

NYBG/125

**Testimony of The New York Botanical Garden
at the
Committee on Cultural Affairs, Libraries and International Intergroup Relations
regarding
NYC Department of Cultural Affairs Diversity Survey Results**

February 25, 2016
10:00am

Good morning, my name is Aaron Bouska, and I am Vice President for Government and Community Relations at The New York Botanical Garden (NYBG). I would like to begin today by thanking Majority Leader Van Bramer and members of this committee for convening this oversight hearing and affording NYBG the opportunity to offer testimony in support of this initiative.

As many of you know already, NYBG is an advocate for the plant kingdom. The Garden pursues its mission through its role as a museum of living plant collections arranged in gardens and landscapes across its National Historic Landmark site; through its comprehensive education programs in horticulture and plant science; and through the wide-ranging research programs of the International Plant Science Center.

Like the complex ecosystems of some of our most fragile plant biomes, diversity is also a key indicator in the healthy ecosystem of an organization. Fostering and supporting diversity within our organization is key to our long-term effectiveness in carrying out the Garden's mission and connecting people to plants and plant science. This is why NYBG applauds the Mayor, NYC Department of Cultural Affairs, the Mertz Gilmore Foundation and Rockefeller Brothers for completing a major milestone in the diversity initiative, an effort we support and embrace at NYBG.

It is clear from this survey that New York City's cultural sector is far more diverse than cultural organizations on the national level, but it lags behind the demographic diversity of the city's population. NYBG acknowledges there is much work to do and we have rolled up our sleeves to be an enthusiastic partner. In particular, NYBG has been working on the two efforts identified by DCLA to promote a more diverse cultural community: first, focusing efforts on building pipelines to employment and leadership positions that target underrepresented populations; and, second, creating opportunities for organizations to share successful strategies with one another.

From the first roundtable hosted by DCLA that included the Garden's President and the Garden's Board Chair, collective efforts to "build employment pipelines" for underrepresented populations is primary and echoes some of the Garden's own recent initiatives to diversify its own workforce. Consider that the Garden has an affirmative action plan through which we evaluate the hiring of women, minorities, veterans and disabled workers in all Federal Equal Employment Opportunity (EEO) categories. A summary of the most recent analysis found:

- 52% of the Garden's workforce is female.
- 47% of the Garden's workforce is comprised of minorities.
- In 8 of the 9 EEO categories that apply to the Garden, the Garden's workforce reflects the demographics of the geographic areas in which it recruits – which is primarily the tri-state metropolitan area.
- In the one category where it falls somewhat short of the minority goal (the professionals category), we believe this is due to a shortage of minority candidates in the fields of horticulture and botanical science research.

Adding to this challenge of diversity within the horticulture and botanical science research staff, is the fact that many of our senior level positions have long tenures with the Garden, often of 20 plus years of service. As with the case in many organizations that retain staff for many decades, the mid-level managers in these Garden departments are more diverse than their senior counterparts and (a point also identified in the DCLA survey) and are also gaining the leadership experience and skill sets that will prepare them for senior level positions once those become available at the Garden or elsewhere. This is sort of an internal "pipeline."

So what is the Garden doing now to create "a pipeline" for City residents and underrepresented populations to pursue careers in the fields of horticulture plant sciences? Three programs at NYBG deserve mention:

The Explainers Program: Explainers are high school students ages 14 - 17 who have been accepted into a competitive internship program and work as volunteer educators in the Children's Adventure Garden. 145 individuals participated in FY15. Teens share a sense of community, forge new friendships, and spend time outdoors exploring nature. Teens become more self confident through public speaking, gain a deeper knowledge of a topic (plant science and ecology specifically), and share experiences with peers. Explainers facilitate experiences with nature and plant science for children and families.

Weekly enrichment opportunities were recently added to the Explainer's curriculum. Visits to NYBG staff in science, horticulture and the herbarium exposed Explainers to career opportunities and paths they may not have considered.

In FY'15, the 145 participants came from these areas: 52% Bronx; 20% Manhattan; 14% Westchester, and 13% Other, including Queens, Brooklyn, New Jersey, and Connecticut. During FY'15 the program's diversity was 27% Hispanic; 24% African American; 17% Caucasian; 23% Asian and 10% 2 or more races/ethnicities. In FY'15, the program had 56% female and 44% male participants.

The NYBG / CUNY Graduate Studies Program: trains Ph.D. and Master's students who are carrying out studies in systematic, molecular, and economic botany at field sites around the world. It is one of the few programs in which students are trained across the broad spectrum of botanical fields. Students choose from a range of courses and subject areas and design unique interdisciplinary research projects. The Program is operated in conjunction with the Plant Sciences subprogram of the City University of New York's (CUNY) Ph.D. Program in Biology.

The program is flexible and provides excellent opportunities for interdisciplinary study. In addition to the core courses in plant sciences, students may take courses in biology, statistics, economics, anthropology, or other disciplines at nearby colleges, including City College, Hunter College, the CUNY Graduate Center and Queens College. As a result, students have unique opportunities to develop skills in a diversity of fields, such as phytochemistry, molecular biology and genomics, bioinformatics, ecological physiology, archaeology, anthropology, linguistics, economics, computer modeling, and nutrition.

Since the founding of the institution (and the program), we have produced a total of 303 graduates (216 PhDs and 87 Master's degrees) from the CUNY.

Urban Advantage: Urban Advantage (UA) is a standards-based collaboration between urban public school systems and science-rich cultural institutions including zoos, botanical gardens, museums, and science centers to improve students' knowledge of science and engineering practices.

Drawing on the educational resources of the informal science community and its long-term commitment to science education, the New York City UA program provides professional development for middle school science teachers and opportunities for both students and teachers to engage in authentic science—conducting investigations in which they pose scientifically oriented questions, prioritize evidence, and develop logical explanations, which are essential for understanding science.

With leadership funding from the New York City Council, Urban Advantage was launched in 2004 in New York City by the American Museum of Natural History in collaboration with the Brooklyn Botanic Garden, the New York Botanical Garden, the New York Hall of Science, the Queens Botanical Garden, the Staten Island Zoo, the Wildlife Conservation Society's Bronx Zoo and New York Aquarium, and the New York City Department of Education.

Recommendations on how the City Council could help organizations continue their efforts to diversify their workforce:

1. Support new operating funding in the FY17 budget for DCLA, as this city funding goes towards union (DC37) salaries and wages. As this body knows, DC37 is a diverse and important municipal workforce, and is key to our organizations carrying out our missions.
2. Support the creation of a paid internship program for CUNY students, an idea that has been advanced by the DCLA in is currently in formation. Paying students to gain meaningful work experience will expand the pool of students that can afford to do this. Perhaps emphasis could be placed on fields of marketing and development where skill sets are readily transferable between the many disciplines of the cultural community.
3. DCLA has notified the cultural community that it will create a \$1M competitive diversity initiative, which we fully support. We would suggest this be in addition, and not in place of, the supplemental support funding that is available to address emergency ADA needs, staffing for IDNYC, and other emergencies since this funding is not available elsewhere.

There is much work to do at the Garden, and we value this opportunity to have shared some of what we are working on. NYBG looks forward to continuing to work with our cultural partners, the Mayor and DCLA, and the New York City Council to support an ever-more diverse, inclusive, and equitable cultural sector.

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CARNEGIE HALL

New York City Council Fiscal Year 2016

February 25, 2016

Oversight: Oversight: New York City Department of Cultural Affairs Diversity Survey Results

Chairman Van Bramer, Members of the Council Committee on Cultural Affairs, Libraries and Intergroup Relations. My name is David Freudenthal and I am glad to offer comments today from Carnegie Hall about the de Blasio Administration's initiative to measure diversity among the City's cultural institutions.

The City, alongside the Ford Foundation and others, framed the initiative using demographic information about NYC as one of the most multi-ethnic cities in the nation, with residents who speak more than 200 languages and no single dominant racial or ethnic group. As the Diversity Survey has confirmed, New York City's cultural workforce does not fully reflect this racial and ethnic diversity.

Looking beyond New York City, and into the future, the United States of America will become a truly multi-ethnic nation within the next two to three decades. Diversity is an increasingly pressing topic of dialogue across sectors in our nation. Rapidly shifting demographics, along with a recent pattern of current events that touch on issues of equality and inequality, racism, access, and opportunity for people across the country has resulted in increased awareness and dialogue related to these topics, as well as a shift in the philanthropic community towards causes and work that might address these challenges. In early 2015, Grantmakers in the Arts adopted a statement of purpose for their work in racial equity in arts philanthropy to increase funding for ALAANA (African, Latino(a), Asian, Arab, and Native American) artists, arts organizations, children, and adults. Grantmakers' Board "has made racial equity in arts philanthropy a primary focus of our organization," committing to address "structural inequities and increasing philanthropic and governmental support in the arts for ALAANA artists, arts orgs, children, and adults, through a set of specific actions."

All of this reinforces the commitment that Carnegie Hall and colleague arts and cultural organizations are making to examine ourselves in relationship to diversity and the opportunity gap, and the Diversity Survey has been an effective means to engage in public dialogues such as this one. In looking at Carnegie Hall in relationship to these issues, we are evaluating our array of functions as a cultural organization, including education, programming, audiences, volunteer leadership, and employment. I will touch on some of these briefly.

In terms of programming, Carnegie Hall regularly presents high profile artists from a broad range of genres. Recognizing that classical music presents certain challenges in relationship to diversity and inclusion because of its western European origins, Carnegie Hall has increasingly featured large-scale programming initiatives. These include: Honor!—a celebration of the African American Cultural Legacy, curated by our Trustee Jessye Norman; Voices from Latin America; and UBUNTU—music and Arts of South Africa, which was organized around the 20th anniversary of free elections. We regularly present important artists of color as part of our programming, especially as we consider the diversity of our audiences and our performers. The Weill Music Institute (WMI)—Carnegie Hall's music education and community program arm—has for the past decade been designing programs directed at the issues of artistic and musical access, equity, and diversity. Recently, WMI launched NYO2 and Play USA, both programs which are specifically targeted at increasing diversity among



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young people who have access to high quality instrumental instruction nationally, in the early and pre-conservatory years. Locally, the tens of thousands of individuals reached by WMI's service in New York City's schools and communities are also reflective of New York's diverse demographic profile. We have also focused in recent years on aggressive diversification of the artists with whom we collaborate and who represent Carnegie Hall in school and community settings. We are doing this work to help move the needle on the arts access gap, which is so key to the challenges raised in the survey.

Carnegie Hall has been addressing issues of diversity and inclusion among its staff and board. We engaged a consultant in 2013 to consider the board level, and are also considering our practices at the staff level, for example in our recruitment. We are looking at ways to expand our intern program to allow for greater access to employment opportunities and job training, and we are receptive to the City's plan for pipeline programs from local colleges and universities.

