



**New York City Council  
Committee on Cultural Affairs, Libraries, and International Intergroup Relations  
Fiscal Year 2015 Preliminary Budget Hearing**

Tuesday, March 11, 2:30PM – Council Chambers, City Hall  
Testimony Presented by New York City Department of Cultural Affairs

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Good afternoon Chairman Van Bramer and members of the committee. My name is Margaret Morton, I am currently the Acting Commissioner of the New York City Department of Cultural Affairs, where I previously served as Deputy Commissioner and General Counsel before that. I am pleased to present testimony regarding the Mayor's Fiscal Year 2015 Preliminary Budget. With me today are...

The Department has three primary funding areas:

- expense funding for cultural program activities;
- expense funding for operating support and energy subsidies for 33 City-owned cultural institutions (CIG); and
- capital funding (part of the City's four-year Capital Budget).

The Department's expense budget also includes funding for the Cultural After School Adventures program, or CASA, which supports after school arts programming at public schools throughout the five boroughs.

The Department of Cultural Affairs started Fiscal Year 2014 with an adopted expense budget of \$156.1 million. This figure included \$113.7 million for the CIG, \$32.2 million for programs groups, and \$5.1 million for CASA. Our Fiscal 2014 budget has since been modified for technical adjustments, including transfers of City Council Member Items, and is currently \$156.4 million.

Looking ahead to Fiscal 2015, Mayor de Blasio's proposed Preliminary Budget preserves the Fiscal 2014 level of support to the field. At Fiscal 2014 adoption, the Fiscal 2015 baseline budget was \$88.5 million. \$60 million has been restored to the out year budget, bringing the baseline to \$148.5 million. According to the forecast for Fiscal 2015, programs groups would receive \$28.4 million through the Cultural Development Fund, an increase of \$14.3 million from the previous base of \$14.1 million. CIGs would receive \$109.1 million, an increase of \$39.7 million from the previous base of \$69.4 million. The Fiscal 2015 forecast also includes \$5.1 million for CASA, which reflects no change in funding for the program. Again, these figures are consistent with the Fiscal 2014 adopted budget, excluding any one time initiatives or discretionary funding that might be added at adoption.

With regard to the 4 year Capital Budget, we continue to work with the City Council and Borough Presidents in managing capital grants to arts and cultural organizations throughout the five boroughs. The current capital allocation is \$822 million for 343 capital projects at 192 cultural organizations over the next four years. This diverse portfolio includes essential infrastructure enhancements, accessibility upgrades, equipment purchases, renovations, and new construction.

A few highlights of recent and upcoming projects include:

- the renovation of the Billie Holiday Theater at the Bedford-Stuyvesant Restoration Corporation;
- an HVAC upgrade at Coney Island USA;
- a theater upgrade for Flushing Town Hall;
- the creation of new studios and administrative facilities at the Carnegie Hall complex;
- the renovation of the Staten Island Museum's Snug Harbor facility;
- renovations to the garden at the Noguchi Museum;
- the construction of a new visitor center for the Louis Armstrong House Museum;
- renovations to the STREB Lab for Action Mechanics in Williamsburg; and
- the recent completion of a new visitor center at the Weeksville Heritage Center in Brooklyn.

We are pleased to continue to implement energy-efficient capital projects on City-owned property. To date, we have helped manage \$43 million of PlaNYC funding dedicated to energy efficiency retrofit projects for HVAC upgrades, lighting retrofits, occupancy sensors, and cooling towers at 22 members of the CIG. This year, DCAS initiated the Accelerated Conservation and Efficiency (ACE) Program with the goal of improving the City's energy efficiency and reducing its production of greenhouse gas emissions. DCAS has allocated \$2.2 million that we are managing for work at four cultural institutions.

Looking forward to Fiscal 2015 funding, the application process is underway for program and capital funding:

- For the Fiscal 2015 Cultural Development Fund, we held 12 applications seminars throughout the five boroughs from January through early February attended by 438 representatives from 349 cultural organizations. Between the announcement of the application in December and the February deadline, we fielded 459 substantive calls from prospective applicants, including those received through our Application Help Line. Additionally, on January 30 we met with City Council representatives and briefed them on the CDF process and the Council's role in it. Starting later this month and running through June, we will convene approximately 20 panels to review applications. As you may know, every panel includes a representative designated by the City Council, along with professionals from

the cultural field. In addition to the 736 organizations that submitted a Fiscal 2015 application online, another 318 groups have commitments for Fiscal 2015 as a result of their multi-year grant cycle. The total number of organizations participating is on par with last year.

- In preparation for the Fiscal 2015 capital allocation process we hosted two seminars in January for organizations planning to request funds, which were attended by representatives from 121 organizations. The deadline to apply for capital funding from the Borough Presidents was February 27; the deadline for City Council and DCLA funding is April 9. We are happy to offer a briefing to City Council members on the program as we did for the CDF. To date, 178 capital applications have been submitted.

There are a number of sources that provide insight into the overall impact of the cultural sector. For example, according to NYC & Company, the City saw a record-setting 26 million cultural tourists in 2013, almost half of the 54 million people who visited the city, supporting 370,000 jobs in the hospitality sector. This increase in cultural visitors is reflected in the attendance at the CIG institutions, which is at an all-time high: in Fiscal Year 2013, total attendance reported at these 33 institutions was above 20 million visits for the second year in a row, including nearly 4.5 million free visits and 1.7 million school visits. The nonprofit cultural sector has more than \$8 billion in economic impact on the City each year. So, in addition to providing New Yorkers with access to unique cultural experiences, arts groups continue to be critical to our City's economy as well.

The Department continues to manage many programs and initiatives to support and promote the cultural field:

- With federal funds under HUD's CDBG program, DCLA launched Community Arts Leadership in September 2014. This program is designed to strengthen small, community-based arts organizations serving low-income populations by developing the skills and capacities of their leaders. Executive staff and board members from 16 organizations, all of which have annual budgets under \$350K, have been engaged in an intensive twelve-month capacity building curriculum. The program will provide groups with a strategic operating framework, tools for developing a well-functioning and strategically-recruited board, and approaches to budgeting that support fiscal responsibility and mission adherence. The application for the Community Arts Leadership Fiscal 2015 program will be announced later this spring.
- Our agency continues to work very closely with OMB on a FEMA application for damages incurred during Hurricane Sandy. The application covers facility and equipment damages for cultural organizations in affected areas of Brooklyn, Manhattan, and Staten Island.. At the same time, we are continuing our work to promote emergency preparedness for future disasters. We have formed a

group of cultural service providers and key stakeholders that convenes regularly to formalize a communication network that can be mobilized in case of emergency to ensure that information and other resources are broadcast widely and quickly to the field.

- We continue to manage the CASA program mentioned earlier in this testimony. For the Fiscal 2014 cycle currently in progress, the City Council designated 96 arts and cultural groups to partner with 255 schools across the City. Programs were initiated in schools as early as October 2013, and represent a wide range of activities, such as:
  - theater classes from Epic Theatre Ensemble for high school students at Bronx High School for Writing and Communication Arts in Norwood;
  - musical theater workshops from Inside Broadway for elementary school students at PS 113 in Flushing;
  - environmental education workshops from Queens Botanical Garden for elementary school students at PS 24 in Flushing; and
  - art lessons from the Queens Museum for the elementary school students at PS 84 in Astoria.
- As you may recall, Seniors Partnering with Artists Citywide, or SPARC, is an initiative the agency developed in collaboration the Department for the Aging (DFTA) that places artists in senior centers across the five boroughs. The program began as a pilot in 2009, and we have been able to expand the program thanks to initial support from the National Endowment for the Arts. In Fiscal 2014, the program continues with 51 artist residencies at 50 senior centers with continued funding from the DFTA. In addition to providing seniors with interactive arts activities, SPARC artists produce public programs that are open to all New Yorkers. Many of these programs will take place throughout the spring, and we have encouraged the artists and senior centers to inform the City Council of public events taking place in their districts.
- Materials for the Arts (MFTA), supports cultural organizations and public schools by providing free materials for their programming needs. Housed in a 35,000 square foot warehouse in Long Island City, MFTA is the largest provider of materials to our public schools. To date in Fiscal 2014, MFTA has distributed donated materials to more than 1,000 nonprofit organizations and government agencies and 665 public schools. Last year MFTA collected nearly 1.2 million pounds of donations, including office supplies, furniture, fabric and props. With its nonprofit partner Friends of Materials for the Arts, the MFTA Education Center engaged over 18,000 students through field trips and in-school residencies; trained over 5,000 teachers and community-based educators; and participated in 8 in-school residencies, among other activities. Finally, the MFTA's artist residency program, warehouse gallery exhibitions, and presence on social media all continue to promote the value of creative reuse



as a sustainable way to encourage creative expression and arts education. Visit [www.nyc.gov/mfta](http://www.nyc.gov/mfta) for more information.

- Percent for Art – the city's permanent public art program – has 85 artist commissions currently underway. This includes two projects commissioned since the beginning of the year - a sculpture made of recycled wood by artist Cordy Ryman for PS 11 in Queens, and a mural by artist Rico Gatson at PS/IS 511 in Brooklyn. Notably, we are also working with the Department of Corrections for the first ever Percent commission at Riker's Island. Over three hundred permanent works of art have been commissioned since the program started in 1983. I encourage you to visit [www.nyc.gov/percent](http://www.nyc.gov/percent) to access the digital initiatives developed in partnership with DOITT to honor the program's 30<sup>th</sup> anniversary last year, including a mobile-friendly website that directs users to an online map, project directory, and Tumblr blog.
- Mayor de Blasio recently announced his plans to ensure that all middle school students have access to free after school programming. Coordinated through the Department of Youth and Community Development (DYCD) and DOE, \$190 million in new funding will be available to expand on the after school services conducted on site at schools. We are working with DYCD to ensure that arts and cultural organizations are well represented as non-profit service providers in this program. To this end, we will host information sessions for the field with DYCD in the coming weeks.
- Finally, I'd like to remind you that April is National Poetry Month, and April 24 is Poem In Your Pocket day, a citywide celebration of literacy and poetry. As always, the day will feature numerous spoken word and poetry programs across the five boroughs. I encourage all of you to carry a poem and share it with your colleagues, friends, families, and Twitter followers. You can visit the event's Facebook page for more information about this annual celebration.

Overall, we have seen that our City's nonprofit cultural arts and providers continue to leverage the relatively stable support provided by the City and to find creative ways to sustain and expand access and affordability of arts programming for all New Yorkers. In closing, I would like to thank Chairman Van Bramer for his leadership, Committee members, and all your colleagues on the City Council for your continued support. We look forward to working with you toward a budget that benefits all New Yorkers.

I'd be happy to answer any questions that you have.



**THE NEW YORK CITY ARTS COALITION** is a membership organization comprised of not-for-profit cultural groups large and small representing all artistic disciplines. It concentrates on advocacy and public policy issues affecting its members on the City and State levels. The Coalition has grown since it's founding from two dozen member organizations to 200 plus members today. The membership includes representation from small groups (budgets under \$25,000) to large institutions with budges in the tens of millions.

**MISSION:** NYCAC seeks to facilitate a thriving and diverse arts community in New York City through advocacy on public policy issues and by increasing public funding to the Cultural Sector.

**HISTORY:** Founded in 1986 by 14 arts leaders, the independent and largely volunteer organization has a distinguished history of influencing public policy in the arts field. It has worked with five administrations in NYC and Albany to grow funding for the field and raise awareness among legislators on the importance of the arts to the City for all its residents and visitors, and has been vocal in making sure that the arts are recognized as an economic engine for the City. Throughout its history NYCAC has maintained an independence from government funders, and has dedicated itself to a membership that is citywide, multidisciplinary, and representative of diverse communities. It is sustained in its efforts year round and committed to avoiding duplication of the efforts of others. Some of its accomplishments include:

- Securing increased funding on the state and local level for the sector.
- Providing the cultural sector with timely and accurate information on the city and state budget and on legislative issues that may impact the sector.
- Maintaining a proactive role on public policy issues with public and elected officials as well as corporate, civic and religious leaders of the value of the cultural sector.
- Building alliances with non-arts advocacy and civic groups.
- Working with the Cultural sector throughout the state on statewide issues
- Promoting dialogue within the cultural sector about long term issues that are integral to the health of and survival of this sector.

#### **STEERING COMMITTEE**

**Andrew Ackerman**, Children's Museum of Manhattan **Ted Berger**, New York Creates **Holly Block**, Bronx Museum of the Arts **Melanie Cohn**, Council on the Arts & Humanities for State Island **Jennifer Cook**, The Field **Susan Delvalle**, Sugar Hill Children's Museum of Art and Storytelling **Anne Dennin**, Anne Dennin Arts Management **Jenny Dixon**, The Noguchi Museum **Kathy Giaimo**, Thalia Spanish Theatre **Lane Harwell**, Dance NYC **Terri Jackson**, Brooklyn Museum **Richard Kessler**, Mannes College The New School for Music **Hoong Yee Krakauer**, Queens Council on the Arts **Andrea Louie**, Asian American Arts Alliance **Ginny Loulouides**, Alliance of Resident Theatres/New York **Norma Munn**, New York City Arts Coalition **Eileen Newman**, Center for Bronx Non-Profits **Eric Pryor**, Center for Arts Education **Voza Rivers**, New Heritage Theater Group **Leslie Schultz**, BRIC **Amy Schwartzman**, Attorney & Arts Consultant **Bill Scribner**, Bronx Arts Ensemble **Linda Shelton**, The Joyce Theatre Foundation **Ivan Sygoda**, Pentacle **Steve Tennen**, ArtsConnection **Dan Wempa**, New York Hall of Science

FOR THE RECORD



TESTIMONY

MARCH 11, 2014

CITY COUNCIL OF NEW YORK CITY

Anne Dennin, Co-Chair, New York City Arts Coalition

Thank you for the opportunity to testify today on the subject of the proposed funding for the Dept. of Cultural Affairs in fiscal year 2015 from the Mayor's preliminary budget.

Let me start by thanking the City Council for its many years of restoring proposed cuts to the DCA budget. Thankfully, we are not facing that situation today, and I know I speak for many cultural groups in expressing our appreciation to Mayor de Blasio for including the City Council's restorations from last year in his preliminary budget and providing us with an opportunity to move forward. We hope this is indeed an end to the "budget dance" which was as frustrating for us as for the City Council.

With regard to the specifics of this preliminary budget, we note that funding for CASA was not included and we hope that the Council intends to include that funding in its changes. We feel that CASA has provided value to the children who attend the after school programs provided by the cultural groups chosen to participate.

## **PROGRAM CATEGORY**

Within the Program Category, the Cultural Development Fund (CDF) appears to have an increase of just under \$8 million, which would put that Fund at roughly \$4 million more than the \$30 million the City Council and the previous administration agreed to in FY2008. That is a much needed and very welcome increase.

Our question is: are there plans to designate these funds in some way, or will they be available for the normal processes of the panels used for the CDF funding?

We hope that there is no plan to designate the increases from the Mayor, as there are simply too many unmet needs throughout the CDF pool of applicants. As the Council Members know, there are well over 1000 groups applying to the CDF pool and 888 grantees in FY13\*, and even with this proposed increase, this category of the cultural sector is significantly underfunded.

All funds in the Program Category equal 25% of DCA's appropriation for arts contracts. However, the Program Category includes all CASA funding, as well as a number of other items, which are not available to the majority of cultural program groups, so the 25% number is not indicative of the funds widely available.

**Thus it is the funding for the CDF that has to be increased even further if a rational level of funding for the non-CIG cultural groups is to be achieved.**

**We are asking for an additional \$6 million, which would increase the CDF money from the proposed \$34.3 million to \$40.3 Million.**

It has been 7 years since FY2008, when the CDF was created with a \$30 million allocation and the prior line item process for non-CIGs was ended. During those 7 years, we have had decreases almost every year, some of which were restored by the Council, some not. An increase to \$40.3 million offers an opportunity for newer groups or those that are seriously

underfunded now to receive greater funding. It could also provide the basis for more innovative approaches at DCA to expand the types of arts activities they will fund.

### **CULTURAL INSTITUTIONS GROUP (CIGS)**

We are very pleased to see that despite some decreases to the CIG groups, the process of decreasing the operating subsidy while increasing the energy is mostly ended. That change is reflected in the proposed support for 1,310 fulltime for FY15 as compared to 628 full time positions in the FY14 preliminary budget.

It is interesting to note that in November 1990 (not a flush time for the City budget), the City subsidized positions for the CIGs was 1,927. The same document shows energy for the CIGs was expected to be \$13.1 million and the cash operating subsidy was \$60.5 million, for a total funding level of \$73.6 million.\*\*

Growth in the total CIG allocation since 1990 has been substantial, now reaching a proposed \$109 million for FY15, an increase of 48% in dollars, while simultaneously creating a decrease in the number of city funded positions of nearly 33%.

This is a pattern that shows diminishing support for the CIGs subsidies for salaries coupled with increases in the energy subsidy. The problems inherent in this pattern of support are obvious since the city-subsidized positions are union jobs.

What it does not show is an overall decrease in City funding for the CIGs as a group. We are not proposing a solution to this pattern since the funds needed to address this difficulty would be substantial if one accepted the premise that support for the subsidized positions must be continued at the level once provided. Given the many completely unfunded needs in the cultural sector, that is not a likely outcome. Or perhaps, one should say, that outcome would eliminate the possibility of addressing needs in any other part of the cultural sector.

However, none of this means that the CIGs do not have needs and as always, we request that the City Council balance its response to all of the needs presented today, so that everyone is treated equally.

### **Cultural Exigency Fund**

Finally, we would like to bring to your attention a small, but very serious need within the cultural groups, mostly I think, the Program Category, but it may well be an issue for some of the smaller CIGs. Capital items under \$35,000 cannot be funded by DCA. There appears to be a guideline established, as we understand it, by the Comptrollers office that prevents needs below that level. Yet, there are serious Capital needs for the smaller groups that regularly fall under that level, and there are probably emergency needs for larger groups that fit into that level of funding. Examples, such as a theatre that presents musical theatre and needs a new piano; it costs \$33,000. A set of security gates that frequently mal-function and must be replaced, but the several thousand dollars are not an item any private sector funder will even consider. A boiler or AC repair or replacement that is \$20-25,000. We hear about these needs regularly.

We would like the City Council to address this problem in cooperation with DCA to establish a modest fund for the capital needs under \$35,000. We have to also say very clearly that such a fund cannot be treated as capital projects are normally. The paperwork and slowness of that process would defeat the purpose of having such funding. So if this is to be done, it must be clearly set up without the miles of red tape common to capital projects. We would be pleased to be of assistance with more details should you be interested, including more information about how the Manhattan emergency fund worked.

I welcome any questions you may have, and look forward to working closely with all of you on both the budget and cultural issues.

Testimony from the NYC Arts Coalition

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Footnotes:

1. All numbers are from OMB documents except as follows:

\*Finance Division Briefing Paper, Hearing on FY14 Preliminary Budget, Dept. of Cultural Affairs, March 8, 2013

\*\*DCA internal document Nov. 1990 with breakdown of subsidized positions, costs, and type of position by CIG.



NEW YORK CITY COUNCIL

COMMITTEE ON CULTURAL AFFAIRS, LIBRARIES AND INTERNATIONAL  
INTERGROUP RELATIONS JOINTLY WITH THE SUBCOMMITTEE ON LIBRARIES

HEARING ON THE FISCAL YEAR 2015 PRELIMINARY BUDGET

MARCH 11, 2014

Good afternoon. I am Tony Marx, President and CEO of The New York Public Library (NYPL). I'd like to start by thanking Speaker Melissa Mark-Viverito, Council Members Jimmy Van Bramer, Julissa Ferreras, and Costa Constantinides, as well as the entire City Council for their strong support of New York City libraries. I appreciate the opportunity to testify today on the Mayor's FY2015 Preliminary Budget and the impact of the City's investment on libraries.

Over the last two years, I have come before this body to highlight the importance of libraries to this great City. And so, it should come as no surprise that I will say here again that libraries are not only thriving, they are more critical now than they've ever been. My colleagues and I can cite various statistics to make this point: last year at NYPL we hosted programs (64% of which were targeted at children) for 1.2 million attendees. This is a 78% increase from FY2008, the last time library funding was increased. Last year as well, we circulated 25.5 million items, a 30% increase from 6 years ago. And together, more people visited the three NYC library systems than all the sports teams and cultural institutions in this City, combined.



These numbers illustrate a simple fact: New Yorkers need and love their libraries. For the poor, there is no alternative. For the immigrant, there is no place that feels as safe and welcoming. For the student and faculty member, there is no comparable treasure trove of knowledge and creative possibilities. For the scholar without a university, the Library is the only place to go for research and study. For the more than a quarter of New Yorkers without broadband at home, the library is the only reliably free source for computers and Internet access. Today you cannot even apply for a job without that access, let alone be well-read or informed enough to compete in the marketplace. The Library is essential to so many New Yorkers – the aspiring entrepreneur, the job seeker, the new parent, the researcher, the teenager, the senior – and remains a pivotal institution of our City. At our 88 branches and 4 research centers, we cannot buy enough books or host enough programs, and there is a line for every computer.

And so, I come before you today not to advocate for budget restoration. The Mayor's proposed budget for libraries was baselined from the previous year, and for that we thank not only the Mayor, but this City Council for its longtime support and advocacy. I am here instead to say that with the right investment, there is a tremendous future for libraries in this City as well as for the millions who use them. There is so much more we can and will do.

Since becoming President of NYPL over two years ago, I have worked with my colleagues to show that, indeed, libraries can do more. We recently initiated a series of programs that offer vital services for New Yorkers. In 2014, we will offer 7,800 spots in our ESOL classes, teaching English as well as citizenship to New York's immigrants – a 4-fold increase over the last 18 months, and we hope to eventually expand the program ten-fold. This year, our Out-of-School

Time (OST) program will serve 2,000 students with different education models. One model, supported by a \$15 million gift from the Helen Gurley Brown Trust, is an intensive five-year program that, from the 8<sup>th</sup> grade on, aims to prepare and empower at-risk New York City youth to attend college. We hope to double our capacity in all of the OST programs next year. Our technology training program, TechConnect, serves 80,000 annual attendees, a two-fold increase since 2012. To help pay for these programs, we have raised \$35 million in private funds over the last two years. With further support of the Council, we hope to expand each of these offerings to meet growing demand.

And still we do more. We're fighting for greater access on new fronts. Last year, we negotiated with the Big Five publishers to make their ebooks available for library lending. We continue to enhance services at our research centers: introducing electronic call slips to make ordering and tracking requests more efficient, making over 800,000 research items available through our digital collections program, putting our treasures on display for the public (we had over 16,000 visits to see the Declaration of Independence and Bill of Rights last summer), opening new spaces for scholars and researchers, and adding new research staff. We've launched innovative partnerships. Together the three library systems and the DOE created MyLibraryNYC, with a \$5 million support grant from Citi, which today provides books to more than 500 City schools. We've sought out new efficiencies. Last year we joined Brooklyn Public Library to found BookOps, merging our book logistics operations to provide a better, more seamless delivery system for our users. Not only do we collectively create \$2.5 million in annual savings, we now have the capacity to take on projects of scale such as MyLibraryNYC. And we continue to

refresh our technology. In the past year, we upgraded hardware, software, network equipment, WiFi and bandwidth across our system, adding approximately 2,000 new desktops and 860 new laptops (including Apple computers for the first time), and upgrading another 3,100 desktops and 1,100 laptops.

Additionally, with generous capital funding from our elected officials, we've been able to maintain and improve many of our spaces. Over the past 12 years, we completed over 100 capital projects in our branches valued at \$266 million. Another \$189 million are currently invested in ongoing capital projects across NYPL. This year alone, we finished extensive renovations on two libraries – Stapleton in Staten Island, and Washington Heights in Manhattan – as well as opened the brand-new Mariners Harbor library in Staten Island. This year, we plan to begin construction for a major renovation of Woodstock in the South Bronx. We have more libraries today at NYPL than we've ever had in our over 100-year history.

But, all of this is only the beginning. In the digital age, as access to information becomes more ubiquitous, libraries must continue to evolve and shift from a passive to a more active model. Without question, we are committed to providing access to books, computers, and quiet space to all who need and enjoy them. But if we are to remain the essential cultural institution of education for all, we must reach further. We must constantly seek out and create new, innovative ways to advance the knowledge of the people in our communities and, in turn, improve their wellbeing. We're all aware of the challenges facing this City. Only 26% of 3<sup>rd</sup> through 8<sup>th</sup> graders met the state standards for English language arts according to the new criteria; 42% of New Yorkers lack an education beyond high school, as the value of that degree

continues to sharply decline; and 27% do not have broadband access at home. To meet the needs of underprivileged kids, to offer opportunity for adults to learn, to empower our city's newest immigrants, to bridge the digital divide and ensure that the digital revolution does indeed democratize information, we need our libraries. And we need them to do more than they've ever done before.

Already, we are building on our progress. We are currently planning to do more to promote literacy and a love of reading in the early grades, which is vital not only to positive educational and economic outcomes, but also to the vibrancy of our society. We are working to test new ways to expand broadband access beyond the walls of the library and into our communities where it is sparse or completely absent. We are partnering with online education providers, including Khan Academy, to search for ways to expand learning opportunities for children as well as adults. We are planning to add classes in coding, especially in our poorer neighborhoods, to help feed our fastest-growing industry with the diversity it desperately needs. As I said, we still have much work to do.

All that we've accomplished and still plan to achieve, we've done with consistently less City funding over the last six years. We are grateful that the Mayor has not proposed a reduction of our budget from the previous year. And, again, we are thankful to the City Council for your vigorous support of libraries and budget restoration. But the recent reductions have taken a toll. Since FY08, NYPL's budget has been cut 11 separate times, totaling 16%. Our staffing levels are down by 473 FTEs, which we've absorbed without union layoffs. The average NYPL library currently operates at 46.8 hours per week – a miraculous feat on the part of our staff to

maintain 6 day-a-week service – but still insufficient for the working families and students who need more hours in the evenings and on weekends. Even further, we have \$493 million in capital needs across our system. This includes a much-needed renovation of our largest and most-used branch, the Mid-Manhattan, for which we continue to evaluate options as a part of the 42<sup>nd</sup> Street Renovation. For that larger project our goals remain the same: to preserve our research collections to the best of our ability, to ensure that those collections are readily accessible onsite at 42nd Street, to increase public space for all New Yorkers to enjoy, and to create a new, exciting Mid-Manhattan Library deserving of its users. So, yes, given budget realities we have become more efficient. But in the face of increased visits, program attendance, and circulation, past cuts make maintaining the quality of our services and our spaces a constant challenge.

