue' was enormously helpful! I have included attached notes on important improvements and calls for regular city evaluation of the program.

I also refer you to the City Parks Foundation's Green Arts Live program as a model program providing mini grants and production support for work done in parks and plazas.

<https://cityparksfoundation.org/wp-content/uploads/2021/05/GREEN--ARTS-LIVE-NYC-Press-Release-.pdf>

In the words of the recently disbanded Citizens Advisory Council for CreateNYC, the cultural plan manifests the city's collective cultural commitments to inclusion, equity, access, accessibility, compassion, and opportunity.

We call on the city to recommit to these goals and to provide methods by which progress is measured---including convening a new citizen's committee to measure progress. I have included the CAC's summary recommendations done last spring in my written testimony. I will simply say that there will be no equity in cultural funding without a dedicated cultural equity fund. I also call for transparency and reporting from the DCLA on the percentage of funding going to BIPOC led and serving organizations. Disability Justice will not be achieved without dedicated funding, not only for disabled artists and cultural groups, but for small cultural spaces desperate for the resources needed to make their programming truly accessible.

Finally I cannot leave this testimony without saying something about the role of City Council in combatting racism and hatred in our city. If there is anything we have learned from the racism exposed in Los Angeles City Council, it's that our Council Members must be vigilant and use their voice to speak out in defense and celebration of every community in all your work.

PAST ACHIEVEMENTS AND OPPORTUNITIES FOR FUTURE HISTORIC SUCCESS FOR ARTS AND CULTURE

CreateNYC Goals

CreateNYC manifests the city's collective cultural commitments to inclusion, equity, access, accessibility, compassion, and opportunity. Implementation of CreateNYC initiatives have helped support the City's goals and meet the needs of cultural workers and communities. CreateNYC acknowledges that our cultural values are part of our identity, and a commitment to New Yorkers that our city will be a place that encourages arts and science in our day-to-day lives, where artists can make both their art and a decent living, where equitable access and opportunity are the status-quo and where all New Yorkers have access to the power and potential of artistic expression, exploration, and creativity.

Increased Funding for Borough Arts, Artists, and Arts Education

The additional funding allocated to DCLA in the last three budgets have specifically provided increased funding for individual artists and borough arts organizations. These financial commitments have been substantial and help meet the strongly stated need for a broader geographic distribution of resources at the borough level so that communities can most effectively support local art and artists. Increased financial support for BIPOC, immigrant, and disabled artists is part of this success story.

Baseline Support and New Sources of Funding

It is apparent to the CAC and Advisory Commission members that the only path to providing longevity and viability for our cultural organizations and artists in New York is to extend a commitment of baseline funding to our institutions, which they depend on to deliver programs and services to their communities and engage artists. We urge Mayor Adams, City Council Members, DCLA, and advocates in the cultural community to center efforts in pursuit of baseline funding for the intended purpose of achieving many of the long-term goals and programs that sprang from CreateNYC and will support continued recovery and revitalization of the sector especially in communities most impacted by the COVID 19 pandemic. Baselined funding should be allocated to support BIPOC, outer borough groups, and groups with budgets under \$250,000. DEDICATED SUPPORT FOR DISABILITY ARTS AND FUNDS TO ALLOW CULTURAL SPACES TO INVEST IN ACCESSIBILITY INFRASTRUCTURE.

We recommend the new administration to adopt the 1% of the city's budget allocation for the arts and culture advocated by members of the cultural community including New Yorkers for Culture and Arts (NY4CA), Cultural Institutions Group (CIG) and Coalition of Theaters of Color, among others. Dedicated funding streams and new resources and commitments must be targeted to the goals of CreateNYC if new initiatives are to survive. Without baseline funding, culture, and the argument that equitable access to culture is a core value of our city will always be secondary to political interests and negotiations.

Here are two examples of successful programs that could be baselined for greater impact. **Create NYC Leadership Accelerator (CUNY Partnership):** The Leadership Accelerator partnership with CUNY to integrate paths into the cultural field for local students is an example of a commitment to diversity, access, and equity translated into action. It is also an example of how resources can be structured to create mutual opportunities with community partners to realize the ambitions of CreateNYC. This program should be baselined with increased emphasis on placements in smaller and BIPOC led organizations.