As the cultural community's work—and our own efforts—around diversity and inclusion continue to develop, Carnegie Hall will continue seeking to advance in this area. Our efforts through programmatic, educational, and employment initiatives have established a path towards greater inclusivity and diversity in all aspects of the organization, and we are excited to see how these will further evolve, so we may most effectively represent and serve our city. I welcome any comments or questions the Committee may have on this topic.

MUSEUM OF THE MOVING IMAGE

Testimony by Carl Goodman, Executive Director, Museum of the Moving Image
The Committee on Cultural Affairs, Libraries and International Intergroup Relations
Hearing on NYC Department of Cultural Affairs Survey Results :
Thursday, February 25, 2016

I deeply appreciate the work done by the DCA with assistance from the Mellon Foundation on measuring Staff and Leadership diversity in New York City cultural institutions. We strongly agree with the goal of having our field better represent the diversity of the City whose citizens we serve, and are committed to developing new strategies, and continuing with and building upon current strategies we have in place, in order to achieve that goal.

One thing that is not captured by the survey is that the rate of our diversity hiring has been increasing gradually since Fiscal Year 2012, to the point where over 55% of new hires over the past two years met diversity requirements, which is well above the 32% 'snapshot' expressed in the survey. This holds true for our professional staff as well as support staff.

The diversity and range of our programming is a ground level component of a strategy for achieving racial and ethnic diversity throughout the entire Museum community. For diversity to work inside the Museum, we have to make sure that our programming addresses and is meaningful to diverse audiences. From "The Color of Comedy" to the upcoming sold-out Town Hall devoted to Nuyorican Cinema organized by Eddie Pagan, to our recent screenings at the Jacob Riis Settlement Houses of Nas' film *Time is Illbient*, and "Fresh Dressed," and our Indian and Cuban film series, or even our extended run of *In Jackson Heights*, the Museum puts great effort into programs that speak to diverse audiences, and where people in the audience see reflections of themselves on the screen.

This commitment extends to our education programs, which see 30,000+ public schoolchildren each year, our audience mirrors the racial and ethnic diversity of the Borough of Queens and New York City as a whole. The council-funded CASA program, as well as the new Arts as a Catalyst for Change program sponsored by Councilmember Cumbo, and which you so kindly brought us into, is another touchpoint. It is critical that these students see a reflection of themselves, and who they could become, in the educators and staff they see at the Museum.

Internship programs provide us with a more direct way to acquaint students with the notion of cultural organizations as a place of work. We have ongoing partnerships with

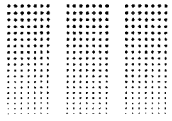
a number of organizations, which provide funding and a talent pool for paid high school and college student internships at the Museum. All students meet demonstrated need requirements and, while there are no requirements or mandates as such, all have been nonwhite. Make no mistake, establishing and running these internships so that they achieve their desired results is a labor intensive process, and places quite a bit of stress on those with small staffs. But it's worth it. The Museum's Chief Curator, Curator of Digital Media, Marketing Director were once interns.

All of these pathways and pipelines are essential to have in place in order to ensure that rate of diversity hiring continues to increase. But there are also things that can be done to move the needle more quickly and forcefully, and that has to do with professional staff.

Since 2012, we have applied for and received DCA supplemental funding, as well as funding from other sources, such as the Ford Foundation, to subsidize or pay for the first-year salary – I see it as a kind of scholarship, or stimulus - of a new manager level position, one that we fill with a person of color. Our Registrar, House Manager, and Director of Community Engagement, have been brought in this way. These grants allow the Museum to make a capital investment in a new position that would ultimately be income generating. They allow us to bring a person of color in at mid-level, with our commitment to make sure she/he rises through the organization, and sees herself in the young person she hires and mentors.

This financial support to make the investment is especially enabling given overall decreases in operating funding, which has resulted in hiring freezes, promotions without filling the newly opened position, and the little turnover there is at the Museum, which is a very exciting – if somewhat exhausting - place to work.

Again, we thank the City for its leadership.



QUEENS MUSEUM

New York City Council Cultural Affairs Committee Hearing on the DCLA Diversity Survey Results

Testimony delivered by Laura Raicovich, President and Executive Director, Queens Museum

February 25, 2016

Good morning Chairman Van Bramer, Councilmembers and friends. My name is Laura Raicovich and I am the President and Executive Director of the Queens Museum. I would like to thank you for calling this important hearing on the recent Diversity Survey.

The Queens Museum is a public institution in a public park, and in the near future, we will become the first art museum in the country to house a branch of a public library. I begin with this because our mission is deeply rooted in serving the public – the whole public.

To that end, over the past decade, we have experimented with programming, staffing and the basic museum structure, all to attract new voices to our galleries, events, offices and board. While I understand that neither this hearing nor the Diversity Survey is about programming, it is the programming that has attracted a diverse group of staff and board members to the Museum. It is not by accident that our head of exhibitions is Hitomi Iwasaki, our Director of Education Jason Yoon, and our Director of Community Engagement Prerana Reddy. They were attracted to the museum because they, like us, were intent on serving and engaging different communities in an ongoing discourse of issues that go way beyond the visual arts.

We do not have all of the answers, and there is more work to be done, however, we and our colleagues across the city's cultural sector are making great strides and leading the way for a more diverse cultural community nationwide.

If I may, I'd like to touch on five programmatic initiatives that we have undertaken in the past decade that, in a profound way, shed some light on the Diversity Survey.

For the past 30 years, our art therapy program has allowed individuals young and old to participate in cultural offerings in ways that complement their particular physical, emotional, behavioral, and cognitive abilities. What began as a vehicle to help the visually impaired experience the visual arts has evolved into a multidisciplinary initiative that has most recently contributed to changing art therapy practices for those on the autism spectrum. 6 years ago, Michele Lopez, one of our 3 full-time art therapists, met a mother from Corona who was visiting the museum with her family. As an undocumented immigrant who spoke little English, raising two children on the autism spectrum left her feeling isolated and overwhelmed. In speaking with her, Michele discovered that other Latino mothers were in the same predicament. The museum decided to pilot a small weekend playgroup in Spanish for a few of these families, where mothers could ask Michele –and each other– questions, and where artmaking was employed to help children express themselves. Since then, the program has expanded, built an international network, empowered parents, and changed hundreds of lives.

A few years before Michele's fateful conversation, the museum hired a young artist named Jaishri Abichandani fresh off of a long stint ringing doorbells for the US Census. Jaishri grew up in Corona, wanted to help fellow immigrants, and deeply knew Queens. Her Census work was based on helping people by engaging them in conversation and we wanted to incorporate that ideal into our own efforts. We shifted our attention away from solely growing attendance figures, and engaged our neighbors in meaningful

conversations, asking them what the museum could do to help them, regardless of whether it was through the visual arts or not. Jaishri has since moved on but our team of community organizers continues to harness the museum's resources to give opportunities and voices to our neighbors, utilizing art and social practice to energize public spaces, include the community in urban design discussions, and provide direct social services to thousands of people

It is with that same ethos that the Queens Museum has presented an ongoing art project called Immigrant Movement International, launched by artist Tania Bruguera 6 years ago. Since then, in a storefront on Roosevelt Avenue, 30,000 people a year receive immigration and legal consultation, OSHA certification, English language instruction, basic computer training, exercise and wellness sessions, and workshops on workers' rights. The space is open to individuals and groups alike and serves as a setting for street vendors seeking to organize, the local youth orchestra, artmaking activities and homework assistance for children. Social practice projects like this are redefining the term "art" and are directly exacting positive change in realms that our communities are identifying. Since Immigrant Movement began, it has shifted from an artist-run project to one run by the community, with a council of community members deciding what concerns to tackle while the museum offers guidance and raises funds to keep it operating. Bruguera, the artist who conceived of it, is now in her second week as the City's first artist-in-residence for the Mayor's Office of Immigrant Affairs.

In 2007, the Queens Museum contacted the Queens Library, a powerhouse organization with more than 60 branches and a keen understanding of the needs of each of the neighborhoods they serve. We wanted to know what they knew, to pick the brains of their programmers and demographers. What emerged from those early discussions is the New New Yorkers Arts and Literacy Program, a collaboration with the library that has offered free programs to recent adult immigrants in 12 languages over the past nine years. Coordinated by Nung-hsin Hu, the multi-session classes take place at both branch libraries and the museum, and range from digital photography and basic web design to traditional Korean brush painting and Tibetan mandala making. Each is taught by a teaching artist in native tongue and many infuse artmaking with ESOL learning. The skill-building aspect of the New New Yorkers program has encouraged participants to adopt new passions and even start their own businesses, but beyond that, it has created a community of recent immigrants with a tight bond that crosses ethnic and geographic boundaries. Those bonds are the foundation for the soon-to-be-built Queens Library at the Queens Museum.

Lastly, a visitor to the Queens Museum will encounter a corps of VEAs or Visitor Engagement Agents, essentially, our version of gallery ambassadors. These predominantly young people are interested in art, in museums, and in community engagement to varying degrees. They work part-time at the museum, come from diverse backgrounds, speak ten different languages, and are at distinct points in their educations and lives. Each is initially introduced, and eventually immersed, in all aspects of museum operations. They receive professional development on a monthly basis before moving on to a more in-depth apprenticeship within a department of their choosing. Since we started the VEA program two years ago, three former members have joined our full time staff, including Dominique Hernandez, who just started as the full-time coordinator of the aforementioned Immigrant Movement project.

As the makeup of the city –and country– more closely echoes the remarkable diversity of Queens, it is obvious that there is more work to be done. However, it is important that we not overlook the groundbreaking work that is already being done throughout New York City's cultural sector.

Thank you for your time.

CITY COUNCIL OF NEW YORK CITY TESTIMONY - February 24, 2016

Shawn René Graham, Artist Services Manager, The Field

Thank you to the Cultural Affairs Committee for the opportunity to testify today on the lack of diversity in leadership in our city's cultural organizations. I particularly want to focus my remarks on the proposed New Initiatives that resulted from the Cultural Affairs Diversity Survey Results.

My name is Shawn René Graham and I am the Artist Services Manager of The Field. The Field is a 30-year old arts service organization dedicated to helping 1,100 performing arts makers in New York thrive. I serve more 300+ Artists who are members of our Fiscal Sponsorship Program with support services to help them build their art business. I am also a practicing Dramaturg who serves many individual artists and organizations, particularly those of color all over NYC.

As an arts advocate and artist, I have witnessed first-hand the lack of resources to diversify leadership at cultural institutions. But I am acutely aware of this lack when it comes to smaller, often fiscally sponsored organizations, and mid-sized organizations that may, in fact, already have diverse leadership and operate in diverse communities. Unfortunately, many of these organizations lack the resources both to maintain an infrastructure that might contribute to the organization's growth and to sustain programs that could provide opportunities for future generations to train and gain experience.