However, today I stand before the Council in a unique position. This year, we ask you to consider a new possibility: to invest further in the future of libraries and in the future of all New Yorkers. We ask that you offer us the ability to commit to more hours and more programs and more materials, to invest in better technology, to add to our staff, and to make the necessary critical repairs to our aging infrastructure. With more funding for operations and capital, give us the opportunity to continue to innovate and build on our successes and raise even more private dollars towards our goals. Let us renew Andrew Carnegie's pact for the 21<sup>st</sup> century and be a model for what libraries everywhere can and should be. Let us together help the City realize the vision of One New York.

Once again, thank you for all your support and for this opportunity to testify. We remain available to answer any questions you may have.



**Statement by Thomas W. Galante**

**President & Chief Executive Officer, Queens Library**

**Testimony before the Committee on Cultural Affairs, Libraries and  
International Intergroup Relations jointly with the Subcommittee on Libraries**

**New York City Council Fiscal Year 2015 Preliminary Budget, Mayor's Preliminary  
Management Report and Agency Oversight Hearings**

**March 11, 2014**

Good afternoon. I am Thomas Galante, President and Chief Executive Officer of the Queens Library. I want to begin by thanking the City Council and these committees for the opportunity to testify today, including: City Council Speaker Melissa Mark-Viverito; Council Member Jimmy Van Bramer, Majority Leader and Chairman of the City Council Committee on Cultural Affairs, Libraries and International Intergroup Relations; Council Member Costa Constantinides, Chair of the Subcommittee on Libraries; Council Member Julissa Ferreras, Chair of the Finance Committee; and Council Member Mark Weprin, chair of the Queens Delegation.

Your leadership has supported public library service through the leanest times and will enable us to make enormous strides as we enter a new era in our city. More than any other institution, public libraries are ideally positioned in every community throughout the City to help close the opportunity gap and enrich the lives of every New Yorker by providing access to a wide range of educational and informational services.

The last few years have been challenging for everyone. During the Great Recession, the Executive Budget proposed massive budget reductions every year. Time and again, you made libraries a priority. Thanks to your support, with enormous budget restorations made at adoption each year by the City Council, we were able to provide strong community service despite these challenges. We maintained five-day-per-week service in every Queens Library location and

protected those critical after-school hours in every community. It is a tribute to this body's hard work and dedication that school children have a place to get homework help, get on a computer, and advance their academic skills every weekday in every Queens community.

Now that the Great Recession is over, let's move forward together to restore the access to library services that was lost for the nearly 2.3 million people in Queens. The current City operating budget is now \$16 million, or 17%, less than it was when the Great Recession began. This loss of operating support caused the reduction of 255 positions, including adult, teen and children's librarians, clerks, and custodians. Public service hours were reduced substantially, with less than one-third of community libraries now open on Saturday and just two locations open on Sunday. Morning access and evening access were also lost in every community. The budget for new books and other library materials was reduced by 50%, leading to long waits for books and far fewer resources available to the 40,000 people who visit community libraries in Queens every day. Yet attendance at Queens Library's programs remains sky-high.

We are now at an exciting crossroads. For the first time in seven (7) years, for FY 2015, the Preliminary Budget proposed by the Mayor keeps operating funding for public libraries stable next year. In addition, for the first time in several years, no mid-year budget reductions occurred this year. I can't stress enough how grateful we are to have reached the starting point we are at, as budget discussions begin for next year.

The stabilization of City funding for library services makes an enormous difference in our ability to realistically plan for the future. It also means we can begin our work together to restore what was lost in the Great Recession: to rebuild the workforce, to restore our budget for new books, and also to expand library hours of operation for the public. Our goal is to be able to return our workforce to its prior levels; hiring for all 255 vacant positions; to start filling the shelves again and to expand hours of service in the early morning, into the evening and on weekends. Your investment in adding jobs for children's librarians, teen librarians, adult librarians, custodians, and clerical staff will be returned many times over, as library doors open earlier and more often, and so many more people gain access to libraries and all their critical resources.

We believe that the people of Queens deserve the best library service available and access to those resources when they need them. Unfortunately, with the reductions in operating funding,

we now have fewer hours than Boston, Chicago, Houston and Detroit. Yet, Queens Library ranks 5<sup>th</sup> in program attendance per capita among that same group of libraries, demonstrating the popularity, quality and range of the programs we offer. I would like to touch on a few of those areas and the value they deliver. Each of these areas could be expanded if the operating funding that was reduced is restored.

### ***Workforce and Business Support***

Workforce development training and job and business support emerged as critical library services during the recession. They will continue to be vital as the economy evolves. We are focusing these skills and resources into the Queens Library Job and Business Academy.

- Last year, Queens Library welcomed more than 20,000 attendees to job search and small business support programs.
- We recently launched an online experience called JobMap, where customers sign up, take an evaluation, and are then pointed to specific library resources such as resume-writing workshops or online learning opportunities.
- We have integrated a City Workforce One center inside Queens Library at Far Rockaway to seamlessly prepare and connect qualified library customers with real job opportunities.

### ***Technology Access***

The importance of technology in finding jobs and navigating the everyday world is only going to grow in the coming years — which makes it all the more vital that we reach people with limited access to digital devices.

- Last year, Queens Library provided nearly 3.3 million computer sessions on our 1,869 public access computers, and thousands more through library Wi-Fi.
- Queens Library is lending tablets in the Rockaways, where broadband Internet access is alarmingly low. The library's proprietary interface makes these tablets easy to use, even for the uninitiated. This innovation has just won the American Library Association's prestigious *Library of the Future* Award for 2014.



## ***Educational Enrichment for all Ages***

Public libraries are a critical component of the City's education infrastructure — offering after-school enrichment, homework assistance, recreational programs, adult education and support to parents and youth, often within walking distance of school or home.

- In Queens, attendance for young adult programs doubled between 2002 and 2011. Last year, attendance at all after-school and out-of-school programming at Queens Library was nearly 450,000.
- We counted more than 267,000 visits from young learners who received early literacy, numeracy, and STEM literacy programs last year. Another 296,000 visitors enjoyed the collections and museum-quality learning exhibits at our Children's Library Discovery Center in Jamaica.
- Three-fourths of parents who recently took part in Queens Library's Family Literacy Program improved their reading levels, 8% obtained jobs, others earned their citizenship, and all got more involved in their children's reading activities.
- Last year, Queens Library provided English Language Learning or Adult Basic Education to 7,900 patrons. We are already the borough's largest provider of ESOL, and we're recognized internationally as a leading informal education provider for new residents.
- Queens Library has provided free citizenship, naturalization and bridge educational services to new immigrants for over 35 years, helping thousands each year.
- Queens Library is one of only six city-based organizations chosen to help pilot the new, online high school equivalency exam, helping the state achieve a goal of 60% of all HSE tests completed online by 2016.

With the tremendous support of this body, the commitments of individual Council Members, the State of New York, the Mayor and the Borough President of Queens, two-thirds of our community libraries have been modernized to include self-service technology that makes checking in materials a smoother, more efficient task for everyone. There is still more to do, including investments needed to protect and maintain libraries by replacing roofs, and heating

and air conditioning systems. We seek your support in continuing to invest in our libraries and create and maintain spaces that serve every community at the highest level.

We are enormously proud of all our community libraries; their programs and the value they deliver for the community. Libraries in Queens are the borough's largest providers of free technology – but you must be able to come in to access it. Libraries in Queens are the borough's largest providers of free after school enrichment – but children must be able to come in to the library to take advantage of it. With the restoration of the operating budget, we can again deliver more of these benefits to even more people in even more places. For example, with the ability to hire more full-time children's and teen librarians, we will permit more youngsters in the morning and more children after school to have access to assistance and engaging programs. Every single additional hour we are open means thousands of additional opportunities for a customer to access information on the Internet, to ask a question, to prepare to take the high school equivalency exam or to attend a community program. Every dollar invested in libraries creates dozens of new learning opportunities.

Today we hope to begin the conversation about what more libraries can offer if funded at historic 2008 levels. We know we can deliver extraordinary service to our customers. By taking a strong, decisive step this year towards greater access, we can multiply the results.

Public libraries have been, and will continue to be, the most democratic of institutions, offering free educational services and resources to every New Yorker. Together, through the worst of times, we have continued to maintain minimum five-day-a-week service in every community library. Now is the time to get back to six-day-a-week and seven-day-a-week service in every library throughout the borough.

Last month, we began unveiling our Playbook 2014, a blueprint for this year that will help us meet our goals. It focuses on four core areas: Powerful People, Powerful Programs, Powerful Partners, and Powerful Places.

With these concepts as our guiding star, and with you as our powerful partners, we can work together towards our mutual goals; to create new opportunity for all New Yorkers; to enrich their lives; to help them obtain the skills and resources to shoot higher, achieve more and succeed. Again, we are incredibly grateful for your leadership and support. Thank you for the opportunity to testify today.

**NEW YORK CITY COUNCIL  
COMMITTEE ON CULTURAL AFFAIRS, LIBRARIES AND INTERNATIONAL  
INTERGROUP RELATIONS  
COMMITTEE ON LIBRARIES  
HEARING ON THE PRELIMINARY BUDGET  
MARCH 11, 2014  
TESTIMONY OF BROOKLYN PUBLIC LIBRARY**

Good afternoon. I am Linda E. Johnson, President & CEO of Brooklyn Public Library (BPL). Thank you to Speaker Melissa Mark-Viverito, Chairmen Jimmy Van Bramer and Costa Constantinides, and the entire City Council for tirelessly advocating on behalf of New York City's libraries. We are very grateful that Mayor de Blasio has ended the "budget dance" and baselined our funding. We cannot thank you enough for your leadership in making this possible. I am pleased to be here today to speak about the incredible demand for library services and the tremendous opportunity we have to increase access to our resources. I look forward to working with the City Council and the Administration to increase funding for BPL to levels that will restore all the budget cuts experienced by the library over the last several years.

**Introduction**

Brooklyn Public Library's 60 libraries are critical community centers, gathering places for all Brooklynites. The Library is the borough's only civic organization open to everyone, with a presence in every neighborhood. Across Brooklyn, we provide an array of resources, such as free WiFi and computers, early literacy programs, SAT classes and resume and job search assistance. The Library does much more than just loan books: every day our programs and resources improve the lives of thousands of Brooklynites.

From recent immigrants to lifelong New Yorkers, infants to homebound older adults, and adult literacy learners to Pulitzer-Prize winning authors, people of all ages and from all walks of life depend on our libraries. Our 60 branches are among the City's most progressive educational institutions, bridging the divide between the two New Yorks. They are the only places that offer such a wide variety of programming free of charge to all Brooklynites.

Over the last fiscal year, our libraries served more than 10 million visitors, provided over 38,000 program sessions and answered more than 3.5 million reference questions. During the same period, BPL's circulation of books, DVDs, eBooks and other materials was nearly 17.5 million. The use of our digital resources continues to rise—eBook circulation was 70% higher and WiFi use was nearly twice what it was during the previous fiscal year.

Recently, we have focused on building our core services, including children's programming, workforce development, adult learning and access to technology, and launching programs to help us reach a wider audience through our Outreach Services Department. Next, I will briefly describe a few of these initiatives.

### **Children's Programming**

BPL has long been a leader in children's programming. With the opening of the Brownsville Children's Library in 1914 (now known as the Stone Avenue Library), we were the first in the world to open a branch library devoted solely to children. Both the Child's Place for Children

with Special Needs and our award-winning First Five Years program are considered best practices programs.

Last year, over 86,000 people, including more than 60,000 children ages 12 and under, signed up for Summer Reading at BPL. Summer Reading keeps children reading and learning during school vacation, supports the Common Core and promotes improved student achievement. It also helps reduce the “summer slide” in reading proficiency, especially for at-risk children.

Additionally, it enables us to enrich programming for our summer camp, the Brooklyn Cultural Adventures Program, which offers hands-on experiences for children at the Library and at five other treasured cultural institutions in the heart of Brooklyn.

Thousands of students also depend on the Library for educational assistance. Last fiscal year, BPL expanded its Homework Help volunteer program and created a new High School Tutoring program. The After-School Homework Help program, which serves students in grades 1 through 8, increased from 110 volunteers in 48 locations serving 17,600 patrons in FY2012 to 134 volunteers in 54 locations serving 21,000 patrons in FY2013. BPL also placed 20 High School Tutors at 15 branches, who assisted 2,400 students. To supplement the High School tutoring program, between April and June, BPL conducted SAT and College Preparation Seminars at 10 BPL locations. This fiscal year, BPL will expand the seminars to include 20 to 25 branches.

MyLibraryNYC, created in partnership with New York Public Library, Queens Library and the NYC Department of Education, has further enabled BPL to enhance children’s educational opportunities. The goal of MyLibraryNYC is to increase student and teacher access to public

library books and remove common barriers to borrowing them. Over the past fiscal year, the number of participating Brooklyn schools in MyLibraryNYC has more than quadrupled, from 34 schools in FY2013 to 139 in FY2014. Furthermore, in fall 2013, BPL trained over 1,400 school librarians and teachers, distributed special library cards that allow fine-free borrowing and delivered books directly to the schools, among other benefits. As of the end of December 2013, almost 50,000 books and other BPL materials have been circulated through MyLibraryNYC.

### **Outreach Services**

The Library is also committed to creating a more inclusionary environment so that all Brooklynites can benefit from its services. In July 2013, with funding from the Charles H. Revson Foundation, BPL created a new Department of Outreach Services to plan and implement a strategy to reach out to Brooklyn's immigrant, older adult and transitional populations, including people experiencing homelessness and incarcerated and formerly incarcerated individuals. The department is forming partnerships with local community-based organizations and City agencies that will help us reach wider audiences and provide new or expanded programming. This year, the department will oversee the continued delivery of creative aging programs at several neighborhood branches as part of its efforts to engage older Brooklynites and help combat the isolation that often afflicts this population.

Last month, in partnership with the Library of Congress, our Outreach Services Department and the Brooklyn Collection launched the Veterans Oral History Project. Over the course of the project, veterans will be invited to record their personal accounts of military combat from World War II to present conflicts. These recordings will be archived at BPL and the Library of

Congress so that future generations may listen to and better understand the realities of war and the men and women who serve.

Also in February, Outreach Services launched mobile libraries to operate weekly at several NYC Department of Corrections (DOC) jails. These satellite libraries provide much-needed educational and recreational reading material for hundreds of incarcerated New Yorkers. Priority DOC populations served by BPL's book loan service include people detained in segregated housing units and incarcerated individuals with mental illness.

### **Digital Access**

Our libraries are also spaces that provide all Brooklynites with free access to computers, WiFi and technology training. BPL continued its successful laptop loan program in FY2014 and will be expanding it in FY2015. In addition to the eight branches in Bedford-Stuyvesant, Brownsville and Bushwick that participated in the original program, Kings Highway, Sunset Park and New Lots libraries will be added. Patrons at these branches will be able to borrow laptops for use on-site and take part in technology and job preparation classes. Beginning last fall, as part of a collaboration with Google, BPL also launched a tablet lending program at five branches. Additionally, last year, the Library began a three-year effort to increase broadband speeds at all branches.

In January 2013, we also successfully opened the Shelby White and Leon Levy Information Commons at Central Library. The space includes iMacs, PCs and a recording studio with an editing workstation for public use, plus laptops for use during classes. Since it first opened, over

10,000 unique wireless devices have accessed the Central Library network. Its seven public meeting rooms have been reserved directly 4,600 times by BPL cardholders, resulting in nearly 8,000 hours of usage by the public. Each month, the Info Commons hosts over 100 programs, in the meeting rooms as well as in the large training lab. Examples of recent classes include: Intro to Digital Photography, Computer Topics for Older Adults, Interviewing Basics, and Video Editing.

### **Adult Learning and Workforce Development**

Additionally, countless Brooklynites come to the Library to improve their English language skills, find employment and learn how to open new businesses. Last year, BPL was thrilled to receive two Workforce Investment Act (WIA) grants from the New York State Education Department. The five-year grants will fund the continuation of BPL's Pre-High School Equivalency (HSE) and English for Speakers of Other Languages (ESOL) classes, including the expansion of ESOL classes to three new locations. The grants will also help build the capacity of the programs to offer better service to current participants, meet the more rigorous Common Core State Standards, integrate technology training and develop more extensive social support and workforce development services.

Moreover, last year BPL began offering Business English Conversation Classes at three of its locations. Funded by New York State's Adult Literacy Library Services grant program, the classes aim to help immigrants improve their English for the professional workplace, gain a greater understanding of American workplace culture and build their knowledge of resources in the library and throughout the city. The classes are designed to meet the needs of advanced-level



English language learners who are professionals (with a university degree or higher) or entrepreneurs. Workplace topics have included: goal setting, elevator pitches, business emails, networking skills, interviews and responding to job ads. In addition, every class introduces students to useful phrases, vocabulary and cultural conventions in the American workplace. Classes are offered as six-week series with seven series per year at the Business & Career Library, Central Library and Sunset Park Library. To date, the program has already served immigrants from over 20 countries.

The Library is also a critical resource for thousands of Brooklynites looking for employment. In a groundbreaking partnership with the NYC Department of Small Business Services, in October 2011, BPL opened Workforce1 Career Centers at Central and Sunset Park Library. To date, the Centers have referred over 19,000 New Yorkers to interviews. According to Workforce1, Central Library's Career Center is the busiest co-located Workforce1 Center in the City.

### **Services for Entrepreneurs**

Finally, the Library has helped bolster the borough's economy by helping dozens of Brooklynites launch successful small businesses. Through the SCORE program, experienced businesspeople meet one-on-one with participants to share their expertise. Additionally, the Library's PowerUP! Business Plan Competition educates aspiring entrepreneurs about the fundamentals of owning a business, including how to write a business plan. The contestants with the best business plans receive up to \$15,000 in start-up capital. Since PowerUP! started in 2003, over 3,000 teams have applied and more than 700 business ideas have been generated. The winners of the first PowerUP! competition went on to launch Bogota Latin Bistro in Park Slope. Today they average

2,600 customers per day. They have become emblems of success in the business community for their exemplary employee policies and also generously support charitable and cultural organizations. The Library is proud to help make important local businesses like Bogota Latin Bistro possible.

### **The Preliminary Budget**

Despite the great need for our services, BPL has been hampered by reduced financial support from the City of New York. The Mayor's Preliminary budget proposes \$83.6 million for BPL in FY15. This amount is equal to what was appropriated for BPL in FY14, and is unchanged from the budget Adopted in June of 2013. City funding comprised approximately 83% of the Library's overall \$98.3 million operating budget in FY14 and will likely comprise a similar proportion next year. Other sources of funding include New York State grants, private foundations, and individual philanthropy. Although we are very grateful that for the first time in 7 years, BPL has a baseline budget, our discretionary funding is still 20% below what it was in 2008. When inflation is also taken into account, BPL's funding levels are 26% below what they were in 2008.

Between FY09 and FY13, BPL's expense funding was reduced by approximately \$15 million. This decrease in funding prevented the Library from hiring any new librarians with operating dollars during that period. Additionally, the City of New York's capital support for BPL has been minimal given the size, age and condition of our physical plant. Brooklyn's neighborhood libraries are facing a crisis. Our branches are an average of 58 years old, and across the library system, we face roughly \$300 million in estimated capital construction needs. Of this amount, approximately \$82 million is needed for emergency infrastructure concerns, including heating

and cooling systems, roofs and windows, fire safety systems and renovations to make libraries ADA-accessible. Given current levels of capital funding, BPL is simply unable to make the basic infrastructure improvements that are critical to keep the doors open at all 60 of Brooklyn's libraries. Last summer, 10% of Brooklyn's libraries were forced to close during heat waves because of inadequate air conditioning. This winter, numerous libraries have been closed for a day or more because of faulty boilers. Closures are simply unacceptable.

One way that BPL will begin to address this crisis is our project in Brooklyn Heights. BPL is creating an innovative public-private partnership to replace the aging, poorly functioning Brooklyn Heights building with a spectacular new flagship library that will expand the existing neighborhood branch, eliminate the over \$9 million in unmet maintenance needs in the current building and generate tens of millions in additional capital funds that we will use to repair buildings throughout Brooklyn. By taking advantage of the tremendous value of the library's real estate in Brooklyn Heights, we can build a new library to serve the community that will be among the five largest libraries in Brooklyn while generating desperately needed capital dollars, all at no cost to BPL or the taxpayers.

However, even with funding from Brooklyn Heights, BPL will still need additional capital support. This year, we will aggressively request assistance from all levels of government, with a particular emphasis on our new Mayor and Borough President, to establish an \$82 million emergency infrastructure fund. With this funding, BPL will replace aging air conditioners and boilers, ensure that all our libraries have modern fire and life safety systems, repair leaking roofs and begin to make all of our facilities fully accessible to all Brooklynites. Once we have

achieved these basic goals we can focus on making the sorts of improvements that will create truly 21<sup>st</sup>-century libraries and ensure that all Brooklynites have a warm, safe, and inviting neighborhood library they can be proud of.

Thank you for providing me with the opportunity to testify today. With your continued support, I am confident that we can replace the funding that was lost over the last several years and return public library service to the levels that Brooklynites demand and deserve. With increased funding we can provide more services to Brooklyn's children, help even more Brooklynites develop job skills and find meaningful employment and broaden our efforts to close the digital divide. I am pleased to answer any questions you may have.

Carla Lord

**March 11, Library Budget Hearing, City Hall , Projected Testimony**

City. Council committee Chair, James Van Bramer, who patiently sat through five hours of testimony on September 30, 2013 may have had the best solution to maintain economic stability of the libraries. If I understood him correctly, he suggested a charge to the developers of 2%, which would go towards libraries. That percentage system has worked well for art. It might save the Mid-Manhattan Library, currently used by readers from all five boroughs. And /or one could float a bond..

But don't destroy the interior of the 42nd St. library yet. In the clash between those who think libraries should be social centers vs. the scholars who would just like a bit of quiet and some books, there does not have to be immediate action. The projected \$150,000,000 to \$500,000,000 that Norman Foster and the builders might charge for the execution of his Central Plan might go instead to adding stories to Mid-Manhattan, instead of selling it to squeeze the circulating library into the famous if unseen, stacks at 42nd St.

\$150,000,000 is a lot to spend to sack the interior of the 42nd Street library irretrievably, in the manner of Penn Station or the completely destroyed Donnell branch, on the theory that one can ship the books to and from New Jersey or go completely into e-literature. Matthew Zadrozny's 250,000 to 500,000 supporters - anyway a very large number of New Yorkers have indicated their lack of enthusiasm for the Central Plan. Let the Central Plan wait for another generation, like the Mile

3/3/14

11:10:02

Page 3 of 5


**Quest  
Diagnostics**

QUEST DIAGNOSTICS INCORPORATED

 PATIENT INFORMATION  
**BARON, JEREMY**

 REPORT STATUS **FINAL**

ORDERING PHYSICIAN

DOB: 04/25/1931 AGE: 82

GENDER: M

CLIENT INFORMATION

T51303

1000

## SPECIMEN INFORMATION

SPECIMEN: AF368514

COLLECTED: 02/28/2014 NONE

REPORTED: 03/03/2014 10:56

Test Name	In Range	Out of Range	Reference Range	Lab
CBC (INCLUDES DIFF/PLT)				TBR
WBC	5.4		3.8-10.8 Thous/mcL	
RBC		4.02 L	4.20-5.80 Mill/mcL	
HEMOGLOBIN		11.5 L	13.2-17.1 g/dL	
HEMATOCRIT		35.5 L	38.5-50.0 %	
MCV	88.2		80.0-100.0 fL	
MCH	28.6		27.0-33.0 pg	
MCHC	32.5		32.0-36.0 g/dL	
RDW	14.7		11.0-15.0 %	
PLATELET COUNT	226		140-400 Thous/mcL	
MPV		7.3 L	7.5-11.5 fL	
TOTAL NEUTROPHILS, %	58.0		38-80 %	
TOTAL LYMPHOCYTES, %	30.8		15-49 %	
MONOCYTES, %	7.5		0-13 %	
EOSINOPHILS, %	3.2		0-9 %	
BASOPHILS, %	0.5		0-2 %	
NEUTROPHILS, ABSOLUTE	3132		1500-7800 Cells/mcL	
LYMPHOCYTES, ABSOLUTE	1663		850-3900 Cells/mcL	
MONOCYTES, ABSOLUTE	405		200-950 Cells/mcL	
EOSINOPHILS, ABSOLUTE	173		15-500 Cells/mcL	
BASOPHILS, ABSOLUTE	27		0-200 Cells/mcL	
DIFFERENTIAL				

An instrument differential was performed.

PSA, TOTAL

See footnote 3

4.7

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&lt;=4.0 ng/mL

TBR

## FOOTNOTE(S):

- Desirable range <100 mg/dL for patients with CHD or diabetes and <70 mg/dL for diabetic patients with known heart disease.
- Target for non-HDL cholesterol is 30 mg/dL higher than LDL cholesterol target.
- This test was performed using the Siemens (Bayer) chemiluminescent method. Values obtained from different assay methods cannot be used interchangeably. PSA levels, regardless of value, should not be interpreted as absolute evidence of the presence or absence of disease.

BARON, JEREMY - AF368514

Page 2 - Continued on Page 3

High Skyscraper plan by Frank Lloyd Wright. Perhaps Anthony Marx and the other library directors can think of more imaginative and less destructive ways to raise and allocate money for the libraries, including the branch libraries. Everyone, including each ancestor of the real estate tycoons has enjoyed or improved through the library system or to quote from the tireless Carolyn MacIntyre:

- **Libraries equal democracy and books should not just be for the wealthy!**

TESTIMONY OF C. M. PYLE Tuesday, March 11, 2014 to the City Council Committee on Cultural Affairs, Libraries and International Intergroup Relations and the Select Committee on Libraries

**Alternatives to the Sale of City-Owned Properties to Private Interests, with Particular Emphasis on the Proposed Sale of the Mid-Manhattan Branch of the New York Public Library.**

Cynthia M. Pyle, New York City (Active Independent Scholar, Fellow of the American Academy in Rome, Founder of the Renaissance Studies Program at the Graduate Center of the City University of New York) 12iii14 <c.m.pyle@nyu.edu>

Chairman Van Bramer, Members of the City Council, thank you for holding this hearing.

New York City must return to funding its Public Institutions on behalf of the People who live here and pay taxes for those institutions. And on behalf of those highly qualified former employees who have been let go from these institutions. I think of the Municipal Archives, whose staff has been cut to nearly 1/4 of what it was 25 years ago, and whose records and ability to serve the people of our great city suffer from those cuts. The "corporate model" is not applicable to Public Institutions (Cf. *WSJ*, 24ii14, on Non-Profit Boards), unless we wish to follow -- as we seem to, in so many of our underfunded public cultural institutions -- the example and path of Late Ancient Rome, like lemmings over the cliff.

