



**TESTIMONY OF JANE ADDISON-AMOYAW
BEFORE THE NEW YORK CITY COUNCIL**

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

FISCAL YEAR 2017 PRELIMINARY BUDGET AND AGENCY OVERSIGHT HEARING

March 23, 2016

Good afternoon Chair Van Bramer, Chair King and all other members of the Council here today. My name is Jane Addison-Amoyaw, Library Manager of the Mosholu Library of the New York Public Library (NYPL) in the Bronx. Thank you for having me. I really appreciate the opportunity to testify regarding the emergency maintenance capital needs for our library.

Mosholu Branch opened its doors to the public on August 6, 1954. It is one of the most heavily used branches in the Bronx. The usage of the branch by children, families, educators and seniors continues to increase, and at times seating becomes very challenging. Last year alone over 187, 000 users walked through our doors and attended over 1,000 programs that we offered. In Council District 11 we have the most visits, program sessions and highest program attendance.

The diverse community that we serve relies on us for educational programs such as Family Literacy, Out -of -School -Time, computer classes and English as a Second Language for Speakers of Other Languages (ESOL) classes. Last year we were grateful to learn that the Adopted Budget included a huge increase for branches across the City and we felt like we were



finally being recognized for our tireless work and energy. As the communities we serve have changed, we have also learned how to reinvent our programming and meet the needs of all our New Yorkers. We have become a community hub for families, residents, and people from all over the world. When families need a safe space to send their kids after school our doors are wide open; when new parents want to learn best practices for early childhood literacy we provide comprehensive assistance; and when nonnative English speakers need help with their language skills we enroll them in class. We are indeed the lifeblood.

While we are always willing to open our doors, as foot traffic increases since we can now serve more community members, the need for capital maintenance has only become more crucial to our work. Many of our programs are held in the only community room we have which is located in the basement near the decaying ejector pump, which has failed in the recent past, and caused major flooding. Our branch is really in need of critical upgrades. For example, if the pump fails again, these programs that are extremely valuable to many residents particularly families with children who cannot afford alternate means, will be greatly disrupted. We are excited to start fresh and innovative programming for our community, but without additional capital funds we always run the risk of leaving our community without access and oftentimes without hope.

We look forward to working with the Mayor and the City Council to make sure our capital needs are met and we are able to continue to do the great work of serving New Yorkers. Thank you for giving me the opportunity to testify before the Committee.



**TESTIMONY OF CAROLINE SCHILL
BEFORE THE NEW YORK CITY COUNCIL**

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

FISCAL YEAR 2017 PRELIMINARY BUDGET AND AGENCY OVERSIGHT HEARING

March 23, 2016

Good Afternoon Chair Van Bramer and Chair King, my name is Caroline Schill from the New York Public Library. I am the Branch Manager of the Aguilar Library in East Harlem. I am joined by Valerie Garcia who has been a children's librarian for NYPL at the Aguilar Branch for 13 years. Thank you for having us today.

I'm here today to speak specifically about early literacy and its critical role within our City's communities and what it looks like at the Aguilar Branch. The Aguilar Library serves a high-need multi-lingual community. For years, Valerie Garcia was the sole children's librarian at the branch and the library was struggling to meet the needs of the community. Miss Valerie is a well-known figure within the community. Children and teachers alike know her by name and she has worked tirelessly to support the schools, students and parents in the community. Valerie worked relentlessly to connect the children with the materials, resources, and education they need to succeed. She designed and developed programs to support the schools and to inspire students to learn. Despite its small staff size, Aguilar Library has one of the highest number of school visits throughout the city.

Through these programs Valerie ensured that the kids she saw had access to materials that would inspire their intellectual curiosity and meet their educational needs. And yet...it simply wasn't enough. We were missing a critical demographic and a key component to ensuring the educational success of the children within the community simply because we were stretched too thin. There was a gap between what we knew the community needed and what we were able to provide. We weren't reaching the youngest children who needed it most.

Science tells us that by age two we can already predict 3rd grade reading scores. Many of the problems we see in elementary and high school students have their roots in infancy. The part of the brain that controls language and communication has its largest growth spurt during a child's first four years. Brain architecture is built from the bottom up. Like a house, it needs a strong foundation. Research has shown that asking elementary and high schools to fix problems that are rooted in infancy is not the most effective use of resources. We need to address the problem at its root. We need to ensure that our city's children are entering schools with the skills they need to succeed. Without healthy brain architecture children are at risk of falling behind and not catching up. It is imperative that communities come



together to provide families and caregivers with the support they need to make a difference in the life of preschoolers. Strong communities create strong brain architecture. And the library's early literacy initiative addresses this need head on.

Increased city funding has enabled Aguilar to hire another children's librarian to be our early literacy specialist and our branch to be a Family Literacy Site.

A large component of early literacy and building strong brain architecture in babies is ensuring that parents are empowered to be their child's first teacher. If you want your child to be a good reader when do you start putting that effort in? The answer is, at birth. I don't know if you've ever tried to read a book to a new born baby, but if you don't know what you're supposed to be doing, or why, it can feel like a ridiculous activity. And like reading a book to a baby, there are a lot of simple things parents can be doing with their children to build healthy brains. Our early literacy programs teach parents not just what they need to be doing, but how to do it and why. We offer early literacy workshops and enhanced storytimes. During our enhanced storytimes we not only engage directly with the children, but we use the program as an opportunity to demonstrate and explain to caregivers different tips and activities that they can do outside the library to help their children develop pre-literacy skills.

At Aguilar we have tripled the number of storytimes we offered and are currently training additional staff so we can add a bilingual storytime to our schedule as well. In April we will be adding a regular weekend storytime. At our baby lapsite program our new Children's Librarian Liz, focuses on teaching the parents fingerplays and rhymes to do at home in addition to singing songs and playing games that engage the babies. After the storytime both Liz and Valerie can be seen helping the parents find appropriate books for their children. Similar to how reading a book to a baby can feel intimidating, choosing the right book for your child is not always straightforward. Knowing that a baby benefits from sturdy books with high contrast pictures or that a beginning reader needs a book with a lot of white space are just some of the particulars that Valerie and Liz take into consideration when helping our patrons find the materials that they need. Throughout the city our children's librarians are trained to connect parents, kids and teachers with the books and materials that meet their individual needs.

Supporting the preschools and daycares in our neighborhood is another facet of our early literacy initiative. There are about 44 preschools and 99 licensed daycare facilities within our service area alone. Since we have started advertising our services, the requests have been pouring in. Just yesterday Liz fielded requests from 2 new preschools and a daycare that heard about our early literacy services and helped a Pre-K teacher who came into the library find books to support the curriculum. We bring storytime into the daycares and preschools, host library visits, and provide training and curriculum support for staff.



New York
Public
Library

We are thrilled to have been able to hire an additional children's librarian and become a family literacy branch. We are looking forward to finding and new and creative ways to meet the demands of our community and are proud to say that our library is as busy and as vibrant as our community.

I am grateful for this opportunity to testify before this committee and I am more than welcome to answer any questions.



**TESTIMONY OF LORRAINE RUIZ
BEFORE THE NEW YORK CITY COUNCIL**

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

FISCAL YEAR 2017 PRELIMINARY BUDGET AND AGENCY OVERSIGHT HEARING

March 23, 2016

Good afternoon Chair Van Bramer and Chair King and all Council Members here this afternoon. My name is Lorraine Ruiz, Library Manager of the St. George Branch (SGC) at the New York Public Library (NYPL). Thank you for giving me the opportunity to speak today. We appreciate the opportunity to testify regarding the impact that the Fiscal Year 2016 (FY16) budget increase has had on our branch.

The St. George branch is one of Staten Island's busiest branches managing over 175,000 visits annually. With our proximity to public transportation and location on the north coast of the island, our library serves a broad and diverse population. The needs of our branch are as varied as those of our patrons. At St. George, we offer early childhood literacy programming, a TechConnect lab and classes, young adult programming, and English Classes for Speakers of Other Languages (ESOL) to name a few. Last fiscal year we had over 31,000 program attendees which is further confirmation of the demand in our communities for comprehensive programming.



As NYPL President Tony Marx highlighted, with a further investment in libraries will continue to promote digital equity across the City. In addition to extending the hotspot program and increasing coding seats at our branches, our daily tech classes and general availability of free Wi-Fi at all of our branches is not to be undervalued. These are all powerful tools to close the digital divide.

At my branch we offer an array of tech support through our TechConnect classes. Our patrons have varying levels of needs ranging from basic computer skills, like Microsoft Word and Excel for beginners; to job preparation like Resume Writing workshops and teaching them how to build their own websites generally for small businesses. We have even managed to continue to reinvent our programs as we see needs and demands change within our communities. For example, this past fall, we offered a 10-week course on coding for our young adults on Saturdays and it was extremely well-attended which we all know can be difficult when targeting young adults. We are constantly working tirelessly to enhance our classes to meet the needs of our growing community. With additional funding we would be able to expand our computer instruction classes which would give many of our patrons the opportunity to attend, learn and put into practice the knowledge they've gained during our class sessions. The expansion of programming would also assist patrons' developing computer skills and give them the advantage they need to advance in their existing job or obtain a job in this ever growing job market.

Thank you again for this opportunity to testify.

Testimony of

**John F. Calvelli, Executive Vice President, Public Affairs
Wildlife Conservation Society**

Committee on Cultural Affairs, Libraries and International Intergroup Relations

March 23, 2016

Good afternoon, Chairman Van Bramer and members of the committee. I am John Calvelli, Executive Vice President of Public Affairs for the Wildlife Conservation Society. Thank you for the opportunity to testify today on behalf of our Bronx Zoo and New York Aquarium regarding the FY17 New York City Department of Cultural Affairs budget.

Museums, performance venues, arts groups, botanical gardens, zoos and other cultural organizations are the lifeblood of the City. Serving communities across the five boroughs, they have been an inspiration to generations of New Yorkers from artists and musicians to scientists and historians. They create jobs, attract visitors to local businesses, provide educational opportunities and enrich our lives. New York City culture inspires – our cultural organizations help give meaning to our lives, build community and celebrate our City's cultural diversity. They make New York City great.

To further the impact and reach of our organizations throughout the City, I urge Mayor de Blasio and the New York City Council to renew the City's investment in culture and increase operating support for culture by \$40 million in the FY17 budget to be equally divided between the Cultural Institutions Group and the Cultural Development Fund. This greatly needed boost will help the Department of Cultural Affairs more adequately fund current and new cultural organizations and institutions, borough arts councils and individual artists serving diverse communities across the city to take care of baseline needs and increase program offerings and free access. In addition it will allow many organizations to expand their workforce development efforts including growing a stronger pipeline to hire local residents and increase workplace diversity.

For WCS, funding would help us in the near term make ends meet with the \$3.5 million budget annual shortfall the New York Aquarium is experiencing while it remains less than half reopened and under restoration from damage due to Hurricane Sandy. Additionally, this funding would help cover baseline needs as well as allow us to expand programming access. It will also give us the ability to grow some of our programs that support access, education and workforce development.

WCS is committed to offering free access through various programs. In FY15, the Bronx Zoo and New York Aquarium provide free access to approximately 550,000 New York City residents through free days and hours, free school groups at the Bronx Zoo, our Community Access Program for local organizations serving underserved youth and seniors, and through visitation of IDNYC members, over which we now have over 43,000.

WCS is also committed to providing jobs to New Yorkers. In FY15, we employed 1,800 City residents in full-time and seasonal positions at our five parks. The Bronx Zoo is top employer of youth in the Bronx -- working with a number of community and city-wide organizations we fill 900 seasonal positions at the Bronx Zoo and 100 at the New York Aquarium and city zoos. We also and offer young adults college and workplace readiness training opportunities. Through our Future Leaders Program, 100 participants, mostly underserved Bronx youth, have gained meaningful employment opportunities at our zoos and aquarium and continue to be employed. Through our Discovery Guides Program, 220 teen Discovery Guides learn live interpretation and presentation techniques and provide zoo visitors with information on animal behavior, what WCS is doing to save species in the wild, and actions the public can take to help.

Informal science education is integral to our exhibitry and interpretation. In FY15, approximately 4,500 New York City school and camp groups visited our parks and 549 teachers were trained in our curricula. We offer k-12 education programming and have increasingly focused on teens. Through Project TRUE, which stands for Teens Researching Urban Ecology, we are working to grow the number of high school students pursuing science, technology,

engineering, and mathematics (STEM) majors by connecting them with college mentors already pursuing stem careers. Our Wildlife Conservation Corps (WCC) program provides training to students (10th, 11th, 12th grade) interested in campaigning for wildlife and habitats. Additional city operating support will help WCS and other cultural organizations expand access and programs like the ones I have just highlighted. Additionally, WCS, the Urban Assembly, and the NYC Department of Education created the Urban Assembly School for Wildlife Conservation. Through this partnership, WCS works to impact students at this Bronx-based school in many ways including career opportunities for students, on-site conservation education, free access to the Bronx Zoo for students and families and hosting career days for high school students.

Chairman Van Bramer, thank you for your leadership on behalf of New York City's cultural community. I hope we can count on the support of Mayor de Blasio and the City Council for this request to create a strong and lasting investment in New York City's culture.

Thank you.

CARNEGIE HALL

New York City Council Fiscal Year 2016

March 23, 2016

Preliminary Budget Hearing: Cultural Affairs, Libraries & International Intergroup Relations Committee

Chairman Van Bramer, Members of the Council Committee on Cultural Affairs, Libraries and Intergroup Relations—thank you for this opportunity to testify. My name is David Freudenthal, I am from Carnegie Hall and here on behalf the Manhattan CIGs—the American Museum of Natural History; Central Park Zoo; El Museo del Barrio; Lincoln Center for the Performing Arts; Metropolitan Museum of Art; Museum of Jewish Heritage; Museum of the City of New York; New York City Ballet; New York City Center; The Studio Museum in Harlem; and The Public Theater—to express our support of the “Inspired by NYC Culture” campaign and to urge a \$40m increase to the Department of Cultural Affairs’ budget in FY17. I know I am joined by my Manhattan colleagues in sharing how proud we are to part of the City’s IDNYC initiative, which has brought so many new New Yorkers into our institutions. It is also terrific to be here with so many colleagues from across the City—CIGs, non-CIGs, advocates, and educators—who represent the cultural community and serve to enrich the lives of New Yorkers in all five boroughs.

We have heard common themes today about access, institutional and artistic collaboration, workforce development in arts and culture, and how the City’s investment reaps dividends across our diverse communities. I shall touch on two projects in the performing arts field that demonstrate how Manhattan CIGs are connecting with organizations across the city to increase access to arts and culture. Through Lincoln Center’s Boro-Linc program, families share quality time together and experience the arts in ways that increase their awareness of and access to the local art available in their communities as well as the art available at Lincoln Center. Boro-Linc leverages strategic partnerships between community and cultural organizations, city leaders, and Lincoln Center’s resident organizations to bring family-friendly arts and education programming to New Yorkers from communities historically been underrepresented in Lincoln Center’s halls and public spaces. These partner cultural organizations are from all five boroughs and include: The Casita Maria Center for Arts and Education and the Hostos Community College Center for Arts and Culture in the Bronx; The Jamaica Center for Arts and Learning in Queens; The Center for Family Life in Sunset Park, Brooklyn; The Snug Harbor Cultural Center in Staten Island; and The Manny Cantor Center – Educational Alliance in Manhattan.

Another example is Carnegie Hall’s own Somewhere Project, a citywide exploration of *West Side Story* in honor of our 125th anniversary. Young people, artists, and community members citywide affirmed how themes of *West Side Story* written 60 years ago still resonate among us. Public school students and community members—including court-involved youth, young mothers in foster care, and adults in the correctional system—expressed themselves through their own original music inspired by *West Side Story*. Participants came from our partnerships with City human service agencies: ACS, DOE District 79, DHS and DOP. Projects took place at Belmont Academy, Bronx Hope Academy, Celia Cruz Bronx High School of Music, DeWitt Clinton High School, New York Foundling, and Make the Road New York and Bushwick Campus Community School. In February, the original music they created was performed in free Neighborhood Concerts in the five boroughs. MOIA was also a partner, promoting IDNYC at these concerts. There were also nearly 20 additional partnerships: BRIC; Bronx Museum; Brooklyn College Community Partnership; Dream Yard; Hudson Guild; LaGuardia Performing Arts Center; Mind Builders Creative Arts Center; National Sawdust; NYPL; Opportunity Music Project; Orchestra of St. Luke’s; Thompson Arts Center; Park Avenue Armory; Renaissance Youth Center; Sailors Snug Harbor and University Settlement. The Somewhere Project culminated with three performances of *West Side Story* at the Knockdown Center in Maspeth, with 200 high school singers and 15 high school apprentice cast from all five boroughs—32 high schools total.

Initiatives like Boro-Linc and Somewhere are just two of many examples of arts and cultural organizations working together to strengthen our neighborhoods and connect us to one another. Initiatives like these reach far beyond the



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walls of any single institution and succeed, in part, because of the power within New York's cultural community as a whole. Our partnership with the City Council and the City of New York is essential for successes like these. I would again like to thank the Cultural Affairs Committee for this opportunity to testify and look forward to any questions you may have.



THE CENTER FOR ARTS EDUCATION[®]

**Testimony for the
New York City Council Preliminary Budget Hearing –
Cultural Affairs, Libraries and International Intergroup Relations**

Delivered by Lisa Robb, Executive Director

March 23, 2016

Good afternoon and thank you Chair Van Bramer and members of the committee and staff for the chance to advocate for more resources being directed to the budget of the Cultural Affairs Department.

I am Lisa Robb, Executive Director for The Center for Arts Education. The Center for Arts Education is celebrating its 20th anniversary this year and remains committed to ensuring that all of New York City's 1.1 million school children receive a quality arts education as part of their well-rounded education.

Our work is focused in three areas - all in support of arts education for New York City's 1.1 million public school students:

1. arts education and engagement programs for public school students and their parents. 2016 service: 10,000 students in 145 schools and 800 parents in 36 schools;
2. professional learning for school leadership, classroom teachers, and teaching artists. 2016 service: 700 educators and administrators;
3. advocacy for policies, increased awareness, and funding to support arts education. 2016 goals: increased funding for DOE and DCLA and provide the public and the field vital data about the requirements and benefits of arts education in the schools.

I would like to start today focusing on gratitude. Chair Van Bramer, and the entire City Council, we thank you for your support of arts and creative learning for students and for the general public. We also thank you for your leadership that will result in the creation of New York City's first every cultural plan that will begin later this year. The cultural plan and its process is a tremendous opportunity for all the components

of the arts and cultural sector to help drive good governance, build strong communities, address issues of inequity and lack of participation, and strengthen already successful programs that serve millions.

Between the libraries, arts organizations, artists and creative sector, parks and the public schools, the city is teeming with opportunity and practice in arts, culture, and heritage activities – we commend NYC’s elected officials on their support for a cultural plan and bringing the arts sector, and the public, to the table when government policy and program funding decisions are being planned and implemented.

Given the area that CAE works in, a double thank you for supporting the annual \$23 million Department of Education funding allocation the City Council and Mayor agreed to in 2014. Expanding access to and participation in arts and culture requires a multi-agency approach. We will continue to do our part to develop more public will and engagement to spur increased funding and resources for arts education.

As reported in December’s *Annual Arts in the Schools Report*, the increased DOE funding is already having positive and beneficial effects after only one year of implementation:

- Tens of thousands of students are benefitting from almost 175 new art teachers hired last year – the highest level in over a decade. Additionally, this year there are already close to 125 more new teachers that have been hired;
- An increase from 83% to 87% of schools that had at least one cultural partnership, getting to a 100% is closer than ever;
- \$1.5 million invested in professional learning opportunities for arts teachers, classroom teachers, and school leaders;
- \$5.6 million allocated to upgrade and expand arts facilities at schools across the city.

The work we are all concerned with is important and our successes are real and measurable. As you might recall, the lack of arts teachers and cultural partnerships in many city schools, specifically in the South Bronx, Central Brooklyn, and East Harlem, was a key disparity brought to light in the Comptroller’s 2014 report.

The reality is this bold funding initiative is closing these education opportunity gaps and providing many students with their first experience with an art teacher or their first class trip our city’s great museums or performing arts centers.

Seen through one lens, New York City is a cultural mecca with an incredibly rich and diverse array of arts and cultural organizations, institutions, artists, and opportunities. The arts and cultural sector is also a large economic engine, driving the city's economy and positively impacting neighborhood and community development. These are all key ingredients that contribute to our city's vitality and make it an attractive place to work, live and visit. Seen through another lens, there are still far too many New York City residents and students that are not benefitting from the cultural assets that are part the city's identity.

Our city's cultural organizations provide a wide-array of rich educational experiences for our school children, their families, and the general public. It is the partnerships that close to 400 cultural organizations have with public schools that actually account for arts activities reaching many who do not benefit fully from the city's "cup runneth over with arts" identity. We will work hard to continue to advocate that every school has at least one cultural partner and one arts teacher and dedicated arts learning space.

The Center for Arts Education joins with other members of the public, the city's artists and the arts and cultural community, to request a \$40 million increase to the Department of Cultural Affairs (DCLA). We support this funding being be equally divided between the CIGs (Cultural Institutions Group) and the CDF (Cultural Development Fund). Increased funding through DCLA will help organizations such as ours reach more students in more schools, provide more professional learning to artists and teachers and take an another step forward in closing the educational opportunity gaps that exist.

Working together, we can address these inequities and close this gap. In addition to the city's increased investment for arts education in the education budget, increasing the DCLA budget by \$40 million can help ensure that every school in New York City has cultural partners to bring the arts and creativity to life for its students.

Thank you for your consideration of this testimony and request.



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A.R.T./New York City Council Testimony March 23, 2016

Good afternoon. My name is Ann Marie Lonsdale and I am the Director of Programs for the Alliance of Resident Theatres/New York (A.R.T./New York) the leading service and advocacy organization representing 370 nonprofit theatre companies and professional affiliates in New York City.

I want to thank Chairperson Van Bramer and the Committee on Cultural Affairs for allowing me to testify before you today.

A.R.T./New York supports the #NYCInspires campaign and respectfully asks the City Council for a \$40 million increase in funding to the New York City Department of Cultural Affairs expense budget in Fiscal Year 2017. Under the Leadership of Commissioner Finkelpearl, the DCLA has embarked on several ambitious initiatives that have enabled the agency to identify dozens of community-based, artist-driven organizations that are eligible for DCLA funding, and the agency will need additional funding to support this broader cultural eco-system, which will be made up of both current grantees and first-time awardees.

At A.R.T./New York we think a lot about this eco-system because more than 75% of our membership consists of small organizations with annual operating budgets below \$500,000. These companies represent the most culturally diverse section of our membership. Though their budgets are small, their ambitions are not—these companies are creating boundary-breaking work that impact the face of the American Theatre and serve hundreds of thousands of New Yorkers annually, in all five boroughs. Though their operating budgets are modest, these companies' artists are using theatre to heal the wounds of refugees from Syria; to empower young women and girls through writing and storytelling workshops; to expand the canon of Latino Theatre; to tell the stories of immigrants in Jackson Heights; to bring professional theatre to Staten Island; to foster connections between young people and their elders; to invite international artists to New York City to create dialogue; to increase visibility for Asian-American playwrights and performers. These are but a few examples of the incredible work that is undertaken every day by New York City's nonprofit theatres.