The NYC Artists Corp created in May of 2021 was a historic investment in artists by the city. The \$25 million program was created to provide relief to City's hard-hit arts community and reinvigorate arts and culture as part of the City's COVID 19 pandemic recoveries. Through several partners City Artist Corp provided thousands of grants and support to artists in all disciplines across New York City.

We recommend **allowing applications for general operating support** in addition to program support. This would increase sustainability and increase support for organizations that do not have access to robust private funding. Data shows organizations in BIPOC communities (and rural communities) have greater percent of budget from public sources. **Reduce delays in funding release by changing the 80% threshold for NY City Council Member allocations.** 80% of council members need to submit their allocations before money moves to DCLA. When council members are behind deciding on the allocation for a particular initiative it holds everyone up. Delayed funding is particularly harmful for smaller groups without capacity to spend money executing programs and wait for reimbursement.

Fiscally sponsored organizations and artists, and groups with budgets under \$250K should be allowed to apply for direct funding with a streamlined and simplified application process. Smaller organizations do not have the capacity for

complex time-consuming applications. DCLA should have simplified applications and technical assistance to increase access.

Advance arts in education by requiring funds to be spent on arts-education in the schools. The Bloomberg administration eliminated dedicated funding for arts education, giving principals the option of using the funds for other purposes beginning in the 2007-2008 school year. This has proved disastrous, with most schools particularly in lower income neighborhoods going decades without arts in the curriculum. Data has proved that arts in the school day improve education outcomes.

DCLA Transparency

DCLA has worked diligently to produce methods of measurement, accountability, and visibility to develop actionable goals for the plan. A set of “Action Plan Indicators” and accompanying website and monitoring portal was established at DCLA. The online platform has led to greater transparency and accountability. We strongly urge the new Commissioner to continue this important portal that allows the public to keep up to date with DCLA priorities and measure progress.

There should also be transparency in the steps of the funding process, a tracking system so applicants can see where their application is in the process, and where the money and contracts are as they move to approval. This will allow groups to securely anticipate receipt of funds and limit the number of inquiries to DCLA.

DCLA must be transparent about where funding is going, producing regular reports on geographic and demographic distributions of grant money.

Department Staffing and Capacity

If DCLA is to provide greater visibility, accountability, accessibility, consistency and efficiency, the department needs greater technical and staff resources.

In order to achieve the goals articulated in CreateNYC and maintain the dialogue and commitment to the communities we serve, an increase in department staffing and funding is necessary to:

- ensure ongoing opportunities for community input and involvement
- allow for greater access and transparency in DCLA decision-making; and

- provide ongoing analysis, data collection, and sharing with DCLA grantees and constituencies
- enable timely and efficient disbursement of funds
- require DCLA docs translated into multiple languages, and in accessible formats as mandated by law

The Department of Cultural Affairs needs an appropriate level of staffing to expedite funding and provide assistance to grantees. This is an equity issue since delays in funding and lack of support are most injurious to smaller organization, percentagewise more BIPOC led and serving organizations. They have fewer financial reserves to float funding delays and less staff capacity to navigate the system. Increasing funding and staff capacity at the DCLA is a critical first step.

Diversity Plans

The completion of diversity plans for the Cultural Institutions Group (CIG) and institutions DCLA supports has been a positive and generative action. The feedback and goals outlined in the Cultural Plan and the outreach with community members strongly stated the need for assertive efforts to create environments of equity, diversity, and representation at all levels that better reflect the constituency of New York City.

Questions that remain within this success include:

- how progress is measured;
- how to address the differing bureaucratic burdens reporting and compliance mean for institutions of varying size and scale;
- how diversity may be interpreted differently depending on the intent and mission of an organization or the community the organization serves; and
- how have the mandates for support of disability arts, as articulated in CreateNYC, been addressed both within diversity initiatives and in disability-focused initiatives.

Inter-agency Collaboration

We recognize that DCLA is not an independent agency and its role as an advocate for the cultural community it serves is limited. By historical design, the agency's primary role is to make grants and allocate funding. Its funding is tied to election cycles, political negotiations, and economic ups and downs.

We encourage the Office of the Mayor, members of the Council, and DCLA, as well as other City agencies and elected officials, to recognize the imperative of arts and culture in allocating resources to this sector.