So too, the Public Libraries of our City. Their funding has been cut drastically and ruthlessly during the past two administrations. With concomitant rises in unemployment of highly qualified and dedicated librarians, including reference librarians, cataloguers and curators. Instead, we have a Public Library System run by a Board of so-called "Trustees" (a number of whom are active in Real Estate Development and Finance, rather than Research and Librarianship) who hire -- at the cost of those now absent qualified librarians -- expensive public relations managers (= manipulators?) as administrators of a formerly great library system. These Board members and administrators are in the process of destroying a once-vital public library system, essential to the people our great city.

[When I was called upon to found the Renaissance Studies Program at the CUNY Graduate Center in the late 1980s, having been trained at Columbia University and lived and worked in Europe for 15 years, I felt that New York must become the American center for Renaissance Studies, **because of its library facilities**. The situating of the Graduate Center on 42nd Street in the Grace Building had, in fact, been based on the immediate proximity of the Research Branch of the NYPL. The existence of the New York Public Library just across the street, was a strong argument in my application to the New York Board of Regents for Certification. The Main



Research Branch was then still functioning like a **beehive of experts**: cataloguers in particular fields, book binders and conservators. Its collections in Slavonic Studies and other specialties were still run by full-time curators in those fields. This is how the Great Research Libraries of the World are run.]

The Mid-Manhattan Branch Library, another example, is a model of the General Reference and Circulation Library, as was the Donnell in my youth. It caters to huge numbers of people from all over New York City, and it has a well-stocked foreign-language section, as well as audio, visual, and internet resources. It also hosts lectures and even movies on Sundays. This is a Neighborhood Library on a grand scale, serving the People of our entire City. Of course, like other neighborhood libraries, it has been allowed by recent administrations to fall into disrepair -- creating the false argument that it is too expensive to rescue.

The Board's proposal, however, seems to be to sell this **public success story** to a **private individual** (who may own abutting lots), so he can make as huge a profit from City-owned property as has the present owner of the former Donnell Library site (one apartment of which was recently on the market for nearly double the price that was paid to the NYPL for the whole site). The proposal seems, further, to cram the facilities of, and people using, the Mid-Manhattan Library and the Science, Industry and Business Library (SIBL) into the Book Stacks of the Research Library. The resulting congestion is unimaginable. And it goes along with the extreme inconvenience to researchers attempting to use the Research Library, most of whose books are now stored, as you know, in New Jersey and Upstate. [That inconvenience was detailed in my September 30th testimony to this Committee.]

What is astonishing now is that the simple alternative of directing the taxpayers' \$150,000,000 to rebuilding (within the shell of the Arnold Constable Building) the Mid-Manhattan Library as a State-of-the-Art Circulation and General Reference Library, with all the built-in internet power needed for the foreseeable future -- and then some! -- has apparently been discarded by the Board. This, despite the Architectural Contest held, judged, and won, at considerable expense, in 1999. The Board has discarded these perfectly feasible plans in favor of destroying a formerly Great, World-Renowned Research Library, which has always been, in deep reality, a "**people's library**" -- a place where anyone from any stratum in the City could better his or her education and fulfill his or her most sophisticated research needs. A rentable tower -- even a green tower -- could be built (after requesting a zoning easement) above the 6 or 7 stories needed for the State-of-the-Art Library. It could also retain the easily visible, inviting and easily accessible ground floor entrance to the Mid-Manhattan Library, as well as housing SIBL. This would serve the People of the City's needs, as well as those of the Users of the Research Branch.

It would also save our City's face internationally.

Thank you.

## Cultural Institutions Group

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

Delivered by Lynn Kelly, President and CEO of Snug Harbor Botanical Garden and Cultural Center in  
Staten Island; Vice Chair, Cultural Institutions Group

March 11, 2014

Good afternoon Chairs Ferreras and Van Bramer. I am Lynn Kelly, President and CEO of Snug Harbor Botanical Garden and Cultural Center in Staten Island and a member of the Steering Committee of the Cultural Institutions Group (CIG). Before I begin, on behalf of the CIG members and their respective board members, I want to express our continuing gratitude to the Council for the longstanding leadership and support of culture in all five boroughs. Culture is a key element of New York City's exceptional quality of life and your support is a critical component.

The CIG is a coalition of some of the most respected art, science, and performing arts institutions in the world. Our exhibitions and educational programs attract millions of New York residents, families, schoolchildren, teachers and tourists each year. Though our missions are varied, we share a collective mission of providing all of our visitors with a better understanding of our world and our shared experience. Some of our institutions are international destinations. Others are cornerstones of our communities. Whether or not there is a CIG institution in your district, we are your constituents, not only because of the vital services we provide to more than a million schoolchildren but also because of the nearly 9,000 people we employ – hardworking New Yorkers who live in each of the City's 51 Council districts.

As you may know, New York City and the CIGs have an historic relationship with a proven track record of success. In addition the Council has recognized that investments in culture are essential to and complement the City's economic development goals, support public education, and offer creative solutions to address social issues.

Over the years, the Council has supported CIG initiatives and the cultural sector as a whole by restoring funding and supporting capital projects throughout the five boroughs. This support has allowed cultural organizations to fulfill their mission of providing art experiences and quality programs and services to families, seniors, schoolchildren, public school teachers, and individuals. Cultural organizations are accessible spaces in communities that offer a variety of services to engage visitors as well as places of respite. Our doors are open to all and each visitor can tailor their experience to fit their needs.

The creative industries that the CIGs and the broad cultural sector represent are a critical component of New York City's economy. In addition to the nearly 9,000 New Yorkers CIGs employed – a significant percentage is union labor; we spend more than \$500 million annually on purchased goods and services from nearly 13,000 NYC vendors based on FY2012 data. Many of these vendors represent small businesses such as print shops, mailing houses, and contractors. In addition, NYC & Co. reports that cultural visitation has gone up by 30 percent since 2006 to reach a record 24.5 million annual attendees

visiting from around the world and generating \$4.2 billion in visitor spending for arts, recreation, and entertainment industries in 2012 alone. This is a significant amount of economic activity generated by the cultural sector.

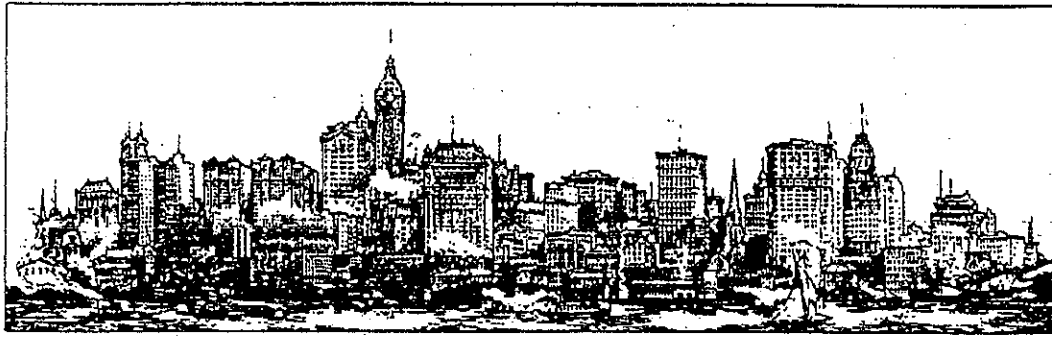
These figures are proof that investment in culture is a sound component of the City's economic development policy and is worthy of a consistent investment of public funds.

For all of the impressive economic activity that can be attributed to the cultural sector our commitment to supporting public education is the one of our finest achievements. The museums, science centers, theaters, botanical gardens, and zoos that comprise the CIG provide services to more than a million schoolchildren and teachers annually. At a time when arts education in public schools can be inconsistent and in the worst case scenarios merely an afterthought, the CIGs and our cultural colleagues provide critical arts education programs both in school and afterschool. Many programs such as Urban Advantage and CASA are Council initiatives that enhance the public school science curriculum and provide critical enrichment activities afterschool that children and parents depend on.

Cultural organizations are cornerstones of their communities. As such, CIGs and the larger NYC cultural sector pride itself on being a resource in the community. This often results in cultural organizations developing programs and services that respond to the unique needs of their community. These tailored programs provide services to children and families in the foster care and juvenile justice systems, visually impaired individuals and their care givers, among many others. In addition to organization specific programs, the CIGs and other cultural organizations partner with Cool Culture, to provide increased access to cultural experiences for families in New York City.

The depth and breadth of New York City's cultural community is what makes this one of the most desirable cities in which to live, work, and visit. The amount that the City invests in culture is less than 1%, and provides a remarkable return on investment that is significant and critical to the City's long-term economic development strategy. *All of this is possible due to our invaluable partnership with the City Council, and we look forward to maintaining that investment as we move forward in the budget process.*

Again, thank you for the opportunity to testify, and I am happy to answer any questions.



## THE SOCIETY FOR THE ARCHITECTURE OF THE CITY

### Testimony for the Preliminary Budget Hearing – Libraries

City Council, March 11, 2014

We would like to offer unqualified support for increased library funding, but recent events show that while increased funding is desperately needed, so is more effective oversight of spending in both operating and capital budget decisions made by the trustees of our library systems.

Capital expenditures and executive compensation at the Queens Public Library attracted the attention of Juan Gonzalez in the *Daily News*, followed by the Council Oversight Hearing, Comptroller Stringer's proposed audit, and a criminal investigation by the FBI. The Comptroller's audit encompasses all three library systems, and questionable fiscal policies and strikingly generous employment contracts are not confined to Queens.

For instance, according to IRS Form 990 reports, New York Public Library trustees paid President Paul Le Clerc \$866,865 in 2009, \$1,408,757 in 2010, and \$802,482 in 2011, although Anthony Marx became President on July 1, 2011, the start of the NYPL fiscal year, and also received compensation of \$477,224.

On the capital budget side, serial protests from scholars, writers and the reading public, followed by litigation resulting in a temporary restraining order, have slowed the progress of the New York Public Library's Central Library Plan, and the immense amount of negative publicity from critics (including Ada Louise Huxtable in the *Wall Street Journal*, Michael Kimmelman in the *Times*, Scot Sherman in the *Nation* and Nicole Gelinas in the *Post*) led the trustees to engage a well known and very expensive public relations firm, Parkside, to counter the mounting public outrage. Consequently, the Central Library Plan is now called the "Renovation"—a change that is purely verbal, since it still entails selling the Mid Manhattan branch for development and demolishing the stacks, the original structural support, and book storage and delivery system within the renowned Central Research Library, a National Historic Landmark.

The capital funds allocated by Mayor Bloomberg for the Central Library Plan, originally \$150,000,000, should be reconsidered and re-allocated, and further reforms should be considered.

Submitted by Christabel Gough, Secretary.

# Exploring the Metropolis, Inc.

Workspace Solutions for NYC's Performing Arts Communities

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office@  
exploringthemetropolis.org

**New York City Council Testimony, Tuesday, March 11, 2014**

**Cultural Affairs, Libraries & International Intergroup Relations Committee  
FY 2015 Preliminary Budget and Agency Oversight**

I am David Johnston, Executive Director of Exploring the Metropolis. We focus on solving the workspace needs of New York's performing artists.

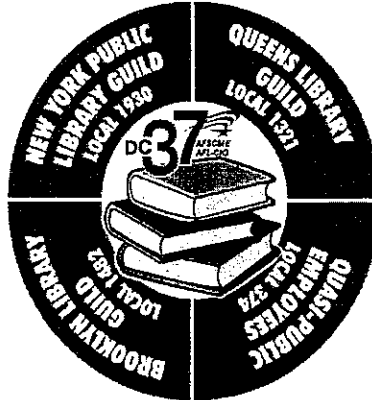
We run two programs for the cultural community.

- **The EtM Con Edison Composers Residency** pairs selected composers needing long-term workspace with cultural facilities that have underused space. Last year, over 500 New Yorkers attended free programs that showcased the diversity and creativity of NYC-based composers and their collaborators.
- Our second program is the **Queens Workspace Initiative**, a two-year project to analyze the space needs of Queens performing artists, and cultural facilities. Through surveys and focus groups with Queens artists and facilities, and research into existing data sets, we are analyzing the space needs in this borough, and we hope to propose solutions that address affordability, accessibility and availability.

We thank the City Council for your past support. We welcome the new members and members of this committee. And I would particularly like to thank the new administration at this time for ending the budget dance, for giving us a baseline, and for proposing a DCA budget that is consistent with previous financial plans. I am thankful and I hope this signals a new stability, so that all of us can properly budget for needs of the field and for our own organizations.

**These prospects are encouraging, but I urge you to continue to look for ways to expand support for the arts; through One Percent for Culture, for adoption of the Cultural Plan, and for making culture a priority not just in election years – and not just when everyone is flush from victory –but at all times.**

We look forward to working with our new Council members, the new Office of the Speaker and this committee.



**Preliminary Budget Hearing Fiscal Year 2015  
Committee on Cultural Affairs, Libraries and International Intergroup  
Relations  
and  
Sub Committee on Libraries  
Joint Testimony of  
Brooklyn Public Library Guild, Local 1482  
New York Public Library Guild, Local 1930  
New York Public Library Quasi-Public Employees, Local 374  
Queens Public Library Guild, Local 1321  
March 11, 2014**

On behalf of the members of Locals 1482, 1930, 374 and 1321, I thank City Council Speaker Melissa Mark-Viverito, Cultural Affairs Committee Chair Jimmy Van Bramer, Subcommittee on Libraries Chair Costa Constantinides and the members of the Cultural Affairs Committee for holding this hearing.

The union members of Brooklyn Public Library, New York Public Library and Queens Borough Public Library want to thank Mayor Bill de Blasio for providing a responsible budget for the Libraries, a budget that does not force the Library systems to waste valuable resources fighting for our very survival. This proposed budget is a positive first step toward ensuring New York City's library staff can provide the services our patrons deserve.

We say that this is the first step, because our public libraries need more funds. We are severely short-staffed, causing considerable stress throughout the three systems.

	<u>2008</u>	<u>2014</u>	<u>Reduction in Headcount #</u>	<u>Reduction in Headcount %</u>
Brooklyn Public Library Guild Local 1482	1,079	873	206	24%
New York Public Library Guild Local 1930	1,934	1,461	473	37%
New York Public Library Quasi-Public Employees Local 374	243	224	19	8%
Queens Library Guild Local 1321	971	725	246	34%
<u>Total</u>	4,227	3,283	944	29%

Most of our branches do not have the staff to provide necessary services. We have staff members who spend part of their day traveling from branch to branch to ensure it has proper coverage. We have staff who are performing multiple jobs. We cannot provide six day service.

Short-staffing is placing severe stress on the hard-working Children's and Young Adult Librarians at Brooklyn Public Library's Central Youth Wing. This location is open from 9:00 am -- 9:00 pm four days per week, with hundreds of young people and their caretakers coming in for school visits and regular programming on a daily basis. Providing this level of service is very difficult at "new normal" staffing levels, and the situation is made even worse when staff members are absent because of illness or personal emergencies. It is not uncommon for four staff members to cover a full twelve hours of service. In addition to the burdens placed on staff, this situation often results in canceled programs and other inconveniences for the public. The children and families of Brooklyn need and deserve the quality of library services that only increased staffing can ensure.

While New York Public Library has managed to continue doing some semblance of hiring, the staggering staffing reduction continues. NYPL reduced their frontline workforce by 37% and the situation is dire. The "Careers" section of nypl.org may look robust, however upon closer examination the job postings are not for full-time, frontline branch staff but for interns, tutors and other hourly rate employees. Morale is at an all time low. NYPL branches used to have a family oriented atmosphere but now that feeling is almost extinct. NYPL continues to push new initiatives and expand services, forcing staff to work multiple jobs. Staff are routinely canceling or getting denied their vacation. Often, staff are told to open sites with just two staff members creating serious safety issues for themselves and patrons. NYPL needs more staff so that we can provide the excellent services and safe branches our patrons deserve.

At the Queens Library, one example of the short-staffing problem can be found at the South Hollis Branch. Only three full-time employees and one part-time employee have staffed the branch for over three years. In addition to providing regular library services, every day they are inundated with unruly teenagers. This branch has had a number of security issues, including a recent shooting threat. The staff valiantly try to maintain order and provide library services. A branch of this size should have seven full time public service staff members, including a security guard.

To provide the services the public expects, we need the City Council and Mayor to increase our budget. Though not as a blank check, without conditions. We are asking for more money that comes with more transparency, accountability and control. If the Libraries are receiving funding from the city, we need accurate and thorough reports on how the money is being spent and how major expenditures are approved. We need periodic and consistent documentation of how much money is spent on salaries and benefits by title, materials by material type, utilities, capital projects, basically everything the Libraries use city funds for. We need the City to provide more control over how the Libraries spend these funds.

Mayor de Blasio's budget is a welcome change from previous years' budgets. Our members are encouraged that we have funding stability this year. However, the library systems are severely



understaffed. The unions representing the workers at the three libraries are asking the City Council and Mayor to provide us more funds that come with more accountability and control. We are also asking the City Council and Mayor to pass Council Member Jimmy Van Bramer's Intro 0114-2014 to baseline Library funding.

Eileen Muller, President, Brooklyn Public Library Guild, Local 1482

Val Colon, President, New York Public Library Guild, Local 1930

Cuthbert Dickenson, President, Quasi-Public Employees, Local 374

John Hyslop, President, Queens Library Guild, Local 1321

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

**Preliminary Budget Hearing,  
Friday, March 11, 2014  
Testimony by Veronika Conant**

I am Veronika Conant, a retired academic librarian and a member of the Committee to Save the New York Public Library.

We hope the new administration will mean stronger, more dependable operating commitment from the City, with adequate baseline funding. This we wholeheartedly support.

While this hearing is about the operating budget, I want to address the capital budget for the NYPL system, and oppose its use for the Central Library Plan (CLP).

There were two articles published on Feb 27, 2014 in the NYT. One, by Robin Pogrebin, was about how the CLP plans await the Mayor's decision.

The 42<sup>nd</sup> Street Library, by Carrere and Hastings, was built in 1911 around a magnificent, huge Reading Room sitting over and held by seven floors of historic and functional book stacks, now filled with over three million books, creating an impressive closed book delivery system. It is an internationally esteemed research library. NYPL recently renamed the CLP the "42<sup>nd</sup> Street Renovation". However, this plan will remove the books from the stacks to off-site, destroy the book stacks, sell two popular branch libraries, and shrink their contents into the stack space, creating a circulating library there at the cost of \$300 – 350 million, with \$150 million from the City. The library administration maintains that "the stacks in their current state are unworkable because they lack humidity and temperature control". This statement needs correction once and for all. **The stacks were air conditioned in the '80s, during Vartan Gregorian's presidency, and got sprinklers in the '90's.** We have all the documentation for it. Therefore, it would be much simpler, cheaper and better for everyone to have the a/c and sprinkler system repaired and let the world's best book delivery system continue to serve scholars from all over the world.

The second article that day in the NYT was by David Dunlap about the opening of the Washington Heights branch library after four years of renovation. This was also an old library by Carrere & Hastings, a small branch library which was beautifully renovated (new elevator, a/c, heating, ventilation, furnishings, lots of computers, spacious children's room) for \$12.4 million. Here the word renovation does apply and this sounds like exactly what was needed.

It is totally inappropriate to sell off branch libraries at a time when more people than ever are without employment, need retraining and use libraries. Library statistics support this need. About two million people used the Mid-Manhattan and SIBL in 2012, an impressive number.

**Therefore, an alternative recommendation would be to repair the a/c and sprinklers in the 42<sup>nd</sup> Street stacks (Tony Marx's estimate was about \$50 million, but we believe it would cost much less), and renovate the Mid-Manhattan Library at a significantly lower cost. This would even leave funds for the repair of at least a dozen other much needed branch libraries.**

**Please do not release the \$142 million of City capital funds until there has been an independent estimate of the cost, the cost of feasible alternatives and the impacts of the plan on the 42<sup>nd</sup> Street Library, and branch libraries. Please vote against the plans, do not allow sale of public libraries.**

I want to mention briefly the disastrous sale of the **Donnell Library**, the first public library to sell as part of the CLP. It was sold for \$59 million, the sale fell through, final sale was for \$67.4 million to Starwood-Tribeca who are building an almost 50 stories high Baccarat hotel-condo where the penthouse (out of 61 units) is advertised at \$60 million. The Donnell has been closed since 2008. There will be a small (1/3rd of the original) library by the end of 2015, with one tenth of the original collection in the basement, with entrance from street level. **Question: will the presence of a library in the building give the developer tax exemption as it looked in ACRIS few months ago?** Please look into it.

And since it is also a Cultural Affairs Comment period, **MoMA's Museum Tower (260 unit luxury condo over 6 floors of galleries) has been tax exempt since its completion in 1984 – 85.** The Trust for Cultural Resources administers the transfer of all property taxes to MoMA while Museum Tower gets free service from the City. **For FY 2013 alone this amounted to \$14.2 million.** Just add up 30 years worth, a great deal of tax loss for the City. And for its most recent expansion MoMA paid University Club \$10.4 million for 136,000 square feet of air rights, not mentioning what it must have paid to St Thomas for their 275,000 square feet, allowing MoMA/Hines to build a "second Chrysler" mid-block on W 54 St. MoMA has become a real estate developer.

**Comptroller Springer's audit of all three library systems will be most welcome.**

**I would also like to recommend audit of the Museum of Modern Art.**

Veronika A Conant, M.L.S. retired from Hunter College Libraries  
45 W 54 St, 7C, New York, NY 10019  
212 581-1895 [vaconant@yahoo.com](mailto:vaconant@yahoo.com)

Monica Strauss,

Secretary, Committee to Save the New York Public Library

*Indeed the untold story of our time is the emerging crisis in nonprofit governance, where boards embark on policies that go against—and even imperil—the mission of the institution they are charged to oversee and protect...*

This is a quote from a February 24 article in the Wall Street Journal, titled Clueless at the Corcoran in which culture editor Eric Gibson bemoans the diminishing of this D.C. gallery by the policies of its trustees. In this context, he also cites the threat to the New York Public Library by its problematic Central Library plan.

In the past year, as a member of the Committee to Save the New York Public Library, I have spent a lot of time puzzling over the purpose of the \$350 million (and probably counting) Central Library Plan, which, at the moment, is destined to include \$150 million in tax payer money from the City Council. In the simplest terms, the intention of the plan is the eventual provision of at least \$7million or more annual funding for a financially strapped 42<sup>nd</sup> Street Library. The cost of the plan would be covered by the sale of the two libraries—Mid-Manhattan and the Science and Business Library. They are to be squeezed into a space made available in the 42<sup>nd</sup> Street Library through the dismantling of the stacks and the dispersion of the research collection into several offsite storage spaces. After this huge upheaval and complicated construction project by a star British architect( known for his cost overruns) over several years, the library will supposedly be financially well off enough to be able to count on \$7 or thereabouts million annually

Should the plan go through those \$7 million will be supporting a <sup>much</sup> ~~severely~~ diminished Mid-Manhattan and Science and Business Library one third the size of their existing space now and a research library that has been so compromised that it will no longer be in the league of other world-class research institutions.

In other words by voting for the Central Library Plan, the trustees are actually diminishing the capacities of three libraries far more drastically than the vaunted shortage of funds that was supposedly the Central Library plan's raison d'être to begin with.

Other reasons for the plan are easily dismissed. The stacks which have been safe for

more than a century are not suffering from neglect that cannot be corrected. The protective systems that were put in in the 1980's can certainly be updated. The shabby physical state of the Mid-Manhattan Library (and who but the trustees are responsible for this) can be remedied at far less expense than closing and re-building. New York has many young and talented architects who would be ripe for such a job.

To conclude it is imperative that we question the values held by the library's Board of Trustees. We have the debacle of The Donnell Library before us. It closed in 2008 and will not open again till 2015. (That's a loss to almost two-generations of high school students). It will go from having been a five-story, supremely well-stocked <sup>very popular</sup> circulating library, to a small basement space in a glittering condominium. The same fate hangs in the air for the wonderful Brooklyn Heights library. Yes, library trustees may seek support for public assets from the business world but they can no longer foist the illusion that their interests are the same.

Carolyn McIntyre

**A Message of Hope for Our Libraries**

*We hope for compassion and comfort for all the library users who were hurt by the closing of Donnell library, the teens who used the teen center, the kids who loved Winnie the pooh, the users who treasured the rare music collection.*

**For we are all connected,**

*We hope for compassion and comfort for all the librarians who have been pushed out of their jobs before they were ready or who became so depressed they had to quit and are having a hard time getting a job.*

**For we are all connected.**

*We hope for compassion and comfort for all the seniors and library users who show up to use libraries that are closed due to questionably broken air conditioners or heaters.*

**For we are all connected.**

*We hope for compassion and comfort for all the children who look forward to going to their library and can't find the books they used to enjoy because the library leadership has gotten rid of them.*

**For we are all connected.**

*We hope for compassion and comfort for the mothers and fathers who enjoy taking their kids to the library to help them learn about the world and find empty bookshelves.*

**For we are all connected.**

*We hope for compassion and comfort for the unemployed job seekers looking for help in getting a job and showing up to find their library closed for months for mysterious reasons.*

**For we are all connected.**

*We hope for compassion and comfort for the community groups like the Girl Scouts who use the library to meet and have to fight to stop it from being sold off to become luxury housing for the extremely wealthy.*

**For we are all connected.**

*We hope for compassion and comfort for all the researchers who show up to find research materials and can no longer get them when they need them.*

**For we are all connected,**

*We hope for compassion and comfort for all the library staff who don't get all the benefits and who get a fraction of the pay that the officials who are selling libraries get.*

**For we are all connected.**

*We hope for compassion and comfort for the public officials who we all have made fearful of doing what they feel in their hearts is right.*

**For we are all connected.**

*We hope for compassion for the trustees and library officials who are pushed by greed to push out the public from libraries for their hearts and souls need healing too.*

**For we are all connected.**

*We hope for compassion and comfort for all of us who are hurt and angry at all the sell offs of our public assets and treasures because of greed.*

**For we are all connected.**

# Citizens Defending Libraries

Carolyn E. McIntyre  
Organizer in Chief

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E-mail Backpack362@aol.com

March 11 2014

James G. Van Bramer, Chair  
Committee on Cultural Affairs,  
Libraries and International Intergroup Relations  
250 Broadway  
New York, NY 10017

Re: New York City Council Fiscal Year 2015  
Preliminary Budget, Mayor's FY '14  
Preliminary Management Report and  
Agency Oversight Hearings

Dear Committee:

The profound lack of transparency with respect to the capital budgets for New York City libraries hampers and makes virtually impossible the City Council's job of properly administering and overseeing the provision of city capital funds to the libraries, just as that lack of transparency is also a barrier to those others, private citizens and organizations, who might join with the city in providing funds to our New York City libraries to pay for capital expenditures that would benefit the public.