Our member companies are deeply grounded in their communities, a characteristic that has not only helped them to survive, but thrive. These companies provide jobs and benefits to artists and arts administrators, education and services to their communities, and astoundingly creative, boundary pushing, and exciting theatre to the residents of this city.

But at A.R.T./New York, we continue to ask ourselves how long these artist-led companies can survive without additional support to create programming and pay living wages to their artists. Our members face financial challenges, like the rising cost of rehearsal and theatre space, with ongoing resourcefulness and creativity, but filling these budget gaps by raising ticket prices will alienate the very audiences they seek to serve.

A.R.T./New York is grateful to the City Council, the Manhattan Borough President and the Administration for their support of our organization, particularly our new Theatre construction project on West 53rd Street, and the City's support of so many of our member companies.

We look forward to our ongoing work with the City to ensure that the nonprofit theatre community continues to inspire future generations. That is why we are here today to strongly voice our wholehearted support for a \$40 million increase to the DCLA budget, which will go a long way towards helping small theatres thrive in the New York arts ecosystem. Equally important, it will provide valuable funding to the many artist-led, community-based, and culturally specific companies that make this City's nonprofit theatre community so vibrant and critical to our cultural landscape.

Thank you so much for the opportunity to testify today.



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Testimony on the 2017 Preliminary Budget Presented by Heather Woodfield on behalf of One Percent for Culture

I am Heather Woodfield, Executive Director of One Percent for Culture and a practicing artist. I want to thank the Council for the opportunity to testify on behalf of One Percent for Culture and our over 550 Coalition Partners which include cultural organizations, small businesses, and civic and social service organizations throughout the five boroughs and in all 51 City Council districts.

I am here today, to join with other members of the cultural community, to ask for a funding increase of \$40 million to the Department of Cultural Affairs (DCLA) to be equally divided between the CIGs (Cultural Institutions Group) and the CDF (Cultural Development Fund) for grant making. The new funds would provide DCLA with fiscal capacity to increase funding for currently funded institutions and organizations, including underfunded groups, the five borough arts councils, which administer re-grants programs which serve individual artists and local cultural organizations, and a wider and more diverse array of new grantees.

I would like to share with you a few reasons why we are Inspired by NYC Culture:

- We are Inspired by NYC Culture because it is accessible. There are over 1,500 nonprofit arts and cultural organizations in our city which attract over 148 million visitors each year — 79% of whom attend for free — and offer over 337,000 programs with a median admission price of \$7.50.¹ Increased investment in arts and culture would increase access, allowing even more City residents from diverse communities to experience, participate in, and create arts and culture.
- We are Inspired by NYC Culture because it provides lifelong educational opportunities. In 2015, there were over 5,600 partnerships between schools and cultural organizations covering 87% of NYC schools.² Increased funding would help to expand arts and cultural educational opportunities for New Yorkers of all ages.
- We are inspired by NYC culture because it creates job. Cultural organizations employ over 116,000 individuals including over 52,000 artists and provide workforce development opportunities offering over 88,000 internship and volunteer opportunities.³ Increased funding would help to grow employment and workforce development.

¹ One Percent for Culture's analysis of Cultural Data Project data from 2008-13

² Department of Education Arts in Schools Data

³ One Percent for Culture's analysis of Cultural Data Project data from 2008-13



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We are inspired by NYC culture so, we urge you to increase funding for DCLA by \$40 million to be divided evenly between the CIG and CDF. Thank you for time today and for your steadfast support for the nonprofit cultural community. We look forward to continued collaborations between city government, cultural organizations, and artists in order to better serve all New Yorkers.



Inspiring Our Community

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ARTs East New York Testimony

Catherine A. Green

Executive Director/Founder

3/23/2016

Greetings Chairman Van Brammer and members of the committee, my name is Catherine A. Green I am the Executive Director and Founder of ARTs East New York Inc. We work to build a strong cultural infrastructure in the East New York, Brooklyn community by providing access and affordability to high quality programming. We have found that this is only possible by addressing social and economic challenges that our constituents face in their everyday lives, therefore we utilize the arts as a nucleus that affects the various issues that hinder the growth of our beloved neighborhood. We focus on three key areas, Economic Development, Health, Environmental Sustainability as well as Community Life & Safety.

I am here today, to join my colleagues within the cultural community, to ask for a funding increase of \$40 million to the Department of Cultural Affairs (DCLA) to be equally divided between the CIGs (Cultural Institutions Group) and the CDF (Cultural Development Fund) for grant making.” The new funds would provide DCLA with fiscal capacity to increase funding for currently funded institutions and organizations, including underfunded groups, the five borough arts councils which administer re-grants programs which serve individual artists and local cultural organizations, and a wider and more diverse array of new grantees.

These funds will also allow us at ARTs East New York to expand our program model thus providing access and opportunity to more community members. Our current programming allow us to reach a variety of residents in several ways:

- Our Summer Outdoor Performance Event Series provides access to Free Cultural performances such as Chinese Ribbon Dancing, Japanese Taiko Drumming, to South African Choir Ensembles and dozens more. Artistic performances that families would otherwise have to travel far and pay high fees in order to expose their children to. These events are staged at our own East New York Farmers Market where after the show residents have the opportunity to shop with local gardeners, this not only helps families assist in the healthy eating practices but also circulates the local dollar.
- Our ReNew Lots Vendor Market & artist Incubator partnership with NYCEDC & SBS provides opportunities to local entrepreneurs and artists alike with affordable storefront

retail and studio space made from recycled shipping containers. It serves as cultural hub for residents to engage with one another. Hiring for staff is done locally as well, and our Tours are lead by community Youth brining a tourism dollars into the community as we as rebranding it. These efforts open the door for cultural economy a tremendous impact to the economic development of the neighborhood.

- And Lastly Education, we are currently in afterschool programs, host Saturday and Summer programs for youth. Art Classes for Adults, panels discussions and lectures to educate community members as a whole. Our Artist registry is a tool to assist and help develop local artists wherever they are at in their careers providing them opportunities as they come our way. It is also a hub for outside artists to become educated on the communities existing culture, history and overall vision of the people to guide their public art contributions.

With the proposed funding increase these methods can double in impact making East New York, Brooklyn, a place once identified with poverty, crime and deprivation of resources an oasis of opportunity for **existing** community residents that have held it together over the years. Those who created gardens from abandoned city lots, mom & pop shops that hired local residents, and organizations that took guns out of the hands of youth and replaced them with opportunity when programs were defunded. These are the beneficiaries you must consider when negotiating this \$40 Million Dollar investment of resources that we asking you to consider today for. Thank you so very much for the opportunity to testify today and I look forward to your continued leadership and partnership.

Exploring the Metropolis, Inc.

Workspace Solutions for NYC's Performing Arts Communities

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**New York City Council
Cultural Affairs, Libraries & International Intergroup Relations Committee
Council Chambers – City Hall
Preliminary Budget Hearing Testimony FY17
Wednesday March 23, 2016 1 PM**

My name is David Johnston and I am the Executive Director of Exploring the Metropolis. I would like to thank Councilmember Jimmy Van Bramer and the Cultural Affairs Committee for the opportunity to testify today.

Since 1982, Exploring the Metropolis (EtM) has focused on solving the workspace needs of New York City's performing artists. Currently, we administer the EtM Con Edison Composers' Residency, in its eighth year, and the Choreographer + Composer Residency in partnership with the Jamaica Center for Arts & Learning, now in its second year.

Since 2009, EtM has supported more than 45 composers, choreographers and performing artists, providing them with more than \$375,000 worth of no-cost rehearsal space and cash support. In addition, EtM has provided more than \$70,000 worth of support to NYC's nonprofit cultural and community centers to maximize their space usage, and supported more than 50 free public programs for New York City audiences.

Previous EtM Composers-in-Residence have gone on to win awards, recognition and commissions from the Pulitzers, the Jerome Foundation, the Kleban Foundation, the Guggenheim Foundation, the Kronos Quartet, American Composers Orchestra, New Music USA, ASCAP Plus, the Prototype Festival and American Lyric Theater.

We are proud to partner with members of the City's Cultural Institutions Group: Flushing Town Hall, the Jamaica Center for Arts & Learning, and the Queens Museum.

I am here today, to join with other members of the cultural community, to ask for a funding increase of \$40 million to the Department of Cultural Affairs (DCLA) to be equally divided between the CIGs (Cultural Institutions Group) and the CDF (Cultural Development Fund) for grant making.

An increase in our DCA funding would allow us to expand opportunities for artists and audiences in the communities we are serving, like Flushing, downtown Brooklyn, Jamaica and Upper Manhattan. It would allow us to expand into other communities, like the Rockaways where we are planning a partnership with the Rockaway Waterfront Alliance for a residency in their newly renovated space.

Cultural organizations and artists are essential to our economy, and they contribute to our city's cultural vibrancy which serves all our citizens. It is vital that the city continue to support the full scope of nonprofit culture.

We ask for a \$40 million increase in funding to the Department of Cultural Affairs.
Thank for you opportunity to testify today.

David Johnston
Executive Director, Exploring the Metropolis



Statement by Dennis M. Walcott, President and CEO, Queens Library

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

Fiscal Year 2017 Preliminary Budget Hearing

March 23, 2016

Good morning. My name is Dennis Walcott, President and CEO of the Queens Library. It is an honor to testify today before you for the first time in my new capacity. As a life-long user of the Queens Library, I know first-hand how vital this impactful institution is for our communities and the people it serves. As a young person, I received my first library card from the St. Albans branch where my love of reading was fostered and encouraged. Our libraries have changed a lot since then. They have evolved into neighborhood anchors and beacons of hope and opportunity.

Prior to my official start, I visited libraries across the borough and rode on the truck delivering and picking up books and materials. It gave me unique insight in an important aspect of library operations. On one of my first days on the job, a man walked up to me at my desk on the first floor of the Central Library and introduced himself. He said he had recently been released from prison and was trying to get his life on track. He had come to the library to use the computers to look for work and for assistance with finding a job. We were able to help him and many people like him at our cyber center and our job-training program. Since then, I have visited most of our community libraries and have met with dedicated staff members who provide life-changing services.

Whether it is providing free services like Universal Pre-K, after-school programs, adult learning classes, IDNYC enrollment and job-training assistance, or helping to bridge the digital divide by offering free internet and 7,500 public computing access points to millions of people, New Yorkers depend on their libraries.

Thanks to the extraordinary efforts of Speaker Melissa Mark-Viverito, Mayor de Blasio, Finance Chair Julissa Ferreras-Copeland, Majority Leader Jimmy Van Bramer, Library Sub-Committee Chair Andy King and the entire City Council, \$43 million was restored to the operating budgets of the three library systems for the current fiscal year. This investment has ensured universal six-day library service and enhanced programming for all New York City residents.

Queens Library received \$12 million in additional operating funds this year. We hired 129 new employees, including librarians, custodians, maintenance, as well as clerical and other support staff. One hundred and fifteen (115) of those positions are union jobs. Twenty two percent (22%), or \$2.6 million, was used to purchase sorely needed library materials including new books and periodicals. We are also investing in more e-books, which are in high demand by our customers.

All our libraries are open at least six days a week. The Central Library and the Flushing community library are currently providing seven-day service, and we have expanded weekday hours at both locations. On average, our libraries are now open 45.6 hours per week.

That has had an impact on people like Julio Silarayan who works for a catering company. He knows he will not be able to advance in his job without better English skills, but his work schedule simply did not permit him to take ESOL classes during the week. Now that our library in East Flushing is open on Saturdays, Julio is beginning his studies.

At Queens Village library, we were able to hire a new children's librarian, Erica Anthony. Queens Village has a large population of children after school, many of whom are new immigrants. The number one request from their parents is for homework help. These parents endured the trauma of displacement so their children would get a good education, and they rely on the library to help them succeed. That is why Erica is single-handedly trying to help 40 grade-schoolers do their assignments every school day – 40 children. Their parents have limited English and they have no other resources. It is so wonderful to have Erica on our staff – but it is just not enough.

In the last fiscal year, 11.3 million visits were made to the Queens Library – either in person or online. We have 13.6 million educational and cultural materials in circulation. Queens Library loaned more than 544,000 e-books, 6,700 tablets, and loaned mobile hot spots 4,700 times. That's 4,700 times New Yorkers took the internet home in their pockets, absolutely free. Nearly eight million visits were made to our website, and close to one million visits to our e-content Virtual Library. Our talented staff provided guidance and answered three million questions from our customers. Free library programs are more popular than ever. Attendance at library programs in Queens is projected to hit one million by the end of 2017 – an increase of more than 13% in only two years.

We are encouraged to see \$21 million of the \$43 million baselined in the Mayor's preliminary budget. Let me stress the importance of baselining and locking in these gains. It's not hard to imagine the impact of having millions of dollars of your annual budget in question just weeks before a new fiscal year. The uncertainty of continued funding has a detrimental effect across the board – from staffing continuity and customer service hours, to program planning and delivery.

Queens Library increased its ESOL seats by 6.6% last fiscal year, adding classes, locations and more weekend sessions. However, we still turned away more than 1,100 students due to lack of capacity. The 2016 investment was historic, but too many needs remain unmet – including funding for literacy programs, workforce development, High School Equivalency, early learning and our STACKS after-school programs, technology training, electronic content and additional hours of service.

That's why we need the Mayor and the City Council to continue to invest in libraries with \$44 million in additional baselined funding. The people of this city would then have access to more services and increased opportunities.

- Queens Library would provide robust six-day service every week and be able to hire more librarians and library staff.
- This would enable us to increase our program offerings in well-maintained and safe facilities.
- We would increase operating hours, adding 223 total hours per week across the borough while bringing seven-day service to every council district, enriching the lives of hundreds of thousands more people each year.
- We would be able to hire 60 new staff members to provide added service.

- We would be able to offer 500,000 more computer sessions, and increase the materials we have in our collection by 40,000 items, including more homework help materials, more e-books, more ESOL support and more high-demand items for adults and children.
- We would be able to provide our free, curriculum-based, after-school STACKS program in every community library in the borough. This equates to 8,800 additional sessions and 26,400 more instructional hours for 1,100 young people.

Maintaining our 65 locations and aging infrastructure is also a short and long-term challenge for the Library. The average community library is 61 years old. More than a third are over 50 years old. They are heavily used, and most were not constructed to accommodate the traffic that we see due to the growth in demand for our services. Additionally, the vast majority of libraries are poorly configured to meet the demands of the digital age – with too few electrical outlets, too little space for classes, group work, or space for individuals working on laptop computers. Our challenge is to modernize our facilities, maintain our critical infrastructure and to expand our public spaces in order to thrive in the 21st century.

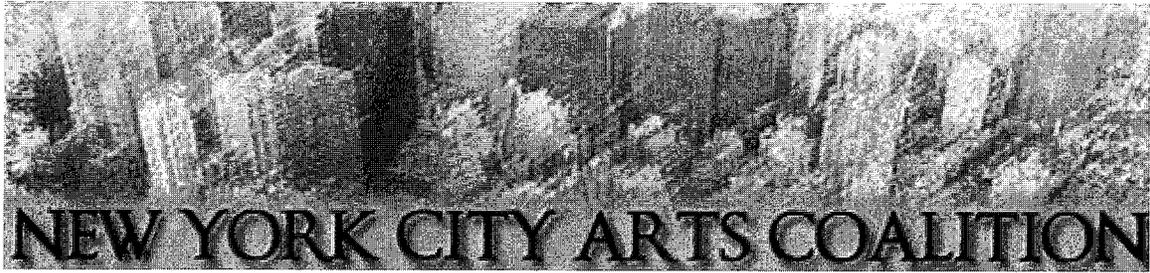
We have identified an unmet capital need of \$300 million in our Ten Year Capital Plan to modernize and expand our facilities and address critical infrastructure needs. In the next fiscal year alone, we have a \$71 million unmet need for critical infrastructure, including roof replacements, HVAC, ADA compliance, building envelope and mechanical projects, and to relieve overcrowding. These include: projects with ADA compliance components at Astoria and North Hills (\$5.5 million total); security systems for 16 community libraries – Baisley Park, Broadway, Court Square, Glendale, Howard Beach, Jackson Heights, Laurelton, Lefferts, Maspeth, McGoldrick, Middle Village, North Hills, Queens Village, Ridgewood, Rochdale Village and Seaside (\$1.6m total). Finally, we must address the significant amount of overcrowding at our busiest libraries where the public is no longer adequately served – these include Rego Park, Corona and Jackson Heights.

Libraries are an indispensable institution and the cornerstone of a strong democratic society. With greater hours, comes greater responsibility. We are tasked not only with maintaining the excellence and quality of our programs, but we must also provide more opportunities to the people who have been without weekend programs in their neighborhoods for almost a decade. When we are asked to do more with less, we deliver. When the City needed a reliable partner to advance key initiatives such as IDNYC, UPK or the New Americans Corner, we successfully took the challenge.

Though we did not receive the full \$65M restoration that we advocated for last year, we nevertheless found a way to deliver six-day service and increase our programming for this year. **In order to lock in the gains we have all worked so hard to achieve, I urge the City Council to work with the Mayor to baseline the operating funds of New York City’s three library systems at our current funding level.** Additionally, I urge the City Council and the Mayor to work together to provide the three library systems the additional \$22 million to restore and baseline the full \$65 million needed to deliver the programming, materials, hours and services necessary for essential library service across the City.

Investing in libraries is an investment in the people of this great City. Together, we do great work, but we can do more. We need the City to continue to invest in New Yorkers by investing in libraries.

Thank you.



March 23, 2016

CITY COUNCIL OF NEW YORK CITY

Cultural Affairs Committee Preliminary Budget Hearing FY17

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

Chair Van Bramer and Members of the Cultural Affairs Committee thank you for the opportunity to testify today. I am Anne Dennin, Co-Chair of the New York City Arts Coalition. The Coalition is membership organization comprised of cultural groups from all five boroughs from the smallest to the largest, working in all disciplines. Its mission is to advocate for arts and cultural policy on the City and State level. The Coalition does not solicit or take any government funding for its advocacy efforts.

The Coalition is appreciative to the Mayor and to the City Council for the initiatives it enacted last year to make our city even more diverse in its cultural offerings while maintaining its commitment to artistic excellence, ensuring that New York City remain the Cultural capital of the world.

For the second year leadership from the CIG's, Cultural Advocacy Groups and Program groups across the City has been meeting regularly to come to consensus on initiatives and on funding for culture in our City. We have all learned a great deal from this united advocacy effort and are happy to see it expanded with a citywide campaign to

involve all New Yorkers, Inspired by NYC Culture.

Recognizing the importance of the cultural sector to our City and all its citizens from the youngest to the oldest, its ability to strengthen all of our communities both fiscally and spiritually with our colleagues we are asking for an increase to the Mayor's preliminary budget of **\$40 million to be divided equally between the CIG's and the Cultural Development Fund.** The Cultural Development Fund is the program administered by DCLA which supports grants for organizations directly for programming and to local arts councils which regrant to individual artists among other activities.

For the CDF an increase of \$20M would offer an opportunity for more groups to receive funding, and those that are seriously underfunded to receive greater funding. An increase of this size to the CIG's will offer much needed resources to support and enhance their valuable work throughout the City as they provide life-long educational opportunities for all New Yorkers.

We would be pleased to be of assistance with more details should you be interested. I welcome any questions you may have, and look forward to working closely with all of you on both the budget and cultural issues.

Thank you.

Anne Dennin
New York City Arts Coalition
212-866-6082
anne.dennin@gmail.com

Testimony of Jeremy Sanders

FY 17 Preliminary Budget

Committee on Culture Affairs, Libraries and International ~~Intergroup~~ Relations

Intergroup

Hello, my name is Jeremy Sanders. I'm president of District Council 37's Local 1501, representing New York Zoological and Museum Workers. My members work at the Bronx Zoo, The New York Aquarium, Queens Zoo, Central Park Zoo, Prospect Park Zoo and Staten Island Zoo as well as the Museum of the City of New York, El Museo Del Barrio, The Hall of Science and The Staten Island Historical Society

As an employee of one of the New York City Cultural Institutions, and as a union leader, I have a duty to my members to bring the issues of our Cultural Institution Retirement System (CIRS) to your attention. Our pension plan was the model of an efficiency. It is a well managed and healthy fund that costs around 1/3 that of the average New York City pension. The union employees in the Cultural Institutions are part of unique structure. Originally their salaries were 100% funded by New York City whereby the monies were funneled to the union staff through the Cultural Institutions. A percentage of our pension has always been paid to the fund by our employers and a percentage by the City.

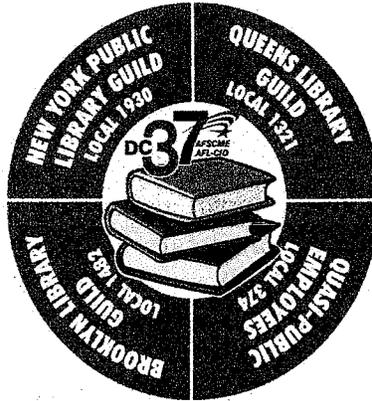
Over the last several decades, numerous mayoral administrations have drastically cut funding to the City's Cultural Institutions as a cost saving measure, forcing the Culturals to finance the difference. Because of this reduced funding from the City, our Union workers are now caught in the center of the political question, "Are we City employees?" We are. We are proud City employees with career paths that range from attendants to Zoo Keepers all of whom work for the City Cultural Institutions. We take pride in where they live and work. We inspire, entertain and educate New Yorkers, visitors from across the United States and from around the World. Mayor de Blasio, in his State of the City speech, referred to the culturals as the "Jewels of the City."

Under the previous administration, Mayor Bloomberg attempted to privatize the City's Day Care Centers. As part of his plan, 1,600 DC1707 union workers were laid off. Those workers were members and contributors to the CIRS pension and as they reach retirement age, CIRS must fulfill its obligations to them. However, with no new employees to replace the laid off workers, the long term health of the Pension Fund is in serious jeopardy. Part of the foundation

of any pension fund is hiring new employees to cycle in new monies. These vacated, unfilled positions is now causing a devastating strain of a 43 million dollar deficit on the pension fund.

As union leaders, in the past, the various locals that are members of CIRS, have had to present and even sell to our members, economic contracts negotiated with the City that contain 0% and 1% raises. We explained that these were compromises we needed to make to preserve our benefits and our pension. Our members are aware of the importance and dollar value of these benefits. We know we are never going to get rich working for in the cultural institutions. The lower wages are accepted by our members to preserve our benefits. As it stands, our economic raises do not even keep paces with inflation. We cannot accept lower wages and diminished benefits. Passing on to our members the costs to keep our pension plan healthy is simply not an option. CIRS fund failure is not an option.