We recommend a review of the intergovernmental decision-making process, budget allocations, and accountability to ensure that parameters and guidelines allow for inclusion of cultural development that is measured, sustainable, accountable, equitable, and prioritizes the long-term livelihood of the cultural community across City agencies and initiatives.

Conclusion

CreateNYC makes it clear that arts and culture are a primary driver for New York City's cultural and economic vitality, not only attracting visitors from around the world, but giving the City's 8.6 million residents an opportunity to experience the joy and wonder of the creative spirit, through personal expression and by engaging with the multitude of offerings by our cultural community. These opportunities are essential to our creative sector and to citizens' quality of life.

Open Culture legislation 2022

Response to proposed legislation from the cultural community

Positive support for program

allowed artists and cultural orgs to conduct programming on city streets via a \$20 permit

allowed artists and cultural orgs to raise money for the programming---a first in the city's permit program

allowed up to 4 days of events per month per Open Culture street

allowed cultural organizations to reach a broader constituency in their neighborhood, making connections for the community and raising visibility for the org.

Challenges encountered

artists/cultural org required to post no parking signs, clean streets, hire stages/seating, sound permit from local precinct,

no recourse if cars still parked on day of event

no funding for the work produced

resistance from local residents

not accessible for individual artists with no relationship to a non profit cultural org to sponsor. For instance, it's difficult for musicians who work primarily in for profit clubs

process of nominating streets to CMs for Open Culture designation was limited in outreach so a handful of folks knew about it and nominated streets.

That meant many Council Districts had no Open Culture streets.

artist/cultural group must provide traffic cones, barriers to block street, personnel to monitor street closure

no access to electricity

Suggested revisions to legislation

Require city to create and send notices to every resident on an Open Culture-designated street informing them of the program, the restrictions in terms of time/sound, and how to access the program to do cultural programming on the street themselves

Include a Reporting requirement, so the city must evaluate and modify the program which would cover consideration of Open Culture locations, opportunities to add additional locations to the open culture programs, examination of economic impact of program, documentation of impact on creative community in terms of who used and benefitted from program, overview of potential funding for eligible artists and cultural organizations.

Create downloadable flyer announcing the street would be closed for a city-permitted Open Culture event for the artist/cultural group to post

Regulate the process of nominating streets for Open Culture designation---require a minimum of one Open Culture street in each Community District to increase equitable access to the program

Put in a timeline for renewal or reconsideration of which streets are designated Open Culture streets, every year (2 years?)

Put more info into the Open Culture application site: templates for uploading site map, info on hydrant location, info on contacting BIDs, info on insurance and waivers

Prioritize streets close to Cultural organizations---who can, if they agree, offer electricity, bathrooms, water

allow cultural org producing event to sell merchandise related to their cultural org's practice; waive vendor permit cost for cultural org

Include rain date provision, so the permit could be used on an alternate date in the case of rain on the original date

city supported outreach to every Community Board notifying them of the program and the designated streets in their district

Allow rehearsal times on street prior to event day

Allow other metrics to prove eligibility of arts groups, ie, time they have existed, proof of current programming etc.

Suggestions for other actions to support this program

Create an Open Culture Manager at DoT (or SAPO), similar to Open Streets Manager at DoT, to oversee program

Provide a funding stream for artists/groups to apply to for Open culture programming; Funding structure could mimic that created by City Artist Corp, contract was with the CIG, grants were disbursed by smaller service orgs regranting.

Create a web site (as promised in legislation passed with original Open Culture program), that would list: Open Culture resources such as info on sound permits, insurance, signage, possible partner cultural orgs in each district, possible partner producers/vendors. could this info be listed via a link on the DCLA web page?

Kits with traffic cones, barriers, etc housed at Materials for the Arts

funding for Open Culture coalitions (similar to Open Street Coalitions) that would monitor what is and isn't working and serve as an info resource

NEW-YORK HISTORICAL SOCIETY MUSEUM & LIBRARY

Testimony to the Committee on Cultural Affairs, Libraries & International Intergroup Relations

CreateNYC: The NYC Comprehensive Cultural Plan

Wednesday, October 26, 2022

Dear Members of the Committee on Cultural Affairs, Libraries & International Intergroup Relations:

Thank you for your continued service to the arts in New York City, particularly during these challenging times, and thank you for the opportunity to submit this testimony on behalf of the New-York Historical Society.