Here are examples of that lack of transparency:

- In June of 2007 the NYPL previewed and had blessed by the Bloomberg administration plans to sell and shrink New York City library space. Similarly, in the summer of 2007 Bloomberg administration officials were looking at equivalent plans involving library real estate in the Brooklyn system. Neither the City Council nor the public were advised of these plans. If any individual members of the City Council were so informed they did not pass that information along. Instead, in November 2007, the City Council was surprised by the sudden, secretively-handled, selling off the five-story Donnell Library at 53<sup>rd</sup> Street that netted only a fraction of the value that library represented to the public. That apparently served as the first test run for future such sales. Then the Bloomberg administration started cutting back on library funding. Without being able to view these ensuing Bloomberg administration's cutbacks in the context of the planned sell-offs of library real estate (which the Bloomberg underfunding would be cited as justifying) the City Council and the public could not properly evaluate that underfunding or its motivation.

- A Request for Proposals has been issued by Bloomberg administration officials working with Brooklyn Public Library officials to sell The Brooklyn Heights Library. Ostensibly, that library, a significant and important capital asset for the public, is being sold and shrunk to raise dollars for the BPL's capital budget. There is of course the problem that any sale proceeds would *not* go to the BPL, but to the city, because it is the city that owns the library. Setting that aside, there is a bigger problem that was *not* mentioned to the public or to the elected officials theoretically being informed about and overseeing the transaction: *There is very little left to net any proceeds for the public because in 1986 most of the 10 FAR development rights were transferred out to Forest City Ratner.* Even worse, analysis indicates that, if the library were sold, most of the benefit, perhaps even most of the sale proceeds, would be going to Forest City Ratner, *not* the public. And yet, in promoting this transaction library and city administration officials felt they could keep this information under wraps and out of the equation.
- The City Council and city are paying for major capital assets that should last for years even as those assets wind up being quickly and unexpectedly sold off. (Real estate assets are supposed to last at least 30 to 40 years.) We saw how SIBL, the new Science, Industry and Business Library, was paid for with \$100 million that was intended to benefit the public, about half of that coming directly from the taxpayers, but more than 87% of SIBL was quietly sold off recently at what appears to be an appreciable loss, even as real estate prices in the Mid-town South neighborhood where it located with CUNY in the former Altman's building, are going up substantially. Similarly, when the Donnell Library was suddenly sold for little money, publicly paid for recent renovations of about 20% of that building were prematurely scrapped.
- How can the City Council and those wanting to fund libraries make sensible decisions about where to invest these capital monies for the public benefit when plans to sell libraries are kept secretively kept under wraps until the last minute? The plan to sell the Brooklyn Heights Library was decided upon at least as far back as 2008, but it wasn't publicly disclosed until 2013. How many years of capital funding had intervened?
- Just as library and Bloomberg administration officials have, by virtue of their secretiveness, raised questions about the trustworthiness of the way they furnish information, data furnished by these officials purporting to estimate capital costs is extremely suspect, apparently inflating to unbelievable numbers the cost of keeping and repairing real estate that administration officials want to hand off to developers. So, in the case of Donnell we find that 15% of that library had been recently renovated for \$1 million (with perhaps 20% of the library having been recently renovated in all) including air conditioning, but library administration officials managed to estimate the remaining 80% of the building was in need of repairs that would come to *\$48 million.* Really? Library administration officials



love to cite outrageous air conditioning renovation needs whenever they want to sell a library. That's the case in Brooklyn Heights Library where officials have gone through laughable gyrations to come up with an astronomical air conditioning repair figure, including deciding they will have to replace air conditioning that is currently working and will have to air condition a much greater amount of space than actually required.

- Capital dollars are supposed to pay for creation of buildings and space. But what is going on when colossal and extreme expenditures like the NYPL's "Central Library Plan" (recently rechristened the "42<sup>nd</sup> Street Library Renovation Plan") are paying for the shrinkage of space (and the handing off of real estate to developers). The last edition of the CLP, with expected overruns, may cost a half billion dollars, all money that is supposed to be going to benefit the public. It would be spent to pay for the reduction of more than 380,000 square feet down to 80,000 square feet of space. The NYPL does an obfuscatory dance to disguise the bottom line: Refusing to compare apples to apples, the NYPL 'reasons' that the shrunken space could be viewed as better space.
- Library administration officials seek capital dollars while leaving unexplained and unaccounted for how they have squandered (or perhaps worse) irreplaceable assets like Donnell in highly suspect transactions. NYPL officials are still refusing to answer questions about the Donnell transaction. Can the City Council consider that it is effectively overseeing the administration of the capital budget when those questions about the hundreds of millions of dollars of public benefit that were squandered remain unanswered and uninvestigated?
- The city is growing. It is a wealthier city than it has been before. The wisdom of selling libraries and shrinking library space at this time is highly questionable. The questionability of that wisdom cannot continue to go unaddressed when the city is providing the bulk of the library funds. Nevertheless, such things cannot be adequately addressed unless and until library administration officials have disclosed their complete city-wide ambitions in a comprehensive fashion enabling a proper economic impact analysis and City Council review. In the greater scheme of things, libraries cost little considering all the economic benefit they provide. There is also the civic benefit. As Walter Cronkite is often quoted: *"Whatever the cost of our libraries, the price is cheap compared to that of an ignorant nation."*
- The lack of public review has been part of the overall lack of transparency and part of that must fall at the feet of the City Council. It is extremely problematic that the plans for the sell-offs of these libraries involving hundreds of millions of public dollars has progressed this far and for so many years and have not yet been the subject of through scrutinizing reviews by the City Council. This hearing should be just the first step of a much more thorough process.

In the end it is not merely a lack of transparency. In the end the pervasive lack of transparency must also raise questions about the priorities and motives of those who are not being transparent.

Sincerely,

A handwritten signature in black ink, appearing to read "Michael D. D. White". The signature is fluid and cursive, with a long horizontal line extending to the right.

Michael D. D. White



**Testimony to the New York City Council Committee on Cultural Affairs, Libraries and International Intergroup Relations on the Preliminary DCLA Budget for Fiscal Year 2015**

*Prepared by Lane Harwell, Executive Director*

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I submit this testimony on behalf of the service entity Dance/NYC and all of New York City's 1,200 dance makers and companies to call attention to the significance of the Department of Cultural Affairs' (DCLA) investment in our industry and to highlight contributions of our industry to the City.

**Dance/NYC requests consideration of an increase to the DLCA budget for fiscal year 2015 over prior years so the agency might include new groups in its funding portfolio and help currently funded groups scale up their delivery of public value. An increased allocation to DCLA could help dance and culture to better serve more New Yorkers in more of our geographies and contribute to a more equitable New York.**

Dance/NYC offers data-driven foundations in support of this request. Findings from our *State of NYC Dance 2013*, based on the Cultural Data Project and prepared with Fractured Atlas, show us the importance of City funding to eligible 501(c)(3) dance organizations. The City is the most substantial source of government funding for organizations in nearly every budget range, accounting for 46% of the total allocation of government funds, and helping to generate thousands of performances locally, millions of paying attendees, and \$251 million in aggregate expenditures. Trend data over a two-year period also indicate increased City investment (of 23%) in the smallest dance groups, those with budgets of less than \$100,000, contributing to a strong start-up culture and the future of the art form.

Dance/NYC invites you not only to study the hard data that demonstrate healthy returns but also to listen and reflect on the multiple and alternative stories of why dance matters to New Yorkers in every City



Council district—from families lifted up in the wake of superstorm Sandy to small business owners whose livelihoods depend on our audiences. As part of a new visibility campaign, **NEW YORKERS FOR DANCE**, Dance/NYC has issued an open call for the filming of video statements on the role of dance in your districts, which we look forward to sharing during this budget cycle. (To learn more about this campaign, visit [DanceNYC.org](http://DanceNYC.org) and read *The New York Times*' ["Bringing New York City Dance Into the Limelight."](#))

While I am testifying today as an advocate for dance and the New York's role as a dance capital, I recognize that the arts and culture work better as one, and I join my fellow advocates in advancing their agendas and a DCLA budget that will better serve all New Yorkers. I also recognize that as the new Administration and City Council work toward adopting the City's fiscal year 2015 budget, you must weigh multiple funding priorities. As you do so, I offer a vision for the City where the arts and culture are not viewed in isolation but as reciprocally linked with society, and where they can be included as solutions for other priority issues, for instance, jobs and economic development, equality for all, safety, sustainability, and resilience. In addition to increasing the DCLA budget, you may identify alternative sources of funding and resource provision for the arts and culture.

In requesting increased investment through DCLA, **I acknowledge and thank the new Administration and City Council** for a preliminary budget that includes funding for DCLA in line with the financial plan for the City released in November. By avoiding the "budget dance" of recent years, which involved proposed cuts and subsequent restorations, we are already better able to plan for the future. The Dance/NYC team and I look forward to supporting your activities in any way possible.

# STATE OF NYC DANCE

2013

dance/NYC

IN ALLIANCE WITH DANCE/USA



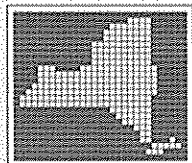
# ACKNOWLEDGEMENTS

This study was made possible by generous contributions from the New York State Council on the Arts, The New York Community Trust, and The Andrew W. Mellon Foundation.

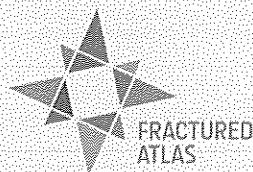
Dance/NYC's research is supported, in part, by the City of New York, Michael R. Bloomberg, Mayor, and the New York City Council, Christine C. Quinn, Speaker, through the Department of Cultural Affairs, Kate D. Levin, Commissioner.

The program is made possible by the New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature.

## State of the Arts



NYSCA



FRACTURED  
ATLAS



CULTURAL DATA  
PROJECT

The Municipal Art Society of New York

MASNYC

DANCE/USA



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Dance/NYC's mission is to promote and encourage the knowledge, appreciation, practice, and performance of dance in the metropolitan New York City area. Dance/NYC works in alliance with Dance/USA, the national service organization for professional dance.

**Board of Directors** Elissa D. Hecker, Gina Gibney, David Harrison, Juny E. Francois, Christopher Pennington, Linda Shelton, Lane Harwell, Cory Greenberg, General Counsel, Jina Paik, Finance Committee

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# INTRODUCTION

The study you are about to read does more to reveal the activity, economics, and workforce of New York City dance makers than any prior Dance/NYC research.

For the first time, it tracks dance trends in the New York State Cultural Data Project (CDP) over time, showing us where the art form has gone and may be headed. By integrating a sample of local dance makers sponsored by Fractured Atlas, it speaks in more inclusive terms about our evolving creative ecology.

Study findings underscore the value of nonprofit groups in the CDP study sample as contributors and ambassadors for our City, with thousands of performances locally and on tour, millions in paid attendance, and \$251 million in aggregate expenditures. Findings also demonstrate the industry's resourcefulness in attracting diverse revenue streams—public, private, and earned—and its efficiency in putting resources to use in making dance, with 83% of dance makers' expenditures going to programs.

The trend analysis offers a story of growth in a changing economy. From 2009 to 2011, performances increased 3% and live attendance grew 12%, and we experienced the first instances of paid "virtual" attendance—harnessing the potential of digital media. Nonprofit dance makers generated gains in foundation contributions and special events, and created new jobs.

The promise of the art form is uniquely present in the data on small nonprofit dance makers with budgets of \$25,000 to \$100,000, and on fiscally sponsored groups. Small dance makers' growth in annual expenditures (36%), use of in-kind resources, and high level of new creation—premieres and commissioned work—demonstrate entrepreneurship is alive in nonprofit dance. Whereas the lion's share of nonprofit groups are based in Manhattan, 47% of the sponsored dance makers are headquartered in Brooklyn, and 15% in Queens, creating value for diverse communities. On average, these groups generate 56% of their revenue from earned income, outpacing all dance makers in the CDP with budgets of less than \$5M.

## TESTIMONY

"The new study, made possible, in part, by a grant from the New York State Council on the Arts, spotlights the important and significant role of dance in NYC's creative economy. The study presents benchmarks and a methodology that may be used by other art forms and the arts field as a whole as they track and measure the economic impact of arts, culture and heritage activities. A data driven foundation is critical for the development of strong and new cases for funding, advocacy, and awareness-building."

—Lisa Robb, Executive Director,  
New York State Council on the Arts



Despite my exuberance, what you are about to read is also sobering. The data show our industry as a whole operating in the black, but we know many groups are not making ends meet. Board and individual contributions to dance makers are declining in the aggregate, and the largest dance makers (\$5M+) report losses in public funds. While total performances grew, the number on tour declined by 8%. New employment opportunities are part-time only, raising the issue of *how* our artists and administrators—I believe, they do—make dance a viable career path.

As I said, the study reveals more about the state of dance than any prior Dance/NYC research, but it is only a step in an ongoing investigation. Its value, as a tool to guide fund and policy development and to improve management practices, will be measured best by its application—the dialogue, creative problem solving, and action it generates. It is not the stories it allows us to see that will effect change for the future, but the new stories it may inspire us to imagine.

Ultimately, the study is a team effort. On behalf of Dance/NYC's Board of Directors, Advisory Committee, and staff, I am proud to thank the project's lead funders: New York State Council on the Arts, New York City Department of Cultural Affairs, The New York Community Trust, and The Andrew W. Mellon Foundation. I thank our researchers Sarah Lenigan and Ian David Moss for preparing the report, as well as dozens of our colleagues who contributed their time, energy, and ideas to planning discussions for this study. We, as a field, accomplish more by working together, as we have and we will.

With thanks also, dear reader, for all you do for dance. Onward.



Lane Harwell  
Executive Director

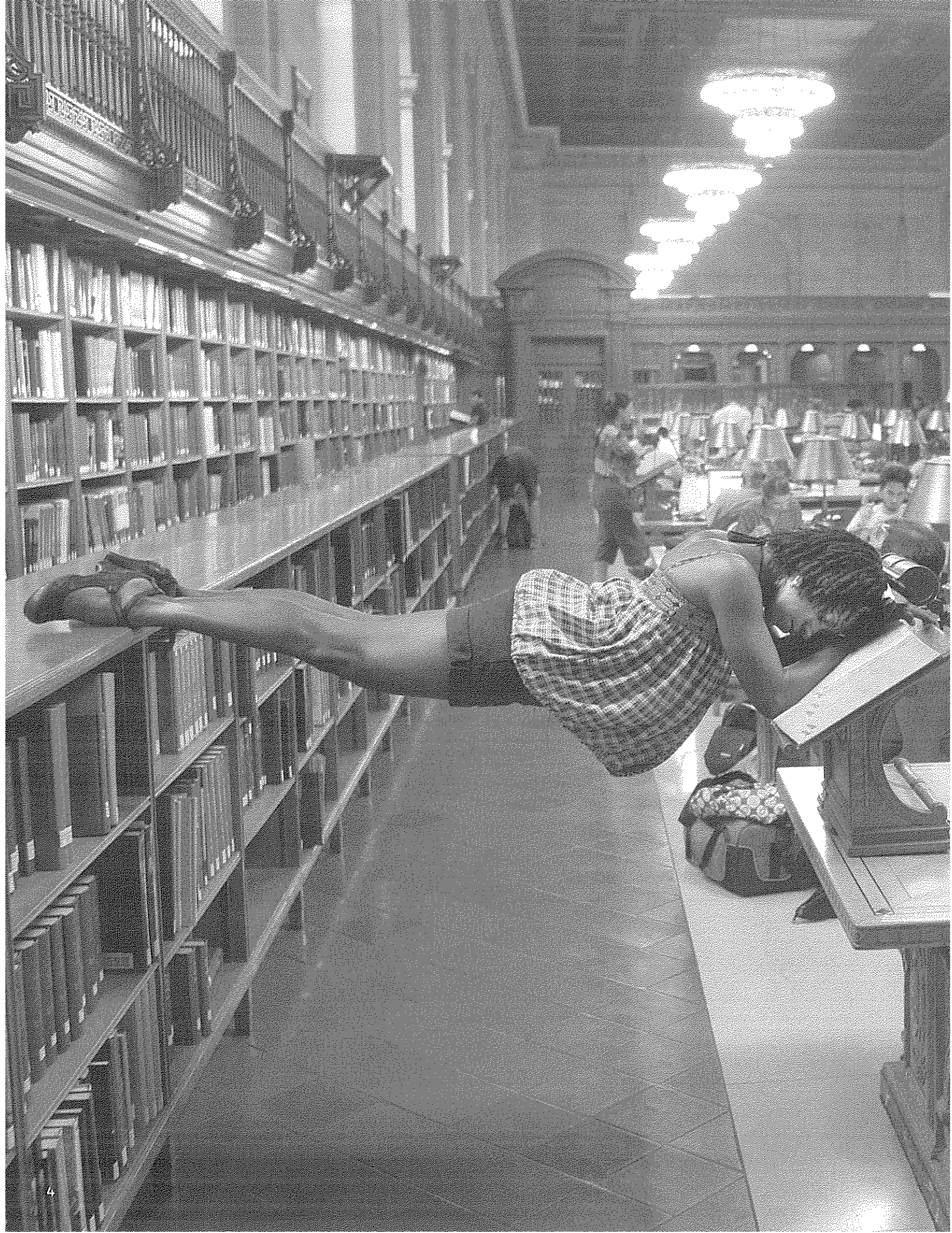
"Thanks to Dance/NYC we continue to learn about the state of dance in our city. Things are looking up for dance as we see growth in the field over the last few years. Readers might want to note the particular vulnerability of mid-sized dancemaking groups. This is not dissimilar to mid-sized arts groups from all disciplines, which Alliance for the Arts' and MAS's own research shows to be more vulnerable in times of economic stress due to their particular mix of revenue, expenses and assets. This is something we might probe on a little deeper to identify mitigating strategies and strategic investments."

—Anne Coates, Vice President, Municipal Art Society

"The report shows the power of information that describes New York City's dance world and emergent trends in its activities, financial outlook and workforce. It sets a solid foundation on which to build policy to enhance this dynamic community."

—Catherine Lanier, Cultural Researcher,  
Author of *State of NYC Dance* (2011)





# STUDY SAMPLE & METHODOLOGY

This report highlights findings on New York City dance that have been developed using information from the New York State Cultural Data Project (CDP) and Fractured Atlas.

It builds on benchmarks established by two recent Dance/NYC studies: *State of NYC Dance* (2011), based on CDP data on legally recognized 501(c)(3) nonprofit dance organizations with budgets of more than \$25,000; and *Discovering Fiscally Sponsored Dancemakers* (2012), which extended the 2011 CDP analysis to the landscape of dance artists and projects fiscally sponsored by the Foundation for Independent Artists administered by Pentacle, Fractured Atlas, New York Foundation for the Arts, New York Live Arts, and The Field.

The reader should note that the samples described in this section alternate throughout the report. Analysis of Fractured Atlas data is presented independently from the analysis of CDP data. A list of all data fields used is presented in the appendix.

## New York State Cultural Data Project Nonprofit Sample

The Cultural Data Project (CDP) is an organization created to strengthen arts and culture by documenting and disseminating information on the sector. Any interpretation of the data is the view of Fractured Atlas and Dance/NYC and does not reflect the views of the CDP. For more information on the CDP, visit [www.culturaldata.org](http://www.culturaldata.org).

The full CDP sample is built on information from 131 legally recognized 501(c)(3) nonprofit organizations with budgets of more than \$25,000 made available to Dance/NYC and Fractured Atlas on June 20, 2013. This sample includes all New York City-based organizations self-identifying as dance-specific that completed a "review complete" CDP profile as of June 20, 2013. All figures are for the organizations' 2010, 2011, or 2012 fiscal year, whichever is the latest available, creating the most current and comprehensive sample possible. The study sample excludes five nonprofit organizations with budgets of less than \$25,000 and three fiscally sponsored groups represented in the CDP. When segmenting by budget categories, the sample size of the smallest organizations would not have been statistically significant.

## Composition of the Full CDP Sample

Budget Ranges	Dance Maker	Educational	Presenting	Service	Total
\$25K-\$99K	22	6	1	4	33
\$100K-\$499K	38	4	6	4	52
\$500K-\$999K	13	3	2	3	21
\$1M-\$5M	9	4	3	2	18
>\$5M	5	1	1		7
Total	87	18	13	13	131

Data from 87 nonprofit dance makers, focused on the creation and or performance of dance, are the core of this analysis and stratified into annual budget ranges throughout to reveal operational variations. Notably, certain dance-maker budget categories are not as robust as others, especially in the ranges of more than \$1M.

Additionally, a sample of 66 dance makers that completed CDP profiles for both 2009 and 2011 is used to detect trends over time. One company with a budget of less than \$25,000 is included in total trend figures to demonstrate overall health and impact, but omitted where findings are segmented by budget size. Financial figures are not adjusted for inflation during the two-year period, which according to the Bureau of Labor Statistics was 4.8%.<sup>1</sup>

1. Data accessed via [www.usinflationcalculator.com](http://www.usinflationcalculator.com) on August 22, 2013.

## Composition of Trend Sample

Budget Ranges	Organizations
<\$25K	1
\$25K-\$99K	24
\$100K-\$499K	22
\$500K-\$999K	7
\$1M-\$5M	6
>\$5M	6
<b>Total</b>	<b>66</b>

## Fractured Atlas's Fiscal Sponsor Data

A sponsored dance-maker sample of 74 organizations provided by Fractured Atlas is used to augment findings for small dance makers and represent those without their own 501(c)(3) status. This sample encompasses all New York City-based projects self-identifying as dance, or as multidisciplinary projects that are primarily dance-based, that were the latest available from fiscal years 2011 and 2012 and "review complete" as of June 6, 2013.

## Composition of Sponsored Dance Maker Sample

Budget Ranges	Count
<\$25K	66
\$25K-\$99K	7
\$100K-\$499K	1
<b>Total</b>	<b>74</b>

For the reader's reference, fiscal sponsorship is a system by which a legally recognized 501(c)(3) public charity provides financial and legal oversight for a project initiated independently by an entity that does not have its own 501(c)(3) status. Once sponsored in this way, the project is eligible to solicit and receive grants and tax-deductible contributions that are normally available only to 501(c)(3) organizations. Of the fiscal sponsors whose data were included in Dance/NYC's *Discovering Fiscally Sponsored Dancemakers* (2012), Fractured Atlas collects data that most closely align with the CDP, and its sample is used for that reason only. Officials from Fractured Atlas's fiscal sponsorship program had no significant role in creating the analysis.

## Research Roundtables

On Thursday, June 27, 2013, Dance/NYC and research partner Fractured Atlas convened two roundtable discussions for select stakeholders—specifically, researchers, arts service organizations, and consultants (reached through the Arts and Culture Consultants Network)—to inform this study and future directions in dance and culture research. Dance/NYC Executive Director Lane Harwell and Fractured Atlas Research Director Ian David Moss gave opening remarks and presented a brief overview of past Dance/NYC research and data samples available for this *State of NYC Dance* report. Dance/NYC published discussion content on DanceNYC.org and solicited additional feedback through its e-communications. Select comments are included throughout the report.





# REPORT HIGHLIGHTS

## NYC Dance as Economic Engine

Total annual expenditures of 131 nonprofit organizations represented in the full CDP sample are \$251 million—healthy contributions to the economy and returns on investment.

\$195M	Expenditures for 87 dance makers
\$ 28M	18 Educational
\$ 19M	13 Presenting
\$ 9M	13 Service organizations
\$251M	Total

## NYC Dance-Maker Activity

NYC dance makers as represented by the 87 nonprofit organizations are vibrant contributors to and ambassadors for New York.

1,662	Performances in NYC
1,380	Performances on tour
212	Premieres
2.2M	Paid live attendance

## Variation Income Sources by Budget Size

Income sources vary by group size in the sample of 87 dance makers.

- Earned income is the dominant source for organizations with budgets of more than \$5M.
- Private contributions are the primary source for most dance makers with budgets of less than \$5M, and fluctuate in importance as budget size increases.
- Government funding is significant for dance makers of all budget sizes.

## Role of Public Funding

Findings indicate the importance of City, State, and Federal funding to NYC dance makers.

- The City of New York through the Department of Cultural Affairs is the most substantial source of government funding in nearly every budget range.
- Public funding is most significant for those with budgets of less than \$100K, and also decreases as a percentage of revenue as budget size increases.
- Groups in the trend sample with budgets of less \$5M reported increases in government funding over the two years examined, particularly from State and Federal sources.

## Private Investment

In general, the significance of private contributions for dance makers decreases as organizational budget size increases, but the value of specific sources varies.

- Individual contributions are the most important source only for organizations with budgets of more than \$5M.
- Foundations are the dominant source of private income for all other dance makers.
- In general, fundraising events increase in significance as budget size increases.

## Earned Income

Findings reveal the resourcefulness of dance makers in generating earned income.

- NYC ticket sales are the primary source for those with budgets of more than \$5M.
- Touring is a significant source for all dance makers and, in general, increases as a share of earned income as budget size increases.
- Contracted services and performances are most important for the smaller groups and decrease in significance as budget size increases.
- Tuition and workshops are an important source for groups with budgets of less than \$500K and, in general, decrease in significance as budget size increases.

## Financial Health: (Barely) in the Black

The analysis indicates the industry as a whole may be operating in the black, but the health of groups varies.

- The full sample of 131 dance organizations reports average revenue over expenses of 4%
- The average dance maker with a budget of \$500K or more reports a slight deficit.

## Dance Workforce

Workforce findings for the dance makers analyzed shed light on employment practices and variation by organizational budget size.

- The workforce numbers 2,044 full-time equivalent positions, both paid and unpaid.
- As a share of the total workforce, part-time employees exceed full-time employees by 12%.
- The number of full- and part-time employees increases as budget size increases while, conversely, contract and volunteer labor decreases as budget size increases.

## Strong Start-Up Culture in Nonprofit Dance Making

The data on small nonprofit dance makers (\$25K-99K) reveal a strong start up culture.

- These dance makers produce a disproportionately high share of new creation, specifically, premieres and commissioned work.
- They demonstrate resourcefulness by making use of in-kind resources.
- Aggregate expenditures for a trend sample of small dance makers grew 36% from 2009 to 2011 despite flat expenditures for the sample as a whole.
- They increased touring revenue during the same period despite a 2% industry dip.



## Fiscally Sponsored Dance Makers

Data on 74 dance makers fiscally sponsored by Fractured Atlas reveal key differences between sponsored dance makers and nonprofit groups in the CDP.