Although we the union members of the New York City's Cultural institutions do not directly negotiate their Pension Benefit contract with the City, it is our members who must vote to ratify it. As the Presidents of Cultural Unions, we cannot in good conscience recommend to our rank and file that they vote "Yes" on any contract that does offer dignity and the promise of a secure retirement. I am confident that New York City, the Cultural Institution Management and the Cultural Unions can join together and find solutions to reach that goal. Remember, Jewels need to be polished and cared for in order to pass them down to future generations.



Preliminary Budget Hearing Fiscal Year 2017
Committee on Cultural Affairs, Libraries and International Intergroup Relations
and
Sub Committee on Libraries
Joint Testimony of
Brooklyn Public Library Guild, Local 1482
New York Public Library Guild, Local 1930
New York Public Library Quasi-Public Employees, Local 374
Queens Public Library Guild, Local 1321
March 23, 2016

Chairman Jimmy Van Bramer and Chairman Andy King, thank you for giving my fellow presidents and me an opportunity to testify at this year's joint Committee on Cultural Affairs, Libraries and International Intergroup Relations and the Sub-Committee on Libraries hearing on the three library systems' budgets.

Val Colon, President, Local 1930; Cuthbert Dickenson, President, Local 374; Eileen Muller, President, 1482 and I, John Hyslop, President, Local 1321 come before you united in our plea for library funding. This year's plea is so much more challenging than recent years. Not because we have a huge budget shortfall, cannot meet the public's demand for six day service and are in desperate need of more staff; but because none of these deficiencies exist. Our plea is more nuanced, addressing a deeper need.

In Fiscal Year 2016, the City Council and Mayor gave an historic increase in library funding and mandated six day service. That mandate met the threshold of the public's impression of good library service, more library hours. However, that funding was not permanent and was not enough. As representatives of the union staff, our challenge this fiscal year is to convince our elected officials that even though they have met their political obligation for giving the people what they need and want, they have not met the practical needs of running a library.

The City Council, at the minimum, must match the Mayor's fiscal year 2017 financial commitment to libraries so that we at least maintain current funding levels and avoid painful consequences. That commitment will be helpful, but is not enough because it does not provide for an adequate staffing level that can meet the ever increasing demands of our patrons.

21st century technology has a massive impact on library resources. We must now provide free wifi, hotspots, tablets, laptops, desktops, original digital media, websites, mobile apps, printing and scanning. All of that purchasing, development, infrastructure, maintenance and support is done by an overworked, stressed out information technology staff. Their staffing levels have not increased much because libraries have had to hire public service staff to provide six day service.

Another suffering library service is adult literacy. New York City will always have a population of native and foreign born adults who need basic English literacy classes. Our libraries have developed an amazing program reaching every part of this city, attempting to meet this demand. However, the number of library staff that provides these services have not grown much because the libraries have had to hire public service staff to provide six day service.

To meet the demand of six day service, the libraries did hire frontline staff: librarians, custodians, clerks, maintainers, drivers. This hiring has been a boon to the library staff and public. However, Fiscal Year 2016's funding was not enough to hire all the frontline staff the libraries need to meet library users' demands. As representatives of this staff, we can attest that we are barely meeting this demand. We have branches that, on some days, only have two or three people all day and have to close floors for safety reasons. We have branches that do not have custodians to keep branches clean for these expanded hours. Additionally, this current level of staffing does not address our patrons' demand for more free services: after school programs, homework help, storytime, books and digital media, programs for all ages; and career services.

Six day service has been great for our library systems, with more people connecting with our libraries. New York City's libraries develop new services, provide new technologies and provide more programs. We maintain our superior standing in every neighborhood and council district in the city and are a paragon of public space, sometimes the only one in a neighborhood. However, the fiscal year 2016 demand for six day service and the amount of money elected officials gave us, as historic an increase as it was, strains our systems, causing hardship on all staff. If our elected officials want their constituents and our patrons to continue to receive the current, inadequate services, then recommit to funding libraries. However, if our elected officials want to make life better for library staff, improve and expand library services then they must give the library systems the \$65 million needed to do that.



**New York City Council Committee on Cultural Affairs, Libraries, and International Intergroup Relations
Fiscal Year 2017 DCLA Preliminary Budget Hearing**

Wednesday, March 23, 2016, 11:30 AM – Council Chambers, City Hall
Testimony Presented by New York City Department of Cultural Affairs
Commissioner Tom Finkelpearl

Good morning, Chair van Bramer and members of committee. I am here today to present testimony regarding the Mayor's preliminary Fiscal Year 2017 budget for the Department of Cultural Affairs. I am joined by a number of DCLA staff.

First, I'd like to provide a summary of the numbers. We are proud to be the largest local funder of art and culture in the United States. DCLA's total expense budget is forecast at \$145.2 million, including \$110.2 million for the Cultural Institutions Group; \$28.56 million for the Cultural Development Fund; \$370K for our capacity building initiative; and \$6.1 million for agency operations. I'd like to point out that the agency's operations account for just 3.6% of our total expense budget in Fiscal Year 2016; the rest goes directly to our constituents. By any standard, this is an efficient funding operation.

Our capital program supports equipment and construction projects of all sizes across the five boroughs. Currently, it has over \$746 million allocated over the next four years for 386 active projects at 190 cultural organizations. Some upcoming highlights from this citywide portfolio include the ribbon cutting for the fully renovated Bronx River Art Center this summer; the renovation of the Nuyorican Poets Café; a new administration facility for the Louis Armstrong House; upgrades to the Snug Harbor Music Hall; and a new facility in the Downtown Brooklyn Cultural District with space for the Brooklyn Public Library, BAM, 651 Arts, as well as a new home for the Museum of Contemporary African Diasporan Art.

Many of you are already familiar with DCLA's programs. These include the Cultural Development Fund, our competitive grant program which provides funding to around

900 nonprofits each year for publicly accessible arts programming; Materials for the Arts, which collects donated supplies at its Long Island City warehouse and provides them free to nonprofits, schools, and government agencies with arts programming. At MFTA we also train local educators and artists how to successfully integrate creative reuse into their work. We administer other targeted funding schemes such as Accelerated Conservation and Efficiency (ACE), which supports energy efficiency projects at cultural institutions. I'm happy to provide additional information on these programs during Q&A.

There are also a number of programs and initiatives we manage in partnership with the City Council. These include the Cultural Immigrant Initiative, which, thanks to the efforts of the Speaker and Chair Van Bramer, provides funding to more than 100 groups for cultural programming that engages immigrant communities across the city. We also manage SU-CASA, the Council-funded creative aging program. This program expanded on DCLA's partnership with the Department for the Aging and five borough arts councils, placing artists and arts groups in senior centers through 102 residencies. And through the Cultural After School Adventures program, or CASA, Council members continue to designate cultural organizations to partner with schools for afterschool programming. This provides additional cultural education opportunities in all 51 Council districts. This year is also the first year that we have collaborated on Art as a Catalyst for Change, which thanks to Council Member Cumbo's leadership supports 18 cultural organizations for programming that seeks to reduce gun violence in our communities.

What a great list of Council partnerships. But there is more.

I would also like to take this opportunity to give you an update on the legislation sponsored by Chair Van Bramer and signed by the Mayor last spring that created greater public input into the Percent for Art commissioning process. Our new director, Kendal Henry, who took this new position around the time the legislation was passed, has embraced more public engagement in public art. He and his staff have hosted four of these public meetings to date, including one at Snug Harbor Music Hall earlier this week, and there is another coming up at Nuyorcian Poets Café next month. These meetings are successfully bringing local residents into the process at the start so they

can have a voice in the art that will grace their neighborhoods. They have been highly successful at getting residents engaged and informed early in the process so that they can have a voice in the process. As you may know, I was director of this program many years ago, and I understand the value that public engagement has when commissioning the art work that defines our shared spaces. So I want to thank you for your leadership and support for this important program.

Finally, we are gearing up to start working on the City's first comprehensive cultural plan later this year. Public engagement will continue to be central to the plan. We thank Council for their leadership on this important project, and we look forward to continuing our close collaboration.

This is now my second week back at work following a six month leave of absence that I took for medical reasons. I am feeling great. Six months provides a lot of time for reflection. As I wrote in a letter to our constituents several weeks ago, I have returned to public service with a renewed sense of urgency, eager to build on our achievements while continuing to work toward the de Blasio Administration's vision for a more equitable city. I'd like to provide an update on some of the programs we've developed to further this vision.

One new program we're proud of is Building Community Capacity, which seeks to strengthen the organizations and cultural networks that connect residents in targeted neighborhoods. The program takes a collaborative and comprehensive approach to building cultural capacity by bringing together local stakeholders from across sectors for trainings, workshops, public programs, and more. We announced in January that East New York, Cypress Hills, and Brownsville will be the first neighborhoods to host this new program. We hope to ensure that local cultural groups are deeply engaged in the community planning process currently underway there. We are working to expand the program to several more neighborhoods, including the South Bronx and Jamaica, Queens.

In December, then Acting Commissioner Torres and MOIA Commissioner Agarwal appeared before this committee to update you on the success of the IDNYC program

and the strong partnership with the City's cultural institutions. This collaboration between the city and forty of our remarkable cultural organizations continues to be an enormous success. To date, New Yorkers have redeemed more than 340,000 free memberships at these institutions, demonstrating just how important culture is to card-carrying city residents. I'm sure that many of the cultural partners for this program are in the audience today. So thank you all for your contributions to this incredible program that opens up this city for so many residents.

Last July, we announced that Tania Bruguera would serve as the first artist-in-residence with the Mayor's Office of Immigrant Affairs. This is the first new residency in our Public Artists in Residence (PAIR) program. In November we announced that the Social Design Collective became the second PAIR at the Mayor's Office of Veterans Affairs. They are working in the Harlem Vet Center to better engage female veterans. And we are close to announcing our third PAIR, this time with the Administration for Children's Services, working with LGBTQ youth in foster care in Brooklyn and Queens.

I am also aware that this committee held a hearing on our efforts to promote a more diverse and inclusive cultural workforce just last month. To update you on our progress, last week the City's Theater Subdistrict Council launched the application process for up to \$2 million in grants for the theater community to support programs aimed at cultivating more diverse professionals in theater. There will be three information sessions at the Department of City Planning starting tomorrow, so please spread the word among your constituents. More information is available on our website, nyc.gov/culture.

As you will understand from these descriptions, the key to each of these new programs is partnership. It's through the energy, ideas, and commitment of individuals and leaders at community-based organizations, local leadership, and in City government that real, meaningful progress is possible. Our partnership with you is so important to all of these achievements, and we still have lots to do. So we look forward to continuing to work with you to foster a more vibrant, accessible, and inclusive cultural sector.

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

**Brooklyn Public Library testimony to the
Committee on Cultural Affairs, Libraries and International
Intergroup Relations
*Preliminary Budget Hearing, March 23, 2016***

Good morning.

Thank you, Speaker Mark-Viverito, Majority Leader and Cultural Affairs and Libraries Chair Van Bramer, Libraries Subcommittee Chair King, Finance Chair Ferreras-Copeland, our Brooklyn delegation, and the entire City Council for supporting New York City's libraries.

Brooklyn Public Library is very grateful for the \$12 million increase we received last year for our operating budget.

With your support, every Brooklyn library is now open at least six days a week for the first time in nearly a decade.

This means working parents are now able to bring their children to the library on weekends, and busy professionals can access our resources in the evening.

In total, we added an extra day of service in 22 branches, including six libraries that are now open on Sundays. Brooklyn Public Library is providing an additional 217 hours of service per week throughout the borough, with average branch hours of operation increasing from 45 to 49.

As a result, the number of people participating in our programs has increased over last year—which means that we are on pace to break our record high for attendance.

At our ESOL programs, for example, attendance is up 12% from a year ago, while our First Five Years programming has seen a 7% jump. The number of sessions logged on our free WiFi is also rising, up 9% over last year.

Over the first three months of our expanded service, BPL branches hosted an incredible 100,000 visits during the hours they had previously been closed.

We would not be able to meet this demand without the hard work of our incredibly talented staff.

Thanks to this Council and the administration, we were able to hire 95 new staff members last year, in addition to 26 the previous year, all of whom have contributed enormously to the communities they serve:

Thanks to new Highlawn children's librarian Brian Muldoon, families in this diverse community near Bensonhurst can now attend a weekly Babies & Books program that features stories designed to help participants develop critically important language skills.

With Brian on our team, Highlawn is now able to serve more schools and daycare centers. He and neighborhood library supervisor Danielle Shapiro are a dynamic team: while one stays at the branch to offer programs to visiting daycare groups, the other can travel to providers that are located too far from the branch to visit it regularly.

We're also proud of the librarians who have been active in the Brooklyn Incubator, a new BPL initiative that supports innovation in our branches by funding programs and training staff in areas such as proposal writing and project management.

Dekalb Library's Janice Dees, hired thanks to our increased funding, is coordinating Reading the Rhythm, an Incubator-supported program that helps teens express themselves through literature and dance.

At our Cypress Hills branch, librarian Abby Garnett will lead the Future Leaders Career Awareness Series, a partnership with City Year to help participants develop research and communication skills while accessing free library resources for professional development.

With more staff in our branches, we also have the capacity to expand several of our most successful initiatives.

You've heard us speak before about the Telestory program, which hosts virtual story times, sing-alongs and other bonding activities for incarcerated parents and their children. New Yorkers who might otherwise be separated from their families for long stretches can connect by video from Central Library and Rikers Island.

Now, thanks to the increase in our operating budget, we are preparing to expand Telestory to four additional locations: New Lots Library, in East New York; New Utrecht Library, in Bensonhurst; Macon Library, in Bedford-Stuyvesant; and Sunset Park Library.

In addition to helping patrons visit with their incarcerated children or parents, staff at these branches—including those hired with the additional funds we received last year—will use the Telestory technology to serve immigrants and homebound seniors.

The Immigrant Justice Core fellows who assist patrons at Central Library will now offer free legal services remotely to immigrants in each of these four branches.

Homebound patrons and nursing home residents who are not able to visit our branches in person will be able to remotely attend creative aging programs, helping to keep them engaged with the

community. Our outreach services team visits these patrons in person as needed to make sure they are able to use the technology.

We are proud to have delivered an extraordinary return on the investment you made in us last year.

Last year's budget reversed years of neglect that took a great toll on the city's libraries. But as we noted then, the 2016 budget was not the end of a process, but the beginning of a conversation.

The time has come for us to take the next step together—because as much as the city's libraries are doing now, with increased funding, we could be doing so much more for the New Yorkers who rely on us.

With the restoration of \$22 million in funding for libraries, BPL's capacity to serve the borough will increase significantly.

One of our highest priorities is the expansion of literacy services for children and families.

With your support, we will offer weekend programming for children five and under—such as StoryTime, Babies and Books, and Ready Set Kindergarten—in all 60 of our locations.

Every branch will host STEM programming for children 6-12 on weekends and after school, while successful young adult programming such as Teen Tech Time will be made available to youth in every Brooklyn neighborhood.

And our presence in borough schools will expand beyond the MyLibraryNYC institutions, as we offer our resources to more educators, with a particular focus on pre-kindergarten.

As we reach more young people and families with life-transforming early literacy services, we will also ensure that more Brooklynites are able to access our many free digital resources—but again, only if the city increases our funding in fiscal year 2017.

Brooklyn Public Library is the borough's largest provider of free wireless internet, and as I mentioned earlier, demand for this service continues to rise. With your support, we will increase our bandwidth systemwide so that our public WiFi will be faster and more reliable than ever.

And Brooklynites who use our WiFi will also have access to more computers, as the in-branch laptop loan program that currently operates in 10 locations will expand to serve 40 libraries, allowing our branches to meet the high demand for free computers.

We'll offer more tech programming, with 46 distinct classes ranging from computer and internet basics to coding. We'll host more drop-in tech services for patrons, and we'll deploy 10 portable units equipped with the latest technology to serve participants in our various classes, so that public computers need not be taken offline for use in programs.

Finally, with additional funding, every one of our facilities will house wired tables, and we'll install more electrical outlets to better accommodate our patrons' digital devices—addressing an overlooked but very distressing shortcoming of our current physical plant.

In addition to providing literacy and technology resources inside our branches, we'll ensure that library programs and services are available to more patrons outside of our buildings—particularly members of vulnerable or marginalized populations.

BPL hosts library collections in nearly 200 locations outside of our branches. In total, we provide services in 552 outreach sites throughout the borough.

With increased investment from the city, we'll deliver services and collections to more sites that serve hard-to-reach constituents, including the residents of homeless shelters, senior centers, and Department of Correction facilities.

We'll also host more English conversation groups, citizenship preparation classes, and multilingual materials. Our in-branch creative aging programs will serve more seniors, and the Our Streets, Our Stories digital archiving project will expand to serve new neighborhoods.

Following years of reductions, your increased investment allowed BPL to boost our collections budget by \$1.25 million, adding more books to our shelves and more materials to our electronic catalogue. This year, BPL proposes to finally bring our collections budget to over \$10 million—if you restore our funding to its pre-Recession level.

And we will once again expand our hours of operation throughout the borough, adding weekend, morning, and evening service to accommodate patrons from every walk of life.

All told, with additional funding for fiscal year 2017, we will hire more than 40 new staff members to expand our literacy and technology programs, conduct our increased outreach to underserved patrons, and staff our branches during their expanded hours.

As you can see, we have an ambitious vision for the next 12 to 18 months—and our staff and volunteers are up to the challenge. All they need is your support.

All public institutions in New York City face challenges, but few must contend with anything on the scale of the capital crisis we confront in our 217 libraries.

I fear for the soul of a city that allows its libraries to deteriorate so totally. These buildings should be the pride of their communities—yet in many of them, the failure of essential equipment and infrastructure is, sadly, all too common.

Last year, we asked that the administration include \$1.4 billion for libraries in the city's ten-year capital plan. This was the amount of money that would be required to bring all of our branches into a state of good repair. It would have addressed urgently needed emergency repairs in branches throughout the city, such as:

- failed HVAC systems that render our libraries uninhabitable in very hot or very cold weather;
- elevators that frequently trap patrons;
- roofs that leak water onto our collections—not to mention our patrons;
- and boilers and other equipment that have long exceeded their useful lives.

The city's inclusion of \$300 million in last year's ten-year-plan was an encouraging start, the first time that the needs of libraries had been addressed there—and we were very appreciative of the administration for taking this important step.

But, to be clear: this investment amounted to less than one-quarter of what the libraries needed, and included no additional funding for Brooklyn Public Library in the FY 2016 budget.

While the funds in the capital plan will provide for five badly needed branch overhauls per system, they do not address the infrastructure needs of more than 90% of the city's public libraries.

And so, we are asking that the administration provide \$100 million in new capital funding for the three library systems in this fiscal year.

While this number represents only a portion of the three systems' emergency maintenance needs, the allocation would better equip us to address our capital challenges, while also establishing an annual funding level that would allow us to solve our most pressing problems over time.

Coupled with additional investment from the City Council and private sources, and with BPL funds from the redevelopment of Brooklyn Heights Library, these funds would put the systems on a path toward the modernization of our buildings, so that we might someday—hopefully sooner than later—serve the public in the attractive, appealing facilities our patrons deserve.

Without your support, New York City's libraries will be forced to continue applying piecemeal solutions to crippling deficiencies. We have tried that approach for decades, and it has failed.

The vision we have put forth today would prove far more cost-effective over the long term, as it would disrupt the current cycle of chronic neglect that culminates in expensive emergency repairs.

In Brooklyn alone, patrons lost nearly 1,500 hours of service last year as a result of unplanned branch closures, most of which were caused by emergency building maintenance issues.

Please remember that 70% of Brooklyn Public Library's branches are more than fifty years old. Nearly a third of our buildings are over 100 years old. And nearly all of our facilities require more than \$1 million in capital repairs, with a quarter requiring more than \$5 million.

In Brooklyn, we face nearly \$300 million in unfunded capital needs, including some \$80 million in emergency repairs in over one million square feet of library space.

Our challenges are dire in branches like McKinley Park, a formerly leased building that is among the smallest, and most heavily used, in our entire system.

Indeed, it would almost be easier to tell you what isn't wrong with the branch than to run through the full litany of its needs, which include a new roof, HVAC system, and boiler.

McKinley Park illustrates the stark contrast between the high demand for our services and the unwelcoming environments in which we provide them.

With \$100 million in funding this year for the three library systems, we can begin to address decades of deterioration at branches, like McKinley Park, in desperate need of repair.

While McKinley Park Library is not yet slated for renovation, many Brooklyn branches do have funded capital projects in the city's pipeline.

We have tried to be creative, flexible, and patient in our approach to these projects, but to date, libraries have not been well served by the city's process for capital work.

We hope that current and future library projects will move from conception to completion more quickly than they have in the past—and we are doing our part to ensure that this is the case.

This Council has proven time and again that it values libraries and cares deeply about the people who rely on them.

By providing New York's three library systems with sufficient capital funding, the city can reverse generations of neglect and help us bring more of our facilities into a state of good repair.

A year from now, when we appear again before you, may we do so in celebration of the progress we have made toward addressing our capital needs.

Otherwise, a decades-long crisis will simply be another year older, and New Yorkers who value libraries will rightly question the priorities of those who are entrusted with the care of their venerable civic institutions.

Brooklyn Public Library is grateful for the opportunity to testify this morning.

We are proud to join New York Public Library and Queens Library in asking the administration to:

- baseline the increased operating support we received last year;
- provide us an additional \$22 million in discretionary operating support;
- and appropriate sufficient capital funding for libraries to finally address the emergency needs that threaten our ability to serve the public.

Thank you for your time, and for your continued support of New York City's libraries.



NEW YORK CITY COUNCIL

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

FISCAL YEAR 2017 PRELIMINARY BUDGET AND AGENCY OVERSIGHT HEARING

MARCH 23, 2016

Good morning. I am Tony Marx, President and CEO of The New York Public Library (NYPL). I would like to thank Speaker Melissa Mark-Viverito, Chair and Majority Leader Jimmy Van Bramer, Subcommittee Chair Andy King, and the entire City Council for hosting me today. I appreciate the opportunity to testify on the Mayor's Fiscal Year 2017 (FY17) Preliminary Budget.

Libraries are on the front lines of tackling inequality. Simply put, no institution does more for more New Yorkers; from helping to bridge the digital divide to offering new immigrants a chance to learn English, libraries offer essential services for high-need communities, at all stages of life across this city.

We know you know this. That's why last year the City Council and the Mayor together made a historic investment in libraries, restoring \$43 million of the \$65 million in City funding cut from libraries since 2008. This allowed us to enhance the vital services we provide to New Yorkers in the form of staying open more days, expanding hours, increasing our high-demand educational programs, acquiring more materials, and adding to our staff across the city's 217 libraries. At

NYPL, we increased hours system-wide, bringing our weekly average up from 46 to 50 hours. Despite significant budget cuts since 2008, we have consistently maintained 6-day service throughout our system, and now we offer Sunday service at a total of seven branches throughout the Bronx, Manhattan, and Staten Island. All told, the City's investment will provide New Yorkers in our three boroughs roughly 15,000 new hours over the course of the year.