Here's what I have observed in my 20+ years working in the arts sector: Funders go shopping for projects. A large, white institution counts their performers of color who come and go as institutional diversity each year, gets the money and starts an apprentice or training program. They do this because they have a large development department that can chase funding for whatever it is they endeavor to do. The apprentice or intern of color is heavily involved during the time set aside for diversity programming. But when that program is over, there is not much else for the apprentice or intern to do. The poor person in training has a terrible time and, quite frankly, does not actually want to work there anyway. Why rely on these large, bustling places that are not committed to diversity year-round and also may not have time to mentor?

In response to the New Initiatives proposed my recommendations are:

1. Make sure the funding is disbursed to a variety of organizations, large, mid-size and small that operate in diverse communities. Don't let smaller and/or fiscally sponsored organizations struggle financially when they may already have an ongoing commitment to creating an atmosphere of diversity, equity and inclusion.

There are organizations like The Classical Theatre of Harlem, The Caribbean Cultural Center African Diaspora Institute (CCCADI), and 651 Arts who are committed, but struggle with obtaining funding because they don't have large development departments poised to be in funder's faces all of the time. They could be a prime resource for input on how to start a leadership program and also greatly benefit by gaining a new leader in a number of areas including artistic, general management, development, marketing and audience development.

Further, there are arts services organizations that may be better equipped to both identify and support pipeline programs more efficiently. In 2015, The Field launched Field Leadership Fund (FLF). FLF is a fellowship that offers real opportunities, remuneration and access to ambitious artists, arts organizations and arts managers who want to be leaders in the field. I believe that FLF is a potent pipeline initiative, but it will sunset after one iteration without additional support. Most funding is short term. For the specifics on The Field's position on equity and inclusion in the arts sector, I urge you to read *The Work We Have To Do At 30* (<http://thefieldnyc.blogspot.com/2016/01/the-work-we-have-to-do-at-30.html>). CCCADI also has an Equity Fellowship that may also be under-resourced and become another short-lived program.

2. Training programs need ongoing support in order to be sustained. The funding initiative of \$2 million to theaters for professional training is quite a small number considering that the person being trained also eventually needs a job.

For people of color or differently abled, becoming an arts professional is not usually a consideration because many do not have the economic wherewithal to go through training to not have a permanent position that pays a livable wage. Other professions are more attractive and practical.

There must also be funding in all areas of the performing arts, not just theatre. What about music, dance, film and visual arts organizations? They need a diverse pool of leadership as well.

3. Working with the City of University of New York to build a training program is a good idea, but only if it provides a degree and a job at the end.

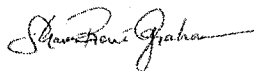
Large, white-led institutions typically do not hire people of color who don't have degrees from accredited institutions. Often they must have a degree that carries prestige. I, for one, would not have/had any job in my twenty-year career without my advanced training from Harvard and that's just middle management. Many of the people of color I know who have leadership positions attended Yale, Columbia or NYU. It's a fact of our lives that our resume must be polished. We do not get opportunities to go through the ranks like our white counterparts. I recommend an accelerated Fellowship training program that provides effective training and an actual job opportunity with a partnering organization. The training program needs to be 12 to 18 months, be administered by the top arts administrators and educators in the field, and include a living stipend so that it is feasible for the average fellow's current economic situation or limitations.

4. Cultural Institutions must be invested in thorough, institutionalized change before getting a single dime.

In the end, if cultural arts organizations are going to be successful at diversifying leadership it must also happen from the top down. Boards that are permanently White are usually charged with hiring leadership and tend to favor and hire people who are like them. The same goes for White management. Before funding organizations, you must have a very thorough vetting process that includes seeing diverse boards and leadership even before funding any organization.

Thank you for the opportunity to share my thoughts. I look forward to further developments on the new initiatives.

Sincerely,



Shawn René Graham

Artist Services Manager, The Field

**New York City Council
Committee on Cultural Affairs, Libraries and International Intergroup
Relations - Oversight: NYC Department of Cultural Affairs Diversity
Survey Results Hearing**

Thursday, February 25, 2016, 10:00am - Council Chambers, City Hall
Testimony by Jorge Daniel Veneciano, Executive Director, El Museo del Barrio

Good Morning, Committee Chair Jimmy Van Bramer, distinguished members of the committee, and our colleagues at the Department of Cultural Affairs.

I applaud the Department of Cultural Affairs and the City Council for their attention to matters of diversity in our cultural institutions. As director of El Museo del Barrio, I work for an institution founded on the recognition of this very challenge.

In the late 1960s, when El Museo was founded, Puerto Rican art and culture were nowhere to be found in the city's schools or museums. In its 47-year history, El Museo has been addressing the city's need for diversity inclusion through its programming, its staffing, and its service to the community.

In 1969 El Museo became the first Latin American museum of art in the nation; the first museum to institute bilingual arts education; first to organize a biennial exhibition promoting Latino artists; first to commit to an annual series of major retrospectives promoting the careers of women artists; and the first to offer museum health services in Spanish to individuals suffering from dementia and Alzheimer's as well as children on the autism spectrum.

We do this by recruiting a caring staff and corps of volunteers and interns from all walks of life. Our staff is primarily Latino, but also non-Latino European, African American, Asian American, European American, and Middle Eastern. El Museo historically has served as a pipeline in developing and providing professionals who then serve the cultural field in the city and nation.

I offer El Museo as an example of success among cultural institutions in terms of diversity inclusion—I call ours a *proactive model* of effective inclusion. We are certainly not the only example in the city. There are many others. I encourage the Department, the Administration, and the Council—in this moment of study and reflection—to seek out and incorporate models of success in its thinking and in its reflective process.

Diversity is embedded in our missions. It is the foundation on which our services to the community rest. And our need to serve increasingly diverse populations grows with the expanding profile of residents in the city. At El Museo, we are more than willing to be of assistance in this effort, which has concerned our own thinking and practice for five decades.

I thank the Committee Chair, Jimmy Van Bramer, committee members present, and all of your colleagues at the City Council for convening this oversight hearing on this matter. I am happy to answer any questions you may have.



New York City Council Committee on Cultural Affairs, Libraries, and International Intergroup Relations
Oversight Hearing: NYC Department of Cultural Affairs Diversity Survey Results

Thursday, February 25, 2015, 10:00 AM – Council Chambers, City Hall
Testimony Presented by New York City Department of Cultural Affairs
Acting Commissioner Edwin Torres

Good afternoon Chair Van Bramer and members of the committee. I am Edwin Torres, Acting Commissioner of the New York City Department of Cultural Affairs and I am here to present testimony regarding the results of the diversity survey of DCLA grantee organizations released last month.

Let me first provide some context in terms of why we are making this issue such a priority. Among the goals for DCLA during this administration are that more New Yorkers be engaged in cultural and creative activities at many different touch-points in their lives and that our cultural organizations have new opportunities to engage more people. Therefore, one of our guiding beliefs is that a more diverse cultural workforce will in turn cultivate more diverse audiences and supporters of the future. This diversity is a source for sustainability and growth for the cultural community, and a source of strength for our city as a whole. I'm here to report on the findings of the survey of cultural nonprofits and what comes next, including \$3 million to support diversity efforts among our constituents.

From the launch of the DCLA diversity initiative last year, we understood the need to set a baseline understanding of where our cultural community stands with regards to diversity. So with support from the Mertz Gilmore Foundation and Rockefeller Brothers Fund, DCLA worked with the research firm Ithaka S+R to survey nearly 1,000 nonprofit cultural organizations that receive funding from the City. Last month, on January 28, Ithaka released a full report on the results encompassing 36,441 paid employees at 987 organizations.

The results, while revealing some bright spots and major opportunities to achieve real progress, make it clear that we have work to do in order to create a more inclusive cultural community that truly reflects the city it serves. To call out one illustrative headline, the survey found that New York's cultural workforce is 61.8% white, 35.4% people of color, and 53.1% female. By comparison, New York City residents are 33% white, 67% people of color, and 52% female, according to the 2010 U.S. Census. This means that arts and cultural organizations here, while more diverse than their national counterparts, are far less so than New York City's population as a whole. The results also indicated that diversity decreases as organizations increase in size, and senior leadership is generally less diverse than low- and mid-level staff. Research has shown

these trends to be true of many professions in the U.S. So while this is clearly a larger challenge for our society, it's one that we are eager to lead the way in addressing with our partners in the cultural community.

Putting this information in the hands of the public and our constituents to help guide strategy and develop programs is in itself a crucial step in address these issues. We're eager to support, promote, and partner on concrete solutions and initiatives, and this data will be key to guiding these activities. We will continue to engage in dialogue with our constituents about the successes they've achieved and how we can all learn from those successes.

The challenges laid out in the data are real, but there is also good news. New York City's museum workforce is considerably more diverse than the national average. Multi-disciplinary organizations – which employ a relatively large and growing number of staff – are significantly more diverse than other parts of the cultural sector, pointing to possible lessons for other groups. Certain types of positions within organizations are more diverse than others: 46% of employees in finance, 45% of employees in programming, 50% of employees in visitor/patron services, and 42% of employees in education identify as people of color. And overall, the workforce is becoming more diverse: 43% of employees hired in this decade self-identified as people of color. With nearly 22,000 employees, this is also the largest cohort. And the numbers on gender equity are encouraging, especially the equality of representation of women in senior positions.

The survey results also show some major blind spots, including people with disabilities and those that identify as being of non-binary gender. We are absolutely committed to making sure these groups continue to be engaged in efforts to create a cultural sector that welcomes everyone. We are working with the Mayor's Office of People with Disabilities, the NYC Commission on Human Rights, and Alliance for Inclusion in the Arts. We also have a powerful ally in Simi Linton, a national leader in the field of disability studies, who as a member of the Cultural Affairs Advisory Commission will inform and advise our work moving forward.

As we announced when the results were released, the urgency on this issue have provided opportunities to take serious action toward addressing the issues highlighted by the data:

- The City's Theater Subdistrict Council is exploring a funding initiative of up to \$2 million in grants for the development and training of theater professionals with a focus on people currently underrepresented in the professional theater community. The Theater Subdistrict Council is expected to make a formal announcement and issue a request for proposals in the spring of 2016.
- DCLA will also commit \$1 million of our support for the Cultural Institutions Group to support diversity efforts; an RFP will also be sent later this spring.
- This is in addition to the more than \$150,000 that has been contributed by The Ford Foundation, Mertz Gilmore Foundation, and Rockefeller Brothers Fund to support the effort.

- We are also working closely with partners including the City University of New York and private philanthropies to build and support new pipeline programs that create internship and employment opportunities at cultural organizations, and to develop leadership within these organizations.

We will provide regular updates on these and other initiatives as they develop.