Founded in 1804, the New-York Historical Society, New York's first cultural organization, aims to convey the stories of the city and nation's diverse populations, expanding our understanding of who we are as Americans and how we came to be. Its renowned exhibitions—which have ranged from *Slavery in New York* and *Black Citizenship in the Age of Jim Crow* to *Nueva York* and *Chinese American: Inclusion/Exclusion* and the *Stonewall 50* shows—have challenged the public to consider which groups get to participate in American democracy and how they make themselves heard. Always rising to the challenge of bringing little-known histories to light, New-York Historical has continued to expand the public's understanding of "We the People" by collecting the materials of history as it's happening, such as ephemera from the Women's March, Black Lives Matter protests, and Pride parades.

Education is the cornerstone of our mission: each year, we serve 250,000 students and educators through our robust slate of K-12 and higher education initiatives. Through these initiatives, New-York Historical aims to be an active, accessible community resource for audiences historically underrepresented by textbooks or cultural institutions, with programming that reflects the rich cultural fabric of our city and nation.

DIVERSIFYING THE CULTURAL WORKFORCE

In line with our mission—and with CreateNYC's objective of cultivating inclusive practices in the cultural sector by expanding pathways to and advancement in careers in the arts and culture for students from underrepresented communities—New-York Historical has worked to ensure that our museum professionals hail from a wide range of backgrounds so that we can create exhibitions and programming that highlight under-told stories, challenge hegemonic historical narratives, and enrich public understanding of our shared past. We prioritize inclusion of women and minority leaders across all levels of our staff to help address the pervasive lack of diversity in American museum collections and leadership and to ensure social equity in our programming. What's more, the New-York Historical Society's trailblazing Master of Arts in Museum Studies program—jointly created with the City University of New York School of Professional Studies—is opening pathways to careers at other cultural institutions. This year marks the third

anniversary of the program, in which more than 140 students are currently enrolled. Launched in 2019, the Master of Arts in Museum Studies program was created in part to address a 2015 national study conducted by the Mellon Foundation, the Association of Art Museum Directors, and the American Alliance of Museums that found that, at the time, only 16 percent of leadership positions at art museums were held by people of color. During the 2020-2021 academic year, 28 percent of students in the Museum Studies program identified as people of color. In addition to teaching the knowledge, skills, and preparation necessary for graduates to engage in professional museum practice, curate exhibitions, design educational resources, fundraise, and provide museum services for all potential museum visitors, the MA program aims to diversify the museum workforce and address the interests of an increasingly diverse and engaged museum-going public.

Forty-four students have graduated from the Museum Studies program to date, with eight additional students expected to graduate in December 2022. Graduates have joined museums and cultural organizations across New York such as the American Museum of Natural History, Kupferberg Holocaust Center, the Intrepid Sea, Air & Space Museum, MoMA, MoMA PS1, New-York Historical, the South Street Seaport Museum, and the Gilder Lehrman Institute of American History. Two students continue their graduate studies in doctoral programs this fall. A new annual scholarship established by Dr. Agnes Hsu-Tang, board chair of New-York Historical and a longtime chair of its exhibitions committee, will support students, especially those who are from historically underrepresented groups or who can demonstrate a professional commitment to diversity, equity, accessibility, and inclusion, to complete the MA in Museum Studies program. Scholarship recipients will be named President's Fellows.

The scholarship fund also supports current Museum Studies students who participate in New-York Historical's Presidential Teaching Scholars Summer Institute. The Institute is a paid ten-week career training program at New-York Historical designed to diversify the interpretation of exhibitions and scholarly voices available to museumgoers. During the course of the program, students learn to create dynamic gallery tours committed to achieving greater diversity, equity, inclusion, and accessibility for the Museum's vast communities. The program also offers SPS graduate students in-person learning experiences and mentorships with museum professionals at New-York Historical. This summer, three Museum Studies students participated in the Institute and created new, vibrant, diverse tours of the permanent galleries at New-York Historical.