In support of our additional hours, we have added 142 staff positions (85% union), including 93 new branch librarians, 15 facilities and security staff, and 34 other employees focused on our research centers, school outreach, and educational programming. The staff is already making a significant impact: Inwood Library, for example, was able to hire Rachel Skinner O'Neill, a dedicated children's librarian, in September. She has already helped add eight story times per month at the branch and contributed to a 56% increase in early literacy program attendance. She has also helped establish a bilingual pre-K family literacy workshop at P.S. 98, where over 40 parents attend a monthly special breakfast at drop-off with a 40-minute session on how to prepare their children for learning to read in kindergarten.

In addition to our operating funding, the City also made a major investment in capital for libraries, including the library systems in the 10-year capital plan for the first time and dedicating more than \$300 million. Of this, \$100 million was included for NYPL. With the additional funding, NYPL has committed to tackling critical needs across our system and fully renovating five historic Carnegie branches.

We are grateful, and more importantly New Yorkers are grateful, to you and the Mayor for this investment, but I'm here today to tell you that the need is still great and our communities need more funding for libraries in the FY17 budget.

We know that the City Council, as well as the de Blasio administration, is dedicated to tackling inequality and ensuring that *all* New Yorkers have the opportunity to succeed. But right now, as a city, we have work to do. Currently, 27% of NYC households still lack Internet access at home, nearly one in four need assistance learning English, 70% of the city's 3rd graders cannot read at grade level, and 30% of our high school students do not graduate in four years. These are issues that City government is working to confront, and libraries are already an essential partner— from hosting idNYC to providing much-needed materials for teachers in our schools and offering Internet access at home. We are asked to help, more than ever before, because we are unique: located in every neighborhood, trusted by our communities, and with the ability to quickly deliver results. We are poised to do even more.

Not only do New Yorkers need more funding for libraries, they need *sustained* funding for libraries. It is with this in mind that we join our partners at Brooklyn Public Library and Queens Library to propose an additional \$22 million investment in New York City's three library systems, a full restoration of library funding, to be baselined in the Mayor's final budget. Additionally, since libraries lack a steady stream of funding for critical maintenance, we are requesting capital funding to address our collective \$250 million in critical needs for the next fiscal year.

At The New York Public Library we have prioritized two ways that we can have a dramatic impact on the lives of New Yorkers: expanding our early literacy services for the youngest New Yorkers and working to bridge the digital divide. With last year's funding increase, we have already been able to expand these projects. With added funding in FY17, we can do even more to meet the great demand.

As you are all aware, the Mayor, with the support of the Council, has set an ambitious target: to have every child reading on grade level by the end of the 2nd grade. With additional funding, NYPL will commit to magnifying the impact of this initiative by leveraging our broad reach and unique standing in communities as a trusted educational resource. We will redouble our efforts toward becoming the leading civic institution supporting literacy among the youngest New Yorkers by building on what we have accomplished and going even further. Last year NYPL hosted over 8,500 early literacy programs, reaching 277,000 attendees. The FY16 increase provided us with the opportunity to expand our early literacy programming across the system, increasing overall attendance by 16% and establishing 20 sites as "hubs" for early literacy expertise, including family workshops, more story times, and further outreach to local daycares and schools.

With an additional \$22 million, which amounts to roughly \$10 million for NYPL, we plan to nearly double the number of participants from just two years ago to over 500,000, further increasing family literacy programs, strengthening our City partnerships in support of Pre-K for All and grade-level reading, and intensifying our librarian training. Furthermore, we would

create 84 “Family Literacy Centers.” Each site will function as a literacy hub aimed at empowering families to support grade-level reading by 2nd grade. They will provide story times, Family Literacy Workshops, Pre-K for All partnerships, weekend Family Literacy Days with activities for both young children and adults, special book collections for both pre-K and kindergarten through 2nd grade, literacy backpacks for parents to check out and work on literacy with their early elementary children at home, and thousands of early literacy kits for children ages zero to five (thanks to the City Council’s “City’s First Readers” initiative).

More resources also allow us to continue to strengthen our connections with local schools. Just this past month, school visits to branches system-wide rose by 145% compared to last February. Attendance at those visits has gone up by 99% for the same period (an increase of over 12,000 attendees). Furthermore MyLibraryNYC is now in over 500 schools across the City, providing curated sets of books for teachers that are delivered directly to schools. In calendar year 2015, 81,184 books and other materials were sent to schools as part of this program, including 4,326 teacher seats to help supplement classroom materials. With a little added investment, our teacher set circulation already increased 161% over last year and our branch library circulation for MyLibraryNYC students is up 34%. With demand for our services growing, NYPL has never been better positioned to make an impact on the thousands of young people that visit our branches daily from every social, cultural, and economic background.

Inequality in our city is evidenced even further by the fact that about one third of all New Yorkers are in the “digital dark,” meaning they lack home Internet access. Now more than ever,

access to—and knowledge of—computing technology is as essential as most other services. NYPL has been working toward bridging the digital divide and allowing our patrons to better accomplish their educational, employment, and creative goals while becoming active participants in civic society. Over the past four years, we've tripled our technology training programs, now serving over 100,000 attendees, helping to bridge the information gap in the digital age. Recently, we've added courses in coding, which have drawn predominantly women and people of color, bucking the demographic trends of the tech industry and empowering a more diverse range of individuals with 21st century skills. But the waiting list is 5,000 people long. However, a full restoration of library funding means we will be able to further expand our advanced tech training offerings, especially by expanding coding classes by 600 slots, a 150% increase. For Rose Mary Perez, this couldn't come at a better time. While she is eager to learn how to code in order to advance her career, we currently don't have the resources to offer classes on Staten Island, where she lives. If coding classes are expanded, Rose Mary can avoid the three-hour round-trip commute into Manhattan to learn coding (if she is lucky enough to get a spot, given the number of people on the waitlist).

While libraries have for years served as crucial access points for thousands, allowing those without Internet the ability to get online, we realized that this wasn't enough, especially not when 7 out of 10 teachers assign homework that requires the Internet. Last year, partnering with the Mayor and City Council as well as a coalition including the Google, Robin Hood, and Open Society foundations, we lent 10,000 mobile hotspots so our patrons could continue to do their school work, apply for a job, or even just communicate with family and friends within their

homes. The funding for this program expires next year, but a full restoration for libraries means that we can continue lending devices to those families most in need and bolster our efforts to bridge the digital divide. With homework and other educational tasks, job searches, and health services increasingly requiring access to Internet, this initiative is a major step in reducing inequality and, with your assistance, it can be extended.

The resources and effort dedicated to bettering our city and supporting the Mayor and Council's goals will be in jeopardy if they are not accompanied by a corresponding investment in the libraries' physical infrastructures. As substantial as the FY16 investment is, it is still insufficient for addressing the critical maintenance needs our system still faces. For FY17, NYPL alone has over \$100 million in critical maintenance; the three library systems together have more than \$250 million. We are grateful for the capital commitment made by the City last year, and for the inclusion of libraries in the 10-year capital plan, but the need is still great.

Therefore, we are looking to secure \$100 million in capital funding for the three systems next year to address a fair portion of our overall needs. Infrastructure problems have a direct, negative impact on our staff's programming. This inhibits their ability to do the great work we have outlined here. At 115th Library in Harlem, for example, a coveted basement programming space was rendered unusable by serious leaks in a nearly 100-year-old underground pipe. The leaks destroyed the floor, and the outdated pipe and boiler need to be replaced. The branch has no dedicated space for the many teens in the neighborhood, and librarians have to scramble to find suitable programming space to meet the many needs of their community. Librarians should be librarians, not building managers. Simply put, capital funding to repair and

sustain our facilities is a crucial element in our efforts to reduce inequality and improve the lives of New Yorkers.

For more than 100 years, public libraries have been a lifeline for New Yorkers of all ages. Today, we are dedicated to building on and expanding that legacy. As the City works to confront inequality and ensure equal opportunities for all New Yorkers, libraries are an essential partner in this work. But they must be fully funded.

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



**TO: Council Member Jimmy Van Bramer
Members of the New York City Council Committee on Cultural
Affairs, Libraries and International Intergroup Relations**

RE: NYC Department of Cultural Affairs FY17 Budget

DATE: 23 March 2016

Council Member Van Bramer and Members of the Committee, please accept my deepest appreciation to give testimony today regarding FY17 Budget for the NYC Department of Cultural Affairs. The Asian American Arts Alliance is a proud grantee of DCLA and, for 34 years, has supported individual artists and small arts groups across the five boroughs of New York.

I join my nonprofit arts colleagues today to ask for a funding increase of \$40 million to DCLA to be equally divided between the Cultural Institutions Group and the Cultural Development Fund. The increase would allow more New Yorkers from each of the Council's districts to be better served by arts and cultural activities, thus transforming lives and increasing the diversity of all the stories that deserve to be told, heard, and honored in our communities.

The Center for an Urban Future's 2015 report, *Creative New York*, found that the city is home to 8.6% of all creative jobs in the nation, and that the creative sector has the biggest share of the country's jobs in the nation, exceeding even real estate and finance. Asian Americans make up more than 15% of the city's population and are the fastest-growing racial and ethnic group. However, Asian American artists remain underrepresented across nearly all disciplines; for example, recent studies show that only 2% of all roles were cast by Asian Americans in nonprofit and Broadway theaters.

The Alliance's programs help create concrete pathways to access to cultural decisionmakers like artistic directors, curators, and editors. We also convene important dialog around race, identity, and artmaking. For example, together with our partners—including the Theatre Communications Group, the Asian American Performers Action

Coalition, and Alliance for Inclusion in the Arts—the Asian American Arts Alliance will be co-convening a critical conversation at Fordham University on May 2. This event, “Beyond Orientalism,” will address the ongoing prevalence of “yellowface and brownface” (or white actors portraying characters of Asian descent) and seek to increase the representation of Asian Americans in the theater industry. We also are in strategic conversations to launch a nationwide initiative about this work. In the days following the #OscarsSoWhite campaign and the performance of *Hamilton* at the White House, this work has never been more important.

And there's still so much more to do.

I urge the NYC Council to increase expense funding for FY17 to the DCLA by \$40 million so that organizations like the Alliance can continue and expand our work. The diverse cultural workforce that lives and works in New York City is what makes us an international city—exciting, vibrant, and robust.

I look forward to working with all of you to make New York more just and more equitable.

Thank you for your kind attention.



STATEN ISLAND ZOOLOGICAL SOCIETY, INC.
614 Broadway Staten Island, NY 10310
www.statenislandzoo.org

March 23, 2016

Honorable members of the New York City Council and the Committee on Cultural Affairs, Libraries and International Intergroup Relations.

My name is Brian Morris, Vice President for Marketing and Development at the Staten Island Zoo.

At the outset, we express our gratitude to the Council's Cultural Affairs Chair, Jimmy Van Bramer, the committee's members, and to the Council itself for its continuing support of the city's cultural organizations, including my own— the Staten Island Zoo— as part of the splendid diversity of arts and cultural organizations in the City of New York.

It is a privilege to be able to address the New York City Council at this important budget hearing regarding the city's numerous and diverse Cultural Institutions, especially in support of an historic effort aimed at providing \$40 million to sustain arts and culture in the city.

It can be agreed that **culture** illuminates a population's inner lives and enriches its emotional world. Accept as well that arts and culture is an economic engine with a measurable impact on our economy. Our arts and cultural institutions are a strategic resource. And, yes, zoos too, are strategic cultural and educational resources.

The Staten Island Zoo – 80 years old this year -- continues its substantial growth curve with more than 1,200 animals now in our collection; about 185,000 annual visitors – a diverse visitorship from all five boroughs and surrounding counties; approximately 24,000 children participating in school-related educational activities. We've added new attractions – a spacious Amur Leopard Habitat – the world's rarest big cat, a Conservation Carousel of 25 artfully sculpted animals, a sprawling Sahara exhibit where extinct-in-the-wild animals roam.

Substantial growth, yes ... but we do it with an operating budget provided by the City which began to decline in FY '08, and has remained static since FY '09.

The Staten Island Zoo's budget allocation has stagnated for the past several fiscal years. In the past, discretionary add-ons originating with the Staten Island delegation in the Council – Members Debi Rose, Steven Matteo, Vincent Ignizio and Joseph Borelli – as well as supplemental allocations from the Department of Cultural Affairs, have been helpful and well appreciated.

The Zoo's operating budget for FY '16 is projected to be approximately, \$3,437,000, and the City provides about one third of that budget. To maintain itself, the Zoo must raise the remaining \$2,327,000 or 67 percent: assembling membership dues; donations from individuals, corporations and foundations; and other government grants. The Zoo's

program income, from admissions, education programs and special events, greatly exceeds the city's contribution to our annual expenses.

Every year the cost to operate the Zoo increases – expenses like food, forage and medical care, maintenance of buildings and grounds -- resulting in a great strain on our ability to operate and maintain current staffing. We have strived to increase revenue and decrease expenses to offset this dilemma, but we have reached a point that without additional funding from the City, the Zoo's ability to safely and efficiently care for our animal collection and provide our guests with a valuable experience will be greatly hindered, and may result in our curtailing programming

Through relevant programming -- through free admission days, through collaborations with other community organizations, and its participation in the IDNYC program – the Zoo's own investment in the city's communities continues to grow. Without additional city funding we will not be able to continue, and certainly not expand.

The Staten Island Zoo maintains important collaborative relationships with the city's Department of Education, last year providing productive educational services in the sciences to approximately 24,000 students from throughout the city, not merely Staten Island.

To be able to anticipate any additional funding that this initiative would generate would be a positive influence on the numerous budget issues that face any institution. However, much more importantly, the initiative would provide the city's cultural institutions an ability they do not now have: to plan appropriately for programs, staffing, repairs, market influences, and enhancements, all of which will ultimately improve the visitor experience, and motivate new audiences to discover the resources that illuminate and enrich their lives.

Council Members Van Bramer and Steven Matteo -- during a recent visit to the Zoo and to Historic Richmond Town -- demonstrated their understanding of the impact of a healthy cultural budget would have on an institution's ability to plan and grow. We certainly have appreciated their taking the time to visit, explore, and learn about our programming.

Ultimately, cultural funding is an investment in the life quality for the city's citizens.

The Staten Island Zoo thanks you for your time and consideration. I would be pleased to take any questions you may have.

Board of Directors

March 23rd, 2016

Anita Durst

To the Committee on Cultural Affairs:

David M. Glanstein

Michael Maher

Tatiana Nizguretsky

Nancy Packes

Richard P. Rubinstein

Cindy Scholz

Gavin Steinberg

Thank you so much for this opportunity to testify on behalf of chashama. Mayor de Blasio and Commissioner Finkelppearl's vision of supporting emerging artists and arts organizations in New York City, and providing accessible arts programming for New Yorkers of all ages and backgrounds, is at the heart of the services that chashama has been providing to the artistic community for twenty-one years.

Looking back on our past two decades of work within New York City's arts community, we've seen the landscape of New York culturally shift. Artists have been displaced and found new neighborhoods to call home, cultural organizations have changed the focus areas of their funding or fled to more affordable locales, and rents have continued to rise.

There's no denying it. New York has become increasingly unaffordable for artists, making it exceedingly challenging for them to realize their goals and achieve a fulfilling, professional career.

This is where chashama comes in. Through our partnerships with property owners, we are able to provide space for artists to work, present, and live. Our Workspace program, the largest studio residency program in New York City, provided subsidized studio space to 144 artists this year, giving them access to a professional and supportive environment in which to create. Our Presentation program curated 96 exhibitions and 45 performances, giving artists the chance to fully realize their creative visions. By also providing financial, logistical, and marketing support, professional development workshops, and visiting curator opportunities, we deeply invest in giving each of our artists the chance to succeed.

In addition to our core programs, we launched two exciting initiatives in 2015. Recognizing the need to help artists tackle the problem of finding affordable space to live as well as affordable space to create, we are thrilled to announce the launch of the Bronx Artist Housing Initiative (BAHI). BAHI provides Bronx-based artists with affordable housing in exchange for creating and delivering dynamic educational and cultural programming for the Bronx community. This initiative is directly in line with the administration's broader affordable housing agenda, which aims to build 1,500 new affordable live-work spaces for New York City artists by 2024.

Though we support hundreds of artists each year, the waitlist for work and presentation spaces continues to grow. In an effort to meet this need, we will soon launch our Accessing Real Estate for the Arts (AREA) initiative. Through AREA, we will actively seek out real estate partners, helping them activate their vacant properties by transforming them into studio and presentation spaces. Forging these new partnerships and securing additional spaces helps us expand our programs and give even more artists the space to create in New York City. Additionally, these partnerships serve as an economic driver for landowners, local businesses, and community organizations.

We know that any space, big or small, can dramatically change the life of an artist. Every empty space must be seen an opportunity. With each new space, we are able to provide unprecedented access for artists that may not otherwise be able to afford the price of creating or living in New York City. By providing access to artists in need, we level the playing field; giving equal opportunities for success to all.

Because chashama shares much of the same vision of the Committee, we look forward to exploring possible partnerships with the City's proposed artists' housing initiative, or with the Affordable Real Estate for the Arts Initiative recently mentioned by Commissioner Finkelpearl. We know that together, we can keep artists in New York City by providing affordable space to live and present, ensuring cultural vitality and an artistically dynamic future.

Thank you again for your time and past support of our organization. Please don't hesitate to reach out if you have any questions or would like a tour of our spaces.

Sincerely,



Shannon McPhee
Development Manager
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APOLLO

My name is Wendy Neikirk Rhodes and I am the Director of Institutional Relations and Campaign at the Apollo Theater in Harlem. I want to express my thanks to Majority Leader Van Bramer and to the City Council for your commitment ensuring that our great City continues to be the cultural capital of the world; and for your work ensuring that all New Yorkers, regardless of race class or immigration status, have access to world-class arts and culture institutions. Thank you for this opportunity to provide testimony regarding the importance of the arts and the need for increasing arts funding through the Department of Cultural Affairs.

I am here today to join with other members of the cultural community to support the #NYCInspires campaign and to ask for a funding increase of \$40 million to the Department of Cultural Affairs (DCLA) expense budget in Fiscal Year 2017.

The Apollo Theater, an iconic performing arts organization located on the bustling 125th Street corridor in Harlem, is known for its legacy as a touchstone for the African American community and the global African diaspora. The Theater played an invaluable role in the emergence of jazz, swing, bebop, R&B, gospel, blues, soul, and hip-hop, shaping American music and culture and launching the careers of legendary artists such as Ella Fitzgerald, Billie Holiday, and James Brown. Over the past five years, the Apollo has grown significantly increasing our operating budget by nearly 40% and doubling our programming. We currently receive funding from DCLA which is critical to supporting our current programming and we have a pending request for increased funding that would provide key support for our growing year-round season of performing arts, education, and community programming. More than 60% of our nearly \$14 million operating budget comes from fundraising and we cannot provide these programs without the financial contributions of our supporters, which importantly includes the City's Department of Cultural Affairs.

Today, thanks in part to the City's support, the Apollo engages an annual audience of more than 200,000 New Yorkers and tourists with more than 110 performances on its two stages, encompassing dance, music, theater, and comedy, as well as meaningful education and community programs. I am pleased to highlight some of our upcoming programming that I hope will help to demonstrate the importance of the City's support for our work.

In addition to our popular weekly Amateur Night talent competition, we offer a monthly Music Café and Comedy Club, signature presentations like Irvin Mayfield and the New Orleans Jazz Orchestra, vibrant new works like holiday musical *The First Noel* which premiered with a multi-week run on our Soundstage in December 2015 in partnership with Classical Theater of Harlem, and our first opera, *Charlie Parker's Yardbird* which premieres April 1 and 3 on the Apollo Main stage in partnership with Opera Philadelphia. Additionally, we offer biennial global festivals like our Women of the World festival highlighting arts and activism and Breakin' Convention festival of international hip hop dance theater which welcomes dancers from across the city and around the world.

APOLLO

The Apollo's season offers an engaging array of world-class performing arts programming for Harlem and New York City and we are committed to ensuring our programs and performances are accessible to every New Yorker, regardless of race, income or socio-economic level. Our top ticket price this season is \$125 and most performance tickets range from \$10-\$45/ticket. We offer free community programs like our Uptown Hall and Live Wire discussion series, annual Open House weekend, and Tribute to Dr. Martin Luther King Junior; free and low-cost education programs that engage more than 18,000 school children each year through School Day Performances, In School Programs, Curriculum-based Tours of our iconic Theater, multi-year sequential residencies like the Oral History Project, and a paid high school internship program introducing NYC teens to behind-the-scenes careers in the arts; and through our a year-round free and discounted ticket program which partners with more than 300 community organizations including homeless shelters, foster care agencies, and food banks to ensure the city's most vulnerable residents have access to the arts.

The Apollo's rich legacy as a gathering place for the African American community and a place of opportunity for artists of all races and cultures has created a vibrant and diverse institution. The Apollo welcomes an extraordinarily diverse audience of more than 200,000 each year which reflects the racial, cultural, and socio-economic diversity of our great City. The majority of the Apollo's annual audiences, and virtually all of its education and community programs participants, identify as African-American, Latino, Asian, or Multi-race. We are committed to showcasing diverse artists and particularly to amplifying the voices of artists from the global African diaspora.

We are a cultural and economic anchor of Harlem and the 125th street corridor. We also partner with a variety of cultural organizations across the city such as Ballet Hispanico, Classical Theater of Harlem, and World Music Institute to showcase diverse artistic perspectives and help nurture smaller organizations, particularly those that share our commitment to celebrating cultures of the African diaspora.

If the Apollo receives increased funding from the Department of Cultural Affairs we would be able to sustain and grow the Apollo's artistic, education, and community programming; ensuring all New Yorkers can continue to access, benefit from, and participate in the transformative power of the arts.

Every New Yorker should be able to experience the unique cultural offerings of our City. Please consider supporting the proposed funding increase of \$40 million to the Department of Cultural Affairs (DCLA) so that DCLA can support the important work of cultural organizations like the Apollo.

Thank you for the opportunity to testify today.



Hello, I'm Lauren Comito, Chairwoman of the Board of Urban Librarians Unite. First I'd like to thank you for the opportunity to testify today. But I'd also like to thank you for all of the city council's help in securing the additional \$43 million dollars in additional funding last year.

It has been such a long time since the budget cuts first started in 2008, and we lost so much in that time. But we are slowly getting back. Last Saturday I was lucky enough to be able to congratulate about 60 of the new librarians from across the city on their new jobs at a party. They were fantastic, new and energetic and looking for opportunities to make their libraries amazing. The new funding allotted last fiscal year has given them the chance to start their library careers in one of the best cities for libraries in the country.

What does this mean for our public? It means better access, it means more services, it means more chances to learn and be entertained and maybe save a few bucks in the process. What does this mean for the profession in the city? It means that we have fresh blood and new perspectives. It means we have people who are recent products of graduate school who are up with the most recent developments in library science they are keeping us fresh and on our toes and getting a new sense of energy back behind the reference desk. It also means that staff are reenergized and helping libraries provide services to their communities - communities in some instances that have no other outlet for citizens to access free Internet and helping identify the skills that help them get a job and resources on where to learn them; sometimes in the very same building. Libraries throughout the five boroughs are now offering more programs, more one-on-one assistance to those who are learning to use a computer for the first time, and more information on where to find help for those returning from incarceration.