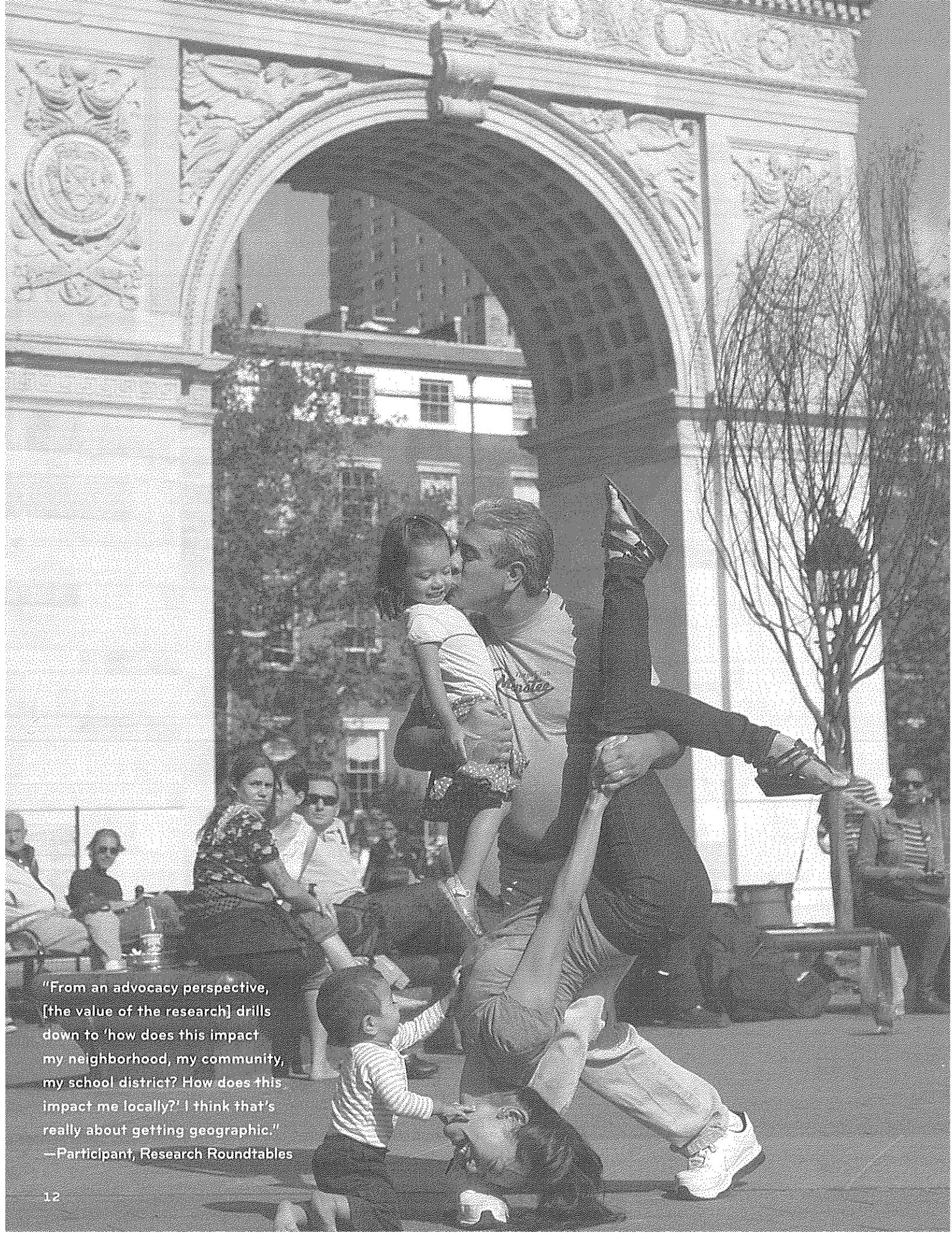
Whereas three quarters of the 131 organizations in the full CDP sample are based in Manhattan, 47% of the sponsored dance makers are headquartered in Brooklyn, and 15% are based in Queens, creating value for diverse communities.

On average, this sample is generating 56% of its revenue from earned income, outpacing all nonprofit dance makers in the CDP sample with budgets of less than \$5M.

## 10 Trends to Watch

Data from a trend sample of 66 dance makers in the CDP indicate these two-year (2009–2011) trends and more to watch.

- ↑ **PERFORMANCES:** Net performance activity increased 3%, with local performances growing 14% and performances on tour declining 8%.
- ↑ **ATTENDANCE:** Live attendance grew 12%.
- ↑ **TICKET SALES:** NYC ticket sale revenue rose 14%, resulting from increased single ticket sales.
- ↑ **VIRTUAL ATTENDANCE:** Data reveal the first instances of paid virtual attendance.
- ← **GOVERNMENT FUNDING:** Funding from public sources decreased for the largest dance makers (\$5M+) while smaller groups reported gains from this source.
- ↓ **PRIVATE INCOME:** Private contributions decreased in the aggregate, resulting primarily from declining Board member and other individual contributions.
- ↑ **SPECIAL EVENTS:** Aggregate income from fundraising events increased 8%.
- ↑ **FOUNDATION SUPPORT:** Aggregate foundation support increased by 3%.
- ↑ **EARNED INCOME:** Aggregate earned income increased by 6%.
- ↑ **JOB CREATION:** the dance maker workforce including both paid and unpaid positions grew 16%, tied primarily to a 55% increase in the number of full-time equivalent positions filled by part-time employees.



"From an advocacy perspective, [the value of the research] drills down to 'how does this impact my neighborhood, my community, my school district? How does this impact me locally?' I think that's really about getting geographic."  
—Participant, Research Roundtables



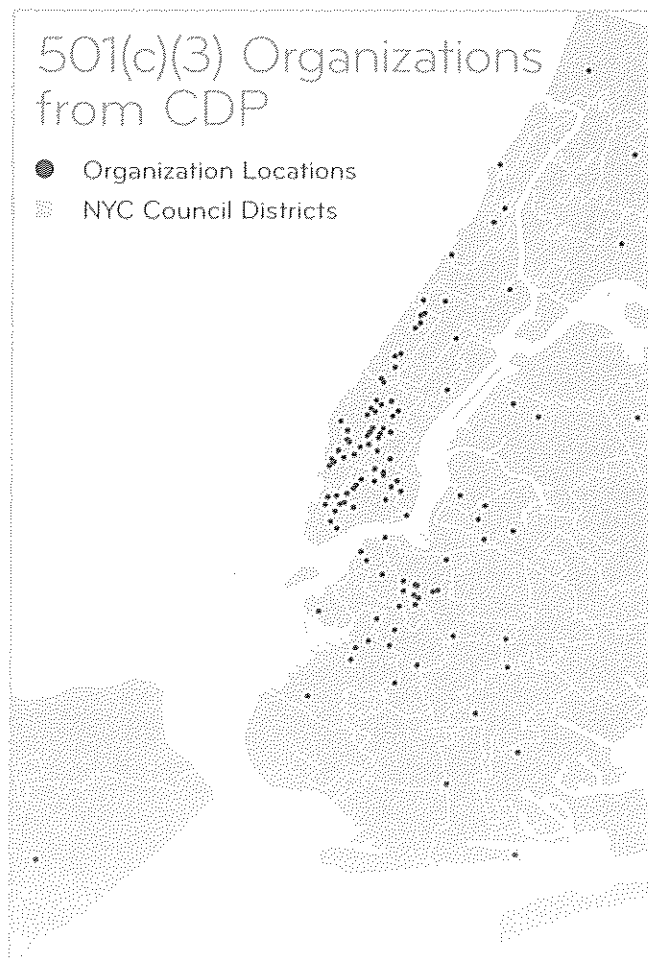
# LOCATION OF NYC DANCE MAKERS

The majority (73%) of 131 dance organizations represented in the full CDP sample maintain headquarters in Manhattan. Approximately 23% are located in Brooklyn, while Queens, the Bronx, and Staten Island are each home to 1.5% or less of organizations.

This sample includes presenting, educational, and service organizations, as well as the dance makers that are the focus of this research. By contrast, 47% of a sample of 74 fiscally sponsored dance makers are headquartered in Brooklyn, more than in any other borough, and 15% are based in Queens. The average

age of nonprofit organizations in the full CDP sample provides some evidence of shifts in the geographic distribution of organizations over time. While the average age of all nonprofit groups is 27 years old, groups headquartered in Manhattan are on average older, at 30 years of age. Groups based in Brooklyn were founded 19 years ago on average. These distributions refer to headquarters only, not to where dance workers and audiences live, nor to where dance is rehearsed or performed.

Map geocoding provided by Goldberg DW. [2013]. Texas A&M University Geoservices. Available online at [geoservices.tamu.edu](http://geoservices.tamu.edu). Last accessed 9/4/2013.





"The CDP mentions [the] number of premieres and tracks the number of performances. It is critical to look at the percentage of premieres by budget size to illuminate who's leading in creativity."  
— Participant, Research Roundtables

"I love the question about paid versus unpaid... This speaks to the question of access, and how dance groups, in particular, may be serving the public of New York."  
— Participant, Research Roundtables

# PERFORMANCES & ATTENDANCE

## Dance-Maker Activity

1,662	Performances in New York City
1,380	Performances on tour
212	Premieres
93	New works commissioned
1,509	Public and professional classes (not including educational institutions)
2,219,502	Paid physical attendance
406,130	Free physical attendance

The 87 dance-making organizations in the CDP sample are vibrant contributors to and ambassadors for the City, as evidenced by their 1,662 live performances annually in New York City and 1,380 on tour. They attract more than 2.2M in total paid attendance to live events. As one indicator of the industry's commitment to accessibility, the sample of dance makers offers free attendance to more than 400K. (Paid physical attendance exceeds free physical attendance for groups in all budget ranges, with the exception of the \$25K–\$99K budget category, where free attendance is 38% higher than paid.)

The sample demonstrates how performances, both at home and away, and their paying audiences are dispersed across the sector. The larger organizations stage performances for audiences that are much larger, on average, than those of smaller organizations.

Dance makers with budgets of more than \$5M account for 33% of all performances and 51% of the paid attendance. The average performance attendance in this range is 1,106.

Those with budgets of \$1M–\$5M account for 14% of performances and 34% of attendance (Average attendance per performance: 1,724).

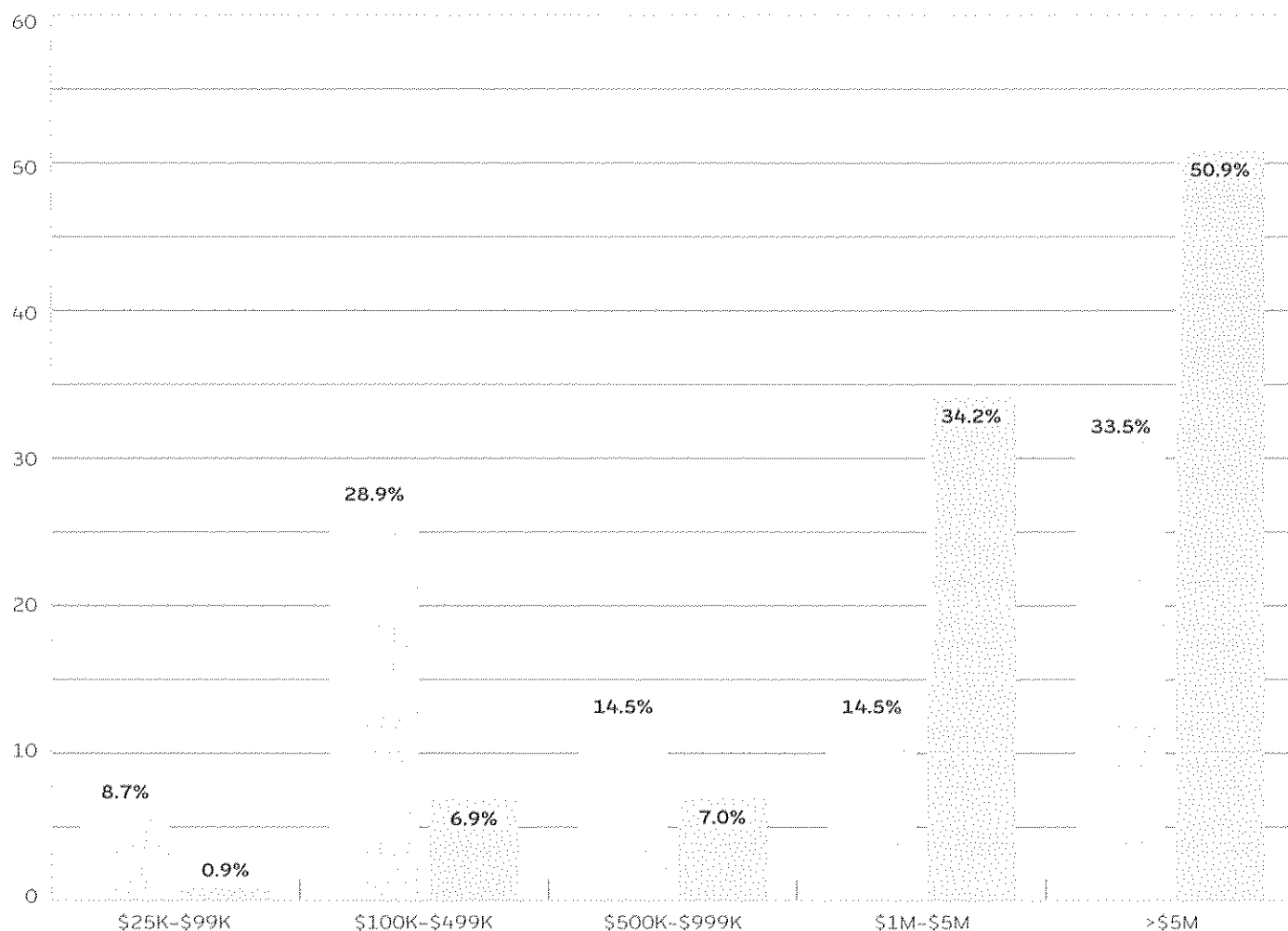
Those with budgets of \$500K–\$999K account for 14% of performances and 7% of attendance (Average attendance: 353).

Those with budgets of \$100K–\$499K account for 29% of performances and 7% of attendance (Average attendance: 174).

Those with budgets of \$25K–\$99K account for 9% of performances and 1% of attendance (Average attendance: 79).

## Share of Performances by Budget Size

SHARE OF PERFORMANCES  
SHARE OF ATTENDANCE



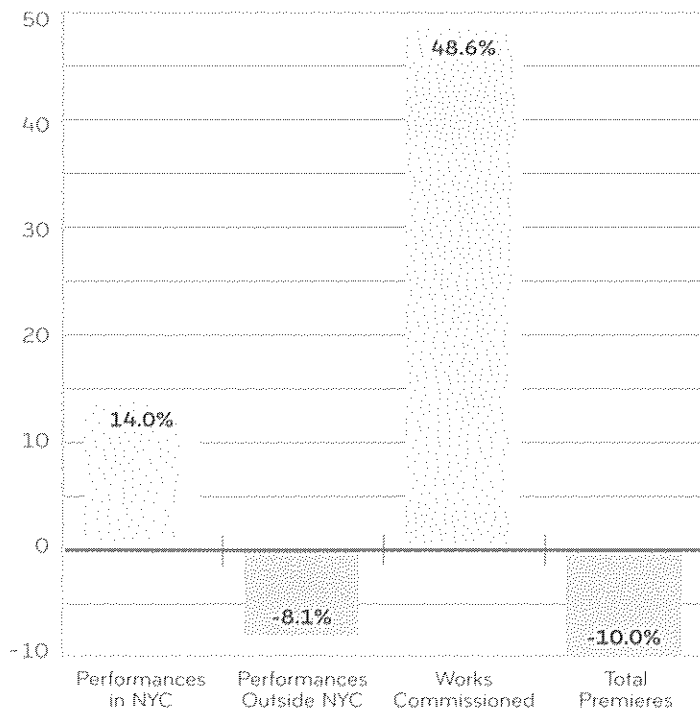
The analysis of performances and audiences reveal that the work of smaller organizations is not being seen at a scale equal to that of larger organizations. Data also reveal that smaller organizations are the sources of a disproportionately high share of new creation—premieres and commissioned work. Organizations in the \$25K–\$99K budget range account for 24% of total premieres and 22% of total commissions; and organizations in the \$100K–\$499K range account for 39% of total premieres and 29%

percent of total commissions. By comparison, groups with budgets of more than \$1M account for 24% of total premieres and 27% of total commissions. Small dance makers, with budgets below \$100K, are producing a disproportionately high level of premieres in relation to their overall activity, approximately 19%, as compared to 2% for the largest organizations, and 7% for the sample as a whole.

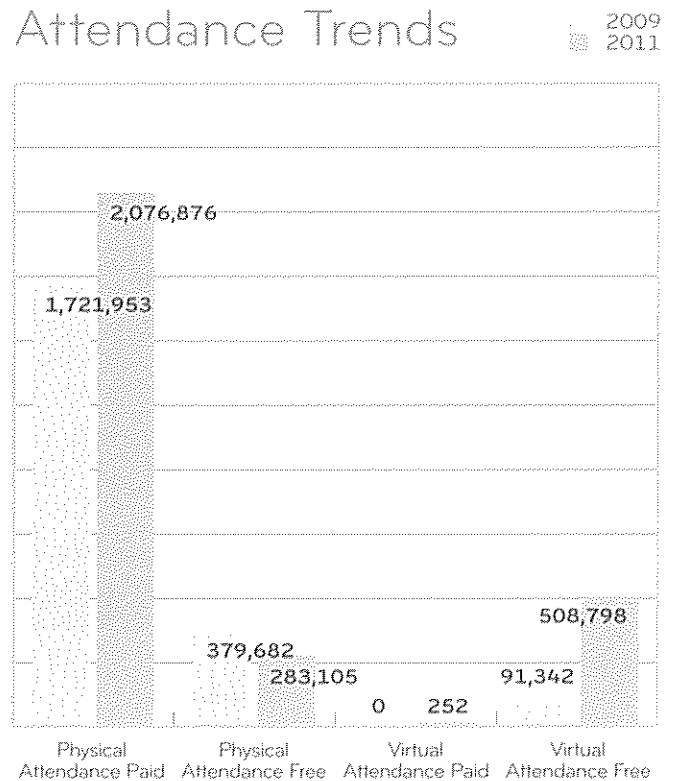
## Performances & Attendance Trends

Data from a CDP trend sample of 66 dance makers indicate an increase in total performance activity of 3% from 2009 to 2011. Performances in New York City increased 14% (173), while performances on tour declined 8% (-91). The level of new creation—premieres and commissioned work—was varied; commissions rose 49%, while total premieres dipped 10% overall.

### Performance Trends



### Attendance Trends



Among organizations in the trend sample, physical attendance increased 12% overall from 2009 to 2011, resulting from a sharp increase of 21% in paid physical attendance (tied largely to one organization in the \$1M–\$5M category). At the same time, free physical attendance declined by 25%. As evidence of an emerging trend in attendance and revenue generation, paid virtual attendance increased from none in 2009 to 252 instances in 2011.

# AGGREGATE EXPENDITURES

Aggregate expenditures for the 131 organizations in the full CDP sample, including dance-making, educational, presenting, and service organizations, total \$251M. Dance makers expend \$195M, or 78%, of that amount. The aggregate expenditures of the sample of 74 fiscally sponsored dance makers are \$728K.

## Expenditures by Organizational Type in Full CDP Sample

### COUNT OF ORGANIZATION

Budget Ranges	Dance Maker	Educational	Presenting	Service
\$25K-\$99K	22	6	1	4
\$100K-\$499K	38	4	6	4
\$500K-\$999K	13	3	2	3
\$1M-\$5M	9	4	3	2
>\$5M	5	1	1	
<b>Total</b>	<b>87</b>	<b>18</b>	<b>13</b>	<b>13</b>

### TOTAL EXPENDITURES BY ORGANIZATIONAL FOCUS (\$)

Budget Ranges	Dance Maker	Educational	Presenting	Service
\$25K-\$99K	1,422,204	471,579	39,506	296,871
\$100K-\$499K	8,759,383	1,353,003	1,219,985	1,123,559
\$500K-\$999K	9,660,939	1,709,496	1,055,480	1,963,706
\$1M-\$5M	21,903,010	12,035,604	7,418,922	5,141,185
>\$5M	152,996,056	12,399,135	9,758,961	
<b>Total</b>	<b>194,741,592</b>	<b>27,968,817</b>	<b>19,492,854</b>	<b>8,525,321</b>



## Expenditures by Budget Size in Full CDP Sample

Budget Ranges	Count	Expenditures (\$)
\$25K-\$99K	33	2,230,160
\$100K-\$499K	52	12,455,930
\$500K-\$999K	21	14,389,621
\$1M-\$5M	18	46,498,721
>\$5M	7	175,154,152
<b>Total</b>	<b>131</b>	<b>250,728,584</b>

## Expenditures by Budget Size in CDP Dance Maker Sample

Budget Ranges	Count	Expenditures (\$)
\$25K-\$99K	22	1,422,204
\$100K-\$499K	38	8,759,383
\$500K-\$999K	13	9,660,939
\$1M-\$5M	9	21,903,010
>\$5M	5	152,996,056
<b>Total</b>	<b>87</b>	<b>194,741,592</b>

## Aggregate Expenditures Trends: Total Expenditures Flat

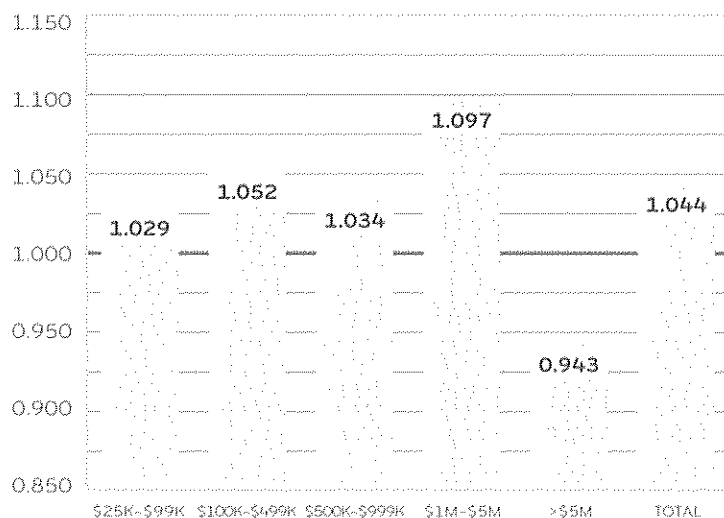
Data from the trend sample of 66 dance makers indicate their total expenditures remained flat from 2009 to 2011. The 12 organizations with budgets of more than \$1M demonstrated no growth in the aggregate, and the seven organizations with budgets of \$500K-\$999K shrank by 12%. Small dance-making organizations demonstrated a capacity to grow, with those in the \$25K-\$99K range increasing aggregate expenditures by 36%.

## Expenditures by Budget Size Trends

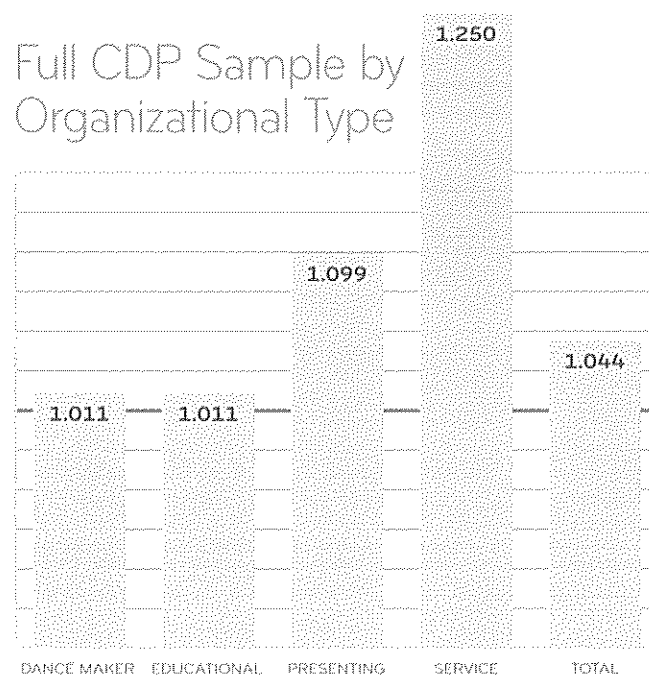
Budget Ranges	Count	2009 Expenditures (\$)	2011 Expenditures (\$)	Percent Change from 2009
<\$25K	1	291	44,067	15043.30%
\$25K-\$99K	24	1,522,364	1,974,907	35.64%
\$100K-\$499K	22	5,386,970	5,313,862	-5.15%
\$500K-\$999K	7	5,878,948	4,958,704	-12.00%
\$1M-\$5M	6	9,385,046	9,349,928	-0.46%
>\$5M	6	146,953,747	147,516,767	1.06%
<b>Total</b>	<b>66</b>	<b>169,127,366</b>	<b>169,158,235</b>	<b>0.64%</b>

# REVENUE OVER EXPENDITURES: (BARELY) IN THE BLACK

Full CDP Sample by Budget Size



Full CDP Sample by Organizational Type

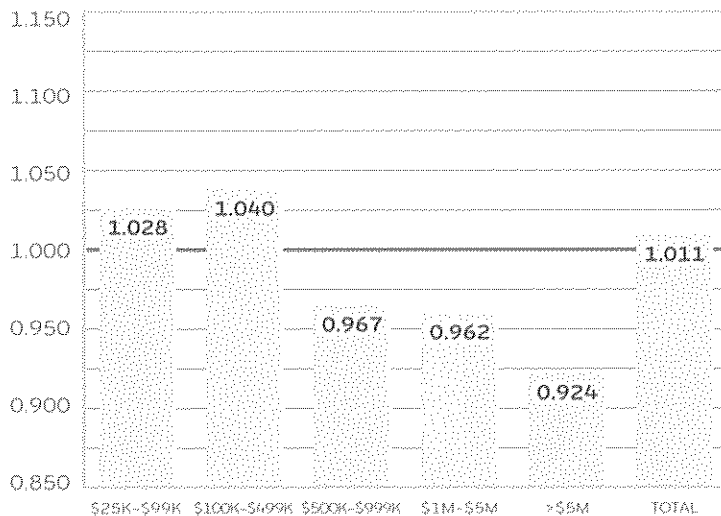


Although organizations in the dance field broadly conceived may be operating in the black, on a case by case basis the margin is slim or negative. Dance-making organizations with budgets of more than \$500K are more likely to run deficits, as are the larger organizations in each budget category. Dance makers with budgets of less than \$500K remain net revenue-positive on average. The deficit for dance makers with budgets of more than \$5M is skewed by one company in particular, but does not change the overall analysis.<sup>2</sup> By contrast, the average project among the sample of 74 fiscally sponsored dance makers is operating in the black by a margin of 18%.