In January 2015, the Department of Cultural Affairs launched this diversity initiative in front of an overflow crowd at the Ford Foundation, where we were honored to be joined by Chairman Van Bramer along with hundreds of representatives of cultural organizations, foundations, and other leaders with a stake in the future of the cultural sector. A second event held several weeks later at BRIC was also at capacity. So from the very start, it was clear that the cultural community shared Mayor de Blasio's vision for a more inclusive and equitable city. Engaging the full breadth of our city's diverse residents as the audiences, staffs, leaders, and supporters of the future is crucial to positioning our cultural organizations for sustainability and growth. We came together with our constituents because we share an understanding of just how rich an opportunity this is a cultural sector that is not only fairer, but more vibrant. I also want to make it clear that valuing of diversity, equity, and inclusion are central goals of this administration and this agency and inform all our work supporting the residents of New York City. So while I'm here to specifically address the results of this survey today, this will continue to be a crucial part of everything we do.

As I said earlier, one of the most important outcomes from the survey will be to empower the public with the information they need to advocate for and develop new programs, partnerships, and other solutions for our most pressing issues. The information will also point to ways we can build on the strengths inherent in our sector toward a richer, more inclusive cultural community. We want to hear from our partners in the City Council and from members of the public who have come to testify today. For anyone not able to join us today, I encourage you to visit www.nyc.gov/culture/diversity and use the Speak Up feature to share your feedback, and to use the hashtag #CultureForAll in your discussions online. It is only by working together that we will be able to make substantive progress.

It is clear that we have work to do. In scores of interactions we've had with staff at organizations large and small from across the city, it is also clear that the overwhelming majority of people recognize the opportunities that increasing diversity presents and is committed to working together to make real, measurable progress. Now we have a foundation for our conversation and action. We look forward to the Council's close collaboration on further efforts.

I'm happy to answer any questions you may have at this time.

Charles Rice-Gonzalez

Testimony

NY City Council - Committee on Cultural Affairs, Libraries, and International Intergroup Relations

Thursday, February 25, 2016

My name is Charles Rice-Gonzalez. I am the co-founder of BAAD! The Bronx Academy of Arts and Dance, I am a Distinguished Lecturer at Hostos Community College in the English Department, I am a published novelist and playwright, plus I serve on the boards of the Bronx Council on the Arts and the National Association of Latino Arts and Cultures.

By my list of accomplishments and involvements you can deduce that I love the Bronx and I love the arts.

Thank you to all the members of the council for hearing our voices and to the Department of Cultural Affairs for the recent diversity reports which are much appreciated. Mainly because they put to the page and quantify by numbers the experiential knowledge most of us know simply being an active participant in the arts in New York City and for some of us, the creators of that art and/or the leaders of the houses were art lives.

When DCA invited a group of artists, arts managers and arts leaders into focus groups, I wondered why I was in the room. BAAD! in the Bronx has been around 17 years. It is an organization that is run by people of color and for the most part serves artists and audiences of color. Our leadership is also queer which is also about how 64% of our audiences identify. So I wondered what would be diverse for us? I quickly learned that the conversation was more about institutions that had predominantly white leadership and essentially predominantly white everything.

So although NYC is vastly diverse, the report showed that in terms of the leadership in this town in some large institutions or white-led smaller ones, we have some work to do.

And so you are all getting to work by having the reports, having these hearings and starting some initiatives including The Department of City Planning's Theater Subdistrict Council's exploration of \$2 million in grants for the development and training of theater professionals, with *preference* given to programs that encourage participation from people currently underrepresented in the professional theater community, and the possible commitment of up to \$1 million to fund proposals from members of the Cultural Institutions Group (also known as the CIGs) that support diversity efforts at their organizations.

Bravo. Get to work.

But essentially what those initiatives spell out is the CIGs, some of whom have "the diversity issue" will have access to funds to be *encouraged* to address those issues.

I don't think Studio Museum or El Museo del Barrio have "the diversity issue." BAAD! isn't a CIG but we also don't have it. Neither does Pregones, BCA and many other arts organizations who serve and are run by people of color.

We don't need an initiative to be diverse because being diverse is who we are and what we value. Most of our organizations grew and came to be because of "the diversity issue" years ago...decades ago. The NY Times described BAAD!'s work as having the "tenacity of grass growing through concrete." Our organizations are built and often sustained on tenacity. We are resourceful and build relationships with community organizations, libraries in our areas...with people. But imagine if there were initiatives to help organizations who serve and are already run by people of color? If the initiatives helped with staffing? Fundraising?

We don't need to have our arms twisted to be diverse. We don't need to be lured with money to be diverse. What we need is support to be stronger, to better serve our artists with livable artist fees, residencies that are adequately funded, support to enhance and build our institutions, the capacity to pay our staffs competitive salaries with the benefits that match the years of commitment they have shown to the organizations. And this support would be to simply catch up to some of the conditions and to get in step with larger organizations.

It should be embarrassing for this city to continue fortifying the Met, a CIG that has access to more support, and to let a vibrant arts group in the Bronx or Brooklyn or Staten Island or Queens or Harlem flounder. A \$1 million initiative for our groups could make a great impact. A \$10 million dollar one to those same groups could transform the city.

Transform? Yes! Because the organizations like BAAD!, Pregones/PRTT, The Caribbean Cultural Center, BCA, and many others in the Bronx and beyond are places where artists of color gain access and get opportunities to make and develop art. Then many of these artists keep relationships with us but also should have opportunities at larger venues, at those CIGs with "the diversity issue" and there should be the wisdom in place in terms of leadership at those CIGs to bring these artists in.

So, while you all roll up your sleeves to get to work, my suggestion is simple. Think of initiatives that applaud and reward the organizations who have carved a voice for diversity in the cultural landscape of this city. Organizations who have the knowledge and experience, and who have been beacons of diversity. Hiring people of color is a value to us. Bringing in diverse audiences is a value to us. Embracing diverse artists is a value to us.

We are an important part of the solution to New York City's "Cultural Diversity Issue."

Thank you.



Theatre
Communications
Group

Oversight: NYC Department of Cultural Affairs Diversity Survey Results

Thursday, February 25, 2016, 10:00 a.m., Council Chambers, City Hall, New York

*Presented by: Elena Chang, associate director of equity, diversity & inclusion; and
Gus Schulenburg, director of communications & community engagement*

In reference to the request made by the Committee on Cultural Affairs, Libraries and International Intergroup Relations for testimony from Theatre Communications Group (TCG) on the subject of the NYC Department of Cultural Affairs' Diversity Survey Results, we offer the following thoughts:

1. We're grateful to the DCLA for their focus on diversity and equity, and believe that this work aligns with TCG's own Equity, Diversity & Inclusion Initiative. We hope there will be continued opportunities for collaboration.
2. We commend the DCLA for their inclusive process. At various points, TCG staff such as Teresa Eyring, Dafina McMillan, and Gus Schulenburg were brought into discussions about the survey, and these meetings were marked by transparency, thoughtful critique, and a diversity of identities in the room. When the values of the process embody the goals of the program, the work has integrity.
3. TCG believes it is critical for this kind of research to be supported by programs that build capacity for change. When research is conducted without that holistic approach, it diagnoses the illness without providing arts organizations tools to work toward health. TCG takes this holistic approach, and believe we can share knowledge from our programs.
4. For example, the plan to offer professional development for theatre professionals from marginalized communities aligns with TCG's SPARK Leadership Program, which in the past year provided a robust professional development curriculum for ten rising leaders of color.
5. Additionally, the plan for funding organizational diversity efforts aligns with TCG's Equity, Diversity & Inclusion Institute, a peer-learning cohort of twenty-one theatres nearing the end of a three-year curriculum to affect change at the personal, organizational, and field-wide level.
6. TCG will also soon launch REPRESENT, our own field-wide demographic platform and reporting tool. REPRESENT values self-identification across an intersectional range of identity that empowers the user to authentically identify outside the checkbox. In these and other initiatives, we hope to share resources and learnings with DCLA to scale our mutual impact.

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7. We also want to offer some questions and thoughts that arose for us in reading the results. These are things that we're wrestling with in our own work:
- a. DCLA noted a lack of staff self-identifying as disabled and non-gender binary. We acknowledge that these identities are not always visible, and are often kept hidden when the organization does not have a culture of inclusion. How can we ensure the questions we're asking aren't putting staff members at risk?
 - b. We're wondering what approach the DCLA might take in supporting organizations to not only hire and recruit diverse staff and trustees, but provide an inclusive environment that retains them?
 - c. How can we ensure that we're spending as much time and resources on dismantling racism, sexism, ableism, and transphobia as we are on offering professional development opportunities to individuals facing those systemic barriers?
 - d. How can we acknowledge that arts organizations that serve marginalized communities have a different set of needs related to diversity? How can we ensure that the diversity efforts of other arts organizations don't take away resources from these marginalized communities?
 - e. In a time of increasing xenophobia and religious discrimination, can we ask who else is missing from the room? For example, how many people that identify as Muslims or refugees are leading arts organization?
 - f. Finally, how can we always center our work around the pain, exclusion, and even violence that are the results of our systems of inequity? How can we bring that urgency to our conversations about research and data?

Elena Chang, associate director of equity, diversity & inclusion, echang@tcg.org

Gus Schulenburg, director of communications & community engagement, gschulenburg@tcg.org

Testimony to The New York City Council
By Michael Robertson, Presented by Roni Ferretti
Committee on Cultural Affairs, Libraries and
International Intergroup Relations
February 25, 2016



Good morning. My name is Roni Ferretti from the Lark Theatre Company. I respectfully submit the following testimony on behalf of my colleague Michael Robertson, Managing Director at The Lark.

Dear Councilmembers,

I am honored to share a little bit about The Lark's work supporting diversity, access and inclusion. I am actually out of town working on an "equity in the arts" task force as these words are being read.

Over the past 22 years, The Lark has dedicated its resources to supporting storytellers who have been historically marginalized and are living at the intersection of art and social change. We focus on creating conversation around visionary playwrights from all five boroughs, across the nation, and through our extensive global exchange program. If you are looking for a place for conversation around the issues facing our city and world, we are one of those places.

We live in a city of many different communities, communities that deal with a broad range of issues from affordable housing to immigrant rights to law enforcement relations to health care, and so much more.

The Lark's role is to identify writers who are community leaders who speak to the needs of their communities through their plays and also through direct theater-based movement-building. For example, we are partnering with Gregg Mozgala from The Apothetae, a company dedicated to the disabled experience, to launch an unprecedented program supporting disabled artists. Another example is our partnership with playwright Keith Josef Atkins from Brooklyn's The New Black Fest, where we look at a wider range of Black experiences than those we typically see in the media. Yet another collaboration is with artist/activist Diana Oh, who addresses sexual violence against women. In short, our programs are structured around leaders who are creating narratives that engage with the public about the needs of their communities.