But funding for NYC libraries is still \$22 million below 2008 levels, while demand for services and programs keeps growing. Investing in libraries provides for an immediate injection of professionals who are on the front lines in communities throughout NYC who have not felt the economic gains of the past several years, but still more is needed.

We say ONWARD! Let's keep the gains we have had in staff and hours. Let's push forward for new capital over the gains we have made so that we can refresh and in some cases rebuild the library infrastructure we have embedded in the bones of the city.

Thank you for the gains we have made and we look forward to seeing the results of all of our work and your support again this year.

Nicole Bryan City Hall Testimonial

I would like to thank the Finance and Cultural Affairs and Library committees for allowing me to testify today. My name is Nicole Bryan, and I am one of the newly hired librarians at the New Lots branch of Brooklyn Public Library—thanks to the increase BPL received in last year's city budget. I have been with this fine institution for the past seven months. In my current role as Senior Children's Librarian, I work on a variety of projects at my branch. My primary responsibility is to coordinate and implement library services for children from preschool through 6th grade.

In this position I have dedicated time, work and effort to support these children. I develop and facilitate all arts & crafts programs, lead storytimes, visit classes at schools and conduct outreach in the local community. Additionally, I am responsible for supervising the Children's Area, helping to provide a quiet, safe, productive, and attractive environment by working directly with children and their caregivers. I am also the liaison for the New Lots branch, providing library services such as deposit collections and resources to shelters in the community. I am excited that there has been an increase in library hours because the new budget has allowed the services and the support of the staff to increase. The additional day not only gives the local community a sense of security in having a safe place for their families to visit, but more patrons than ever are now active participants in our programs.

Again, thank you for the opportunity to testify and I encourage this committee to continue to invest in the development and funding of public libraries.

Public Testimony, Cultural Affairs
March 23, 2016
Museum of the Moving Image

Thank you Majority Leader Van Bramer, members of the Committee, and the entire City Council for your support, which has helped establish New York City as the cultural capital of the world.

I'm Carl Goodman, Director of the Museum of the Moving Image in Astoria, Long Island City, Queens. I strongly support the request for a \$40 million increase in DCA funding to cultural organizations in New York City, of which there are well over 1,000. This \$40 million would be split between the program groups – who receive funding through the Cultural Development Fund, and the members of the Cultural Institutions Group.

The Museum of the Moving image is dedicated to advancing our understanding and appreciation of film, television, and digital media. We operate in a City owned building and on city-owned land. Funding from the City, outside of any specific City programmatic initiatives, goes toward operating this City-owned asset. We, like our colleagues, generate a high multiple of spending throughout the city, which translates to tax revenue. We are a central part of the rapid economic growth in Western Queens. In the past year we have been named one of five best museums for families by Travel & Leisure, the “coolest museum ever” by Conde Nast Traveler, and one of the top ten attractions in all of New York by USA Today, and the #1 place for every movie fan to go before they die.

And that's all very nice. But it's only a means toward an end. Because our real mission - what excites us, drives us, and gives us and our cultural colleagues our unique character - is that we're in business to provide cultural and educational services to the diverse peoples of the City of New York, and most specifically, underserved populations. In many cases we do through the development and leadership of partnerships with city agencies, community based organizations, artists, and New York City cultural organizations of all shapes and sizes.

Here are just a few examples: Our school programs serve well over 30,000 public school students each year: we were a pilot organization for the Chancellor's “Teen Thursdays” initiative, which encourages local middle schoolers to make the Museum a part of their daily lives. We are a partner in the Mayor's CS4all STEM initiative, where we provide teacher training in how to use moving image media to build skills in Science, Technology, Engineering, and Math. This connection between the arts and science is something echoed in our tech themed afterschool programs, many funded through the council's CASA initiative (and many of you here at the table). We are involved in the Council-led Arts as a Catalyst for Change anti gun violence afterschool program initiated by Councilmember Laurie Cumbo, with allocations to the Museum by Councilmember Van Bramer. The program is a new component of a wide-ranging anti-gun-violence program run by the Mayor's Office of Crisis Management. Through the program we are serving youth drawn largely from the Queensbridge and Ravenswood public housing developments.

We have developed multiple touchpoints with residents of these NYCHA houses, including an internship program with the organization Urban Upbound, and onsite screening program with

filmmakers, in partnership with the Jacob Riis Settlement. The next event will feature satirist W. Kamau Bell and his new series "United Shades of America," which tackles inequality.. We attend tenants association meetings, where we developed a relationship with police community liaison, Daryl Johnson, who has offered buses to take residents to and from the museum for programs we'll do there.

Our collaborations with visual artists, such as the Ethiopian animator Ezra Wube, now living in Brooklyn, our manifold.

Our collaborations with program groups are extensive. Partners include the Cinema Tropical festival, the Havana in New York Festival, the ReelAbilities festival, the Queens World Film Festival, which just concluded, Reelworks, based in Brooklyn, and New York Women in Film.

We work closely with CBOs. In addition to Riis and Urban Upbound, we work with South Asian Youth Action, the Long Island City Y, Zone 126, and many others. Our facility is used regularly by organizations as varied as the United Community Civic Association and the Teamsters Local 802 member meetings. On April 6 we host a hearing devoted to the deathtrap that is the playground down the street.

And of course we proud partners in the IDNYC program. We now have 10,000 IDNYC members who get free admission to the Museum.

All of that innovation, all of that creative thinking, and all of that hard work and success, comes from the minds and hearts of our staff, and the same is true from the other cultural organizations in NYC.

For our work, we need support to hold up our side of the equation. Support from the City will enable us to more fully fund our building operations, hire more security staff, unfreeze certain key positions, meet the incredible demand for our education programs, and develop and implement more programing involving direct service to the underserved.

But I'm not here asking for more funding for the Museum. What we want and what we need is a field-wide increase of \$40 million in funding. This will have a catalytic effect on the cultural ecology of New York, unlocking the power of our organizations to innovate and inspire; to serve as an engine of cultural, social, academic, and economic advancement; and lift the spirits of all New Yorkers in ways that only the arts and culture can. The City has a powerful instrument at its disposal to help us achieve this goal, and it is my great hope that you'll use it. I can guarantee that you will be proud of the results.

Thank you for your time, attention, and support.



Queens Library
Enrich your life®

Fiscal Year 2017 Preliminary Budget Hearing

March 23, 2016

Good Morning Chair Van Bramer, Chair King, and Members of the City Council:

Thank you for providing me the opportunity to share my story as a proud immigrant. My name is Mona and I'm originally from Egypt. I work for the Queens Library as a Full time Literacy Specialist. I came to the United States three (3) years ago, not knowing where to go or how to get my life started. I stayed home almost three months straight, battled depression and had high blood pressure. Answering the phone was a nightmare for me because people spoke too fast, and I was not able to understand them. Then, one of my friends living in Florida advised me to visit the Queens Library because she heard they provided support to New Americans. I went to the Library's Adult Learner Program at Long Island City where they offered me free advanced English classes. I took advantage of this opportunity, and improved my English greatly. They also helped me by evaluating my Bachelor's degree to determine if it was acceptable in this country.

I learned how to read a food label, and even bettered my health with Yoga Classes I took at the Library. Answering the phone wasn't a nightmare for me anymore. I became involved with the school my children go to. I started attending parent/teacher conferences each month, and learned how to use public transportation. I gained friends from different cultures and backgrounds, and this is all because of the Queens Library.

I made so much progress that the Library offered me a part-time teacher's assistant position! Then, I worked as a part-time Case Manager, where I had the chance to help a lot of immigrants and respond to their different needs. After that, I became a full-time Teacher's Assistant and then in less than one year, got promoted again and became a Literacy specialist! I am also happy to report that I have begun applying to graduate school so that I can get my Master's Degree to teach English as a second Language, with aid and support from the Library.

The Library is not only for immigrants; it is for everybody. For example, people who weren't able to complete high school for whatever reason, the Library offers two paths to receive a high school equivalency degree: the Test Assessing Secondary Completion program (previously the GED program) or TASC, and the National External Diploma Program or (NEDP). These programs help individuals receive their high school diploma by offering courses several times a

month, and in different languages. We help students gain the necessary tools they need to succeed in this country.

I am proud to be a member of the Queens Library family. I hope that you understand the impact that the library has on communities, and the people in them, like me.

I, and millions of New Yorkers, need City Hall to keep investing in libraries so that they may continue to give not only immigrants, but everyone in this city the services they deserve. There is no other institution that has such a direct and profound impact on the lives of the people they touch.

Thank you.



Queens Library
Enrich your life®

Fiscal Year 2017 Preliminary Budget Hearing

March 23, 2016

Good Morning Chair Van Bramer, Chair King, and Members of the City Council:

I would like to thank you for allowing me to tell my story at City Hall today. My name is Popy Chowdhury, a student at the Queens Library Adult Learners Center in Long Island City. I am currently in the process of earning my GED and taking ESOL classes. I came from Bangladesh approximately one year ago and struggled a lot being in a new country, not knowing the language, or the culture. I had no friends or relatives when I first arrived and felt very lonely. My husband and children were busy with work and school and were unable to spend much time with me.

In Bangladesh, I was a well-known writer who had written 20 books, and an entrepreneur who was involved with a boutique and publication company; all this without having completed High School because I lost my mother when I was only nine months old. I was then married at 15 years old, and got so busy raising my kids and taking care of my family that I never got a chance to earn my High School Diploma.

After arriving in America, I learned that there were many opportunities in this country for educational growth, so I became determined to earn my degree. I was disappointed when I realized that I did not have the financial ability to pay for school and grew more and more frustrated as time went on. This led to me being diagnosed with depression, so I began treatment at Elmhurst hospital. The doctors were worried about me because they did not see any improvement in my condition over a certain period of time. I finally made the decision that I was going to beat my depression.

I searched on the internet and discovered that Queens Library provided the courses that I was looking for, for free. I got in touch with the Long Island City Community Library and began classes. It is there that I made many new friends and met the caring staff of the library. The staff had such a passion for helping people in need, they made me feel welcomed. They were like a big family, and it didn't take long before they made me feel like part of their family too. They helped me overcome my depression and pushed me to fulfill my goals. I like to say that they were "like the torch of lady liberty, guiding my way." I can now proudly say that I own the first Bengali Community Magazine dedicated to the struggles of women like me.

I feel like America truly is the land of women's independence. Many women in Bangladesh struggle. This struggle inspired me to dream, and to do something for all women. I

have been able to fulfill my dream of coming to America, and have become an example for other South Asian women. All this would not have been possible without Queens Library. I began my journey at Queens Library on July 13th and then in November, I published my first magazine. My life has changed in a very short time. My doctor has informed me that I no longer have to take medication for depression. Queens Library has made me a self-confident woman. The library is not only a place to study: there are many different opportunities for computer training, literacy, job training, legal counseling, and even fitness.

I want to whole heartedly thank Queens Library and its wonderful staff for everything they have done for me as I work on getting my degree I have waited so long for. PLEASE honor the funding requests you have heard today. You must keep investing in libraries so women like me, and all those who need the vital and life-changing services the library has to offer, have the ability to thrive and become empowered.

Thank you.

Testimony of Peter Vreeland

President of Local 1559

Museum of Natural History Employees

District Council 37, AFSCME, AFL-CIO

Before the City Council Committee on Cultural Affairs, Library and International,
Intergroup Relations

FY 2017 Preliminary Executive Budget

March 23, 2016

Good afternoon Chair Van Bramer and fellow Council members.

My name is Peter Vreeland and I am the President of Local 1559 representing workers at the American Museum of Natural History. I represent approximately 90 members in the titles of maintainers, preparators, photographers, clerical, museum instructors, scientific assistants, artists and technicians at the Museum. These are the people who create and maintain the museum.

My members play an integral role in the education component since some of them work in the professional development programs which help train science teachers by allowing them to use the Museum as a teaching resource.

The other members of Local 1559 are trained on how to handle special specimens and documents. They handle special skins, furs, textiles, as well as irreplaceable cultural artifacts and photographs. They take great care of these items so many future generations may enjoy these treasures for years to come.

Since the Museum's founding in 1869, it has not only become a major tourist destination, attracting more than 4 million visitors a year, it also provides a crucial science and educational component to the many school children who visit.

What many people do not realize is that for every dollar the city provides in funding to the Museum, it returns more than \$7 back to the city. The Museum of Natural History is a financial engine of the city economy. Tourists and visitors to the Museum also contribute to the economic vitality of the surrounding community by patronizing the hotels, restaurants and shops in the city.

The Museum's objective continues to be to encourage and develop the study of the natural world, world cultures and the universe. Any proposed cuts will have catastrophic effects on the Local 1559 members and The American Museum of Natural History. If the city goes forward with any cuts, the Museum might have to reduce hours, shut down the number of exhibits they currently offer and limit the number of educational programs provided to school children. As a result, my members will not be able to provide the same level of exemplary service that the millions of visitors have come to expect from a world-renowned institution such as the American Museum of Natural History. My local continues to suffer losses as a result of each reduction in NYC funding.

Testimony by District Council 37, AFSCME, AFL-CIO
Regarding Issues Related to the Cultural Institution Retirement System Pension
March 23, 2016

Good afternoon. Thank you Chair Van Bramer and the Council Members of the Cultural Affairs Committee for inviting us here today. My name is David Paskin, Associate Director of Research & Negotiations at District Council 37. I am here today on behalf of Henry Garrido, the Executive Director of District Council 37, AFSCME, AFL-CIO who could not be here today. District Council 37 represents over **1,300** dedicated public servants working at various cultural institutions in of New York City. Their hard work and dedication is vital to the daily operation, security and maintenance of these essential New York institutions.

Cultural Institution Retirement System is an efficient and well funded multi employer pension plan that has provided crucial pension benefits for over 20,000 cultural and day care workers for over 50 years at a reasonable cost. (The current pension contribution is 11% compared to the NYCERS pension cost of 34%). However the plan is structurally different form NYCERS in that it is not constitutionally guaranteed, it is covered by ERISA regulations, the pension benefits do not count overtime worked and there is no COLA. Our members do not get rich from this plan. The benefits are modest. The average retirement benefit for workers in cultural institutions is only about \$17,000 per year.

It is in the best interests of the workers, the institutions and our elected representatives that stable funding and support is provided to this unique and valuable pension system. Its longevity is testament to a unique partnership between the unions, the employers and the City.

The Plan is facing real dangers from possible underfunding, lack of understanding of CIRS's unique structure as a multiemployer plan, and dramatic reduction to its daycare participant population caused by the City's unilateral changes with the introduction of the Early Learn Program 2013. We are fully aware that there are real fiscal pressures on the plan resulting from external factors including a weak stock market performance, higher actuarial assumptions based on increased life expectancy and new rules imposed by the Multiemployer Pension Reform Act.

These challenges can be overcome but they require support and commitment from the City Council and the Mayor.

The plan needs stable and increased funding in the budget to meet the current contribution rate and allow for long term solutions to be negotiated between the parties. In addition the City needs to stand behind its historic commitment to maintain this pension system. Unilateral changes were imposed by the Bloomberg administration to the population covered by the plan (1300 layoffs of day care workers) resulted in a distortion of the ratio of actives to retirees and burdened all the remaining contributing employers with unreasonable financial obligations.

The Union has faced past financial challenges directly. In the last round of negotiations in 2013 the members agreed to eliminate the employer match to their 401-K plan and use that money to fund a gap in the pension system. What that meant was that overall the employees agreed to transfer 1.9% of their matching share and add it to the pension contribution

increasing the contribution rate from 7.3% to 9.1% with no overall increase in the cost to the plan contributors.

We are not seeking that the City Council intervene in the collective bargaining process between the employers and the unions that have negotiated CIRS benefits since 1968. What we are seeking is long term support and commitment for the basic foundation of the plan, which is to provide a pension system for non city employees in cultural institutions and day care centers who receive city funds. This is consistent with the City's vision for secure retirement for all working people and prudent spending of the City funds.

When our members are hired at covered institutions a pact is entered between the employer and the worker. If you stay and carry out your responsibilities you will receive your wages, health insurance and a fair pension. Unfair and disproportionate reductions in pension benefits undermine morale, make all the plan participants very angry and challenge all our commonly accepted notions of what is right and fair.

Thank you for your time today. I will be glad to answer any questions you may have.

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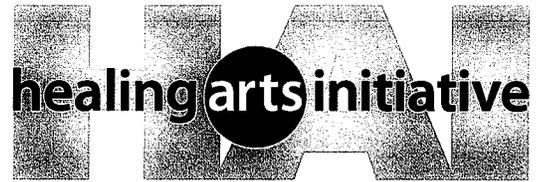
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Alec Duffy, Artistic Director, JACK
Testimony in support of increased funding for the arts in New York City
March 23, 2016

One afternoon two weeks ago, I was at our performance venue JACK, in Clinton Hill, as our teen theater program, Truthworker, was rehearsing. All of a sudden, one of the teens, a 19-year old girl named Desi, collapsed on the floor. Samara, the head of our youth program, rushed to her side. We called 911, and four minutes later, paramedics arrived. Not getting any response from her, they took her away in an ambulance, with Samara joining them.

I spoke with Samara later that day by phone, and she said that Desi was out of the hospital and resting in Samara's apartment. Apparently, Desi hadn't eaten in two days because she didn't have any money for food, having recently lost her job and living in a single-parent home with a mother that was an addict, unable to provide for the family. Desi was now being fed and taken good care of by Samara. A week later, I came into JACK and the teens again were rehearsing and there was Desi, greeting me with a smile on her face. It's then that it struck me how much this theater company meant to Desi and the other youth participants in the program. It was their family. With all the other troubles in their lives, at home, at school, at work, it's where they knew they could succeed, and it's where they knew they would find support. The arts, for them, was their one true hope.

On the other end of things, this past week, I visited the Grace Agard Senior Center, down the street from JACK, where we have an artist-in-residency courtesy of the City Council's SU-CASA program. In a small arts and crafts room, composer and performer Karma Mayet Johnson was leading 20 elders in singing southern root songs – songs that these elders – many of whom grew up in the south – say that they remember their own grandparents singing to them. To see these elders activated by the arts, moved by the history of music and how it was threaded through their ancestry, and excited for their public performance at the end of May, makes it clear to me how much good the arts can do, for the young, for the old, and for all in between. With all the trials of everyday life in a crowded city, the arts are what make our city livable. I encourage you to strongly consider providing more of these opportunities to New Yorkers, by increasing the funding for the arts in the city.



New York City Council Culture Committee
Preliminary Budget Hearing for Cultural Affairs and Libraries
March 23, 2016

Good afternoon and thank you for the opportunity to speak. My name is Heather Levine and I am speaking today on behalf of D. Alexandra Dyer, Executive Director, and the entire staff of Healing Arts Initiative, more commonly known as HAI. Thank you to Chairperson Jimmy Van Bramer and the City Council for the opportunity to testify today.

Healing Arts Initiative, founded as Hospital Audiences, Inc. inspires healing, growth, and learning, through engagement in the arts for the culturally underserved. HAI touches the lives of more than 350,000 people throughout the five boroughs, whose access to the arts has been limited by health, age or income. Since 1969, HAI has been at the forefront in removing barriers to arts and culture, offering an array of arts education and wellness programs. For over 47 years, our cultural programs have provided a wonderfully unique opportunity for isolated individuals to come together and enjoy the best of NYC arts and culture. More simply, HAI transforms lives through the arts.

I am here today, to join with other members of the cultural community, to ask for a funding increase of \$40 million to the Department of Cultural Affairs to be equally divided between CIGs and the CDF for grant making. HAI has been fortunate enough to receive substantial, multi-year funding from DCLA for the following programs: Our **on-site performance program** which makes high quality artistic performances available to NYC's marginalized audiences. Approximately 100 professional performances are presented each month at a variety of facilities, including nursing homes and health centers. HAI's extensive artist roster represents all performing arts disciplines and reflects the ethnic and cultural diversity of NYC. **Our Community Performing Arts Series**, which presents an array of high quality music and dance performances to audiences throughout the five boroughs of New York City. These events reach scores of constituencies who cannot generally access traditional cultural offerings. These presentations allow thousands of individuals to enjoy arts and culture in their own neighborhoods; Our **Summer Program**, arranges access for thousands of disabled and elderly New Yorkers so that they can attend outdoor concerts, theatre, dance, arts festivals and other cultural events throughout the summer. The uneven terrain and crowds at these events can prove challenging, however HAI has partnered with the New York Philharmonic, and the Public Theatre to provide reserved seating for park concerts and at the Delacorte Theatre. **Describe!**, is our program which live audio describes Broadway and Off-Broadway shows for blind and visually impaired theatergoers. Finally, we have our **Youth and Leadership Program**, uses proved theater techniques to engage and empower youth in an after-school performance project designed to provide a safe space for adolescents age 13-18 to address important personal, social, and health issues.

The ability to facilitate these programs, and more importantly, to propel our mission in providing access to the arts is dependent on funding from the Department of Cultural Affairs. Our constituents- from the frail elderly, to the visually impaired, to the public school student, depend on HAI to provide quality cultural experiences which are not typically provided for, or readily available to, these marginalized communities. We know the efficacy and healing balm which the arts provide, especially for audiences not served through mainstream channels. This is why is imperative that City continues its investment in arts and culture organizations and I ask again for a \$40 million increase in funding to the Department of Cultural Affairs. Thank you for the opportunity to testify In front of you today.

For further information, contact:

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**Budget Testimony from Mark Rossier, New York Foundation for the Arts (NYFA)
March 23, 2016**

Good afternoon, I am Mark Rossier from the New York Foundation for the Arts. Thank you Chairperson van Bremer and members of the Committee for holding this hearing and giving us all the chance to speak about the Department of Cultural Affairs, an organization that has improved the lives of New Yorkers 40 million-fold.

NYFA is one of the few organizations in the country to support artists in all disciplines of the literary, media, performing and visual arts. We provide cash grants of \$7,000 to roughly 95 artists annually, entrepreneurial training to 1,600, fiscal sponsorship to 800 artists and organizations and online resources accessed by over 1.2 million users each year. All of this work is supported by our grant from DCLA.

I am here today to ask the Council for a \$40 million increase in funding to the Department of Cultural Affairs to be divided between the CIGs and the Programs Group. Knowing the incredible variety of organizations DCLA supports, these additional funds will, undoubtedly, be used in 40 million different ways. For example, increased funding to NYFA would allow us to grow a program, begun with the support of Councilmember Levin, which provides artists with one-on-one consultations with professionals in their discipline in Mandarin and Spanish. We are hoping to do this program in more languages and provide other programming in languages other than English. We also have a new business incubator program to provide critical resources such as paid consultants, professional training, mentoring and cash grants to arts-related businesses or those launched by artists. With additional support this program can also grow.

But I am not here to speak only about NYFA, additional support will allow DCLA to increase support for probably 40 million programs, which will reach people in every borough; programs which enrich the lives of students and seniors, which allow artists in all disciplines to make work and audiences throughout the city to enjoy it. These funds will also allow the agency to support new organizations, including many which are small, community-based and provide programming to underserved populations.