A key component of the curriculum is the Capstone Project, which students must complete to graduate. Under the direction of two faculty members, students work individually and collaboratively to create a conceptual framework and design for a new museum or cultural initiative in ways that replicate real-world museum operations. Each student takes on a leadership role in an area of interest—such as curation, education, digital media, development and fundraising, finance, or visitor services—and designs a plan that contributes to the realization of the collaborative project. At the end of the semester, students present their Capstone Project to a group of real-life cultural philanthropists and leaders who provide feedback on the feasibility of the design.

Paris McGruder, who interned at the Rochester Museum and Science Center in its collections department, is interested in pursuing a career in museum curation or museum education after

graduation. “The Museum Studies program has taught me a tremendous amount about the power of storytelling, preserving our history and pouring into our future,” she said. “I am interested in this field because it allows the stories of ‘others’ to be told and affirms the truth of their history. As an African American woman, a lot of my family’s history is told through storytelling and is not well documented. Pursuing this program means providing a platform for the parts of history that were not deemed important enough to put in a museum.”

Kelly I. Aliano, a resident of Long Island, now works as the manager of education special projects at New-York Historical since completing the MA program. “I learned so much,” she said. “I am a better collaborator, a better instructor, and a better writer because of the rigorous work in the program. The most interesting thing that I learned in my coursework was about representation: how some voices seem to be absent from the record and how we must listen to the silences in order to understand where and how that marginalization occurred.”

Kristin Cuomo has worked full-time as a museum educator at the Long Island Museum throughout the degree program. “I had wanted to go back to school for a masters in Museum Studies for some time, but scheduling and cost were prohibitive,” she said. “When I found out about this program, I applied immediately!” After researching Elizabeth Jennings and 19th century transportation rights movements for class projects, she and her team worked her research into a well-received virtual museum program that’s been presented to hundreds of school classes and received a generous library partnership grant to share Jennings’ story with a wider audience.

CONCLUSION

The New-York Historical Society remains deeply grateful for the important programmatic and capital funds from New York City that have allowed us to expand our resources and reach and adapt to the needs of our local community. In particular, New-York Historical is grateful for capital funds received in Fiscal Years 2020, 2021, 2022, and 2023 towards our major building expansion project, which will also create new gallery and collection spaces to accommodate students in our CUNY SPS MA program. These funds are essential to our institutional goals and mission and we thank you and your fellow City Council Members for your exceptional service.

Submitted Written Testimony for Int 0590-2022 Open Culture
10/24/2022

Good morning, my name is Karesia Batan, founder and executive director of the Queensboro Dance Festival. Thank you for this opportunity to submit testimony for intro bill 0590-2022 to make Open Culture a permanent city program. In Queens, my organization utilized 13 Open Culture permits to offer over 100 Queens-based dancers access to space for rehearsal, performance, and public workshops while dance studios and theaters were shut down from COVID. Open Culture not only provided an accessible option for space, but it has made community engagement with local dance more direct and impactful than before. It provided the opportunity for us to think collaboratively and creatively within our neighborhood streets when presenting meaningful programming; whether it was working with a street café to access power, or teaming up with other local organizations to coordinate activities. Open Culture is a great example of the city empowering local artists to activate their own neighborhoods, and further giving artists the vital opportunity to generate income as performers and educators for the benefit of communities. Open Culture reminds us that local dance programming is within reach for many Queens residents, and gives our communities a holistic idea of how enriching public space can be when shared. Moreover, the pandemic showed us that local arts & culture engagement was what kept neighborhoods' spirits uplifted and connected, and this must continue to be nurtured as the pandemic has forever changed the city and its performing arts industry.

I write today to ask you to pass Int 0590-2022 and make Open Culture a permanent City program with designated funding, oversight, and program review and evaluation processes that will make the program more equitable and sustainable for the arts workers involved, and accessible to all communities across the city, especially in areas of Queens where there is a lack of arts programming.

The enduring cost of the COVID-19 pandemic is significant for both independent arts workers and organizations/groups and has disproportionately impacted BIPOC, immigrant, and disabled artist communities. Open Culture has shown its potential to help support our dancers in Queens as we continue to adapt. Moving forward with Open Culture as a permanent City program is an exemplary model in the resilience of the arts and culture sector, and the boroughs of NYC deserve this type of support in community building through our artists' work.

Thank you!