The Lark embraces community issues in other ways as well:

- Our programming is free to artists and audiences.
- We engage with 30-40 organizations annually throughout the city to reach the broadest demographic possible.
- Our portfolio of fellowships provides financial stipends, health care and career support.

For questions, please contact
Michael Robertson, Managing Director, The Lark
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Testimony to The New York City Council

By Michael Robertson, Presented by Roni Ferretti
Committee on Cultural Affairs, Libraries and
International Intergroup Relations

February 25, 2016



- We have created a tuition-free free Business of Art Financial Bootcamp for artists to learn how to manage their careers and weather rising living costs.
- Our paid apprentice program helps lower the economic barrier for participation and creates a pipeline for a much more diverse group of future arts leaders.

Not only does our program address equity issues directly, but we have been doing intensive work internally to make sure that our staff and board increasingly reflect the demographics of the artist community that we serve. To that end, our internal methods of addressing diversity include:

- A robust recruitment strategy for staff and board members.
- Monthly conversations around current equity issues.
- Skills-building in how to talk about and facilitate difficult conversations.
- Participation in Theatre Communications Groups' Equity, Diversity, and Inclusion Institute.

While The Lark is a theater company and we support the creation of vibrant plays, our goal is to support artists who are leaders and put them into contact with a diverse community—bringing forward stories that need to be heard and discussed face to face through live theater experiences. We recognize that differences in identity bring vibrancy to our organization and the city.

The DCA survey findings about race and gender in cultural organizations are an important starting place for the change we need to see, a change that each organization needs to embrace. The Lark is on a lifelong journey to be a more equitable place and we intend to be in conversations with organizations throughout the city to share our learnings and learn from our peers. Equity does not have a one-time solution and it is not achieved in isolation. There is deliberate, ongoing, never-ending work to be done.

In closing, I want to thank you for supporting storytellers who are working to bring to light what is great about New York while highlighting the vast inequities that still remain. These stories lead to conversation and the conversation leads to action.

Thank you.

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Testimony of BRIC

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

By Leslie G. Schultz, President, BRIC

February 25, 2016

Good morning. I'm Leslie Schultz, President of BRIC. Thank you Committee Chairman Jimmy Van Bramer, our own Councilmember Laurie Cumbo, and the other members of the committee for holding this important hearing and inviting BRIC to testify. We are glad to have the chance to express our support for the effort to diversify the cultural workforce in New York City and to make the arts a more inclusive and equitable sector.

BRIC is dedicated to making arts and media genuinely accessible. As the leading presenter of free cultural programming in Brooklyn, and one of the largest in New York City, our programs are attended by hundreds of thousands of people each year, and many more participate via our innovative digital offerings. In our work, BRIC strives to serve audiences and artists who reflect the diverse demographics of our City, across ethnic, socio-economic, age, and gender boundaries.

But our commitment to diversity cannot start and end with our programming. The commitment must extend into our workplace, as well. A true connection between cultural institutions and diverse audiences is most likely only when our organizations are genuinely integrated across demographic lines.

As part of the DCA diversity survey, BRIC was fortunate to receive detailed information about diversity on the BRIC team. We were glad to learn that in most categories examined, the BRIC staff and Board tended toward the more diverse end of the spectrum. But of course the survey and the numbers are only a part of the analysis.

As we New York City cultural organizations reflect individually on our workplaces, our inquiry has to go beyond the numbers, and into the sense of

inclusion actually experienced by our staff. To paraphrase Anna Holmes in a New York Times Magazine essay from last year, diversity should not be an end unto itself—a box to check off. A numerically diverse work force should be “a starting point from which a more integrated, textured world is brought into being”.

Our field needs to ensure that people of color are well represented in senior management and Boards at *all* types of organizations—culturally specific and non-culturally specific alike. Enabling relationships among under-represented groups at all levels of seniority *and* across organizations is one important approach, as is encouraging dialogue *across* the field. We applaud the efforts of the New York City Cultural Agenda Fund over this past year in exactly this regard. BRIC has been truly enriched by having cross-organizational conversations about equity in the field.

We believe that new approaches are warranted and, given the innate creativity in our field, the potential is great. For example, **BRIC** is partnering with **MoCADA**, the **Mark Morris Dance Group**, and **Theatre for A New Audience** on the *Downtown Brooklyn Arts Management Fellowship*. This pilot program is being designed help young professionals from under-represented groups to build the skills and the *relationships* necessary to springboard their careers as arts leaders. As we and other cultural organizations develop this and similarly motivated initiatives, we hope that the City will consider providing support for innovative programs across the entire field.

We believe this work is urgent. With a more representative workforce, we will ultimately improve the connections that arts organizations make with all New Yorkers, helping the field better realize its potential to help forge a more vibrant, equitable and spiritually rich community.

Thank you again for this opportunity to testify and for your passionate commitment to both the arts and the diverse residents of New York City.



Testimony, Caron Atlas, Director, Arts & Democracy and Naturally Occurring Cultural Districts, NY (NOCD-NY)

Oversight: NYC Department of Cultural Affairs Diversity Survey Results Hearing
February 24, 2016

My name is Caron Atlas and I direct Arts & Democracy and Naturally Occurring Cultural Districts, NY, a citywide alliance of cultural networks and community leaders that has joined together to revitalize New York City from the neighborhood up. Our members, located in all five boroughs, reflect the diversity of New York City.

We commend DCLA for providing a data based snap shot of the state of diversity of city funded cultural institutions. We believe that the cultural sector should be a leader in reflecting the full diversity of the city and that we have a way to go. We support DCLA's plan to share best practices and create opportunities for professional development to increase the diversity of the cultural workforce.

We also want to make sure that in our discussion of diversity that we recognize, value, and support the leadership, professional development opportunities, and best practices of diverse community based cultural groups, like our members, for whom diversity and cultural equity are a core mission and sustained commitment. New funding initiatives to cultivate diversity should be sure to include these groups for the effective ways they nurture and support the diverse cultures in their communities.

It is important to remember that the cultural sector supported by the Department of Cultural Affairs does not represent the full cultural ecology of New York City, which also includes diverse cultural groups who cannot apply for funding because they use fiscal sponsors, which include artists, collaboratives and networks. We would like to see DCLA's commitment to increasing diversity also be one of extending its funding opportunities to a larger part of cultural ecology.

I have been part of public and private sector diversity initiatives since the mid 80s and seen too little fundamental change result from them. The fact that the City is leading the conversation now gives me hope that more will happen this time and that is why I agreed to serve on the DCLA diversity advisory committee and fully support their effort. But diversity, alone can only go so far. Diversity needs to be addressed in the context of opportunities, disparities, and inequities. We need to understand its relationship to key challenges such as inequality and structural racism and address those issues as well.

As the next steps of the initiative develop, we recommend that the City:

Value—financially and as leaders and decision-makers—those already doing the work who have developed best practices and deep knowledge about diversity.

Recognize the diversity within groups, diverse aesthetics and the importance ownership and first voice of communities of color and disabled community.

Support the deep commitment to diversity that comes from:

- A sustained and purposeful commitment over time
- Consistent action
- An ability to shift power, resources, and structures
- A willingness to be held accountable to diversity goals
- Moving from an “outreach” approach to a community-building approach that furthers cultural equity
- Equitable and sustained partnerships with shared leadership and decision-making that respect cultural differences and difference in organizational capacities, and share resources.

Naturally Occurring Cultural Districts NY has learned this as we formed and cultivated our diverse alliance, how important it was to take the time needed to build trust and reciprocity and to sustain our relationships over time.

The City should recognize and support organizations that enable diverse artists to take risks and develop their work, particularly those led by people of color and other diverse groups. There is a clear history of the value of these groups, and a sad history of many of their demise.

We also recommend that you identify how diversity plays out in groups not included in the survey, including artists and unincorporated cultural organizations and arts programs happening in a wide range of churches, activist and social service organizations, clubs, restaurants, neighborhood bookstores and music stores, festivals, public housing community centers, unions, neighborhood incubators, and much more. Acknowledge, make visible, and validate that this is also an important part of the diverse cultural ecology of NYC - and not just as a feeder system to arts institutions. We look forward to the results of the Social Impact of the Arts study, which we hope will contribute to this knowledge.

Thank you for the opportunity to testify.

Caron Atlas
caronatlas@gmail.com 718-965-1509

Good day Committee members -

My name is Ellen Pollan, I am the Deputy Director of the Bronx Council on the Arts and a proud member of Naturally Occurring Cultural Districts and I thank you for providing me this opportunity to testify regarding the NYC Department of Cultural Affairs Diversity Survey Results. First I would like to thank ^{Deputy Acting Commissioner Torres} Eddie and the team at DCLA whose hard work and dedication to the field never ceases to amaze.

Similar to our colleagues in the UK, I think that we can agree that diversity and equality are crucial to the arts and culture sector because they sustain, refresh, replenish and release the true potential of our City's artistic talent, regardless of people's background. And, that our ambitions for diversity and equality are knitted into those of excellence, reach, engagement and innovation. I am not sure that we all would define diversity using the same words and sentiment, but for this discussion let's assume that diversity encompasses responding to issues around race, ethnicity, faith, disability, age, gender, sexuality, class and economic disadvantage and any social and institutional barriers that prevent people from participating in and enjoying the arts.

Our time has come to see and value the ARTS as a pathway to transform systems and re-direct resources with an equity focus. The information presented from DCLA holds our field to task and

invites support and participation across sectors. The importance of the arts and culture to the health and wellbeing of individuals and communities shouldn't be underestimated. As someone with a long history (and as I look around there is collectively thousands of years of professional arts and culture success and experience in this room alone) and an understanding of the arts, I've seen first-hand the powerful results that bringing people together through arts activity can have.

To advance the role of arts and culture leadership toward improving diversity we need to make our institutions more inclusive, equitable and transparent. We can do this by creating accountability relationships with each other to ensure that each are working toward a common vision.

This report is an important first step in helping us pursue our collective commitment to becoming more diverse, multicultural, and multigenerational in an ever-changing and increasingly pluralistic City. It goes without saying that to accomplish the lofty goals and plans that are being shared in today's session that we will need money. I suggest that a next step is for this council committee and the people that yield the power here to guarantee that resources are allocated and strategies are created to ensure that our collective voice in partnership with our borough' creative communities are heard. Thank you.

Testimony from Mark Rossier, New York Foundation for the Arts
February 25th, 2016

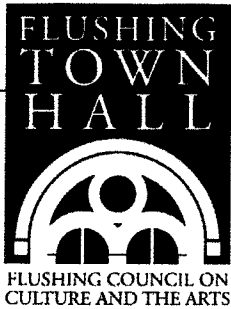
Good morning, I am Mark Rossier from the New York Foundation for the Arts (NYFA) and I want to thank Councilmember van Bramer and the committee for hosting these hearings. As an organization committed to diversity, equity and inclusion, we are grateful to the Department of Cultural Affairs for conducting this important survey, which is a vital first step to ensuring that the staff and boards of cultural organizations mirror the make-up of this city we all love. DCA is the perfect organization to spearhead this effort and it is yet another example of the vital role it plays not only in the cultural community, but in the life of the city itself. It is clear from the results that there is work to be done. Improving the diversity in the cultural sector will be long and complicated and while the survey gives us important information, it is just the beginning and I hope the Council will provide DCA with the resources it needs to continue making progress on this front, in addition to all of the other outstanding work it does.