The arts are the lifeblood of this city and the Department of Cultural Affairs is the lifeblood of the cultural community. While an increase of \$40 million to its budget might sound like a victory for cultural organizations, it is really a victory for the citizens of New York who will have myriad opportunities to experience the richest, most important and most diverse cultural community in the world.

Thank you again for the opportunity,

My name is Yuki Endo, a resident of Jackson Heights, and a member of Citizen Defending Libraries.

I depend and relies on NYC Public Libraries, Westchester County Libraries, Nassau and Suffolk County Libraries.

I am urging New York Public Library to not sell off two busy public libraries in Midtown, which are Mid-Manhattan Libraries and Science Industry Business Library to real estate developer. Combining this busy library to 42nd St Library is very bad.

What happens if a private event on Sundays closed entire building, the 42nd St Library? People who need to return books but they wouldn't be able to because only places that New York Public Library branch open on Sundays are St. George Library or Bronx Library Center and people will not go all the way to return books or materials on that due dates.

I am greatly Queens Public Library is open 6-days are weeks and why cannot Brooklyn Public Library can do it? Queens Libraries are wonderful, and I request Jackson Heights Library to have Sunday hours because only branches that open on Sunday is Central Library Jamaica and Flushing.

For Brooklyn Public Library, branches hours are very confusing. What kind of library is if you're also closed one of a weekday? It doesn't make sense.

Most busy Brooklyn Public Library needs 6-day service on busy libraries like Brooklyn Heights Library.

Please keep our Brooklyn Heights Library back to Cadman Plaza West because new library building will not be good because there will be no business center or children's reading room. In Brooklyn Public Library during summer heatwave, libraries are closed at 1pm due to broken A/C, which happens at current Brooklyn Heights Library, Marcy Library and Mil Basin Library.

One time when I went by Marcy Library, I thought book drop was going to be open, but book drop was LOCKED, forcing library patrons to pay for fine.

Brooklyn Public Library employees should keep library materials drop off 24-hour like Queens Public Library.

Libraries are important for children, teenagers and adults.

Without public libraries, how are we going to survive?

Libraries provide education for free, well as computer research. Mayor Bill de Blasio is failing on lots of issues including libraries, housing projects.

We need our libraries.

For printing, New York Public Library offers color print at Science Industry Business Library for \$1.

In Long Island, most libraries has color print for 25 or 50 cents, while some libraries are 5 cent printing for computer use.

Some libraries like Manhasset Library is 2-hour computer time, while Port Washington Library has scanner.

Libraries are part of Natural Treasure in our NYC life.

Libraries play important role in our lives for educations, job.

Libraries are like after-school program.

Sincerely yours truly,
Yuki Endo



www.repertorio.nyc Tel. 212.225.9934 Cell.917.520.6098 138 East 27th Street, New York, NY 10016 r.federico@repertorio.org

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1% for Culture

Described by The New York Times as a “*Cultural treasure of New York City*,” Repertorio Español plays a unique role as the City’s only Spanish language repertory company embodying the City’s objectives for cultural diversity.

Repertorio presents productions in Spanish year-round with over 330 performances for over 36,000 people. 100 of those performances are specifically for the 16,000 students from junior high to post-grad.

The Department of Cultural Affairs supports the programming of classic and contemporary plays thereby allowing Repertorio to offer low priced discounted tickets. Without this help, Repertorio could not serve its audiences who celebrate their culture and heritage at every performance.

The City Council’s Discretionary Expense Funding supports Repertorio’s outreach to students and seniors in each district and the Cultural Immigrant Initiative has allowed for an expansion of touring to council member’s districts in Bronx, Queens, Brooklyn and Manhattan.

In addition, the City’s funding makes possible residencies in the middle and high schools with large Latino and/or immigrant enrolment where the teaching artists introduce **SIFE Students** with Interrupted Formal Education or **English Language Learners** to the possibility of artistic expression, writing and working together on a theatre project.

Our audiences, staff and artists are diverse coming from all the Spanish-speaking nationalities as well as Hispanophiles and students studying Spanish as a second language. The audiences and the creators and the donors who make up the family of Repertorio are first, second, third, etc. generation Latinos. Repertorio has the most diverse family in age, race, geography and nationality of any theatre company in New York City.

Only an increase in funding from the DCA can make possible Repertorio’s planned increase of more relevant productions, more in-school residencies and more touring to all the boroughs for students, adults and seniors.

Since 2009, the Company has seen funding from private financial institutions in New York City evaporate while the request for our performances has increased. Increased funding for the arts in general and Repertorio in particular means a better educated New York workforce and additional tourism from outside the City. It’s a win-win position!



OBIE AND DRAMA DESK AWARD WINNER

REPERTORIO ESPAÑOL HISTORY, MISSION & TRAJECTORY

Spanish Theatre Repertory, Ltd (aka Repertorio Español) was founded in 1968. Since then, the Company has remained committed to its original founding mission: to introduce the best of Latin American, Spanish and Hispanic-American theatre in distinctive, quality productions, and to bring theatre to a broad audience in New York City and across the country, including seniors, students and Hispanics of all national backgrounds.

Over its history, Repertorio has introduced audiences to master Spanish Golden Age dramatists, from Calderón de La Barca, Lope de Vega to Juan Ruíz de Alarcón; nearly the entire canon of Federico García Lorca including most recently to his rarely produced, “Once Five Years Pass”; works from Latin America including adaptations of “Love in the Time of Cholera,” “The Feast of the Goat,” and “Chronicle of a Death Foretold”; and works by contemporary or emerging Hispanic American theatre artists like Nilo Cruz, Lina Gallegos, Carmen Rivera, Caridad Svich and Karen Zacarías. Additionally, Repertorio is no stranger to presenting music and dance. The Company has produced Zarzuelas (sometimes called “Spanish opera”), flamenco and tango musicals (live music and dance), Latino operas and operettas, and many different concerts, including the currently running musical “Bésame mucho, Latinas sing Latinas.”

The Company’s artistic trajectory recently earned Repertorio and its Artistic Director René Buch a 2011 OBIE Award for Lifetime Achievement. Other accolades include four additional Obie awards, two New York State Governor’s Art Awards, a Drama Desk Award, major grants from the National Endowment for the Arts, and many national and local awards from such institutions as Theater Communications Group, and Arts & Business Council.

REPERTORIO ESPAÑOL TODAY

Today, Repertorio Español’s programs serve a multi-cultural, multi-national and multi-generational audience from across the Spanish-speaking world. New immigrants, second-and-third generation Hispanic Americans and individuals from across all nationalities and backgrounds attend the Company’s programs. Annually, about 40,000 people are served through performances at the theatre and on tour. As part of the Company’s efforts, Repertorio introduces Hispanic and non-Hispanic students to the excitement of theatre. Each year, the Company offers approximately 110 school matinee performances, work directly with local schools, and subsidize about 16,000 tickets for school groups.

KEEP INVESTING IN LIBRARIES

KEEP INVESTING IN NEW YORKERS!

FY17 Preliminary Budget Hearing

New York City Council | March 23, 2016

Tony Marx, The New York Public Library | Linda E. Johnson, Brooklyn Public Library | Dennis M. Walcott, Queens Library



New York
Public
Library



Queens Library
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New York
Public
Library

3 Library Systems: FY17 Budget Needs

\$22 million:
Still Needed
for Libraries

\$43 million:
Restored to NYC
Libraries in FY16

\$65 million:

Total Cuts to NYC
Libraries Since FY08

- Secure remaining \$22M from FY08 budget
- Address more than \$250M in critical maintenance needs
- Baseline FY16's \$43M increase for libraries plus any further increase

THE NEW YORK PUBLIC LIBRARY

FY16 Funding & Impact

With \$19M in restored operating funds, NYPL added:

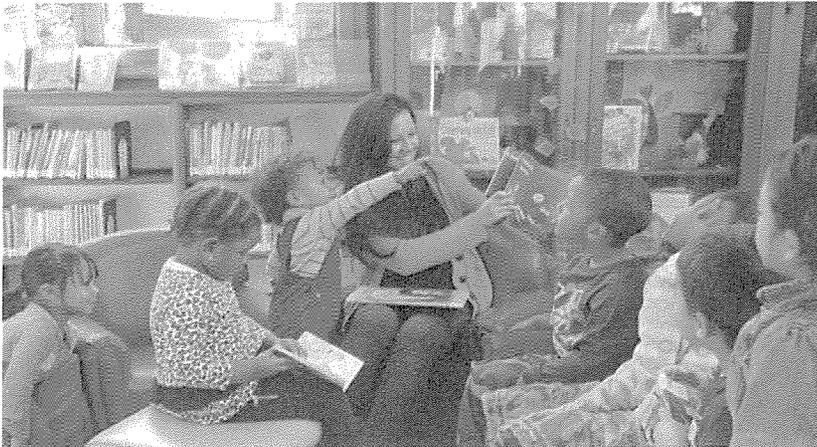
- 293 open hours each week
- 7 locations now with 7-day service, up from 3
- 70 new children's & teen librarians
- 23 more adult librarians
- \$1M for books & materials
- 15 new facilities & security staff



Hunts Point Library | BRONX

FY17 Deliverables with Increased Funding

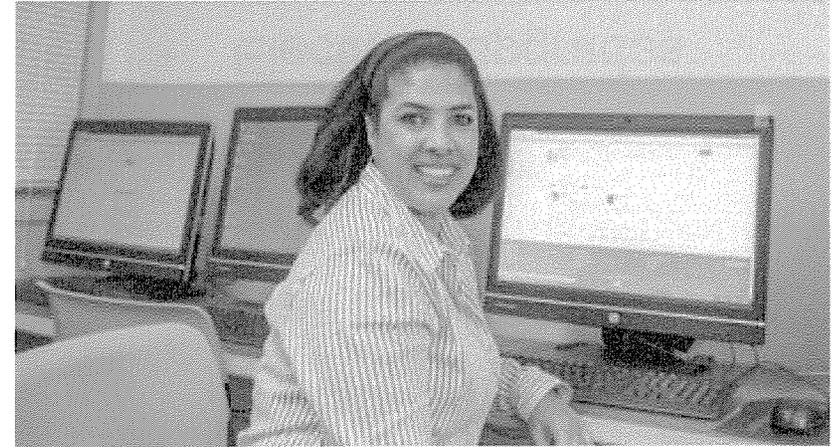
Expanding Early Literacy



Mott Haven Library | BRONX

- Bring enhanced literacy services to **84** branches, up from 20
- Nearly double early literacy attendance to **500,000**
- Increase outreach to schools & daycares to support grade-level reading

Promoting Digital Equity



St. George Library Center | STATEN ISLAND

- **5,000** NYPL users currently on waitlist for coding classes
- Increase coding spots by **150%**
- Lend **5,000** Library Hotspot devices citywide

Plus: 50 new staff | 3 new branches with 7-day service | \$2M+ for collections (focused on grades K-2)

FY17 Critical Maintenance Needs



115th Street Library | MANHATTAN

NYPL needs \$112M for critical maintenance across its 92 locations:

- New boilers & HVAC
- ADA-compliant elevators & restrooms
- New roofs, windows & facades
- Fire alarms
- Electrical upgrades

Bklyn Public Library

3 Library Systems: FY17 Budget Needs

\$22 million:
Still Needed
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Restored to NYC
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Total Cuts to NYC
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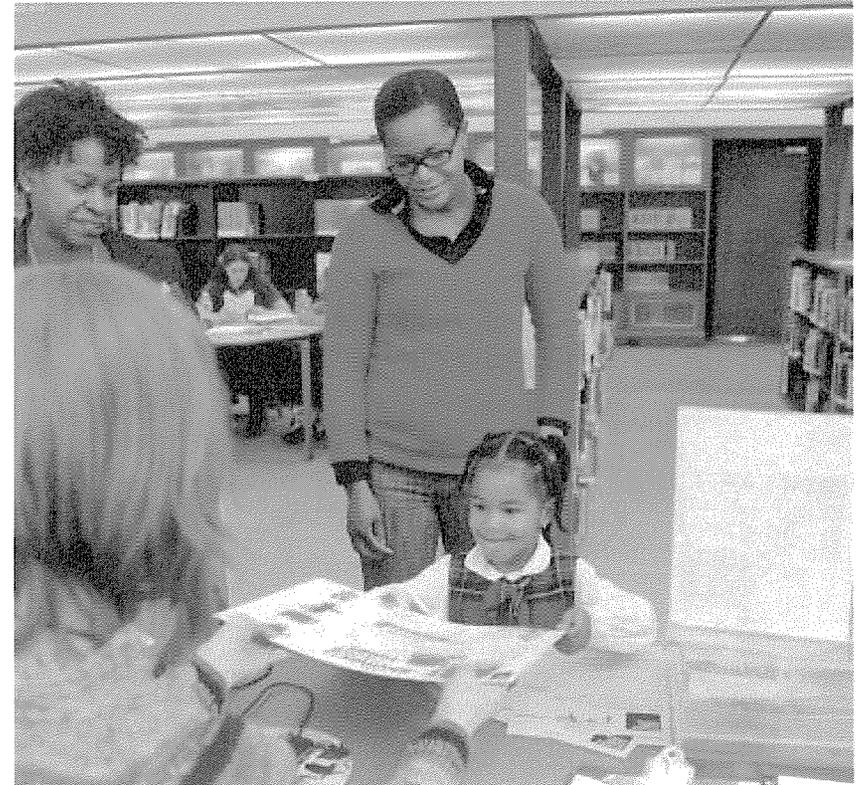
- Secure remaining \$22M from FY08 budget
- Address more than \$250M in critical maintenance needs
- Baseline FY16's \$43M increase for libraries plus any further increase

BROOKLYN PUBLIC LIBRARY

FY16 Funding & Impact

With \$12M in restored operating funds, BPL added:

- 217 hours of service per week
- 22 extra days of service
- 16 new Saturday or Sunday service branches
- 67 new children's, teen & adult librarians
- 4 new TeleStory locations



FY17 Deliverables with Increased Funding

Expanding Literacy Programs



- Weekend story time and other programs expand to all 60 branches
- STEM programming on weekends and after school, plus expanded teen time, at all 60 branches
- 15 new children's, teen & YA spaces

Increasing Technology Access & Training



- 30 additional in-branch laptop loan programs
- 46 different tech classes, from computer basics to coding
- 10 portable units for classes
- 30 branches adding outlets and wired tables

Plus: 40 new staff | Expanded hours of service | \$1M for collections

FY17 Critical Maintenance Needs



- 70% of BPL branches are more than 50 years old
- 100% need \$1M+ in repairs
- 25% need \$5M+ in repairs
- \$300M in unfunded capital needs system-wide
- \$80M for BPL emergency infrastructure



Queens Library

Enrich your life®

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KEEP INVESTING IN NEW YORKERS!

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March 23, 2016

12

3 Library Systems: FY17 Budget Needs

\$22 million:
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Restored to NYC
Libraries in FY16

\$65 million:
Total Cuts to NYC
Libraries Since FY08

- Secure remaining \$22M from FY08 budget
- Address more than \$250M in critical maintenance needs
- **Baseline FY16's \$43M increase for libraries plus any further increase**

FY16 Funding & Impact

With \$12M, Queens Library:

- Opened every library 6 days (40+ communities)
- Hired 129 staff, including 115 union jobs
- Purchased \$2.6M in new books and materials
- Increased ESOL, homework help, tech workshops & other programs



Flushing Library | QUEENS

FY17 Deliverables with Increased Funding

With \$6.1M above FY16 levels, Queens Library can provide residents with:

- 7 days of service in every council district
- 223 more weekly service hours
- 60 new staff
- Dedicated after-school programs & staff in every library—26,400 instruction hours
- 500,000 more tech sessions
- 40,000 more items to borrow—homework help, children's & adult books & e-books



Astoria Community Library | QUEENS

FY17 Critical Maintenance Needs

Overcrowded Libraries



Queens Village Community Library | QUEENS



Corona Community Library | QUEENS

KEEP INVESTING IN LIBRARIES

KEEP INVESTING IN NEW YORKERS!



New York
Public
Library



Queens Library
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Statement by Sheila Lewandowski, Executive Director
The Chocolate Factory Theater
New York City Council Committee on Cultural Affairs, Libraries, and International Relations
Presented – Wednesday, March 23, 2016
Budget Hearing

Good afternoon and thank you, Council Majority Leader Van Bramer, members of the Committee for holding this hearing and giving me the opportunity to testify.

I am Sheila Lewandowski, Founder and Executive Director of The Chocolate Factory Theater, a nonprofit award-winning incubator for experimental performance in Long Island City, Queens.

The Chocolate Factory supports individual artists each year to create new performances to premiere at our venue in Queens by:

- providing commissions of \$5,000-\$15,000 to 9-10 Lead Artists
- paying the lead artists and their dancers, actors and designers a weekly salary of \$300 for 3-6 weeks leading up to the premiere and during the time the shows run thereby providing them the protections of workers' comp, disability and unemployment insurance as well as a FICA match;
- subsidizing all tickets for the public with funds received from DCA and private sources to just \$18 each. The actual cost to make and present performances is closer to \$160 per audience seat; and,
- Employing 10-20 support staff throughout the year to work with the artists on their shows.

We do this with just 4 full-time and 5 year round part-time employees with a budget of around \$700,000.

10% of our budget goes to facilities expenses
50% of our budget is payroll and commissions

8% of our income comes from DCA as awarded via the panel process
8% in 2016 will come from box office income
50% is from foundations

I sit here today with my colleagues and work in my community every day fighting for the rights of artists and for arts and culture to be elevated to a more just place. The work toward the City's first Cultural Plan is a move in the right direction and I thank you, Chairman, Council Member Levin and all who worked on getting that rolling.

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But, .2% of the City's operating budget is not enough. I, we, are asking for a \$40 million increase in the DCA budget.

I have to add that I struggled with the wording – ‘asking for an increase.’ I wanted to say imploring, demanding... or something stronger because I believe that it is that important, in the same way we are ‘demanding’ new schools in my community - schools that we need. But, I will stick with ‘asking.’

I am asking for an increase so that the children in those new schools grow up in a city with art. I've included in my packet pictures from a few of the thousands of refrigerator galleries that dot households across the city and the country. Every parent applauds their child's creativity, but those children need something to aspire to. Maybe one day their work will be at MoMA or The Chocolate Factory or Public Theater.

I've also included pages of comments from neighbors, friends and peers not able to be here today. There are a few photos of artwork from homes and a working studio. This is what makes NYC vibrant and this is what the increased funding will support.

About 15 years ago I was speaking with an elected official in NYC about the importance of public funding for the arts. That elected said to me, “Why fund the arts, artists will do it anyway?” I know that this committee does not share that elected official's sentiment and we are counting on you to fight for us.

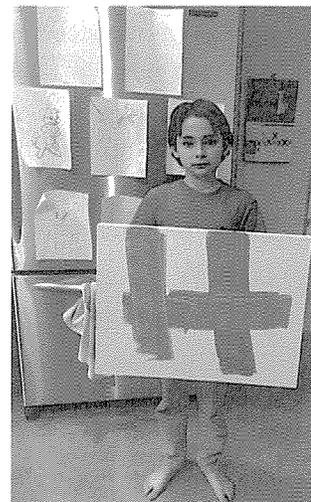
I sit here today with colleagues and for my community asking for a \$40 million increase to the budget for the Department of Cultural Affairs and thank you for giving this opportunity.

Statement by Sheila Lewandowski, Executive Director
The Chocolate Factory Theater
New York City Council Committee on Cultural Affairs, Libraries, and International Relations
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Budget Hearing – Attachments – Quotes, Refrigerator Gallery pics, etc.

Jennifer Ulrich, LIC Resident, Mom, Archivist



People move to New York City for the arts, to become creators, administrators, educators, or to simply have access to the arts. NYC is considered an international center for the arts, is it not? Yet many cannot take part in this world due to the high costs of the city, either as art producer or consumer. If NYC wants to attract studios, publishers, theaters, and the like, along with talent, funding in the arts must be supported. If institutions cannot produce works to serve the community, then NYC becomes more stratified with an ever larger class gap between those that can and those that cannot afford a life with the arts. My daughter's NYC public elementary school does not hold regular art classes, and that is a tragedy. Children that cannot afford art education outside of school are losing out, and thus, the future of NYC is losing out.



Ursula Eagly – Jackson Heights, Queens; Choreographer, mom, teacher, dancer

WHY the City should fund the arts... and

the arts make NYC one of the world's most culturally and intellectually vibrant cities

WHY the needs of Artists matter as in paying artists... supporting the development and presentation of homegrown work, etc.

paying artists keeps artists living and creating work here in the city. Without this type of support, NYC would become merely a marketplace for arts, not a place where art is lived.

WHAT would NYC be without Artists and/or Art?

Dullsville. I wouldn't be here.

WHY does the arts matter to your children or family? (if applicable)

creativity, community, growth

WOULD you stay in NYC without art being made and shared here.

nope. that's why I'm here, and why I continue to be here.

Youree Choi – Bedford Stuyvesant, Brooklyn; Employed full-time at Chocolate Factory, Visual and performing artist

The City should fund the arts because it is a matter of life or abject mediocrity; artists and arts creation are the pulse of the City and cutting funds means cutting the bloodline to the source of many people's purpose in life: sharing beauty, vulnerability, and what it means to be human to the world.

Annie-b Parson – Brooklyn; Founder/Director of Big Dance Theater, mom, teacher... Her awards include the Doris Duke Performing Artist Award (2014), an Olivier Award nomination in choreography (2015), Foundation for Contemporary Arts Grants to Artists Award (2014), USA Artists Grant in theater (2012), Guggenheim Fellowship in Choreography (2007), two BESSIE awards (2010, 2002), and three NYFA Choreography

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Fellowships (2013, 2006 and 2000). BDT received an OBIE (2000) and the first Jacob's Pillow Dance Award (2007). Parson has been nominated for the CalArts/Alpert Award seven times and has received three Lucille Lortel nominations (2014, 2012, 2011). She was a YCC choreographer at The American Dance Festival.

The value of the arts in society has been written about and studied ad nauseam—from purple prose to hard science. I won't go on about that here, but we know that New York City's cultural capitol is the fuel for this great city. Without funding the arts, NYC is not great anymore, but just another generic American city. NYC is both the palace of the highest most virtuosic art and the laboratory for new ideas which swim up the food chain to create a sensibility for the arts nationwide. So, it might come as a surprise to know that most of the mega-talented performers you see onstage earn less than your babysitter. Artists are the sweat equity of this city. We must support them.



Anne Dunning – Arts Advocate, Board member of various arts groups

As we consider our community, our country and our world today, what is more essential than empathy and a means of connecting to our common humanity? And what tool is more powerful, universal and joyful in bringing us together and creating empathy and understanding than the arts. We will never be able to imagine and create a better future without the vision and skills of the artists at the heart of our communities.