P.O. BOX 150253
BROOKLYN, NY 11215
Email: info@reginaopera.org
718-259-2772

PRESIDENT

Francine Garber-Cohen

EXECUTIVE VICE-PRESIDENT/ SECRETARY

Linda Cantoni

TREASURER

Joseph Delfausse

TESTIMONY TO NYC COUNCIL - HEARING OCT 26, 2022 @ 10AM

Good Afternoon Council members,

Thank you for consideration of my testimony about Open Culture Program.

I'm Fran Garber-Cohen, President of Regina Opera, which offers fully-staged operas with full orchestra and English supertitles, in Sunset Park - an underserved and low income community, as well as many free concerts in public, accessible spaces in Brooklyn.

We provide affordable, professional-level entertainment in accessible venues for people who may not otherwise attend live performances. Our performances bring people of all ages together, and are especially important to Senior Citizens, who make up about 65% of our audience, and who meet younger music lovers at our shows. The need for this cultural enrichment is reflected in the fact that over 4000 people usually attend our live performances each season.

Starting in Spring, 2020 we kept our audience and gained new audience members, and brought happiness to fellow Brooklynites by performing six 90-minute Free Concerts in local streets thanks to the Open Culture Program. I saw a really positive reaction from local businesses in Bay Ridge; while those in Sunset Park were slower to appreciate our efforts, but eventually understood why we were performing in the street and not in our indoor theater.

We believe that reestablishing the Open Culture Program allowing the City to issue permits for cultural performances, and re-establishing Create NYC, through legislation would encourage local businesses to be welcoming to us and realize the benefits of additional cultural events in their areas.

Respectfully submitted,

Francine Garber-Cohen,
President, The Regina Opera Company, Inc.

A handwritten signature in black ink that reads "Francine Garber-Cohen". The signature is written in a cursive style with a large initial 'F' and a long, sweeping underline.

October 26, 2022

Testimony: Committee on Cultural Affairs, Libraries and International Intergroup Relations

Chair Osse . Members of the Cultural Committee.

My name is Robin Schatell. I am an independent Creative Producer who works with artists, arts groups and communities to produce performing arts events in their public spaces.

I am here to support Intro 590, and to ask you to reestablish and make permanent the Open Culture Program that was established by Local Law 8 of 2021.

Open Culture provides access to, and engagement with, the arts at a level never seen before in this city. Last year, In every borough, on street after street, there have been dance, opera, theater, comedy, circus, and music performances by emerging and established artists, arts groups, and arts institutions, and enthusiastic residents coming out of their homes to experience it. I speak from experience. I started a company last year to help performers and groups navigate the Open Culture permit process and mount their work on Open Culture streets. I called it *Open Culture WORKS*.

Arts Funders pivoted to allow indoor performance grants to be used for Open Culture performances. DCLA, MOME, DOT, and The mayor's office were behind this movement to reshape our city streets through the arts, support the livelihoods of performing artists, and gather people together on a local level.

I travelled to all five boroughs last year to work on performances on dozens of Open Culture permitted streets. East 3rd street in Manhattan's East Village. East 140th in the South Bronx.

Minthorne Street in Staten Island, Hoyt Street in Downtown Brooklyn, Woodside Avenue in Queens, to name a few.

The Open Culture program even led to the development of other outdoor performing arts programs such as DOT's Open Blvds and City Park Foundation's Green Arts LIVE, and City Artist Corps, all of which worked on, resulting in me employing nearly 60 cultural workers. Supporting the work of Booking and paying over 400 performing artists. And touching...I don't know how many lives.

Open Culture is a game changer. Like Open Streets and Open Restaurants, it is an economic driver. An in-person activity to improve NYers health and wellbeing. A program that makes safer streets. It is not a stop gap. There is no going back. Open Culture is expected. Anticipated even. Open Culture could be funded by CreateNYC. It hits all its marks and mission. It has leveled the playing field. It is Inclusive. It Provides access. It celebrates diversity. It supports the city's ever widening performing arts footprint and culturally diverse range of talent, and most importantly, connects people through the magical shared experience of live performing arts.

In other words, OPEN CULTURE WORKS.

Is its permit process perfect? No. Could it use more citywide services support? Funding? Yes. Does it cause disruptions? Rarely. Is there an opportunity to create a work force through it that would put people to work--producers, stage managers, technicians, students from CUNY's Cultural Corps, the Summer Youth Employment Program, adults from City Service Corp, to ensure that it runs smoothly? Yes.