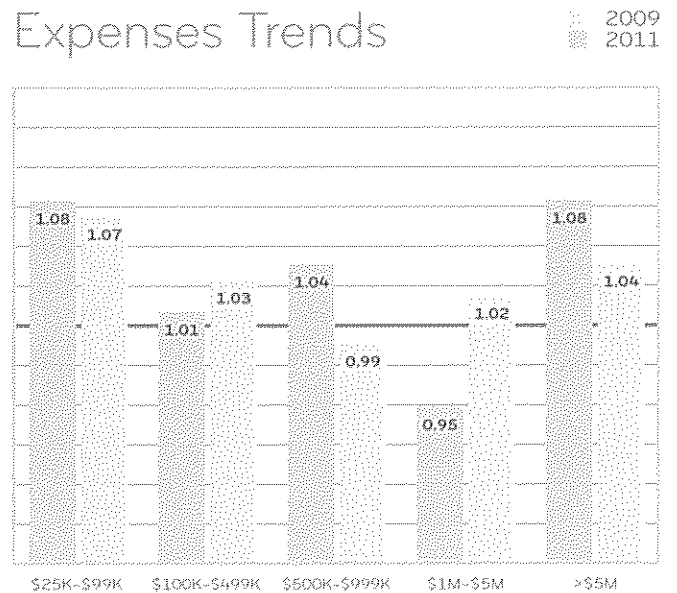
2. The analysis presented in the narrative is based on averages. Overall, dance makers show a deficit of more than 10% (or a ratio of 0.89%) when all of their budgets are added together. The deficits are highest for the large organizations, but none of the dance maker budget categories show an aggregate surplus when using this alternative method.

This study uses revenue over expenditures as a barometer for financial health. According to the full CDP sample of 131 dance organizations, including the dance-making, educational, presenting, and service organizations, the average entity is operating in the black by a margin of 4%. The largest seven groups, with budgets of more than \$5M, saw average deficits of 6%. A score below one indicates a deficit, while a score above one indicates a surplus.

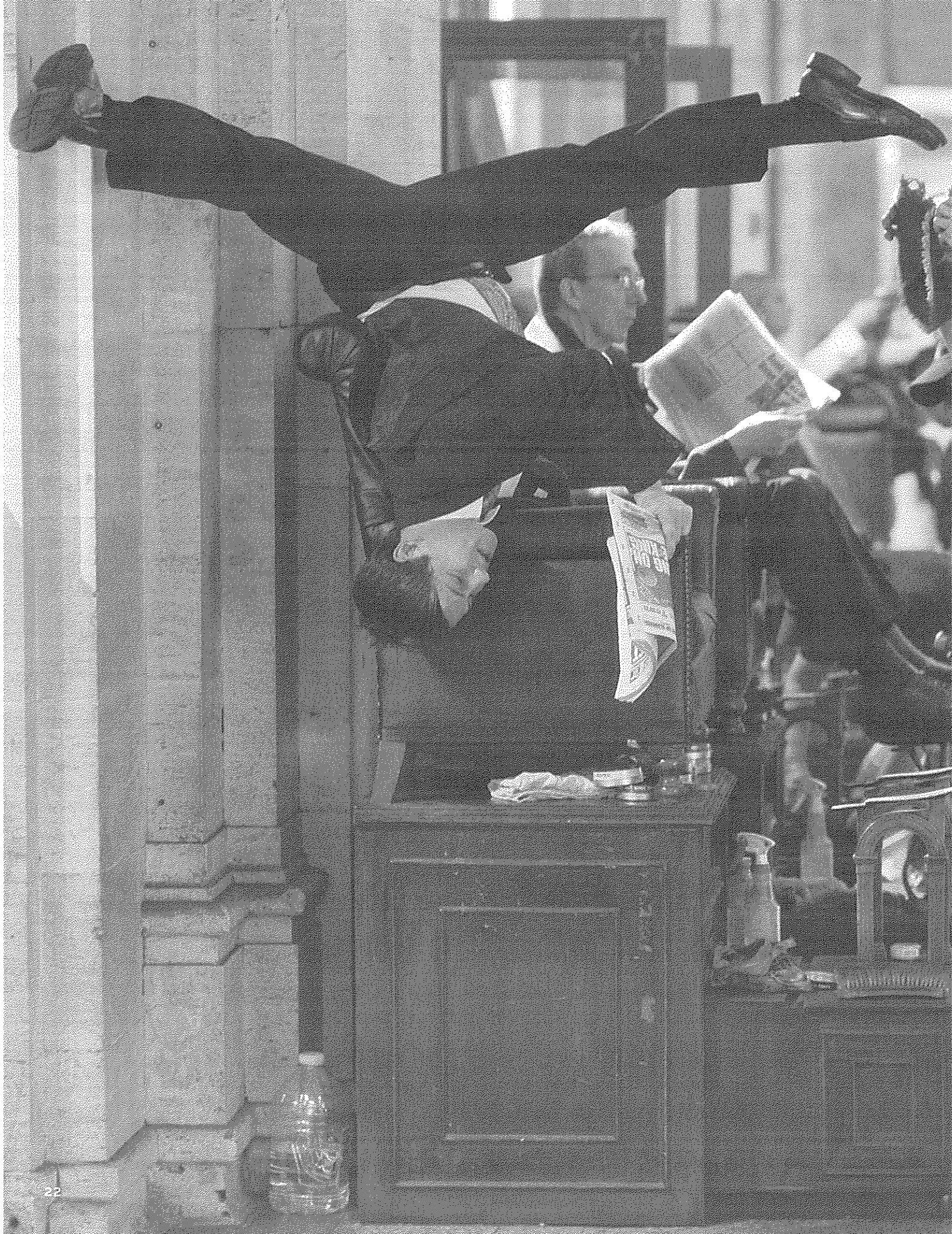
## Dance Makers



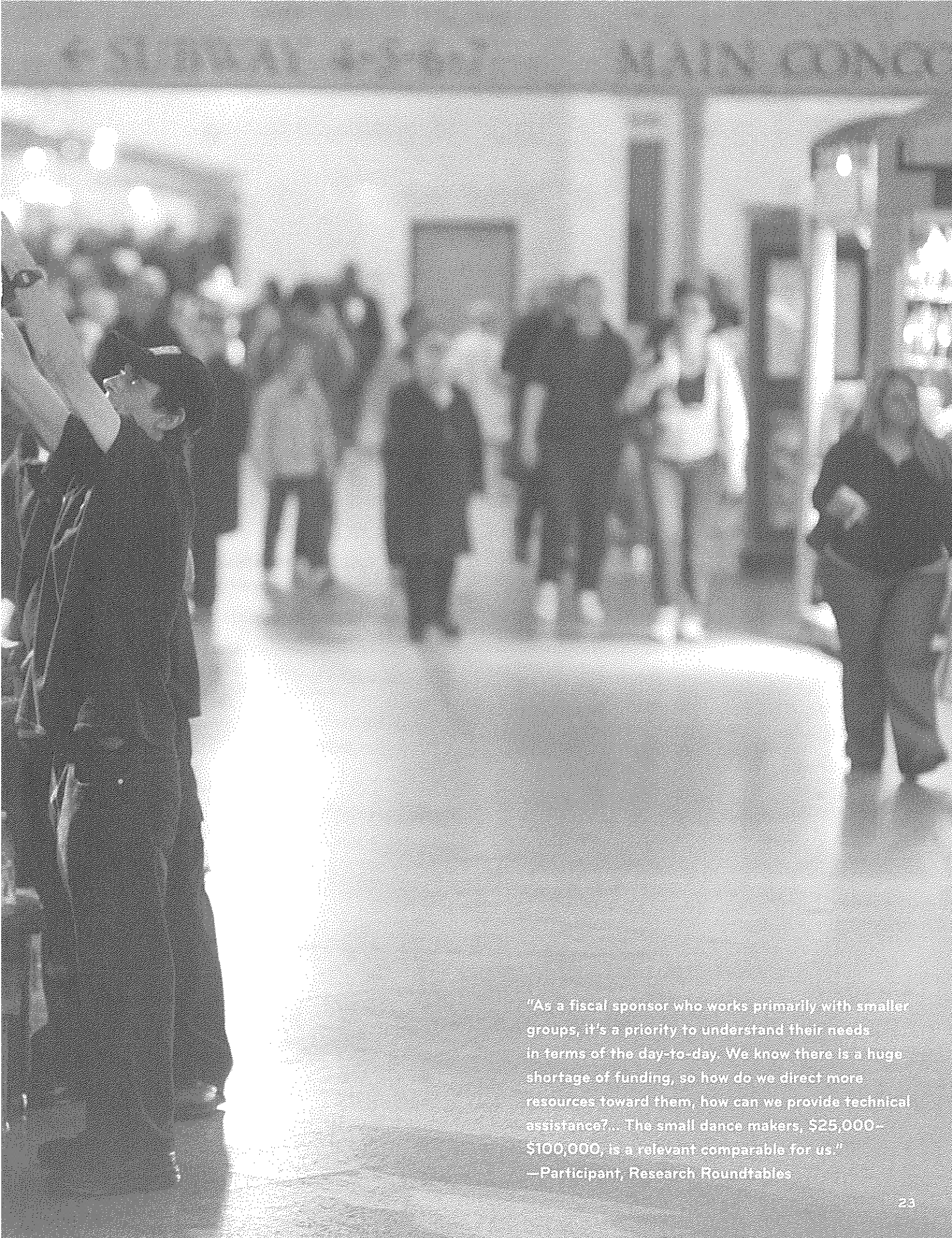
## Revenue over Expenses Trends



The financial health of the trend sample of 66 dance makers in the CDP was unchanged from 2009 to 2011, as measured by average revenue over expenses of 4% in both years. However, an analysis by budget size shows an uneven patchwork of growth and decline. The smallest and largest categories fared the best on average, although both saw diminishing margins in 2011. These categories include only a small number of groups, so averages are more easily shifted by the performance of individual groups. Organizations with budgets of \$1M-\$5M experienced an average deficit in 2009 but outpaced other categories in improving their position by 2011.







"As a fiscal sponsor who works primarily with smaller groups, it's a priority to understand their needs in terms of the day-to-day. We know there is a huge shortage of funding, so how do we direct more resources toward them, how can we provide technical assistance?... The small dance makers, \$25,000-\$100,000, is a relevant comparable for us."

—Participant, Research Roundtables

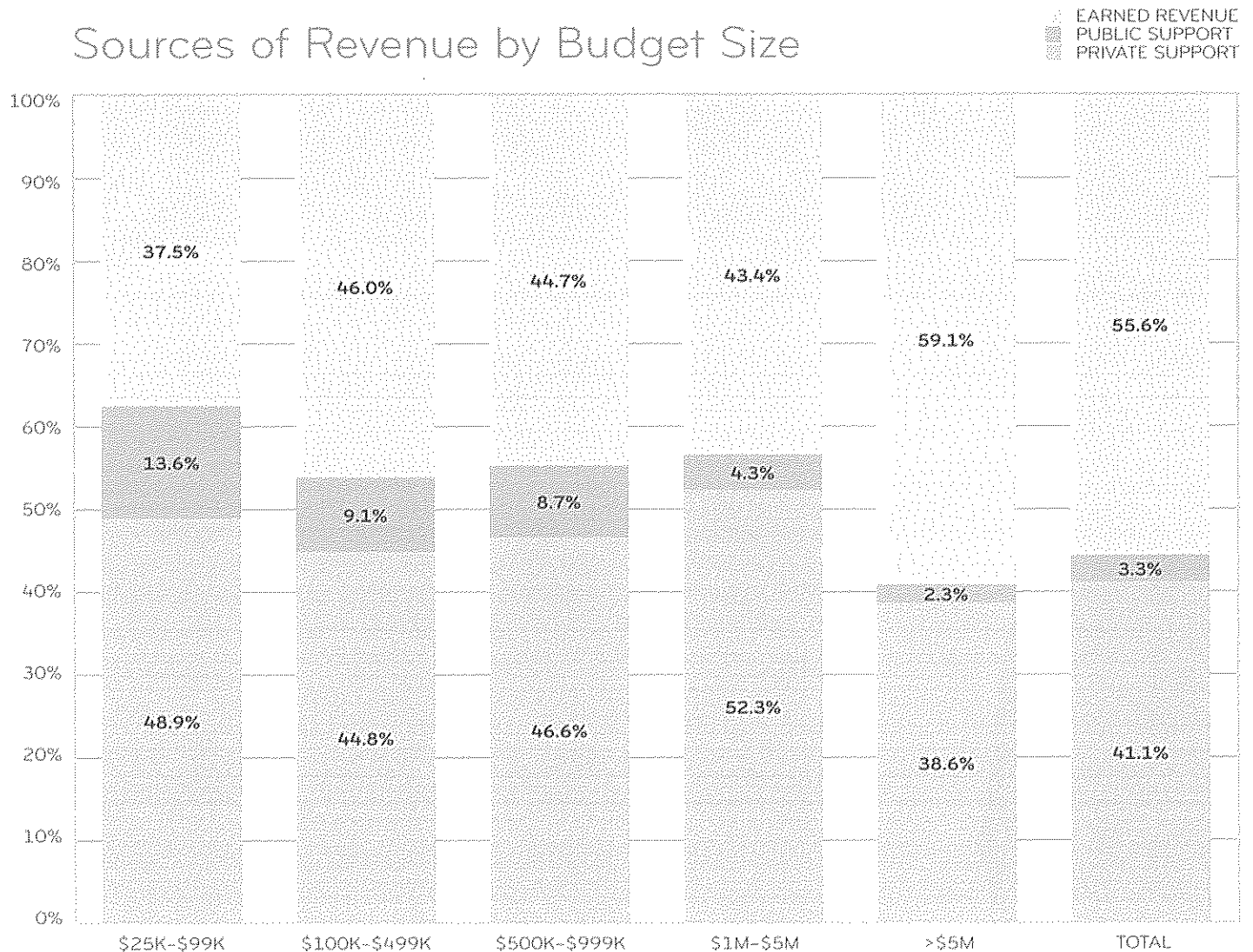
# INCOME

## Sources of Revenue

Sources of revenue within the sample of 87 dance makers in the CDP vary significantly by organizational budget size.

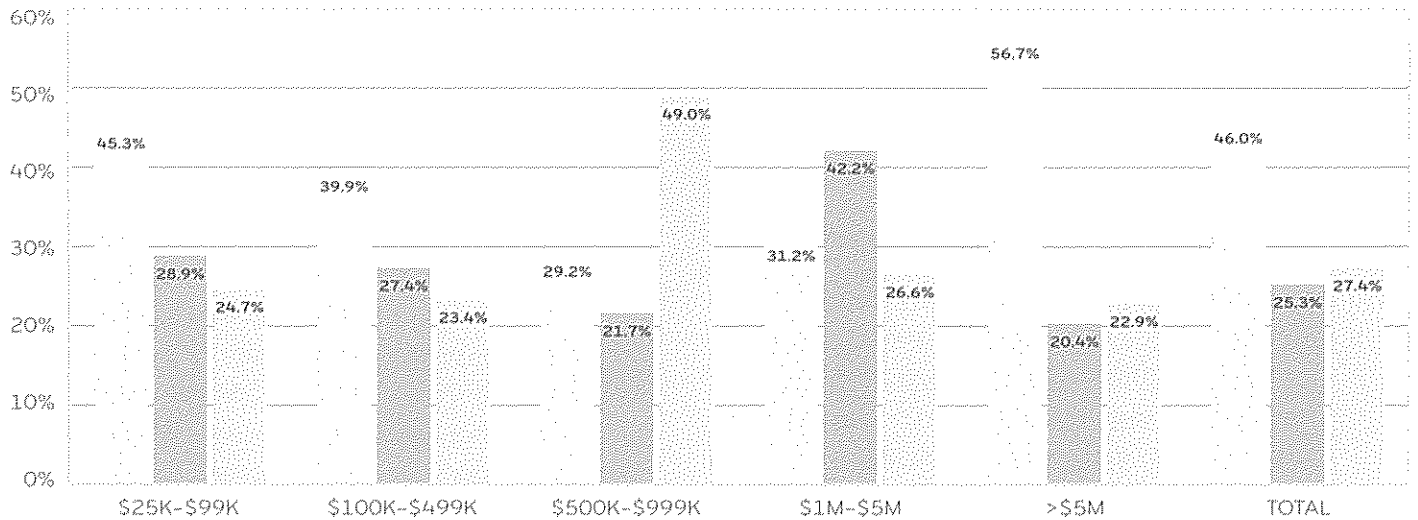
Earned income is most significant for organizations with expenses of more than \$5M, which derive 59% of their income from this source. Private contributions fluctuate in importance as budget size increases. Public funding is most significant for groups with budgets of less than \$100K, and also decreases as a percentage of revenue as budget size increases. The 74 fiscally sponsored dance makers analyzed received 46% of their revenue from contributed sources and 54% from earned income.

## Sources of Revenue by Budget Size



# Government Funding by Budget Size

CITY STATE FEDERAL



## Government Funding

Findings indicate the importance of City, State, and Federal funding to the 87 dance makers in the full CDP sample.

New York City provides a majority of government funding in nearly every budget category, accounting for 46% of the total allocation of government funds. County (borough) support, excluded from this analysis, is significant only to companies in the \$100K-\$499K budget range, accounting for 9% of their government support. Companies in the \$25K-\$99K range receive 1% of their government support from County sources, and this source is negligible for dance makers in the remaining budget categories.

## Government Funding Trends

In the aggregate, government funding decreased by 36% for the 66 dance makers in the trend sample from 2009 to 2011, resulting specifically from total decreases from all City (63%), State (22%), and Federal (23%) funds reported by the largest dance-maker category only, six groups with budgets of more than \$5M. However, groups with budgets of less than \$5M, the lion's share of total dance makers in the sample, reported net increases in government funding, particularly from State and Federal sources. It is worth noting that the timing of these shifts coincides with funding made available through the Federal government during the financial crisis, including the American Recovery and Reinvestment Act.

The 24 dance makers with budgets of \$25K-\$99K reported a 19% total increase in government (City, State, Federal, and where applicable, County) funding (\$27,278, total; and \$1,137 per group, on average). For this group, City funding increased 23%, State funding increased 28%, and Federal funding increased 13%.

The 22 dance makers with budgets of \$100K-\$499K reported a net increase in government funding of 2% (\$11,424, total; and \$520 per group, on average), resulting from decreases in City funding (2%) and State funding (47%), and an increase in Federal funding of 73%.

The seven dance makers in the \$500K-\$999K range reported the largest net increase, 47% (\$174,045 total; and \$24,864 per group, on average). This increase is tied to a reported City decrease of 6%, State increase of 84%, and Federal increase of 101%.

The six dance makers in the \$1M-\$5M range received additional support from all government sources for a total increase of 44% (\$212,348, total; \$35,391 per group, on average). City support to this group increased 8%, State funding increased 80%, and Federal funding increased 65%.

## Private Contributions

Private contributions include donations by Board members, other individuals, corporations, foundations, fundraising events, and other sources, including in-kind contributions. The share of contributed income supplied by each of these sources varies significantly by budget size.

Board member contributions are a very important source of private contributions. In general, their significance increases as a percentage of private income as budget size increases, reaching its highest share (21%) in the highest budget category.

Individual contributions account for between 11% and 32% of private contributions across budget categories, and are the most important source of private contributions for organizations with budgets of more than \$5M.

Corporate contributions, at 2–4% of private contributions for organizations with budgets of less than \$1M, constitute the lowest share of private income for the majority of dance makers. This source accounts for 6–9% of total private income for the two larger budget categories.

Foundations play a vital role in supporting dance, and are the most important source of private income for dance makers with budgets of less than \$5M. They are particularly important for dance makers in the \$500K–\$999K and \$1M–\$5M ranges, where they account for 53% and 46% of total private contributions, respectively. Groups in the \$500K–\$999K range are funded by an average of 8 foundations; groups in the \$1M–\$5M range by an average of 12. In both categories, private contributions account for approximately half of total contributed revenue, making the concentration from a few foundations a particularly notable finding. (The average number of foundations funding individual groups in the sample is just under 7.)

Fundraising events increase in significance as a source of private income as budget size increases, reaching their highest share (23%) for groups with budgets of more than \$5M.

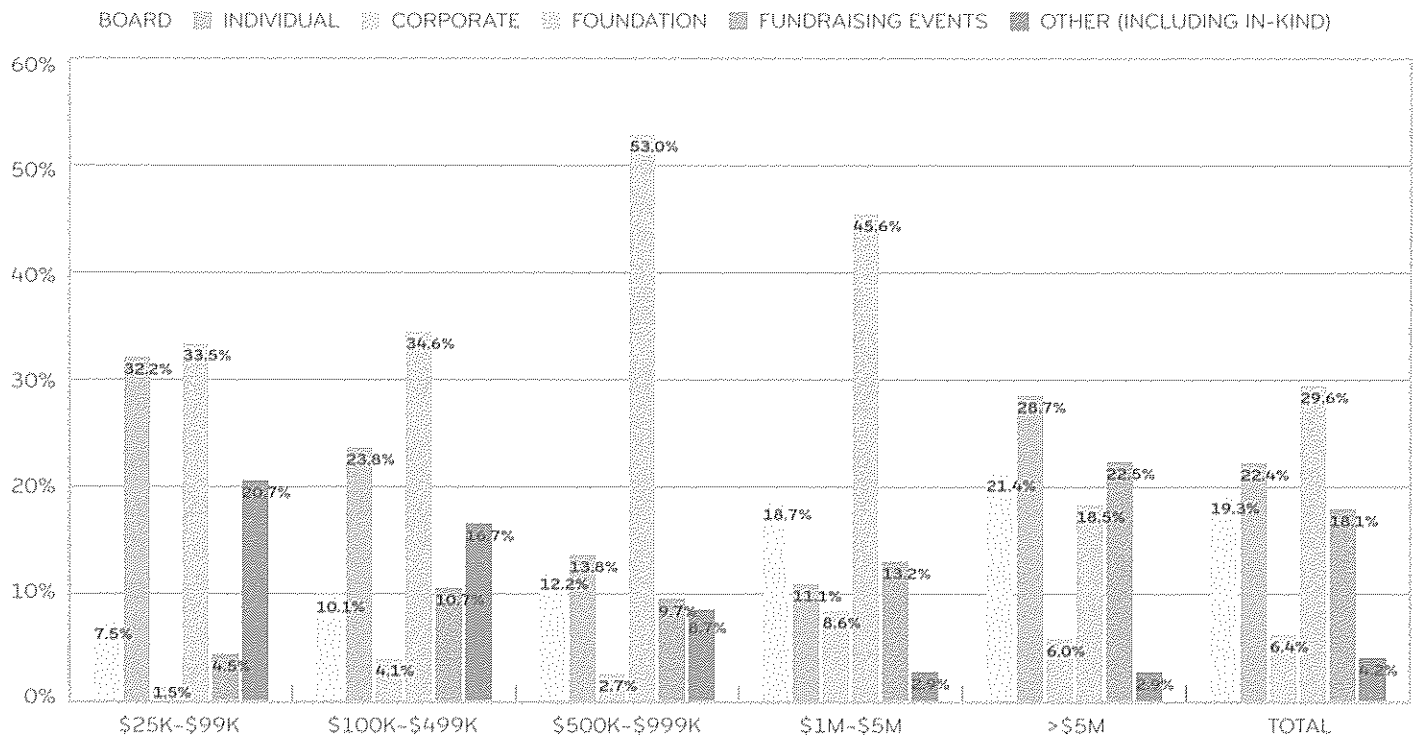
Other contributions, including in-kind contributions, are most important, generally speaking, for organizations with budgets of \$25K–\$99K, where they account for 20% of all private income.

## Private Contributions Trends

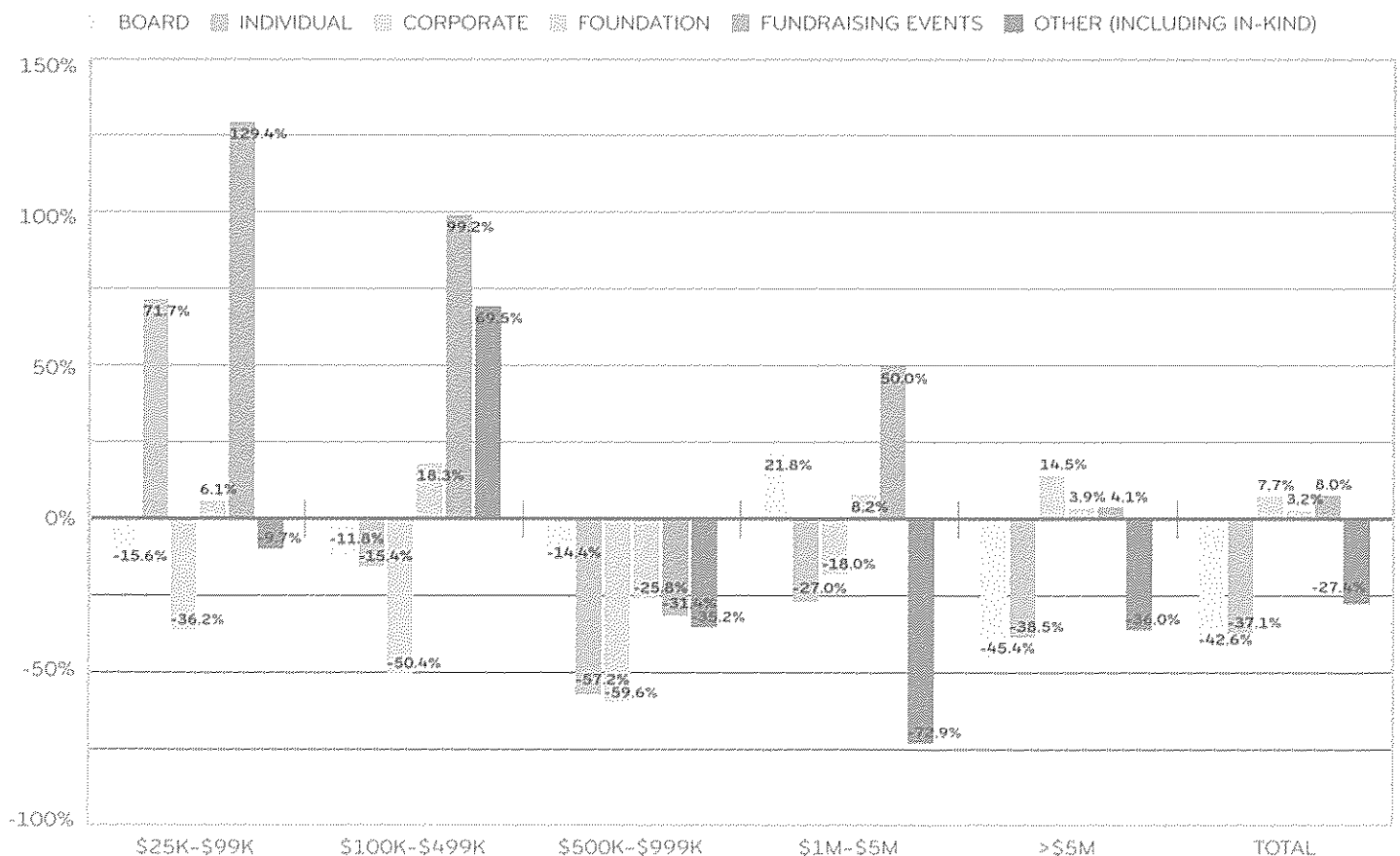
In the aggregate, private contributions decreased by 22% for the 66 dance makers in the trend sample from 2009 to 2011. Board members and individuals lowered their total levels of support to dance makers by 43% and 37%, respectively, although small companies, with budgets of less than \$100K, saw increases in private income from individuals. Foundation support and special events increased for all budget categories with the exception of the groups in the \$500K–\$999K range. Corporate support increased for groups with budgets of more than \$5M.