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Leslie Nilsson
Founder and Creative Director - Bartleby & Sage
mom, Board member of LIC Partnership, LIC Resident

I have lived in New York City for 30 years and as the cost of living just keeps skyrocketing, the most important factor keeping me and my family here are the arts. From free concerts in the parks, to Shakespeare, to subsidized theater, dance and music that let us experience thoughtful, innovative performances--- these are the gorgeous, diverse lights of New York life that keep us engaged. To counteract the proliferation of chain stores and banks on every corner, we need our vibrant arts communities even more than ever to keep New York an edgy, intellectually challenging, artistically innovative city of the world. We want to continue to inspire striving artists to come here. Without city funding of the arts, we are in even more danger of becoming a banal real estate Mecca for the wealthy, with lots of glittering tall buildings but no soul.

Maria Baranova, Photographer

"Without NYC support of this show, I would never been hired to photograph it. Supporting Artists in NYC creates jobs and bring back in taxes"



Jeremy Rosenberg, LIC Resident, CUNY Law School
Student

Everyone speaks the language of art. There is unity in art. Now more than ever, we need art to heal us and unite us.

Sean Edward Lewis – Artist, NYC resident

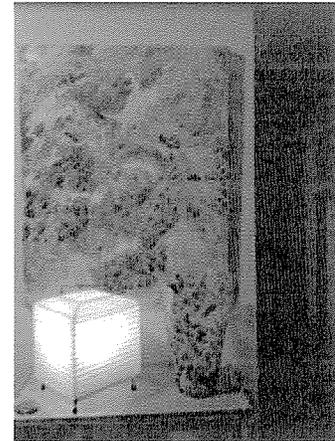
... it is the only true answer we have, I believe to the inexplicable - what cannot be explained away - such as what happened today in Brussels. It is only art that has the possibility of lifting us to where we can not yet imagine - but to where must go. Henry Miller said that "artists are the enemies of the state" - how very powerful that is! but it should be artists are the true enemies of terror! Terror seeks to turn us into unthinking unfeeling reactors full of fear and hopelessness. Art gives hope. Art gives possibility to broken people. Art is without the dividers of country or race or religion. Art is a searing fearless search for beauty and possibility and connection.

Kitty Yung – Queens Resident; Artist, CUNY Professor, Mom

The arts are the main reason I live in the city. Without The Public Theatre, Lincoln Center, and Signature Theatre, I would just as soon have a bedroom and a backyard. My family sacrifices comfort and space to live amidst these things we love. I work hard to ensure my CUNY students attend a play once a semester; often it's the first play they have ever seen.

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Kent Cozad – LIC Resident, Arts Lover, Singer
Painting Made in LIC



Steven Hill – Greenwich Village
NYC should fund the arts to continue the diversity of expression and
promote the expression of artists for the public...

Marissa Beatty
The view from our bed.



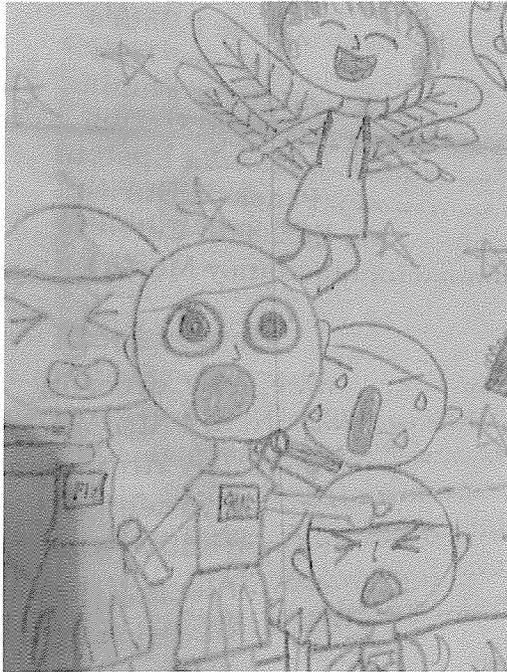
Karen Fitzgerald – LIC; Artist, Educator, Founder LIC
Artists

The needs of artists matter because when you connect the dots regarding the affordability of living in NYC for artists, the dots don't connect. When will NY stop adding to the 1% income through unfettered, unregulated real estate development? A primary need of artists is work space and its no laughing matter when work space costs almost as much as living space. Yes, we need affordable living space for ALL New Yorkers. But if NYC loses its artists because they can no longer afford to live and produce art here, the slide into a second-or-third-class city is not far behind.



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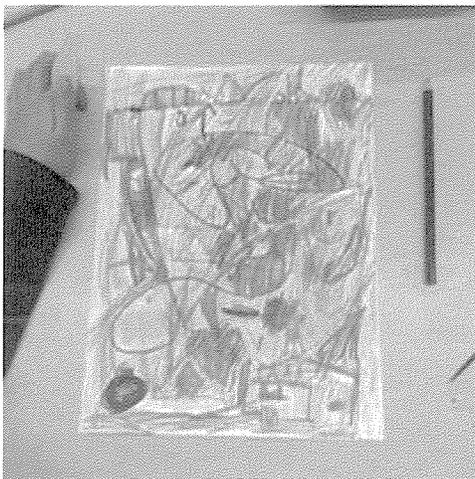
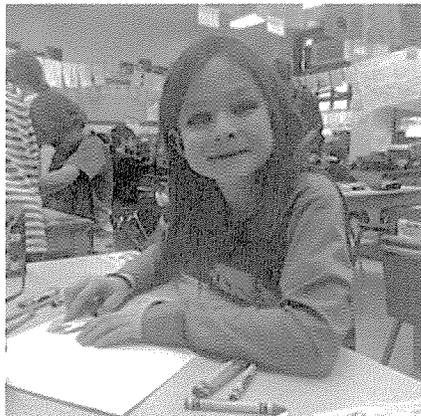
Eva Lewandowski – East Flatbush, Brooklyn; Mom, Educator; Activist;
Environmentalist; Artist; My Sister



Cristen Clifford – NYC; Mom, Lecturer at the New School, Artist

Art feeds our deep selves, my kids draw and paint to find out who they are, I write to find out what I think.

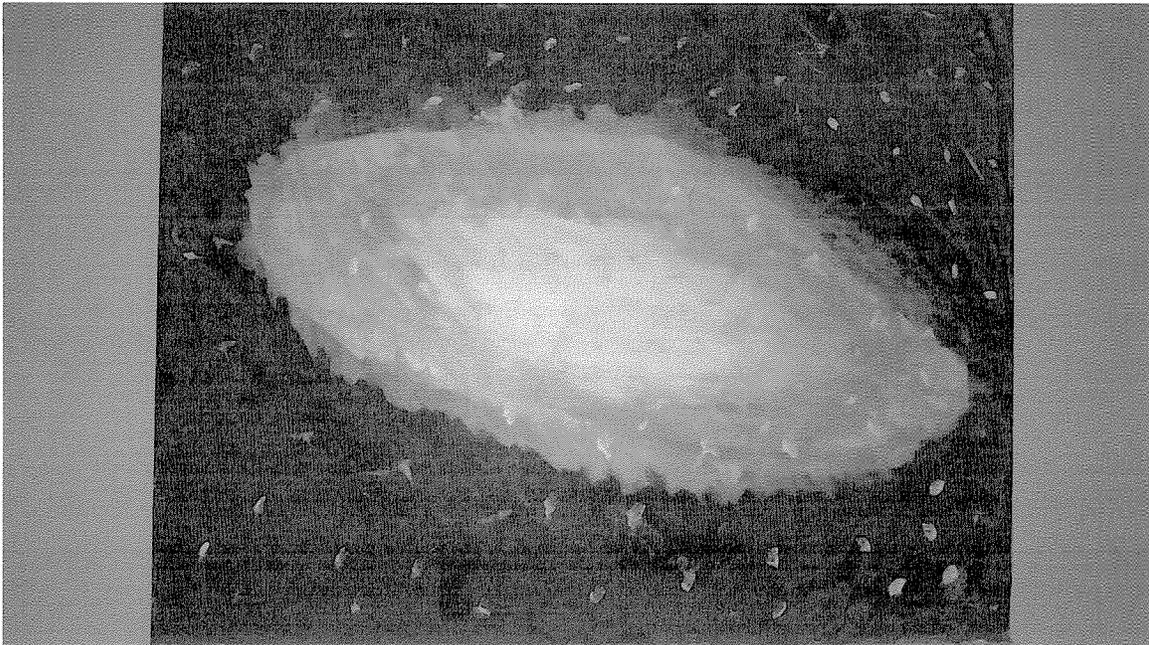
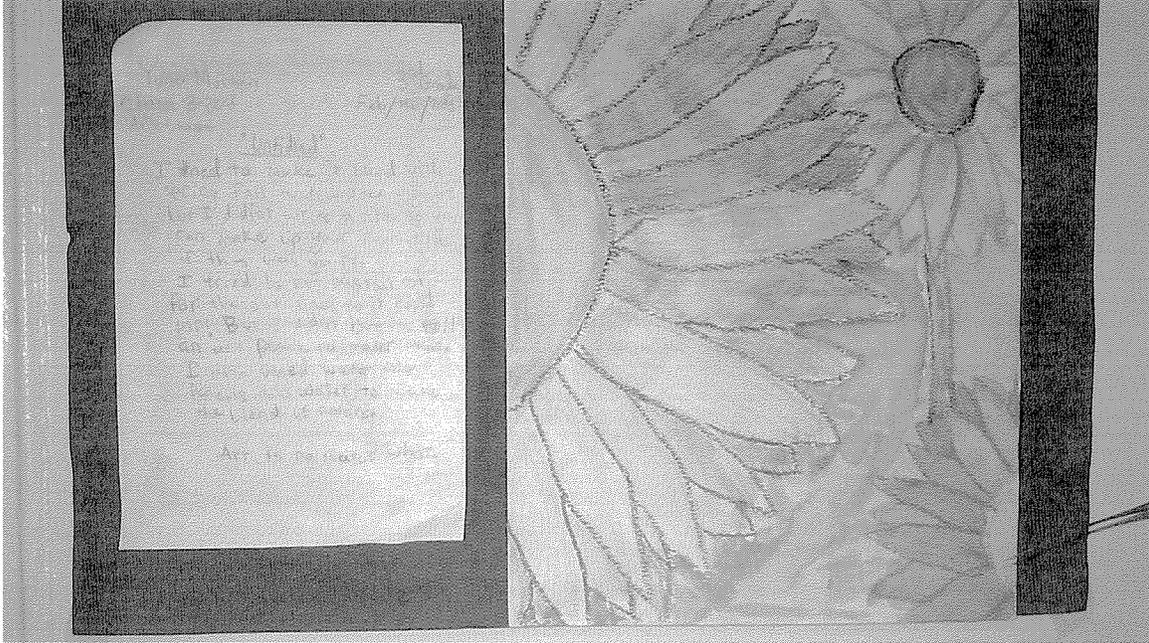
My daughter in school, when I went in as a volunteer to help with an art project. Above the work of one her classmates, who has had no art education and naturally makes a Miro-esque piece.

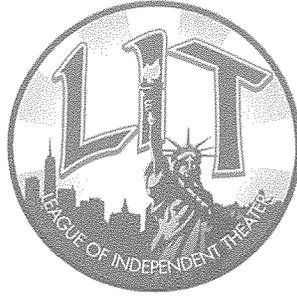


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Patricia Escriout – Sunnyside, Queens; Mom, Businesswoman, Healer

Art is the expression of the soul. If NYC loses her art, we will end up living in a city without soul, without heritage, just a concrete working grey city...
My child is a student of bridgeview school of art and she loves drawing, expressing her feelings, ideas, on a piece of paper. We need funds to support more artists so art will be more financially accessible for everyone because I believe Art is the key to better understand other and ourself... So Art becomes Harmony.





**Testimony of Guy Yedwab, Managing Director
League of Independent Theater**

Before the New York City Council

**Preliminary Budget Hearing - Cultural Affairs, Libraries and International
Intergroup Relations**

March 23, 2016

Thank you to Chairman Jimmy Van Bramer and to the committee for the opportunity to testify today. My name is Guy Yedwab, Managing Director for the League of Independent Theater. The League is a 501 (c) 6 Political Advocacy Organization, and is testifying today on behalf of the city's 50,000 independent theatre artists, 86% of whom vote.

"I am here today, to join with other members of the cultural community, to ask for a funding increase of \$40 million to the Department of Cultural Affairs (DCLA) to be equally divided between the CIGs (Cultural Institutions Group) and the CDF (Cultural Development Fund) for grant making."

Our membership includes individual theatre-makers and performance venues from across all five boroughs who self-produce work outside of established institutions, in venues 99 seats or less.

I ran into one of one of our members this weekend, and I asked him what he's working on.

He mentioned that while working on his current show, company members were also working on theater workshops with local Brooklyn elementary school students. The company was also partnering with a midtown restaurant, the Shakespeare, to stage shows on the weekend to help attract patrons.

This is just one theater company, sharing the talents of their profession with students and local businesses.

There are at least 400 of these theater companies throughout each of the five boroughs, attracting visitors, steering audience members towards local businesses, delivering workshops, partnering with community organizations.

League of Independent Theater Written Testimony

1

Preliminary Budget Hearing - Cultural Affairs, Libraries and International Intergroup Relations

March 19, 2015

And these theater companies are just a small slice of the larger cultural community – the dance companies, painters, musicians, and more who are doing the same.

These theater companies do this community work and their own artistic programming on extremely thin budgets, particularly as the cost of space goes up year over year.

Since 2008, we're aware of 73 performance venues that have gone under, each impacting thousands of artists and tens of thousands of audience members who come through their doors each year.

We're aware of at least two theater venues that are likely to lose their spaces in the next six months, like the Spiral Studio Theater which lost its space last year after years of serving audiences and artists fifty and older.

That's why I am here today with our colleagues in the cultural community, to ask for a funding increase of \$40 million, to help sustain these and a thousand other programs in this city.

Thank you for the opportunity to testify today.

Our Budget Ask

An increase of \$40 million to the DCA divided evenly between the Cultural Institutions Group and the Cultural Development Fund (CDF)

League of Independent Theater Program Proposals

The following is the set of proposals which the League of Independent Theater drafted with its membership as part of the endorsement process in the 2013 City Council Elections.

These proposals are presented as examples of the opportunities that exist to support the arts and culture in New York.

The League of Independent Theater (“LIT”) is the only 501(c) 6 advocacy organization for the independent theater and performing arts population of New York City. As such, the League and its coalition partners, which comprise cultural and performance institutions that serve over 50,000 independent performing artists, 86% of whom vote, far exceeding the general population, entreat our city’s elected officials to acknowledge the independent theater sector’s historical significance and cultural, civic and economic importance to New York City, and to demonstrate tangible support of independent theater in order to allow it to continue its positive impact. LIT will endorse candidates in every city race and work to form alliances with other cultural advocacy organizations in the city. Our endorsement will be based on the candidate’s willingness to adopt the following performing arts platform:

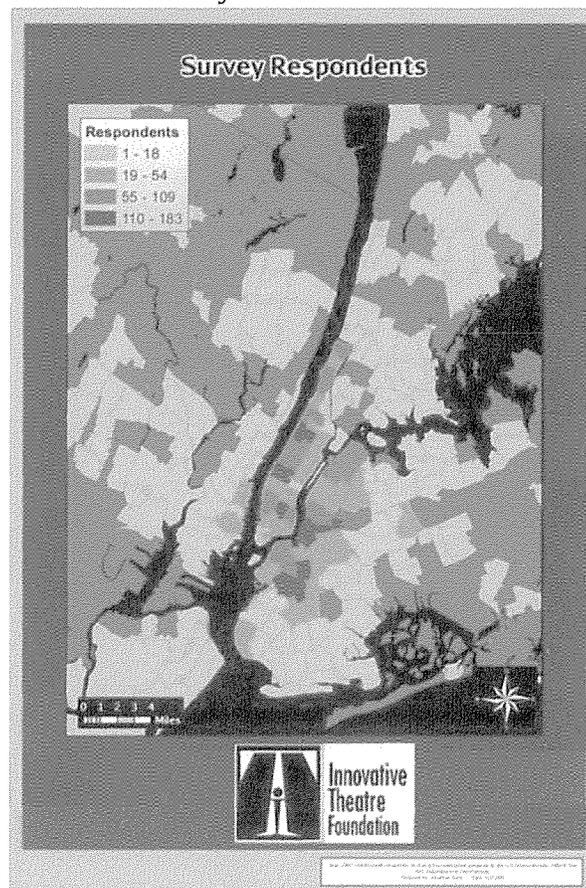
As a pro-performing arts elected official, I will work to:

1. Create access to low-cost and/or no-cost Community Facilities Spaces that are currently available and remain unused throughout the City through the creation of a Community Facilities Space Database.
2. Create access to empty and unused City property to be re-purposed as temporary rehearsal, office, and (if appropriate) performance space.
3. Include non-profit performance venues in the favorable electricity and utility rates enjoyed by religious institutions and the VFW.
4. Implement a proposal that would reduce or eliminate property tax assessments for those non-profit organizations that have an artistic mission and/or rent performance space to similar non-profit performing arts groups with artistic missions of their own. This proposal was unanimously ratified by all twelve (12) Manhattan Community Boards.
5. Secure affordable and permanent low-cost housing for working artists.
6. Support the commission of an economic impact study for the independent theater territory.
7. Work with the Department of Cultural Affairs to expand the Cultural Institutions Group to include the independent theater sector’s anchor venues.
8. Install plaques at sites of historical import and rename streets after the founders of the independent and Off-Off Broadway community

Additional Information

Some additional points of information to provide context for these remarks:

- An average of 36% of the cost of production goes to performance and rehearsal space, meaning that independent artists are particularly vulnerable to rising rents.
- The following map is from a 2010 study from the New York Innovative Theatre Foundation¹ showing the distribution of Off-Off-Broadway theatermakers surveyed throughout the city. This is an incomplete study based on audience survey responses, but speaks to the wide distribution of theatermakers throughout the city. We hope the proposed Cultural Plan will include an updated and through impact study of independent theater to the culture and economy of New York City, and will address the needs of the entire theatre artist community.



- Despite the cultural community having a strong presence in New York City, many schools do not have arts programs, as is documented in the map below taken from the New York City Comptroller's office report *State of the Arts*².

The League of Independent Theater has begun to work with local schools

¹ *Demographic Study of Off-Off-Broadway Practitioners*. New York Innovative Theatre Foundation, 2010

² *State of the Arts*. Office of the New York City Comptroller.
<http://comptroller.nyc.gov/reports/state-of-the-arts/>

to pair independent arts organizations with local schools, exchanging arts workshops for rehearsal space. The arts organizations greatly reduce their cost of operating, and in return, help serve the local community.



Source: NYC Department of Education, U.S. Census Bureau

Closed Arts Venues (2009-2016)^{3 4}

The following is a list of the independent theater, music, and dance performance spaces known to have vanished in the period of current crisis. This is likely an incomplete list.

285 Kent - 11211
29th Street Theatre - 10001
3rd Ward - 11237
78th Street Theatre Lab - 10024
92Y Tribeca - 10013
Actors Playhouse - 10014
Amato Opera Theatre - 10003
b.pm. - 11211
Bowerie Lane Theatre - 10002
Brooklyn Rod & Gun - 11211
Center Stage - 10010
Chelsea Repertory Company - 10011
Collapsible Hole - 11201
Collective Unconscious - 10002
Common Basis Theatre - 10036
Creative Place Theatre - 10036
Culture Project - 10012
Dance New Amsterdam - 10007
Death By Audio - 11211
Douglas Fairbanks Theatre - 10036
Douglass Street Music Collective - 11217
Emerging Artists Theatre - 10036
Exit Art - 10018
Flatiron Theatre - 10011
Galapagos Arts Space - 11201
Gene Frankel Theatre - 10012
Glasslands - 11211
Greenwich Street Theatre - 10014
Goodbye Blue Monday - 11221
Grove Street Playhouse - 10014
Hinton Battle Dance Laboratory - 10036
House of Candles - 10002
Incubator Arts Project - 10003
Intar Theatre on 53rd Street - 10019
Interart Theater - 10019
Location One - 10013
John Houseman Theatre - 10036
Jose Quintero - 10036
Joyce Theater - 10012

³ *List of lost / closed Off-Off-Broadway Spaces*. New York Innovative Theatre Awards, Inc. <http://www.nyitawards.com/news/newsitem.asp?storyid=78>

⁴ *Closed Venues*. JACK Arts. <http://www.jackny.org/closedvenues.html>

The Living Theatre - 10001
The Living Room - 10002
Magic Futurebox - 11232
Manhattan Theatre Source - 10011
Michael Weller Theatre - 10036
Nat Horne Theatre - 10036
Oasis Theatre - 10019
Ohio Theatre - 10012
Pelican Theatre - 10036
Perry Street Theatre - 10012
The Piano Store - 10002
The Pink Pony - 10002
Red Room - 10003
Provincetown Playhouse - 10012
Sanford Meisner Theatre - 10011
Show World Theatre - 10036
The Spoon Theatre - 10018
Stage Left Studio - 10001
Studio Dante - 10001
Sullivan Street Playhouse - 10012
The Tank on 42nd Street - 10036
Theatorium - 10002
Theatre 5 - 10036
Theatre Studio - 10036
Theatre1010 - 10028
Todo Con Nada - 10002
Two Moon Art House and Café - 11215
Trilogy Theatre - 10036
Variety Arts Theater - 10003
Village Gate Theatre - 10012
Vital Children's Theatre on 42nd Street - 10036
Where Eagles Dare - 10018
Zebulon - 11211
Zipper Factory - 10018

CITY COUNCIL OF NEW YORK CITY TESTIMONY - March 23, 2016

Jennifer Wright Cook, Executive Director, The Field

Thank you Chair Van Bramer and the Cultural Affairs Committee for the opportunity to testify.

My name is Jennifer Wright Cook and I am the Executive Director of The Field. The Field is a 30-year old arts service organization dedicated to helping 1,100 New York performing and media artists in all 5 boroughs thrive. The support we receive from the Department of Cultural Affairs CDF is vital to our mission-delivery. Thank you!

I am here today, to join with other members of the cultural community, to ask for a funding increase of \$40 million to the Department of Cultural Affairs (DCLA).

IF

you believe that every New Yorker deserves access to the arts,
you must say YES to a \$40 million increase for the arts.

IF

You believe that going to a museum, a dance concert, a play or a concert etc should be affordable to all New Yorkers, then you must say YES to a \$40 million increase.

IF

You believe that being an artist in New York should not be limited to those who can afford to be an artist, then you must say YES TO \$40.

IF

you believe that job opportunities in the arts should be available to all New Yorkers then invest in our very own Pipeline Project - our Field Leadership Fund.* Say YES TO \$40.

IF

you believe in the arts then you must invest in the artistic process, not just the product. Say YES TO \$40 and invest in experimentation, risk, failure and growth.

IF

you believe in the arts then invest in the artists. Say YES TO \$40 and increase the Borough Arts Council re-grants to individual artists and small companies**.

IF

you believe that cultural diversity and equity are VITAL to New York's health and vibrancy, then you must say YES to \$40. Let's put our money where our mouths are. The work of inclusion, diversity and equity needs funding to be successful. SAY YES TO \$40.

Thank you.

I echo my colleagues' request for **an increase of \$40 million.**

What would The Field suggest we do with an increase to the CDF?