Of course, in concert with DCA's efforts, it is incumbent on every organization in the city to take responsibility for their own organizational culture. At NYFA, we are embarking on a variety of initiatives to try to do our part. Thanks to the support of Councilmember Levin, we have started to provide one of our key programs in both Chinese and Spanish, with the goal of continuing this expansion over the course of the next year. We have been working with a consultant to look at our internal systems and diversity issues, as well as, ways to ensure all of our programs are as inclusive and equitable as possible.

I am also pleased to report that we have also received a planning grant from the Cultural Agenda Fund to work with BAM, the Brooklyn Museum, Harlem Stage, the Lark Theater, the Park Avenue Armory and Printed Matter to pilot ways to create more inclusive hiring practices in the non-profit sector and to increase the visibility of mid-level administrators of color. We believe that, while there are certainly issues when it comes to the pipeline, there are also myriad administrators from diverse backgrounds who have been working successfully in the field and are either passed over or not even considered for senior level positions. While we have all talked about the Rooney Rule, what is usually not noted is that it works because football is a small, closed community; everyone knows who the available coaches, assistants, defensive and offensive coordinators are, so identifying qualified candidates is not a problem. One of the ideas this team will pilot is finding a way to have that same kind of transparency across the cultural sector. We will keep you posted on our progress.

Again, I am grateful to DCA not only for the information in the survey, but for highlighting the importance of these issues and I urge the Council to continue supporting the agency at the highest possible level.

Thank you.



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Cultural Affairs Hearing 2/25/16 Testimony – Diversity Survey

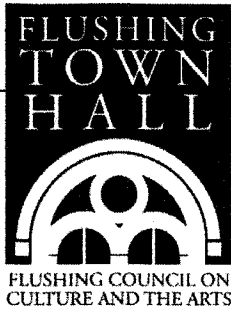
My name is Sami Abu Shumays and I am Deputy Director at Flushing Town Hall, one of the smallest members of the city's Cultural Institutions Group (CIG), located in Flushing, Queens. I am Arab-American, one of the only Arab-Americans in senior leadership of a CIG. Of our seven (7) **senior** staff members, our Executive and Artistic Director is a 1st generation Eastern-European Jewish Immigrant, our Finance Manager is an Ecuadorian immigrant, our Director of Marketing is a Korean Immigrant, our Manager of Chinese Initiatives is an openly gay Taiwanese immigrant (My position and the Chinese Outreach position have been funded by DCLA Supplemental Support for the last several years). Our Director of Facilities and Operations, one of only 3 white men employed at Flushing Town Hall, is a first-generation Irish Immigrant and gay. Our Education Director, a white woman, is a folklorist completely fluent in Spanish, who has worked deeply with Native American communities, and with immigrant communities in Queens, having founded **Pachamama Peruvian Arts**. Of our seven (7) mid-level staff, (5) are African-American and two (2) are white. Our six (6) Junior staff members include two (2) White, two (2) Hispanic, one (1) Asian-American and one (1) African-American.

Of the 12 members of our Board of Directors, fully one third (four) are Asian-American including two of the four officers, and one is African-American. And of four new board candidates, two are African-American, including a Haitian immigrant.

Our Institution **DOES** look like New York City, and **already** provides opportunities for training, advancement, and leadership for people of color. But the current focus on Staff and Board of cultural institutions ignores one crucial factor: the programming.

In that arena, we excel. Since our founding in 1979, our mission has been to create intercultural exchange through the arts, and to serve one of the most diverse communities in the world with culturally-relevant arts and arts education programming. We don't just "include" diverse programming to round out our offerings – it is and has always been our central mission. It is those programs that communities and audiences come for, those programs that allow young school students of color to see their cultures celebrated, those programs that make people consider a career in the arts, whether as an artist or an administrator. I've included some samples of our brochure, so you can see what that looks like. No single culture dominates our programming, but we present a tremendous amount of

*Flushing Town Hall (1862) is a New York City landmark and is listed on the National Register of Historic Places.
In 1996 the facility became an officially designated cultural institution in the City of New York.*



Ellen Kodadek
Executive & Artistic Director

137-35 Northern Boulevard
Flushing, New York 11354

Tel. (718) 463-7700
Fax (718) 445 1920
www.flushingtownhall.org

Jazz, a significant portion of Chinese, Taiwanese, and Korean programming (to serve the community in our immediate neighborhood), a significant chunk of Latino programming, a growing number of South Asian programs, frequent Native American programs, and a smattering of programs representing other cultures from all around the globe. One of our highlights is our cross-cultural programming that pairs master tradition-bearers from different cultures, such as our Global Mashups series.

We applaud the city of New York and the Department of Cultural Affairs for spearheading this diversity initiative. In working to improve the diversity of the cultural sector as a whole, it is crucial not simply to create new programs, but also to continue expand support for institutions, such as ours, that are already leading the city in diverse employment and programming, and are embedded in communities where the need for cultural services is high.

Thank you very much for your time.

Sami Abu Shumays
Deputy Director
Flushing Town Hall



Cuba
Meets
Hawaii
APR 10, 2015

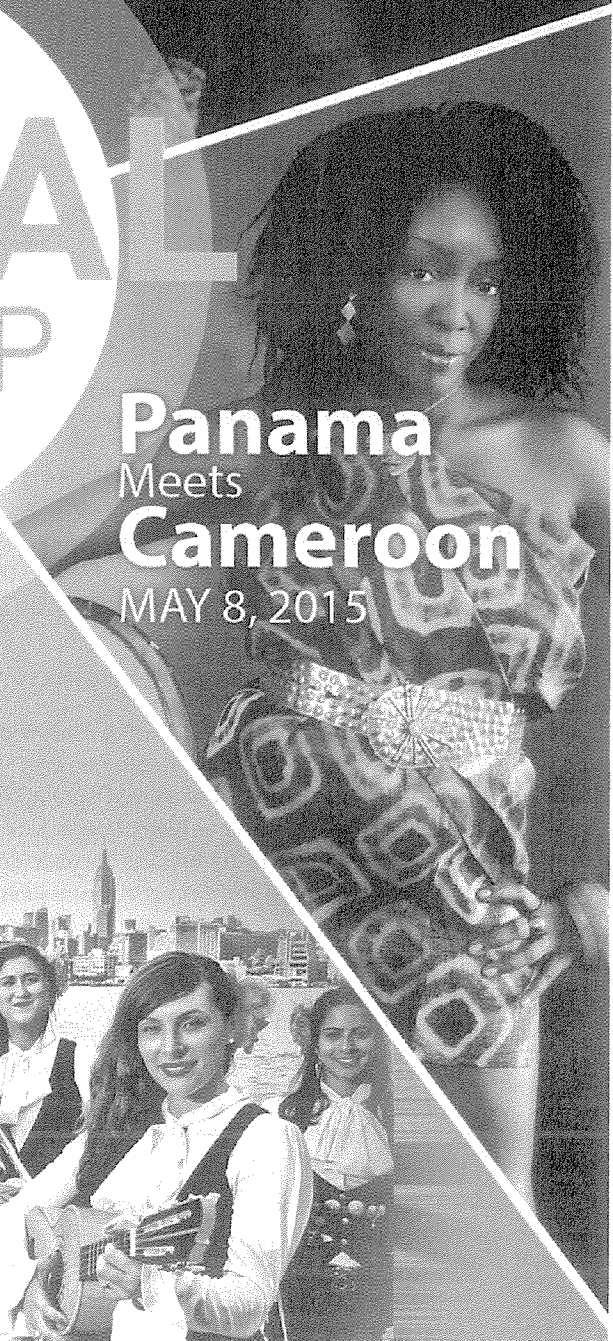


Scotland
Meets
New Orleans
APR 24, 2015



GLOBAL
MASHUP

Haiti
Meets
China
JUN 5, 2015



Panama
Meets
Cameroon
MAY 8, 2015

Mexico
Meets
Greece
MAY 22, 2015





Thunderbird American Indian Dancers



NYFOS @ Juilliard

FAMILY PROGRAM:

Thunderbird American Indian Dancers

SAT, JAN 16



DANCE WORKSHOP AT 1 PM

\$7/\$4 Children/Free for members with tickets to 2:15pm show

Join Thunderbird American Indian Dancers for a music and dance workshop on the Robin Dance from the Iroquois Nation. This is a group dance suitable for adults and children. If time permits, Thunderbird will also introduce the Kiowa round dance.

PERFORMANCE AT 2:15 PM

\$13/\$10 Members/\$8 Children/\$6 Member Children

Under the direction of Louis Mofsie (Hopi & Winnebago tribes), Thunderbird American Indian Dancers began over 35 years ago as a group of teens who learned the songs and dances of their tribes in order to preserve them. Their teachers were their elders and relatives. Performers use the traditional movements, clothing, and instruments of the Iroquois, Northeast Woodlands and Southwest tribes and the Great Plains people.

Performances for school groups available.
Call (718) 463-7700 x241 for details.

FIVE BOROUGH'S MUSIC FESTIVAL:

NYFOS @ Juilliard: Harry, Hoagy & Harold

SUN, JAN 17, 3 PM

\$25/\$15 Members, Seniors & Students

Five Boroughs Music Festival joins forces with New York Festival of Song to present the greatest hits and rarities by mid-century American songwriting heroes: Harry ("I Only Have Eyes for You") Warren, Hoagy ("Stardust") Carmichael, and Harold ("Stormy Weather") Arlen.

STORY SLAM:

The Moth StorySLAM: GOSSIP

MON, JAN 25, 7 PM

Tickets: \$10

Open to anyone with a true story to share on the night's posted theme: GOSSIP. When the doors open, storyteller hopefuls put their names in The Moth Hat. A half hour later, names are picked, and storytellers take the stage. Each person has just five minutes! Ten featured stories are scored by teams of judges selected from the audience, who pick the StorySLAM winner. Sign up or just enjoy the show!

JAZZ:

Monthly Jazz Clinic & Jam

WED, FEB 3, 6-7 PM (CLINIC) & 7-10 PM (JAM)

See January 6th for details.

FAMILY PROGRAM:

Rennie Harris RHAW

SAT, FEB 6



DANCE WORKSHOP AT 1 PM

\$7/\$4 Children/FREE for members with tickets to 2:15pm show

Rennie Harris RHAW company members will introduce you to movements and techniques used in hip-hop, including: popping, locking, stepping, break, house and other styles.