# Sources of Private Contributions by Budget Size



## Private Contribution Trends (% Change 2009-2011)



## Earned Income

In dance, earned income plays a critical role. The sources of earned income vary in importance among dance makers of different sizes within the CDP dance maker sample of 87 groups.

NYC ticket sales are by far the most important source of earned income for organizations with budgets of more than \$5M, accounting for 63% of income earned from operations. This is the only budget category for which subscriptions is a significant source of revenue. For organizations in budget ranges of less than \$5M, admissions income, derived virtually one hundred percent from single ticket sales, is a much less important source. For this group, 7–17% of earned income is from local ticket sales.

Touring provides at least 11% of earned income for organizations in all budget categories and, in general, increases in significance as budget size increases.

Contracted services and performances include income from any services performed under contract to another organization, ranging from performances to fees for services and excluding touring income. This source decreases in significance as budget size increases.

Tuition and workshops are an important source of income for dance makers in every budget category of less than \$1M and, in general, decrease in significance as budget size increases.

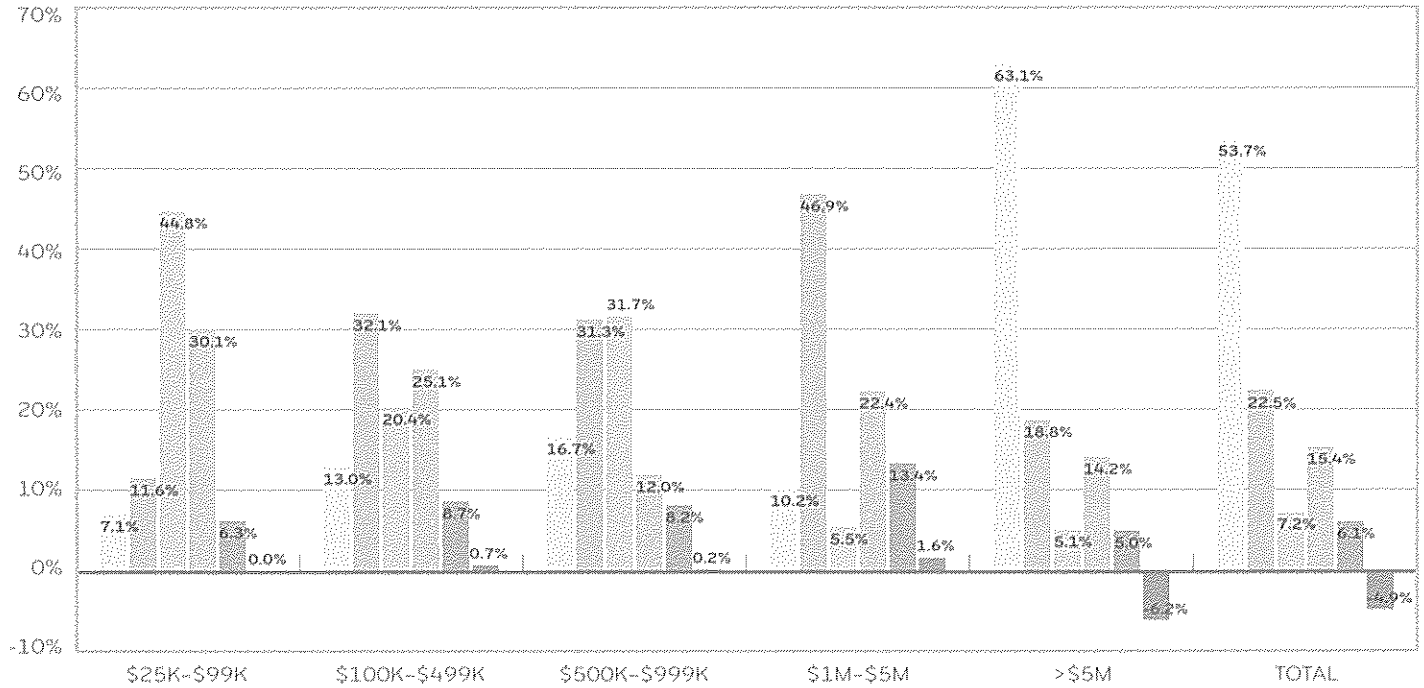
The 74 fiscally sponsored dance makers in the Fractured Atlas brought in a total of \$466,495 in earned revenue, averaging \$6,304 per project. For this group, admissions average \$1,229; contracts, \$3,820; tuition, \$873; and other, \$383.

## Earned Income Trends

In the aggregate, earned income increased by 6% for the 66 dance makers in the trend sample from 2009 to 2011. At the same time, the distinct earned income sources, as percentages of total earned income, shifted significantly and there was considerable variation by budget size. Contracted services/performances decreased by 22%, other income decreased by 19%, and touring decreased by 2%, although small organizations, with budgets of less than \$100K increased their touring dramatically. Earned income derived from tuition and workshops increased 19% and from NYC ticket sales by 14%. Subscriptions, as a percentage of local ticket sales, declined from 1–7% for the largest dance makers, those with budgets of more than \$5M, but two groups in the \$500K–\$999K range began offering subscriptions after 2009, which accounted for 5–6% of their total NYC ticket sales by 2011.

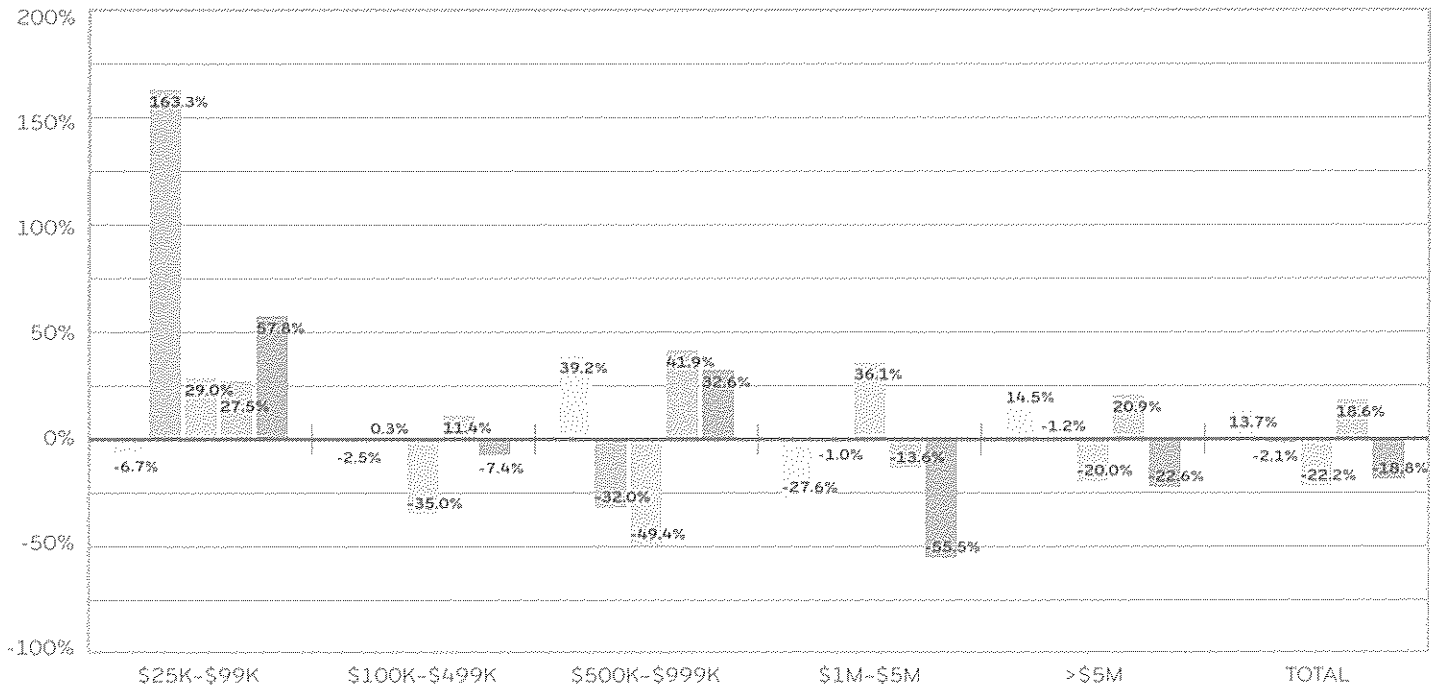
# Sources of Income Earned from Operations

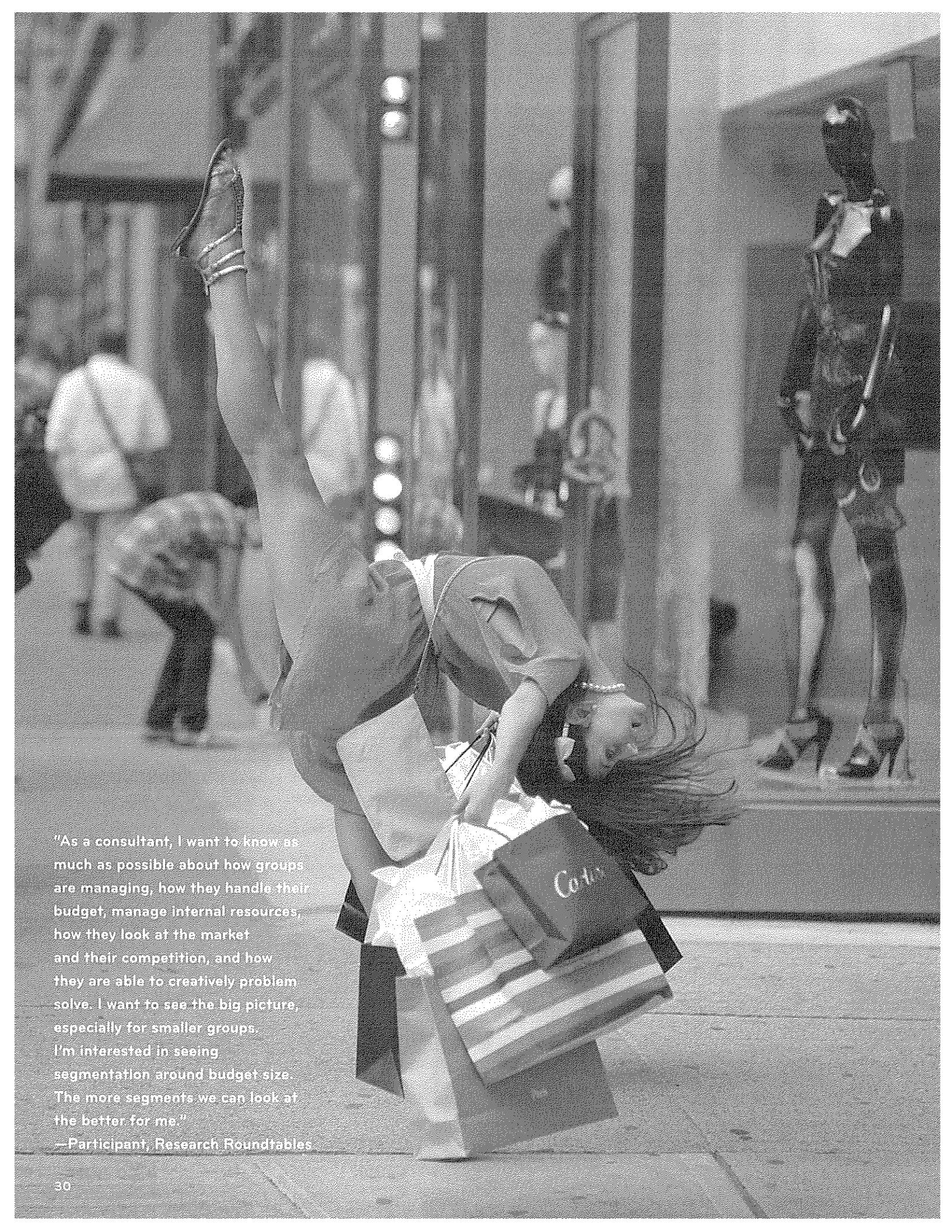
NYC TICKET SALES TOURING CONTRACTED PERFORMANCES/SERVICES TUITION & WORKSHOPS  
OTHER EARNED REVENUE TOTAL INVESTMENTS & INTEREST



## Earned Income Trends (% Change 2009-2011)

NYC TICKET SALES TOURING CONTRACTED PERFORMANCES/SERVICES TUITION & WORKSHOPS  
OTHER EARNED REVENUE





"As a consultant, I want to know as much as possible about how groups are managing, how they handle their budget, manage internal resources, how they look at the market and their competition, and how they are able to creatively problem solve. I want to see the big picture, especially for smaller groups. I'm interested in seeing segmentation around budget size. The more segments we can look at the better for me."

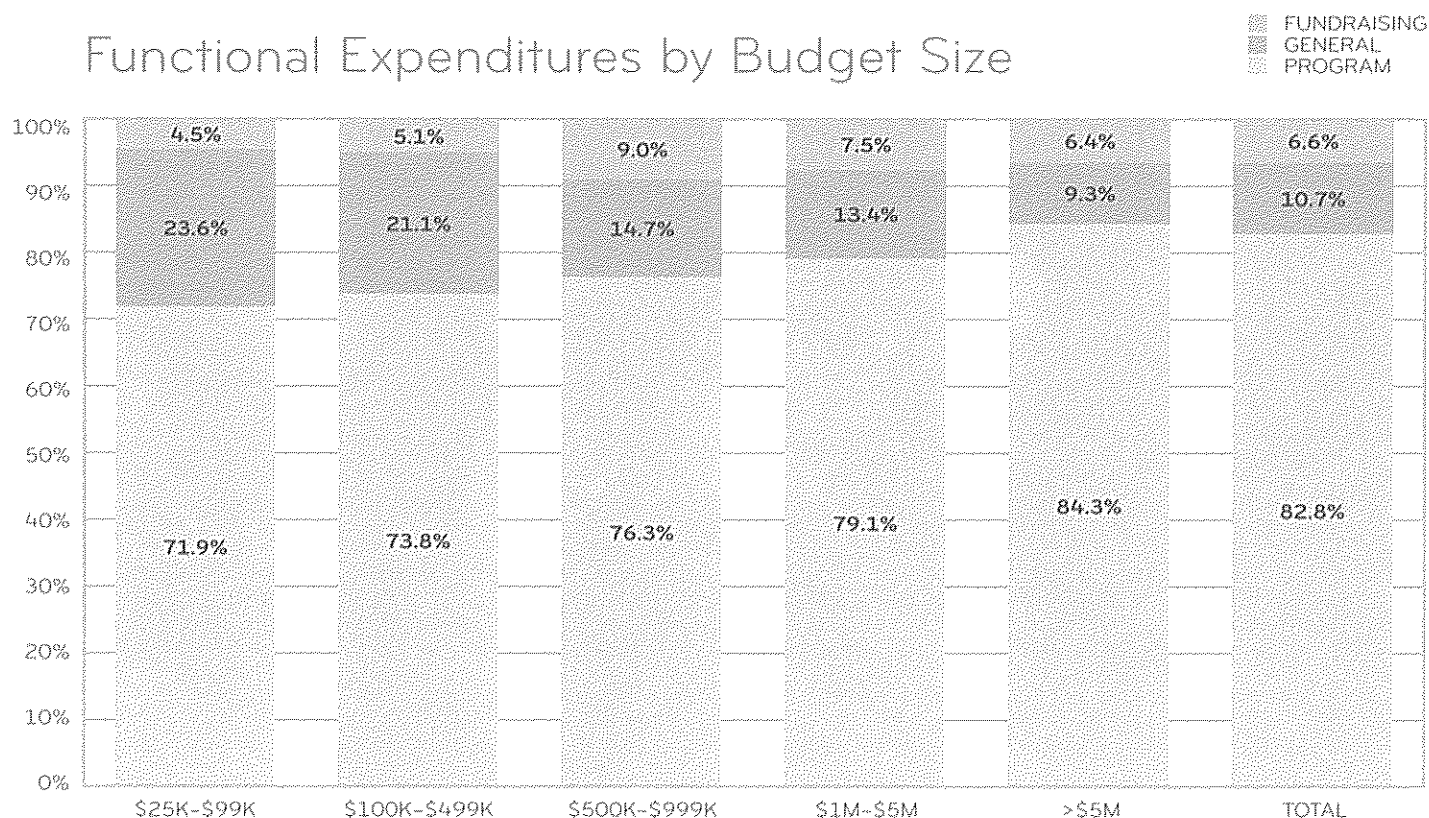
—Participant, Research Roundtables



# EXPENDITURES

As did the analysis of sources of income for the 87 dance makers in the CDP sample, the analysis of their expenditure patterns shows variation by budget size. It also shows dance to be mission-driven and labor-intensive across budget ranges.

## Functional Expenditures by Budget Size

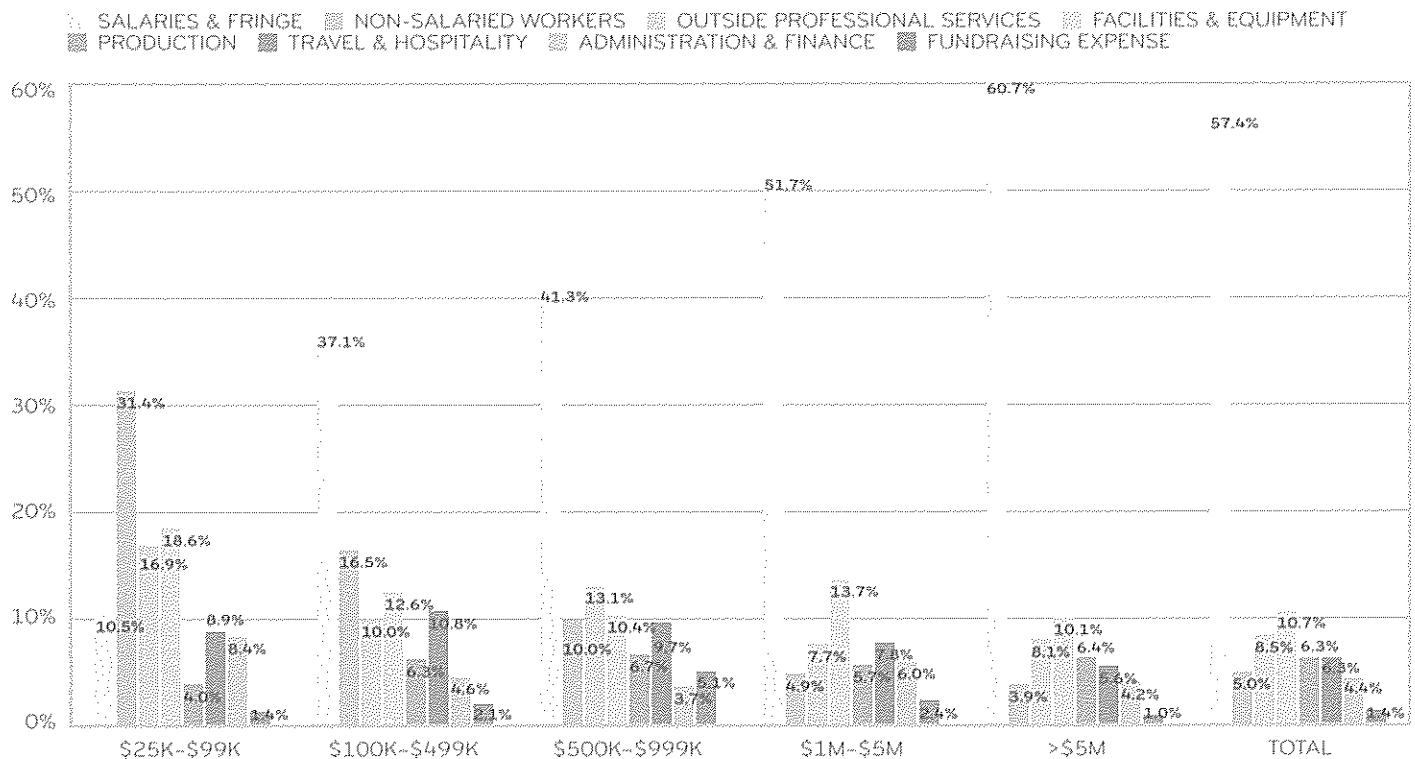


Programming accounts for the great majority of dance-maker total expenditures, nearly 83% across all budget ranges, suggesting efficiencies in the industry. General and fundraising expenses as a share of expenditures increase from 16% for the largest dance makers to 28% for the smallest, which may signal economies of scale and an opportunity for smaller groups to pool resources. According to the trend sample of 66 dance makers, aggregate

expenditures on programming increased 1.7% during the two-year period, while expenditures on fundraising and general administration declined 0.6% and 1%, respectively. This functional category encompasses "any costs the organization incurs in conducting activities for which the organization was created," as distinct from fundraising and general and administrative expenditures (Source: CDP Section 6, General Instructions).



## Expenditures by Budget Size



The CDP expenditure section requests information on forty-four different categories of expenditure. Some of the largest ones, such as "salaries and fringe benefits," are analyzed separately here, but many others are grouped into broader categories: for instance, "legal services" and "accounting" are in the "outside professional services" category, while "bank fees" and "office expenses" are in the "administration and finance" category. See the appendix for a complete listing of what CDP expenses are in each category.

Labor is the dominant expenditure for all budget ranges; however, worker status varies significantly by budget size. The total share of expenditures spent on salaries and fringe benefits is six times as great for organizations with budgets of more than \$5M (61%) as for those with budgets between of less than \$100K (11%).

Conversely, the share of expenditures spent on non-salaried workers is eight times as great for organizations with budgets below \$100K (31%) as for organizations with budgets of more than \$5M (4%). In general, the share spent on outside professional services decreases as budget size increases.

Facilities and equipment costs account for approximately 10% of total expenditures for the largest groups and increase to 19% for groups with budgets of \$25K-\$99K. (Notably, analysis of 66 organizations in the trend sample suggests total allocations to facilities and equipment grew 7% from 2009 to 2011, which should continue to be monitored.) Production costs account for approximately 6% of expenditures for all budget ranges above \$100K, and 4% for those with budgets of less than \$100K.





"As a performer, I'd be really curious to see what information is in the CDP about what types of workers there are, what types of jobs?"  
—Participant, Research Roundtables



# WORKFORCE

The workforce in the CDP sample of 87 dance makers numbers 2,044 full-time equivalent (FTE) positions, both paid and unpaid. Counting each full-time, part-time, independent contractor assignment, volunteer, and intern assignment yields (6,500) 3.2 times as many jobs.

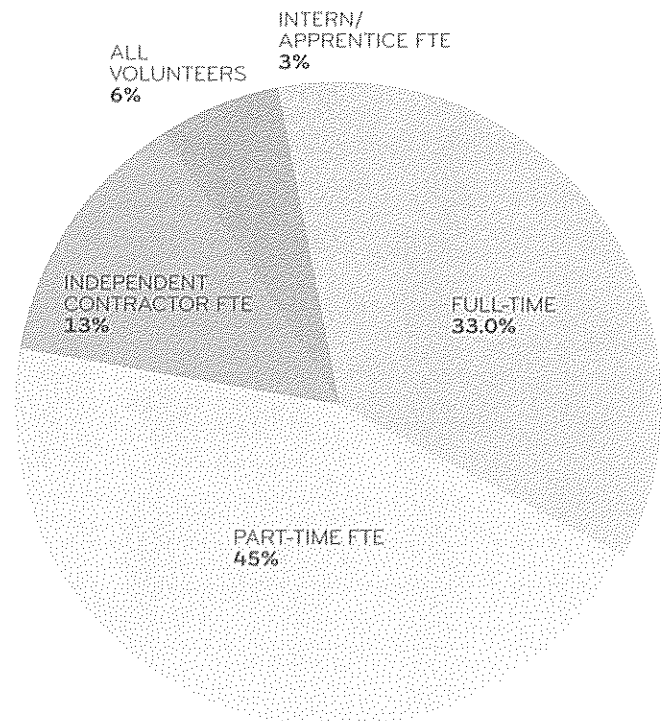
Full-time employees account for 33% of workers. Less than half (42%) of these are employed as dancers, choreographers, or other artists.

Part-time employees (FTE) account for 45% of the workforce; 58% of this segment are artists. On average, a part-time job represents approximately 35% of the hours of a full-time job over the course of a year.