There has been talk that a city agency should take on Open Culture, like DOT. I have worked with DOT. They do have a public space program. But I believe to succeed, Open Culture needs a public private partnership. Arts professionals who know how to 'put on a show' working alongside the city. Give us theater people the opportunity to improve it, to work out its kinks and iron out its creases and turn Open Culture2.0—because I am confident that we can... into a replicable 'Made in NY' program that other-cities would want to emulate. After all, we are The Cultural Capital of the World.

Thank you for your time.

Warmly,



Robin Schatell
Found/Creative Producer
Mov!ng Culture Projects
Movingcultureprojects.com

**Testimony to the NYC Council Committee on
Cultural Affairs, Libraries, and International Intergroup Relations
Wednesday Oct. 26th - 10am**

My name is Lyndon Sylvester & I am the Program Outreach & Administrative Support Specialist for The Animation Project (TAP). We are grateful to our primary partners at the Mayor's Office of Media and Entertainment (MOME) and the Neighborhood Opportunity Network (NeON), which together form the Made in NY Animation Project.

The Made in New York Animation Project is a nonprofit art therapy, education, and workforce development program that teaches digital animation skills and provides career pathways to the animation industry for young people at NeON locations throughout the 5 boroughs and participating schools in the NeON neighborhoods. We have various levels of programming, as well as a training program for participants to learn more about the technical aspects of animation. We work with young adults in all 5 boroughs ages 15-24, reaching over 1500 young people per year. Our summer 2022 programming was hugely impactful – here's a quote from one of the participants:

"I had an amazing experience. If I could restart and do this all over again, I 100% would. I learned so much about self-care and how to take better care of myself and start putting myself first more often. I have also been able to relate so much to my peers around me which have made me feel a lot better about some of my bad habits, knowing that I'm not the only one struggling and trying to get better and be the best version of myself."

The Made in New York Animation Project also provides a safe space for young adults to come and share their stories without being judged. During COVID 19, the programming was only offered virtually, but recently began in person groups again. One previous participant from the South Bronx NeON, Mauricio, returned and shared how grateful he was to have the Made in NY Animation Project back in his community. He said that he didn't have a space where he could come and share his creative ideas, and how much he values this partnership for providing that space. Mauricio is a dedicated attendee of both our South Bronx & Harlem NeON groups every week.

My own journey with TAP began through my local NeON. I excelled through the program, and when the Made in NY Animation Project partnership was formed, I was hired by TAP to be their full-time recruiter and eventually promoted to Specialist. From designing and implementing new outreach strategies, to recruiting youth across the five boroughs, to testifying at City Council Hearings, I now have my dream job – and it all began thanks to having access to this art and design opportunity in my neighborhood.

Thank you for your time and I am happy to answer any questions.

City Council Oversight Hearing

Cultural Affairs Committee

Wednesday Oct. 26th, 2022 – 10am

Oversight – CreateNYC – NYC's Cultural Plan

Dear Members of the Cultural Affairs Committee,

My name is Anita Pierce, I am Brownsville Brooklyn Native, Business owner and community co-chair for the Brownsville NeON. I would like to advocate about the impact of Arts and Culture within communities where the majority of black and brown stakeholders reside. I had the opportunity to support a number of community-based organizations, facilitating workforce and leadership development programs. I had the opportunity to support youth ages 16-27. Included in the workshops were activities that allow the mind, body, and spirit to be free. These such activities included music, photography, podcasting, creative writing, and painting. What we learned by combining Arts and theory, is that it helped support the participants overall mental wellness, deepening community healing. Throughout the pandemic, we all had to reflect and find ways to manage the trauma of isolation, for most, the Arts and provided a way to heal, promote wellness and to find solace during challenging times. It is imperative to the human experience to continue to financially support the arts that deepen community healing and enhance the culture.

Thank you for the opportunity to provide input.

Lakshmee Lachhman-Persad
Paulding Avenue
Bronx, NY 10462
Oct 31st, 2022

To whom it may concern:

This is my written testimony for the

**COMMITTEE ON CULTURAL AFFAIRS, LIBRARIES, AND
INTERNATIONAL INTERGROUP RELATIONS Oct 26th.**

I am writing on behalf of myself and my family, that includes my sister Annie who is a wheelchair user and a disabled artist. As a local Bronx family we don't have a lot of options for Arts and Culture within our borough and would appreciate more investments in our borough for more cultural places as well as accessible programs.