PERFORMANCE AT 2:15 PM

\$13/\$10 Members/\$8 Children/\$6 Member Children

RHAW (Rennie Harris Awe-Inspiring Works) features today's hottest and brightest young street dancers who explore the evolution of street dance and hip-hop through innovative choreography. RHAW performs various styles of hip-hop and illustrates hip-hop's roots in African tradition and culture throughout the Diasporas. These include African American, Afro-Brazilian, Afro-Cuban and Puerto Rican cultures from the early sixties through today.

Performances for school groups available. Call (718) 463-7700 x241 for details.

RHAW DANCE SYMPOSIUM AT 4-5:30 PM

\$5/FREE with tickets to 2:15pm show

Rodney Hill, Managing Director of Rennie Harris RHAW, and core dancers of RHAW, invite young dancers to discuss what it means to be a professional hip-hop dancer, the challenges of bringing street dance movement to the concert stage and creating works for hip-hop dance theater.

"Exuberant...

The dancing is spectacular.

Join the celebration."

(NYTHEATRE.COM)

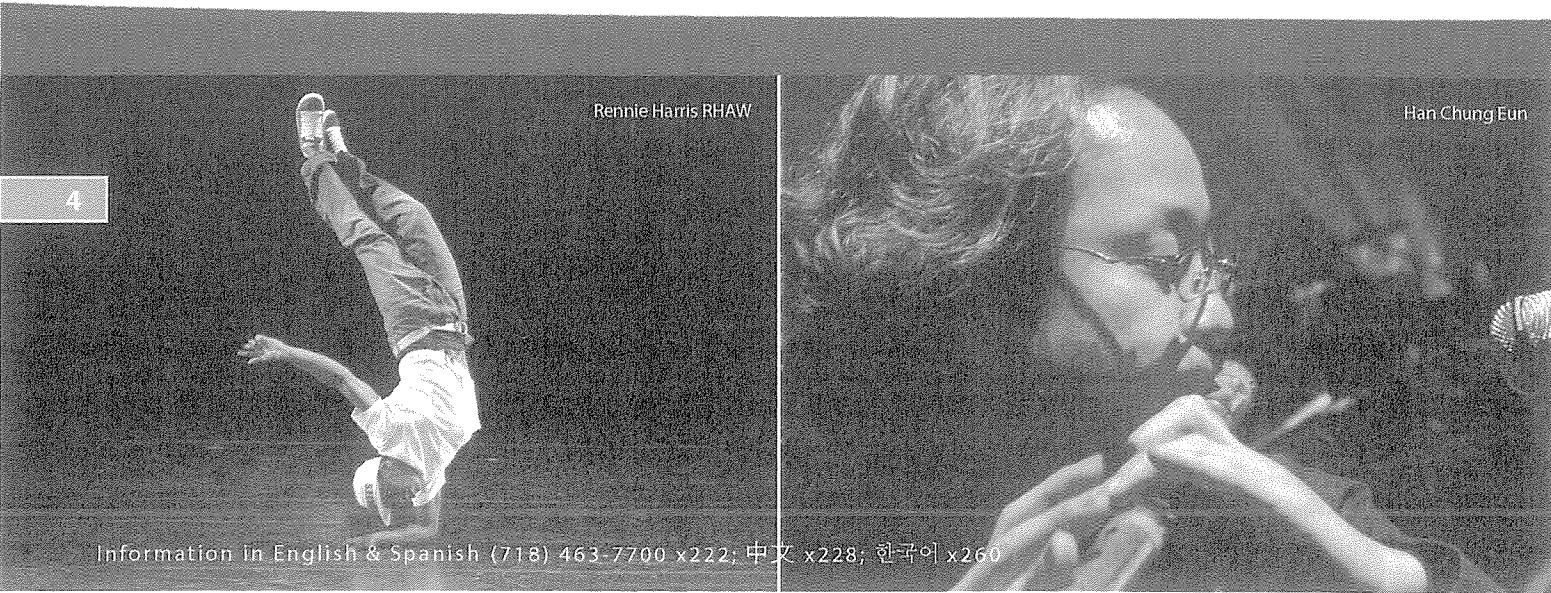
LUNAR NEW YEAR - WORLD MUSIC:

Bamboo Meets Jazz: Starlight Forest

FRI, FEB 12, 8 PM

\$16/\$10 Members & Students

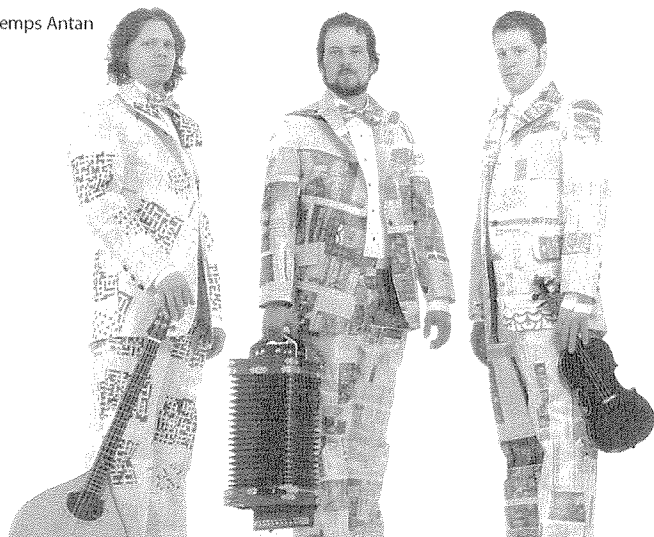
Celebrate the Lunar New Year with the sound of bamboo flute, performed by renowned artist Han Chung Eun and his band Forest. Well known for his genre-crossing performances from jazz to classical music to K-pop, Han creates a uniquely beautiful and energetic program that celebrates Flushing's colorful and rich cultural heritage through the fusion of sound and rhythm with Korean, Nordic, Celtic and American roots.



Rennie Harris RHAW

Han Chung Eun

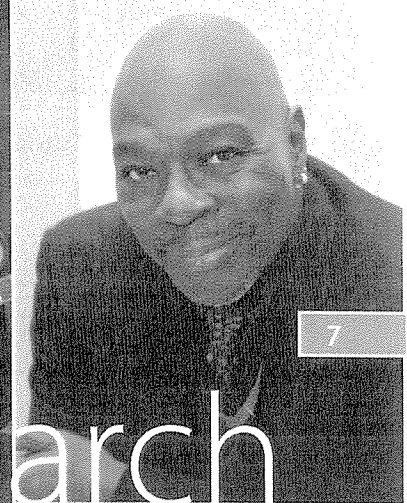
De Temps Antan



Mick Moloney



Lenwood Sloane



march

JAZZ:

Monthly Jazz Clinic & Jam

WED, MAR 2, 6-7 PM (CLINIC) & 7-10 PM (JAM)

See January 6th for details.

DANCE PARTY CONCERT:

De Temps Antan

SAT, MAR 5, 8 PM (DANCE LESSONS AT 7 PM)

\$16/\$10 Members & Students

Since 2003, the power trio of De Temps Antan has been exploring and performing time-honoured melodies from the stomping grounds of Quebec's musical past. Using fiddle, accordion, harmonica, guitar, bouzouki and a number of other instruments, these three virtuosos blend boundless energy with the unmistakable joie de vivre found only in traditional Quebecois music. Come and dance!

FAMILY PROGRAMS:

The Cultural Crossroads of Ireland & Africa

SUN, MAR 6



DANCE WORKSHOP AT 1 PM

\$7/\$4 Children/FREE for members with tickets to 2:15pm show

Led by Niall O'Leary and Lenwood Sloan, this Irish and African-American dance workshop introduces and blends the two forms to suggest how they have come together in the emergence of tap. Bring your tap shoes, Irish step dancing shoes or dancing shoes and actively participate!

PERFORMANCE AT 2:15 PM

\$13/\$10 Members/\$8 Children/\$6 Member Children

National Endowment for the Arts Heritage Award winner **Mick Moloney** and **Lenwood Sloan** join forces for a dynamic performance of Irish and African-American music and dance. They are joined by dancers Wayne Daniels & Niall O'Leary; Athena Tergis, fiddle; Billy McComiskey, button accordion and Jerry O'Sullivan, pipes. The presentation includes rich history, enlightened dialogue, spirited exchange and a rollicking music and dance demonstration.

Performances for school groups available. Call (718) 463-7700 x241 for details.

DANCE:

Nai-Ni Chen Dance Company

SUN, MAR 13, 2 PM

\$16/\$10 Members & Students

Internationally renowned choreographer Nai-Ni Chen presents her latest collaborative program, *CrossCurrent III*, featuring renowned composer Huang Ruo and the all Julliard-graduate New Asia Chamber Music Society in a refreshing new dance with eight amazingly athletic dancers of diverse backgrounds.

WORKSHOP:

Musical Elements of Qawwali

SAT, MAR 19, 11 AM, FREE

Join the artistic director of *Riyaaz Qawwali* in this fun and informative workshop to discover how clapping, call and answer, lyrics, and rhythms shape this 700-year old tradition of ecstatic music, Qawwali.

CLASSICAL MUSIC:

Queens College Chamber Orchestra

SUN, MAR 20, 1 PM

\$5/FREE for Members & Students

Under the direction of Charles Neidich, The Queens College Chamber Orchestra is an ensemble of 26 to 35 players which focuses on in-depth study of classical and contemporary repertoire. It also ventures into romantic repertoire such as Brahms 4th Symphony.

LATIN MUSIC & DANCE:

Aurora & Zon del Barrio

FRI, MAR 25, 8 PM

\$16/\$10 Members & Students

A hip-shaking, funk-based journey through 100 years of Latin salsa, plena, and boogaloo music from the African Diaspora to the streets of New York. A high-energy musical extravaganza that celebrates Nuyorican tradition and culture led by bandleader, composer, and historian Aurora Flores with the 15-piece orchestra Zon Del Barrio and dancers.

PRE-SHOW MEMBERS LOUNGE at 7 PM

WORLD MUSIC:

Falu's Bollywood Orchestra

SAT, MAR 26, 8 PM, (DANCE LESSONS AT 7 PM)

\$16/\$10 Members & Students

Fronted by one of India's most influential musicians, who has collaborated with masterminds including Yo-Yo Ma and A.R. Rahman, this ethereal ensemble combines the timeless elegance of Bollywood's musical golden age with an inventive modern style. Catch Falu's highly acclaimed vocals backed by an orchestra of eastern and western instruments for a one-of-a-kind performance.