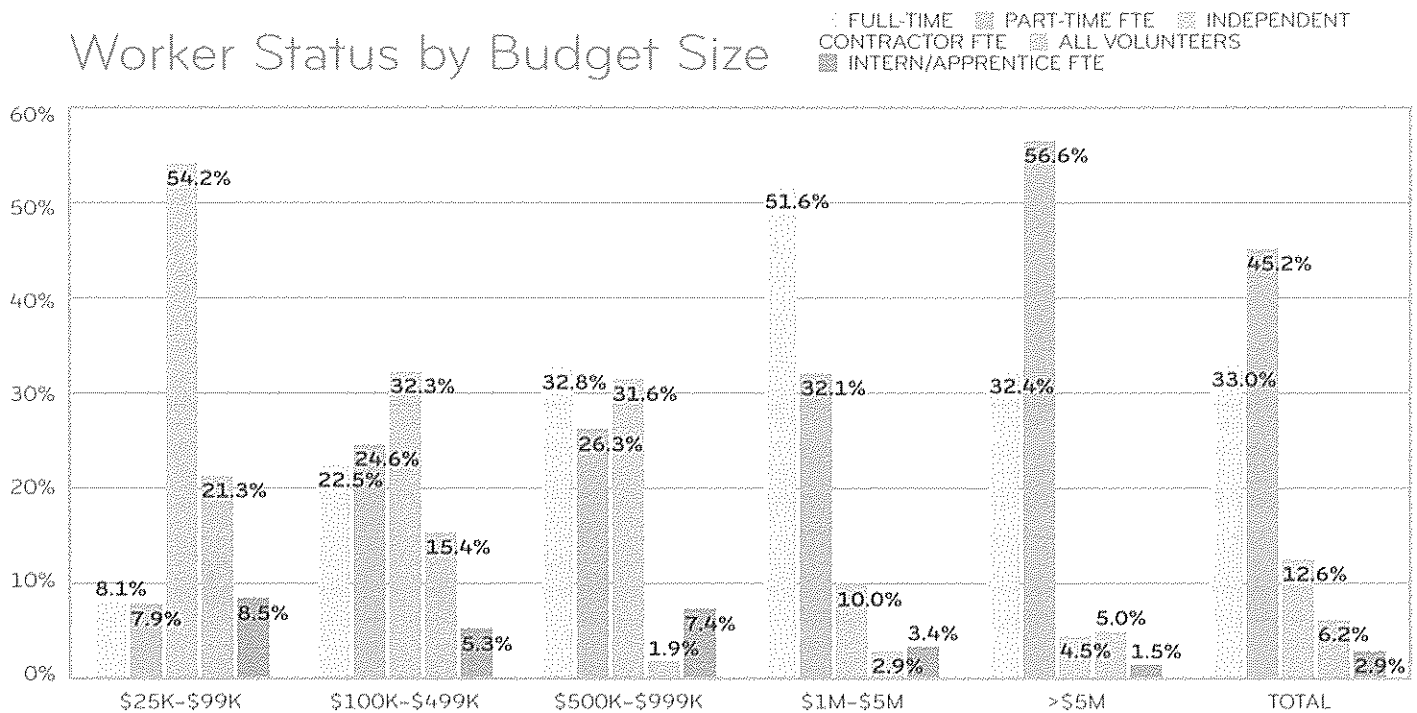
Independent contractors (FTE) account for 13% of the workforce; 57% of this group are employed as artists. On average, an independent contractor assignment is 14% of the hours of a full-time job over the course of a year.

Volunteers (FTE) comprise 6% of the workforce; nearly half (48)% of them are working as artists. There are 17 full-time volunteers in the dance workforce, 8 of whom work as artists. For the 1,118 part-time volunteers, the average amount of time donated is equivalent to 10% of the time of a full-time employee over the course of a year.

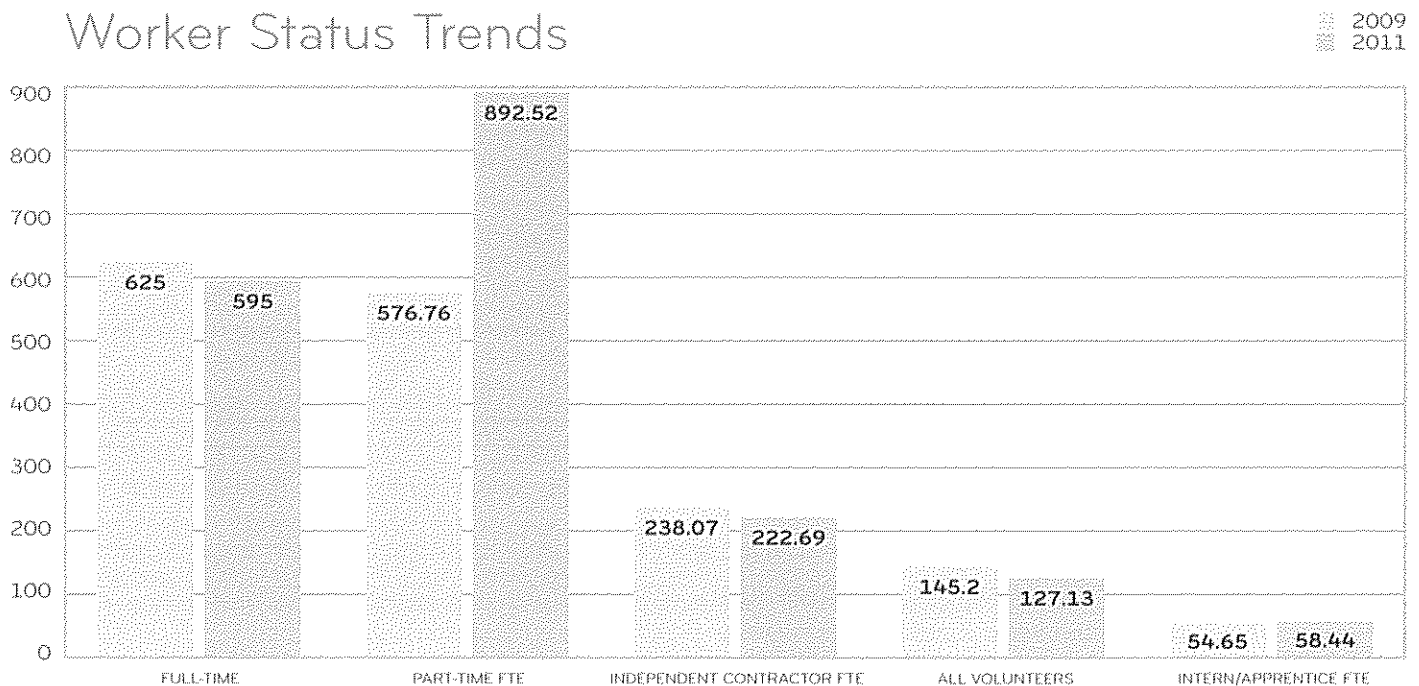
Interns and apprentices (FTE) comprise 3% of the workforce; 42% of them are working as artists. The average amount of work completed is about 29% that of a full-time job over the course of a year.



## Worker Status by Budget Size



## Worker Status Trends



The employment status of the dance-making workforce as represented by the 87 CDP groups varies widely by organizational budget size. In general, the number of full- and part-time employees increases as budget size increases while, conversely, contract and volunteer labor decreases as budget size increases.

## Workforce Trends

The trend sample of 66 dance makers in the CDP reveals potentially significant shifts in the dance workforce from 2009 to 2011. The total of full- and part-time employees (FTE) grew 23.8% during the two-year period, tied to a 55% increase in the number of part-time employees. During the same period, the number of full-time employees, independent contractors (FTE), and volunteers (FTE) all decreased, by 5%, 6%, and 12% respectively.

# POSTSCRIPT: WHAT'S NEXT? ADVANCING THE STATE OF NYC DANCE

This study does more to reveal the state of dance in New York City—its activity, economics, and workforce—than any prior Dance/NYC research. But ultimately it is not the state of dance that matters; it is the future, and how we learn, tell our stories, broker solutions, and keep making dance. Those of us working in the field and our supporters need to work together to apply the findings and generate value.

The release of the study is well timed, as we prepare to welcome a new Mayoral administration and City Council, whose choices will shape future trends. For these officials, findings demonstrate both the importance of City support to the field, 46% of total government funding, and contributions of dance to creativity, education, neighborhoods, and economy. The data may be used to help make the case for budget allocations and incite interagency dialogue about the role and needs of dance and culture, from workforce training to health care, transportation, and real estate.

For institutional and individual donors, the findings may guide investment. The significance of foundation support for dance makers of all budget sizes, and the limited pool of foundations (seven on average, per dance maker), are particularly notable findings. For any foundation considering entering the market, there is opportunity for industry-wide, high-impact grant making. For Board members and other individuals, whose personal contributions declined during the study period, the study is a call to action to renew your commitments and tell your friends.

The research is, above all, an awareness and management tool for Dance/NYC's core constituency: dance makers and companies in the metropolitan New York City area; both

those represented in the study sample and those who have yet to be counted. We hope you will not only see your stories in the data, or how you are extraordinary, but also identify ways to adapt and move your dance making forward. The data suggest, for instance, as yet untapped opportunities for smaller groups to pool administrative expenditures, and the potential for revenue growth from special events, local ticket sales, virtual attendance, tuition and workshops, and other earned sources.

Finally, for Dance/NYC and all of us who serve dance and culture, the study is an invitation to shape responsive and strategic programming and communications. Since 2011, Dance/NYC has released three major reports: *State of NYC Dance* (2011), *Discovering Fiscally: Sponsored Dancemakers* (2012), and a Dance/NYC Junior Committee-led *Dance Workforce Census: Earnings Among Individuals, 21-35*. They have achieved national press attention and public dialogue; served as models for comparative analysis, including a new CDP study by the Dance Resource Center of Greater Los Angeles; and driven investment and services for dance. To cite just two examples, Dance/NYC used research findings to advocate the inclusion of sponsored artists in its NYC Dance Response Fund, established by the Mertz Gilmore Foundation in the wake of Hurricane Sandy; and the creation of a William F. Ryan Community Health Network dancer health-care initiative.

For Dance/NYC, *State of NYC Dance* (2013) is one important step in an ongoing investigation. Planned studies for the year ahead will address the field's preparedness and response as it encountered Superstorm Sandy, and the state of corporate giving to dance. As the organization continues to use the CDP to track dance trends, it invites all dance makers to be counted. It advocates for and will seek more inclusive data.

Our work to put the research into action to advance the state of dance begins now, and with you. Join us and be the change you want to see for dance in New York.

# APPENDIX: DATA FIELDS

CDP CATEGORY		FRACTURED ATLAS CATEGORY	STATE OF DANCE CATEGORY
<b>SECTION 1 — ORGANIZATION INFORMATION</b>			
3	Legal name	Name	Name
7	Street Address	Address 1	Location
8	Street Address line 2	Address 2	Location
9	City	City	Location
10	State	State	Location
11	Zip + 4	Zip	Location
12	County	n/a	Borough
15	Federal ID	n/a	Federal ID
16	Organization Type	Legal Type	501(c)(3)/Fiscally Sponsored
17a	NISP Discipline	Category	Discipline
25	# Board members	n/a	# Board members
26	Year Founded	n/a	Year Founded
27	Year Incorporated	n/a	Year Incorporated
33	Fiscal Year-End Date	Year	Fiscal Year-End Date
<b>SECTION 3 — REVENUE</b>			
<b>Earned</b>			
1	Admissions	Revenue Admissions	NYC Ticket Sales
2	Ticket Sales	Revenue Admissions	NYC Ticket Sales
3	Tuitions	Revenue Tuition	Tuition/workshop
4	Workshop & Lecture Fees	Revenue Tuition	Tuition/workshop
5	Touring Fees	Revenue Other	Touring
6	Special Events—Non-Fundraising	Revenue Events	Miscellaneous
7	Gift Shop/Merchandise Sales	Revenue Other	Miscellaneous
7a	Gift Shop/Gallery Sales	Revenue Other	null
8	Food Sales/Concession Revenue	Revenue Other	Miscellaneous
8a	Parking Concessions	Revenue Other	null
9	Membership Dues/Fees	Revenue Dues	Miscellaneous
10	Subscriptions—Performance	Revenue Other	Subscriptions—NYC Ticket Sales
10a	Subscriptions—Media	Revenue Other	null
11	Contracted Services/Performance Fees	Revenue Contracts	Contracted Services/Performance Fees
12	Rental Income	Revenue Other	Miscellaneous
13	Royalties/Rights & Reproductions	Revenue Other	null
14	Advertising Revenue	Revenue Advertising	Miscellaneous
15	Sponsorship Revenue	Revenue Other	Miscellaneous
16	Investments—Realized Gains/Losses	Revenue Other	Investments & Interest
17	Investments—Unrealized Gains/Losses	Revenue Other	Investments & Interest
18	Interest & Dividends	Revenue Other	Investments & Interest
19	Other Earned Revenue	Revenue Other	Miscellaneous
20	Total Earned Revenue	Total Earned Revenue	Total Earned Revenue
<b>Support</b>			
21	Trustee/Board Contributions	Revenue Donations	Board Member (Private Contributions)
22	Individual Contributions	Revenue Donations	Individual (Private Contributions)
23	Corporate Contributions	Revenue Grants	Corporate (Private Contributions)
24	Foundation Contributions	Revenue Grants	Foundation (Private Contributions)
25	Government—City	Revenue Grants	New York City (Government Funding)
26	Government—County	Revenue Grants	County (Government Funding)
27	Government—State	Revenue Grants	New York State (Government Funding)
28	Government—Federal	Revenue Grants	Federal (Government Funding)
28a	Tribal Contributions	Revenue Other	null
29	Special Events—Fundraising	Revenue Other	Fundraising Events (Private Contributions)
30	Other Contributions	Revenue Other	Other (Private Contributions)
30b	Parent Organization Support	Revenue Other	null
30c	Related Organization Contributions	Revenue Other	null
31	In-Kind Contributions	Revenue Other	Other (Private Contributions)
32	Net Assets Released from Restrictions	Revenue Other	null
33	Total Support	Revenue Donations Revenue Grants	private and government support not aggregated
34	Total Revenue	Total Revenue	Total Revenue

CDP CATEGORY	FRACTURED ATLAS CATEGORY	STATE OF DANCE CATEGORY
<b>SECTION 6 – EXPENSES</b>		
1 Total Salaries & Fringe	Expenses Employee Comp Expenses Employee Taxes Expenses Employee Fringe	Salaries & Fringe
2 Accounting	Expenses Contract Accounting	Outside Professional Services
3 Advertising and Marketing	Expenses Advertising	Outside Professional Services
4 Artist Commission Fees	Expenses Contract Artist	Non-Salaried Artists
4a Artist Consignments	Expenses Contract Artist	Non-Salaried Artists
5 Artists & Performers–Non-Salaried	Expenses Contract Artist	Non-Salaried Artists
6 Audit	Expenses Other	Outside Professional Services
7 Bank Fees	Expenses Bank	Administration & Finance
8 Repairs & Maintenance	Expenses Repairs	Facilities & Equipment
9 Catering & Hospitality	Expenses Other	Travel & Hospitality
10 Collections Conservation	Expenses Other	Administration & Finance
11 Collections Management	Expenses Other	Administration & Finance
12 Conferences & Meetings	Expenses Other	Travel & Hospitality
13 Cost of Sales	Expenses Other	Administration & Finance
14 Depreciation	Expenses Other	Facilities & Equipment
15 Dues & Subscriptions	Expenses Subscriptions	Administration & Finance
16 Equipment Rental	Expenses Equipment Rental	Facilities & Equipment
17 Facilities–Other	Expenses Other	Facilities & Equipment
18 Fundraising Expenses–Other	Expenses Contract Fundraising	Fundraising Expenses
19 Fundraising Professionals	Expenses Contract Fundraising	Fundraising Expenses
20 Grant-Making Expense	Expenses Contract Fundraising	Fundraising Expenses
21 Honoraria	Expenses Contract Artist	Non-Salaried Artists
22 In-Kind Contributions	Expenses Other	included in total; not patterns
23 Insurance	Expenses Insurance	Administration & Finance
24 Interest Expense	Expenses Interest	Administration & Finance
25 Internet & Website	Expenses Website Development Expenses Website Hosting	Administration & Finance
26 Investment Fees	Expenses Other	Administration & Finance
27 Legal Fees	Expenses Contract Legal	Outside Professional Services
28 Lodging & Meals	Expenses Travel Lodging	Travel & Hospitality
29 Major Repairs	Expenses Repairs	Facilities & Equipment
30 Office Expense–Other	Expenses Other	Administration & Finance
31 Other	Expenses Other	Administration & Finance
32 Postage & Shipping	Expenses Other	Administration & Finance
33 Printing	Expenses Printing	Outside Professional Services
34 Production & Exhibition Costs	Expenses Production	Production
34a Programs–Other	Expenses Production	Production
35 Professional Development	Expenses ProDev	Outside Professional Services
36 Professional Fees–Other	Expenses Other	Outside Professional Services
37 Public Relations	Expenses Public Relations	Outside Professional Services
38 Rent	Expenses Rent	Facilities & Equipment
38a Recording & Broadcast Costs	Expenses Recording	Production
38b Royalties/Rights & Reproductions	Expenses Royalties	Non-Salaried Artists
39 Sales Commission Fees	Expenses Other	Non-Salaried Artists
39a Security	Expenses Security	Outside Professional Services
40 Supplies–Office & Other	Expenses Supplies	Facilities & Equipment
41 Telephone	Expenses Utilities	Administration & Finance
42 Touring	Expenses Travel Fees	Travel & Hospitality
43 Travel	Expenses Travel Transportation	Travel & Hospitality
44 Utilities	Expenses Utilities	Facilities & Equipment
45 Total Expenses–Program Total Expenses–Fundraising Total Expenses–General Total Expenses	Percentage Programs Percentage Fundraising Percentage Management Total Expenses	Total Program Expenditures Total Fundraising Expenditures Total General Expenditures Total Expenditures
46 Change in Net Assets	n/a	Change in Net Assets



CDP CATEGORY	FRACTURED ATLAS CATEGORY	STATE OF DANCE CATEGORY
--------------	--------------------------	-------------------------

SECTION 11 — NONFINANCIAL INFORMATION

A - Number of Contributors

A1	Individuals	n/a	Individuals
A2	Board	n/a	Board
A3	Corporate	n/a	Corporate
A4	Foundation	n/a	Foundation

C - Attendance

C1	Total Paid Attendance	Paid Attendance	Total Paid Attendance
C2	Total Free Attendance	Free Attendance	Total Free Attendance
C6	Attendance—Classes/Workshops	n/a	Attendance—Classes/Workshops

G - Program Activity

G2	Public Performances—at home	n/a	Public Performances—at home
G3	Public Performances—away (on tour)	n/a	Public Performances—away (on tour)
G6	Educational classes/workshops—public	n/a	Educational classes/workshops—public
G7	Educational classes/workshops—professional	n/a	Educational classes/workshops—professional
G12	World Premieres	n/a	World Premieres
G13	National Premieres	n/a	National Premieres
G14	Local Premieres	n/a	Local Premieres
G15	Works Commissioned	n/a	Works Commissioned
G16	Workshops or readings of new works	n/a	Workshops or readings of new works

I - Staff and Non-Staff Statistics

11	Full-time permanent employees	n/a	Full-time Permanent Employees
	Full-time Permanent employees—Artists	n/a	Full-time Permanent Employees—Artists
12	Part-time/Seasonal Employees	n/a	Part-time/Seasonal Employees
	Part-time/Seasonal Employees—Artists	n/a	Part-time/Seasonal Employees—Artists
13	Part-time/Seasonal Employees—FTEs	n/a	Part-time/Seasonal Employees—FTEs
	Part-time/Seasonal Employees—FTEs—Artists	n/a	Part-time/Seasonal Employees—FTEs—Artists
14	Full-time Volunteers	n/a	Full-time Volunteers
	Full-time Volunteers—Artists	n/a	Full-time Volunteers—Artists
15	Part-time Volunteers	n/a	Part-time Volunteers
	Part-time Volunteers—Artists	n/a	Part-time Volunteers—Artists
16	Part-time Volunteers—FTEs	n/a	Part-time Volunteers—FTEs
	Part-time Volunteers—FTEs—Artists	n/a	Part-time Volunteers—FTEs—Artists
17	Independent Contractors	n/a	Independent Contractors
	Independent Contractors—Artists	n/a	Independent Contractors—Artists
18	Independent Contractors—FTEs	n/a	Independent Contractors—FTEs
	Independent Contractors—FTEs—Artists	n/a	Independent Contractors—FTEs—Artists
19	Interns & Apprentices—FTEs	n/a	Interns & Apprentices—FTEs
	Interns & Apprentices—FTEs—Artists	n/a	Interns & Apprentices—FTEs—Artists

NOTE: ALL FRACTURED ATLAS REVENUE AND EXPENSE ITEMS WERE USED IN AGGREGATE THROUGHOUT THIS REPORT.

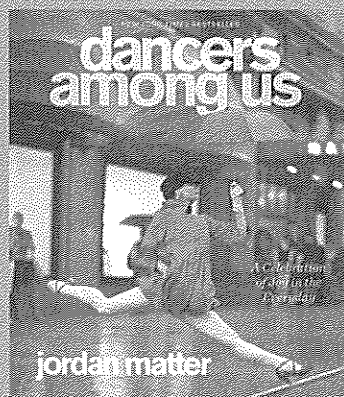
# NOTES

# dance/NYC

IN ALLIANCE WITH DANCE/USA

DanceNYC.org @DanceNYC  
218 East 18th Street, 4th floor  
New York, NY 10003

To contribute to Dance/NYC  
and future research:  
[DanceNYC.org/Donate](http://DanceNYC.org/Donate)



All photos provided by  
Jordan Matter Photography,  
from the best-selling book,  
Dancers Among Us



**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: \_\_\_\_\_

Name: Thomas Golante (PLEASE PRINT)

Address: \_\_\_\_\_

I represent: Queens Library

Address: 89-11 Merrick Blvd.

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

Budget

I intend to appear and speak on Int. No. \_\_\_\_\_ Res. No. \_\_\_\_\_  
☐ in favor ☐ in opposition

Date: 03/11/74

Name: Michael D. D. White (PLEASE PRINT)

Address: 62 Montague St.

I represent: Citizens Defending Libraries

Address: 62 Montague St. Bklyn, NY 11201

**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: \_\_\_\_\_

Name: Linda Johnson (PLEASE PRINT)

Address: 10 Grand Army place

I represent: BPL

Address: 10 GAP

Please complete this card and return to the Sergeant-at-Arms

**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: Christian Fabrisic

Address: 48-46 45th St

I represent: Urban Librarians Unite

Address: \_\_\_\_\_

**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: Chris Cobb

Address: 410 Camperland St #2

I represent: Brooklyn, NY

Address: NYPL

**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: 11 Mar 2014

(PLEASE PRINT)

Name: C.M. PYLE

Address: 470 West End Ave

I represent: Myself

Address: \_\_\_\_\_

Please complete this card and return to the Sergeant-at-Arms.

**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: 3/11/14

(PLEASE PRINT)

Name: CHRISTABEL GAUGH

Address: 45 CHRISTOPHER ST NYC 10014

I represent: SOCIETY FOR THE ARCHITECTURE OF THE CITY

Address: 45 CHRISTOPHER ST. NYC 10014

**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: Charles D. Warner

Address: 210 W. 101st St 10027

I represent: Self

Address: \_\_\_\_\_

**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: 3/11/14

(PLEASE PRINT)

Name: CARLA LORD

Address: 135 WEST 58th ST, 6A

I represent: SAVE-THY LIBRARY

Address: \_\_\_\_\_

Please complete this card and return to the Sergeant-at-Arms

**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: 3/11/14

Name: Harriet Shalat (PLEASE PRINT)

Address: 102-42 62 Drive F.H., NY 11375

I represent: Citizens Defending Libraries

Address: \_\_\_\_\_

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. DCLABUGOFF FY15 Res. No. \_\_\_\_\_

☐ in favor ☐ in opposition

Date: March 11, 2014

Name: LANE HARWELL (PLEASE PRINT)

Address: 218 E 18th St

I represent: Dance / NYC

Address: 218 E 18th St

**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: \_\_\_\_\_

Name: LYAN KELLY (PLEASE PRINT)

Address: 5th Ave, Harlem

I represent: ETG.

Address: \_\_\_\_\_

◆ Please complete this card and return to the Sergeant-at-Arms ◆

**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: 3/11/14

(PLEASE PRINT)

Name: MOVICA STRAUSS

Address: 9 EAST 82nd St / 10028

I represent: Committee to Save the NYPL

Address: \_\_\_\_\_

**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: Regina Karp

Address: 172 W 79th St

I represent: citizen of NYC for 74 years

Address: \_\_\_\_\_

**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: 3/11/14

(PLEASE PRINT)

Name: DAVID JOHNSTON

Address: 61 W 23 St

I represent: EXPLORING THE METROPOLIS

Address: SAME

Please complete this card and return to the Sergeant-at-Arms

**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: 3/11/14

(PLEASE PRINT)

Name: Margaret Morton

Address: 31 Chambers

I represent: NYC Dept. of Cultural Affairs

Address: \_\_\_\_\_

**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: March 11, 2014

(PLEASE PRINT)

Name: Veronika Couant

Address: 45 W 54 St, 7C, New York, NY 10019

I represent: Committee to Save the New York Public Library

Address: \_\_\_\_\_

**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: MIRIAM BERKLEY

Address: 353 WEST 51ST ST NY 10019

I represent: MYSELF

Address: \_\_\_\_\_

Please complete this card and return to the Sergeant-at-Arms

**THE COUNCIL  
THE CITY OF NEW YORK**

Appearance Card

I intend to appear and speak on Int. No. \_\_\_\_\_ Res. No. \_\_\_\_\_

☐ in favor ☐ in opposition

for Libraries Date: 3-11-2014

(PLEASE PRINT)

Name: Carolyn M. Intyre

Address: 62 Montague St

I represent: Citizens Defending Libraries

Address: \_\_\_\_\_

**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: 3/11/14

(PLEASE PRINT)

Name: John Hyslop

Address: 125 Barclay Street NY 10007

I represent: President, L. 1321, DC37 (QPL)

Address: \_\_\_\_\_

**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: 3/11/14

(PLEASE PRINT)

Name: Cuthbert Dickenson

Address: 125 Barclay Street, NY 10007

I represent: President, L. 374, DC37 (MPL)

Address: \_\_\_\_\_

Please complete this card and return to the Sergeant-at-Arms



**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: 3/11/14

(PLEASE PRINT)

Name: Eileen Muller

Address: 125 Barclay Street NY NY 10007

I represent: President, L.1482, DC37 (BPL)

Address: \_\_\_\_\_

**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: 3/11/14

(PLEASE PRINT)

Name: Val Colon

Address: 125 Barclay Street NY 10007

I represent: President, L.1930, DC37 (NYPL)

Address: \_\_\_\_\_

**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: 3/11/2014

(PLEASE PRINT)

Name: Tony Marx

Address: President + CEO

I represent: New York Public Library

Address: \_\_\_\_\_

Please complete this card and return to the Sergeant-at-Arms

**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: 11 MARCH 2014

(PLEASE PRINT)

Name: SACOB MORRIS

Address: \_\_\_\_\_

I represent: PUBLIC ADVOCACY

Address: \_\_\_\_\_

◆ Please complete this card and return to the Sergeant-at-Arms ◆

**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: 3/11

(PLEASE PRINT)

Name: Lucy Koteen

Address: 138 Lafayette Av, Brooklyn

I represent: Citizens Defending Libraries

Address: \_\_\_\_\_

◆ Please complete this card and return to the Sergeant-at-Arms ◆