According to the CreateNYC Plan, there are supposed to be programs for diverse leaderships in the workforce and new investments in work for and by people with disabilities. We have not seen any of these available or advertised in our local communities, therefore it needs more amplification and outreach. We're also asking for the Arts & Cultural organizations to be held accountable for a specific percentage of hiring and creation of accessible programs and these should all be in an annual report on CreateNYC website.

Our Arts & Culture belongs to everyone whether in the workforce, public programs, outreach to the community for a larger engagement and the time is now to create these with accountability.

Thank you,

Lakshmee Lachhman-Persad
Email: accessibletravelnyc@gmail.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: _____

(PLEASE PRINT)

Name: Candice Anderson

Address: Cool Culture 80 Hanson Place

I represent: Brooklyn NY

Address: 11217

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in favor in opposition

Date: _____

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Name: Marianna Mott Newirth

Address: 104 W. 17 ST NYC 10011

I represent: NY Opera Alliance

Address: same

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in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Shaila Lewandowski

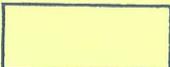
Address: _____

I represent: The Chocolate Factory Theater

Address: _____

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Appearance Card



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in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Lucy Sexton

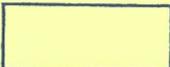
Address: 460 - 6th Ave 10013

I represent: New Yorkers for Culture & Art

Address: same

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Appearance Card



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

in favor in opposition

Date: 10/26/22

(PLEASE PRINT)

Name: Catrina Proletary

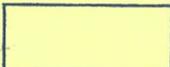
Address: 33 Beaver St NY NY 10004

I represent: Neighborhood Opportunity Network

Address: 33 Beaver St NY NY 10004

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Appearance Card



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in favor in opposition

Date: 10/26/22

(PLEASE PRINT)

Name: Damian Myrick

Address: _____

I represent: East NY Neon

Address: 400 Liberty Ave Brooklyn NY

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THE CITY OF NEW YORK**

Appearance Card

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in favor in opposition

Date: 10/26/2022

(PLEASE PRINT)

Name: Kate Madigan

Address: 425 Lafayette St NY 10003

I represent: The Public Theater

Address: _____

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THE CITY OF NEW YORK**

Appearance Card

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Date: _____

(PLEASE PRINT)

Name: Lyndonsylvester

Address: Nada/Place

I represent: The Animation Project

Address: 413 W 14th Street

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THE CITY OF NEW YORK**

Appearance Card

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in favor in opposition

Date: 10/26/2022

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Name: Andre Whitehead

Address: Radney St. Brooklyn NY

I represent: NeON Photography

Address: 33 Beaver St. NY NY



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Name: Shirley Levy

Address: 1 E 5th St Bk NY 11218

I represent: NYC Dept. of Cultural Affairs

Address: 31 Chambers St - 10007

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 in favor in opposition

Date: 10/26/22

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Name: Lance Polivy

Address: 31 Chambers St., 2nd fl

I represent: NYC Department of Cultural Affairs

Address: _____

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 in favor in opposition

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Name: Laurie A. Cumbo

Address: Court Street, 51, NY 10304

I represent: DCLA

Address: 31 Chambers St, NY NY 10007

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THE CITY OF NEW YORK**

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I intend to appear and speak on Int. No. 590 Res. No. _____

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(PLEASE PRINT)

Name: Robin Schatell

Address: 500 A GRAND ST SE NYC

I represent: MOVING CULTURE PROJECTS

Address: above

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**THE COUNCIL
THE CITY OF NEW YORK**

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in favor in opposition

Date: 10/26/22

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Name: LISA GOLD

Address: 20 JAY ST, BROOKLYN NY

I represent: ASIAN AMERICAN ARTS ALLIANCE (AA)

Address: →

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Name: Laurie Pawlitzolson

Address: CECM, Executive Director

I represent: CECM

Address: _____



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THE COUNCIL THE CITY OF NEW YORK

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in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Laurie Cumbo

Address: DCLA Commissioner

I represent: DCLA

Address: _____



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