"Ethereal and Transcendent"

(BILLBOARD)

Nai-Ni Chen Dance Company

Falu's Bollywood Orchestra

Matuto (photo by Matt Carr)



Alsarah & The Nubatones



FESTIVAL:

Queens Jazz OverGround Spring Jazz Festival 2016

SAT, APR 16, 12-10 PM, **FREE**

The fourth annual QJOG Spring Jazz Fest is a free event that features 10 hours of music. The evening concerts are a celebration of jazz musicians from Queens, featuring jazz legends to up-and-coming artists performing in both the theater and gallery. The afternoon will feature masterclasses by top Queens-based music educators and performances by local middle and high school jazz ensembles.

FLUSHING TOWN HALL PRESENTS IN COLLABORATION
WITH CARNEGIE HALL'S NEIGHBORHOOD CONCERTS:

Matuto

FRI, APR 22, 7:30 PM, **FREE W/RSVP ONLINE**

The lively, joyous sound of **Matuto** entwines Brazilian folk music with the flatpicking guitars and fiery fiddling of American bluegrass. **Matuto** (Brazilian slang for "country boy") beautifully embraces Brazilian forró rhythms and the folk traditions of the American South with accordion, guitar, bass, triangle, and zabumba, a bass drum often used in Brazilian music. *Carnegie Hall's Neighborhood Concerts is a program of the Weill Music Institute.*

EXHIBITION:

Queens College Student Exhibition

FRI, APR 22 - SUN, MAY 22

OPENING RECEPTION: FRI, APR 22, 6 PM

Gallery Hours: SAT & SUN, 12-5 PM

Suggested Admission: \$5/FREE for Members & Students

Queens College Art Department provides a major in Studio Art, Design and Art History. This exhibition showcases current students' art and design works.

WORLD MUSIC:

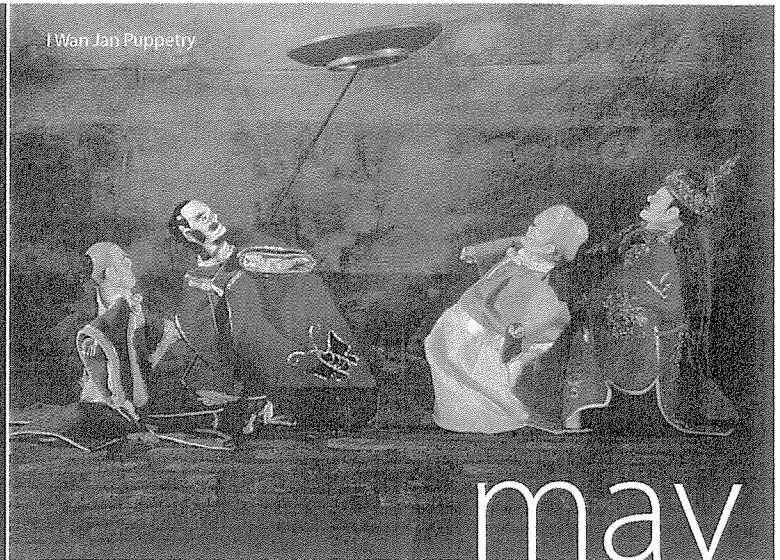
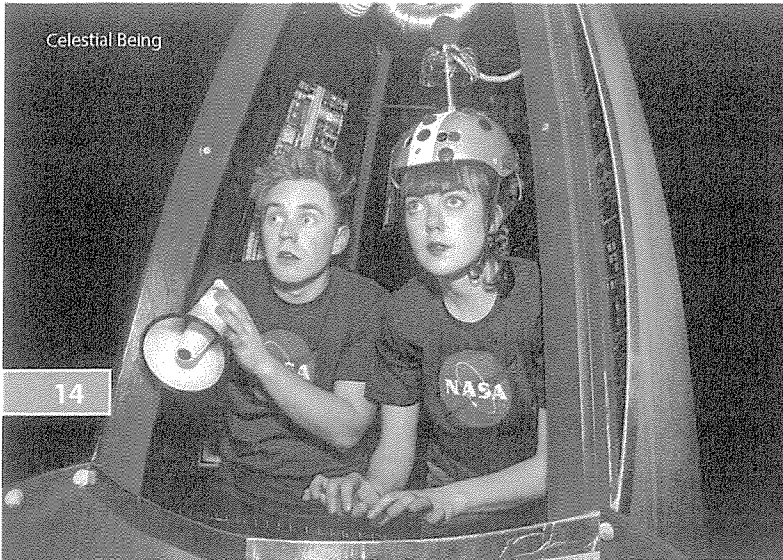
Alsarah & The Nubatones

SAT, APR 23, 8 PM

\$16/\$10 Members & Students

Nominated in the "Best Female Artist in Eastern Africa" category at the 2015 All Africa Music Awards, Sudan-born and Yemen-raised, **Alsarah** is a singer, songwriter, and ethnomusicologist who gives voice to a narrative of displacement that encompasses her Sudanese musical canon. Based in Brooklyn, **The Nubatones** blends a selection of Nubian "songs of return" with original material and traditional music of central Sudan, and – with a distinctly urban sensibility – create a musical journey through diaspora and migration.

PRE-SHOW MEMBERS LOUNGE at 7 PM



FAMILY PROGRAM - AUTISM AWARENESS:

Celestial Being (Canada)

SAT, MAY 21



INTERACTIVE ARTS WORKSHOP AT 1 PM

\$7/\$4 Children/FREE for members with tickets to 2:15pm show

This two part workshop will take the participants on a journey through the solar system with learning games about the planets and beyond! After the future astronauts have completed their trip through space, they will come back to Earth for an interactive, fun and engaging activity that will teach them the basics of autism awareness and anti-bullying.

PERFORMANCE AT 2:15 PM

\$13/\$10 Members/\$8 Children/\$6 Member Children

Celeste is having a hard time at school; she can't seem to make any friends in her class, so she decides she must be from outer space. With her hand-made spaceship, and a new boy in school, her adventures take a new turn. From the award-winning Green Thumb Theatre, *Celestial Being* explores the world of a young girl with a big imagination and her struggle making social connections. As we see the world through her eyes, and the tremendous color and joy that her inner world presents, we realize that seeing things differently can be a wonderful gift.

Performances for school groups available.
Call (718) 463-7700 x241 for details.

FAMILY PROGRAM:

I Wan Jan Puppetry (Taiwan)

SUN, MAY 22



PUPPETRY WORKSHOP AT 1 PM

\$12 Children/\$7 Member Children (supplies included)

Master puppeteer, Lee-Chiu Kuang, leads this children's workshop where participants can paint their own hand puppet based on classical Chinese puppetry designs. Participants get to keep their puppet. Master Lee also instructs participants on manipulating Chinese hand puppets for maximum drama.

PERFORMANCE AT 2:15 PM

\$13/\$10 Members/\$8 Children/\$6 Member Children

Fourth generation master puppeteers from Taiwan, I Wan Jan presents a mesmerizing, traditional hand puppet show based on Peking Opera. This non-verbal piece tells the tale of a young couple's chance meeting at a festival that has puppets juggling, performing martial arts and much more.

Performances for school groups available.
Call (718) 463-7700 x241 for details.

**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: _____

Andrea Louie

Address: _____

20 Jay St. Ste 740, Brooklyn 11201

I represent: _____

Asian American Arts Alliance

Address: _____

Same

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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☒ in favor ☐ in opposition

Date: _____

(PLEASE PRINT)

Name: _____

RYAN GILLMAN

Address: _____

61 EAST 4TH ST NYC

I represent: _____

DOWNTOWN ART

Address: _____

61 E 4TH ST. NYC

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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☐ in favor ☐ in opposition

Date: _____

(PLEASE PRINT)

Name: _____

James Bartlett

Address: _____

112 Putnam Ave #2 Brooklyn 11217

I represent: _____

MACADA

Address: _____

80 Hanson Pl BK

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☐ in favor ☐ in opposition

Date: _____

(PLEASE PRINT)

Name: _____

Address: _____

I represent: _____

Address: _____

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☐ in favor ☐ in opposition

Date: _____

(PLEASE PRINT)

Name: _____

Address: _____

I represent: _____

Address: _____

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☐ in favor ☐ in opposition

Date: 2/25/2014

(PLEASE PRINT)

Name: _____

Address: _____

I represent: _____

Address: _____

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THE COUNCIL
THE CITY OF NEW YORK

Appearance Card

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☐ in favor ☐ in opposition

Date: _____

(PLEASE PRINT)

Name: Ellen Pollan

Address: 3805 Orloff Ave Bronx NY 10463

I represent: Bronx Council on the Arts

Address: 1738 Hanover Ave Bx 10461

THE COUNCIL
THE CITY OF NEW YORK

Appearance Card

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☐ in favor ☐ in opposition

Date: _____

(PLEASE PRINT)

Name: GUS SCHULENBURG & ELENA CHANG

Address: 67-76 Booth St Forest Hills, NY 11375

I represent: Theatre Communications Group

Address: 520 8th Avenue

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: 2/25/16

(PLEASE PRINT)

Name: Caron Atlas

Address: 88 Prospect Park West #3D

I represent: Naturally Occurring Cultural Districts NY, +

Address: 88 Prospect Pk West 3D Arts + Democracy
Brooklyn, NY 11215

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THE CITY OF NEW YORK**

Appearance Card

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☐ in favor ☐ in opposition

Date: 2/25/16

(PLEASE PRINT)

Name: Roni Ferretti

Address: The Lark 311 W 43rd St

I represent: The Lark

Address: 311 W 43rd 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: _____

(PLEASE PRINT)

Name: Leslie G. Schultz

Address: 647 Fulton St, Brooklyn

I represent: BRIC

Address: Same

**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: Edwin Torres

Address: 31 Chambers St

I represent: NYC Dept of Cultural Affairs

Address: NYC Dept of Cultural Affairs

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**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: DAVID FREUDENTHAL

Address: _____

I represent: CARNEGIE HALL

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: Laura Raicovich - Queens Museum

Address: _____

I represent: Queens Museum

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: 2/25/16

(PLEASE PRINT)
Name: SAMI ABU SHUMAYS

Address: 70 PHOENIX ST.

I represent: FLUSHING TOWN HALL

Address: 137-35 NORTHERN BLVD

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**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: 2/25

(PLEASE PRINT)

Name: Stephanie Ehrlich

Address: Queer Botanical Garden

I represent: _____

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: 2/25/2016

(PLEASE PRINT)

Name: DAVID PENE GRAHAM

Address: 1582 SHAKESPEARE AVE ELDRONX 10452

I represent: THE FIELD

Address: 751 WALDEN LANE 906 NYC 10038

**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: 2/25/16

(PLEASE PRINT)

Name: Jorge Daniel Veneciano

Address: 1230 5th Avenue

I represent: El Museo del Barrio

Address: _____

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**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: 2.25.16.

(PLEASE PRINT)

Name: Aaron Bouska

Address: New York Botanical Garden

I represent: _____

Address: 2900 Southern Blvd, Bronx NY

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**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: Carl Goodman

Address: 3601 35 Avenue

I represent: Museum of the Moving Image

Address: _____

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