- Fund new groups – particularly those from under-represented districts and historically underfunded groups.
- Give more money to current grantees (like The Field!). We all do more with less. Help us thrive.
- Give money to real, transformative Diversity and Equity Pipeline projects like CCCADI's Equity Fellowships and The Field's Field Leadership Fund. Short-term, transactional Pipeline projects are not a solution to the issues at hand.
- **Increase money to the Borough Arts Council's DCA regrant budgets** so that more unincorporated artists and companies can make work. These thousands of unincorporated artists (of whom The Field serves 1,100) are in many ways the movers and shakers, the avant garde, the up and comers that make New York bold, vivacious and provocative. Their work is seen at many of the DCLA-funded venues but many of them receive no city funding directly – due to insufficient grant dollars at the Borough Arts Councils. **The Field specifically requests an increase to the Bronx Arts Council.** This past year the Bronx Council received approximately 300 funding requests totaling nearly \$1 million*. They had only \$144,000 from DCA for 56 recipients. Clearly, the demands and need outpace the supply.
- Increase the arts in education budget and initiatives.

Thank you for your consideration and for the opportunity to testify. I look forward to working closely with all of you on both the budget and cultural issues.



Jennifer Wright Cook, Executive Director, The Field, jennifer@thefield.org

*See attached one-pager on Field Leadership Fund.

** From Ellen Pollan, Deputy Director, Bronx Council. \$144k from DCA split \$75k for BRIO Fellowships and \$69k for regrants. 250+ requests for BRIO (\$3k Fellowship) and 51 applications for regrants totalling \$215k.

FIELD LEADERSHIP FUND

"The Field's work on failure and privilege deeply impresses me...I have been struck by their passion, authenticity and drive. They know what's broken for artists and they work tirelessly to make it better. Their latest project, Field Leadership Fund, will be a strong driver of diverse next gen leaders. I can't wait to see what they do."

-Edwin Torres, Former Associate Director of The Rockefeller Foundation and current Deputy Commissioner of Cultural Affairs

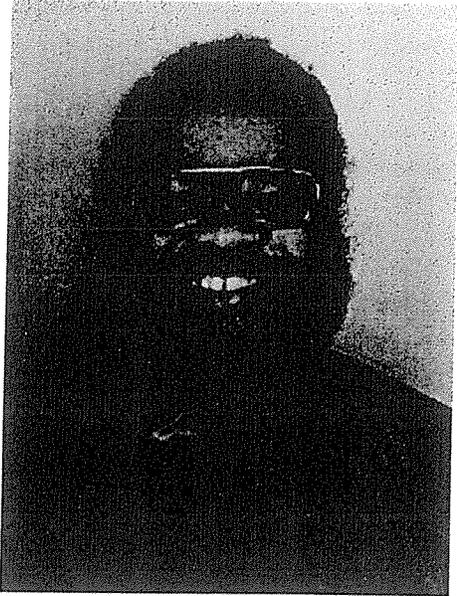
Program Description: The Field Leadership Fund (FLF) is a comprehensive, **paid leadership training program** that aims to challenge this systemic volatility head on and to transform the lives and futures of a cohort of under-resourced artists and emerging arts managers. **FLF will provide two years of high-impact support to six under-resourced artists and six burgeoning arts managers. FLF will also offer dynamic short-term capacity building to 20-40 arts leaders specifically devoted to arts equity.** We will transparently and strategically seek to offer these opportunities to under-resourced, under-privileged artists and managers. And unlike arts management graduate programs that come with price tags of up to \$53,000/year, **we will pay our Artist and Manager Fellows for the duration of the program. It's revolutionary!** Specifically, FLF will provide:

- **Six (6) Manager Fellowships** with 20 months of paid training, mentorship and networking opportunities, and two skill-building retreats; (\$12,000 total per Manager Fellow);
- **Six (3) Artist Fellowships** with paid administrative support with the six Manager Fellows and access to consultants and two creative retreats; (\$30,000 in administrative support, \$1-2k for consultant support per Artist Fellow);
- **Leadership Forums:** two open to the public sessions where we offer leadership training to a larger cohort of under-resourced arts managers (20-40 per session). Free or low-cost;

Impact: Ultimately, FLF aims to move Manager Fellows into a new, networked and financial viable career trajectory in which they can afford to be an arts manager. Similarly, by bringing six new, well-trained and ambitious arts managers into the sector we add much-needed human resources to a sector that struggles to include skilled, diverse talent. These six managers could end up working for dozens if not hundreds of artists, small companies or non-profits as consultants, development professionals, general managers, booking agents or marketing gurus. Additionally we aim to move Artist Fellows into a new stage of stability and resiliency so that can push their artistic visions forward while being able to afford managerial support. Lastly, we aim to impact the larger sector by sharing our lessons and challenges with our national peers via Leadership Forums, Dissemination Events, and printed results.

Funding: Field Leadership Fund is generously supported by The Scherman Foundation who is providing lead funding for the program (\$100,000 per year for three years). The Coach Foundation has committed \$10,000 for outreach and program development, and American Express has committed \$25,000 for program implementation. We are currently reaching out to government, corporate, and foundation sources to partner with The Field to fully realize this transformational program. The full budget is \$650,000.

18th February Field Leadership Fund: Meet Bryan Glover & Kendra Ross

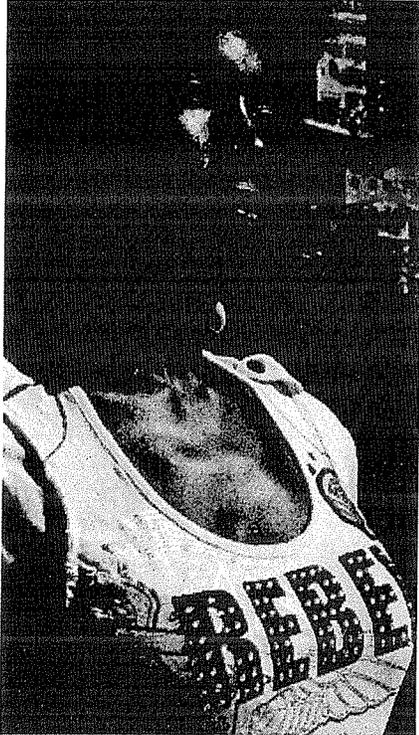


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Manager Fellow, Bryan E. Glover, is an award-winning arts producer, filmmaker, writer and professional coach. As an arts producer, he is particularly focused on showcasing alternative, contemporary voices. He is a co-founder of Harlem9, producers of the Obie award winning "48Hours in...Harlem," the highly anticipated annual showcase featuring emerging and established Black theater artists in New York City. Bryan has supported the arts and emerging artists for over 25 years, having worked with musicians, choreographers, performance artists, and playwrights in a variety of contexts and cities. He has also worked previously for over two decades in the social service sector in a variety of capacities and professional environments both in private and non-profit organizations. He is committed to using his skills to enhance and promote the careers of artists, and lending his prior management experience to strengthening arts organizations. He is especially interested in enhancing and promoting the voices of LGBT artists of color, having served as a founding board member of Freedom Train Productions, the groundbreaking Black LGBT theater company based in Brooklyn, NY from 2006 - 2011. He has also served on the board and executive committees of several community based organizations over the years, supporting a variety of social justice and organizing efforts. Bryan has recently opened his practice as a trained professional leadership and life coach, supporting people in adopting a leadership stance in their life and manifesting their vision.

"Artists are indeed activists, as their work often reveals to us things about our world – and ourselves – that we may not see, moving us towards action."

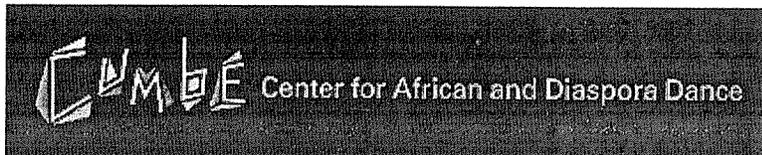
Arts Organization Fellow, Kendra Ross is a proud Detroit native working as a dancer, teaching artist, choreographer, arts administrator and community organizer in her current home, Bed-Stuy, Brooklyn. As a dancer in New York City, Kendra has worked with Urban Bush Women, Andrea E. Woods/ Soulworks, Vissi Dance Theater, Monstah Black, MBDance, Moving Spirits Dance Company and Oyu Oro. In 2013 she also



[<http://1.bp.blogspot.com/-KwQ4LVcsvCs/Vp6hqoTvzJI/AAAAAAAAAil/88kdW5Ynro8/s1600/Kendra%2BPhoto.JPG>]

danced in a European tour with DJ Kid Koala in Vinyl Vaudville 2.0. Kendra is currently a company member of Ase Dance Theater Collective. Kendra's choreographic work has been presented at the Detroit Performing Arts High School, Joffrey Summer Intensive, Halftime Performances at Florida A&M University, the off Broadway show 7 Sins, and Museu de Arte in Salvador, Brazil. Her community work began as a member of Urban Bush Women's B.O.L.D Network co-teaching dance workshops and co-facilitating community engagement workshops. Along with sharing her art world-wide, Kendra serves as the Founder and Director of STooPS, an outdoors-based community building event that uses art as a catalyst to strengthen ties between different entities in Bed-Stuy.

Additionally, Kendra currently serves as the Director of Programs and Administration at Cumbe: Center for African and Diaspora Dance who offers dance and music classes and cultural events that educates and celebrates the joy of African cultures and cultures descended from Africa.



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"For Cumbe, we are at a pivotal moment as we enter into an intense strategic planning process. As we delve into critical critique and change in various aspects of our organization, we welcome the fresh perspective that the FLF Arts Manager assigned to us will bring. "

4th February Field Leadership Fund: Meet Alexis Convento & Sydnie Mosley



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Manager Fellow, Alexis Convento is a New York City-based, Filipino-American producer, administrator and manager working within the dance and performance art worlds. Her interests include artist and programming development, brand identity and strategy, and performance curation; her creative direction has led to sold out houses, close artist relationships and cultivation of an audience with an enduring interest in the performing arts. Alexis hopes to further locate collaboration between organizations, to create dialogue across genres, and to develop partnerships between the art communities and its public.

Alexis is founder and producing director of the CURRENT SESSIONS, a performing arts organization that develops and presents the work of emerging “contemporary” dance artists through the production of curated performances, residencies, artist-led laboratory sessions, and open discussions. She is also on faculty of the Joffrey Ballet's Jazz & Contemporary Trainee Program, teaching composition and improvisational movement techniques to the next generation of dance movers and makers.

Previously, Alexis was administrator and production coordinator at Gowanus Art + Production, former arts division for Gowanus Hospitality Group; has written about artists, creatives and food on the blog Union x Bond; and was one of three speakers at a Dance Entrepreneurship Boot Camp for the senior class of Point Park University in Pittsburgh, PA.

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Alexis holds a BFA in Dance from Fordham University with the Ailey School, with additional training from the LINES Ballet and the Contemporary Traditions Program at Jacob's Pillow.

She is honored to be one of twelve fellows in the 2015-2017 pilot cohort of the Field's Field Leadership Fund.

THE CURRENT SESSIONS

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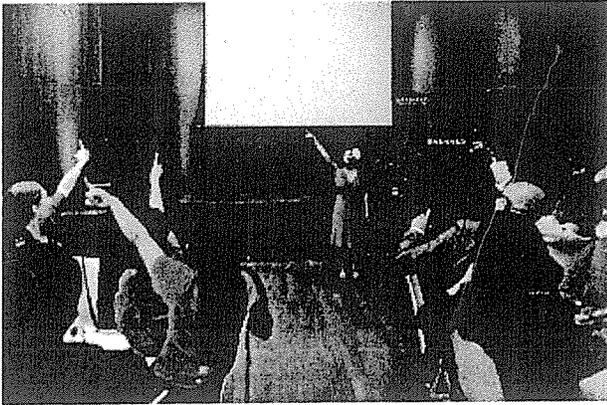
"As a daughter of first generation immigrants, a female Filipino-American working in the arts and a self-taught administrator, my success is frequently hampered by other's acknowledgement of my managerial capacity and my recognition within the arts."



[<http://2.bp.blogspot.com/-FV06sKSqe3g/Vp6cfL0uNdI/AAAAAAAAAg0/MgUcD82xy7I/s1600/Sydnie%2BMosley%2B1.jpg>]

Artist Fellow, Sydnie L. Mosley is an artist-activist and educator interested in work that is both artistically sound and socially aware. Currently she is a 2015-2016 Artist in Residence at The Performance Project at University Settlement where she produced her second evening length work *BodyBusiness*. She is also currently a 2015-2016 Dancing While Black Fellow. She is an alumna of the Create Change Fellowship with The Laundromat Project, and the Gibney Dance Institute for Community Action Training. With her 2012 work, *The Window Sex Project*, which uses movement to respond to the sexual harassment of women in public places, she became the inaugural Barnard Center for Research on Women Alumnae Fellow. She earned her MFA in Dance Choreography from the University of Iowa, and earned her BA in Dance and Africana Studies from Barnard College at Columbia University.

As a performer, Sydnie danced with Christal Brown's INSPIRIT: a dance company from 2010-2013, and continues to be a guest artist for Brooklyn Ballet, since 2009. She is a teaching artist for the DreamYard Preparatory School, YMCA and designed and teaches Barnard College's Dance in the City Pre-College Program for high school students. She is currently consulting with the Barnard College undergraduate humanities course, "The Worlds of Ntozake Shange and Digital Storytelling," to develop a movement curriculum to accompany the study of Shange's work.



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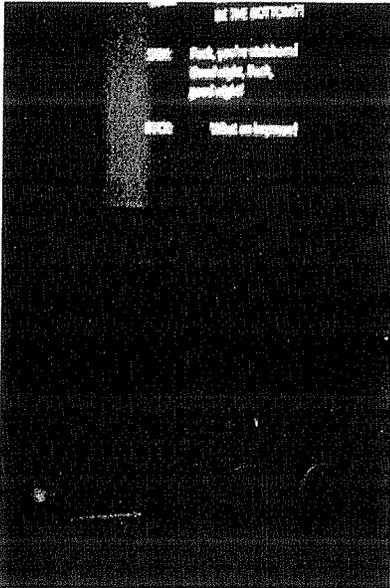
An advocate for the field, Sydnie served on the Dance/NYC Junior Committee 2011-2015 leading as Vice Chair in her last year. She has also contributed writing to Dance Magazine and The Dance Enthusiast.

"I am committed to being a dance artist working in New York City for the long term - and as a woman of color, without a partner, without family wealth and without major institutional support - answering these questions through my creative/advocacy work for myself and for other often marginalized artists is urgent."

Posted 4th February by The Field

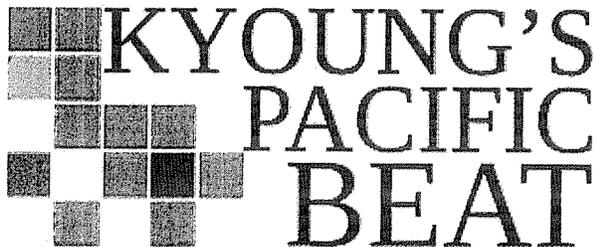
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4 weeks ago Field Leadership Fund: Meet Kyoung H. Park & Aya Lane



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Artist Fellow, KYOUNG H. PARK was born in Santiago, Chile and is the first Korean playwright from Latin America to be produced and published in the United States. He is author of *Sex and Hunger*, *disOriented*, *Walkabout*, *Yeolha*, *Tala*, *Pillowtalk* and many short plays including *Mina*, which is published in *Seven Contemporary Plays from the Korean Diaspora in the Americas* by Duke University Press. For over a decade, Kyoung has worked internationally in Brazil, Chile, England, India, and South Korea in search of contemporary theatrical models that integrate his passion for peace studies and playwriting. Kyoung writes and directs his own work as Artistic Director of Kyoung's Pacific Beat, a peacemaking theater company. Kyoung is currently under commission by Mixed Blood Theater Company (Minneapolis) and is a proud member of the Ma-Yi Theater Writer's Lab and Soho Theatre's Writer's Hub (London). Kyoung is recipient of an Edward Albee Playwriting Fellowship, Theater of the Oppressed International Exchange Fellowship (Rio de Janeiro), Target Margin Theater's Institute for Collaborative Theater-Making fellowship, grants from the Arvon Foundation (London), Foundation for Contemporary Arts Emergency Grant, GK Foundation (Seoul), and was named a 2010 UNESCO-Aschberg Laureate (Paris).

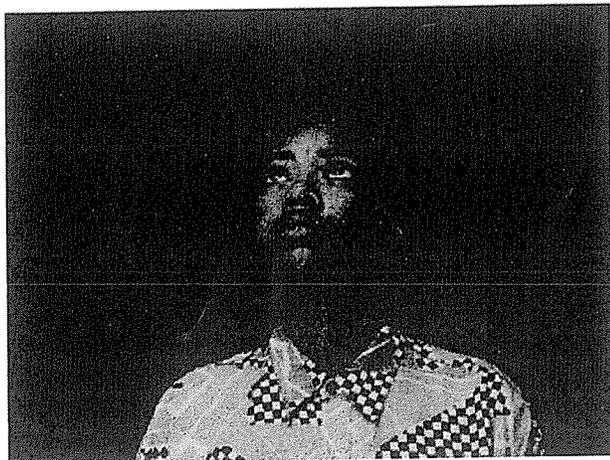


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Kyoung received his BFA in Dramatic Writing from NYU, MA in Peace and Global Governance from Kyung

Hee University, and MFA in Playwriting from Columbia University, where he was a Dean's Fellow. He lives in Brooklyn with his husband, Daniel Lim, and continues his self-education in Buddhism, following his refuge vows with His Holiness the 14th Dalai Lama in Dharamsala, India.

"...having the opportunity to work with a professional arts manager is a game-changer. I look forward to working with someone who not only understands the field, but the context, values, and community for which my work is created."

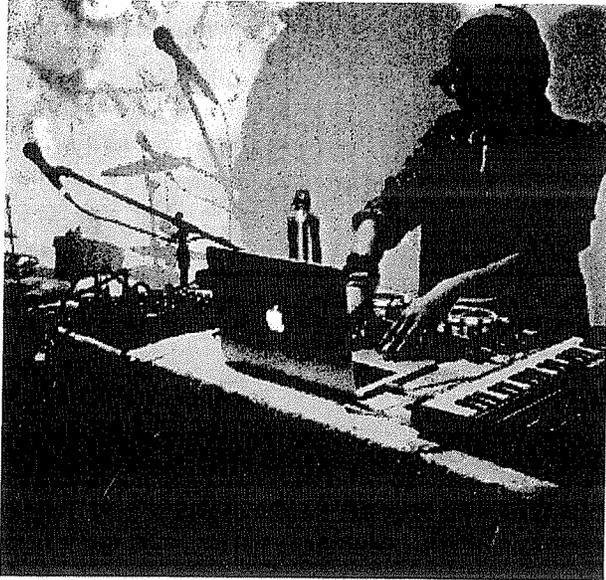


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/AAAAAAAAAAhw/mACduUsXQbE/s1600/Aya%2BClarke%2B1.jpg]

Manager Fellow, Ayanna Lane, who goes by her given name, Aya, is a creator hailing from Atlanta, GA. As a queer woman of color from the South, her story is a unique one. She tells it through writing, pole dancing, DJing and healing. She's a performance artist who combines these mediums mentioned above and is a dance teacher. She firmly believes in art as a way to connect to your innermost truths and using those gifts to connect to people in your community. She lives in East Harlem, owns every Outkast CD ever recorded and is obsessed with avocados.

"For me, it's critical for me to be on the other side. I want to know how to assist other artists, whose stories are so often ignored. These stories, this work, and this art, are the building blocks to transform our society."



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Posted 4 weeks ago by The Field

0 Add a comment

Enter your comment...

Comment as: Select profile...

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Preview

28th January Field Leadership Fund: Meet Goussy Célestin & Azure D. Osborne-Lee

Yesterday the Fellows began the workshop phase of Field Leadership Fund. For the next eight weeks they will be hard at work learning important entrepreneurial and equity leadership skills that will inform their work for the rest of the Fellowship, pairing process and beyond.

During this phase, we will post the bios and photos of two randomly selected Fellows each week so that you can get to know them, in their own words. Please stay tuned here and on Twitter via the hashtag #FieldLeadershipFund to learn more about the Fellows and the program.

Artist Fellow, Goussy Célestin's personal mission has long been about stirring up all her musical influences into a moving experience, incorporating both her music and dance background.



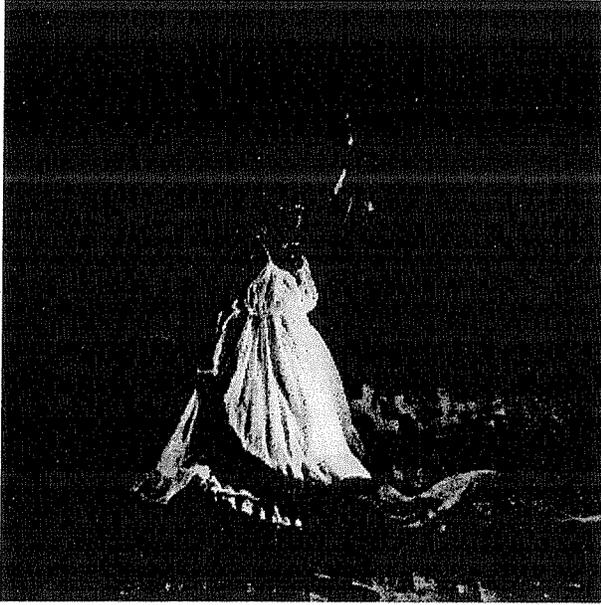
[<http://2.bp.blogspot.com/-3mKUEnjGvg/Vp6aQFfHe5I/AAAAAAAAAgl/hkNkifLRifM/s1600/goussy%2BGoupiano.jpeg>]

Goussy's versatility has received favorable reviews in the NEW YORK TIMES, where she was called a "renaissance woman". A longtime member of Retumba and Ase Dance Theatre Collective alum, Goussy currently performs throughout the NYC-Tri state area as a musician and dancer. She has performed at Alice Tully Hall, Lincoln Center, Del Terzo Studio at Carnegie Hall, Symphony Space, SOB's, the Knitting Factory, NJPAC, Tilles Center, Newark Symphony Space, Joe's Pub, to name a few. Her performance travels include Cuba, England, Wales, Japan, Haiti, and the U.S.

Currently, Goussy is a faculty member for the Middle School Jazz Academy and WeBop programs at Jazz at Lincoln Center. She is also mother to two young boys, ages 2 and 5 - what she calls her "greatest creative compositions".

"While I have already been doing leadership [teaching] work in my communities, FLF is not only a good fit, but the catalyst/fuel to sharpen my leadership skills. My voice, as a mother/artist/member of Haitian diaspora and my experience as a multi-tasking artist/ dancer/ teacher/ musician/ mom, is one unique perspective I bring to the table."

Manager Fellow, Azure D. Osborne-Lee is a writer, director, and performer from South of the Mason-Dixon Line. He



[<http://2.bp.blogspot.com/-RaOFv5q56UU/Vp6aQA3CFBI/AAAAAAAAAgE/CU2dT1XYOHk/s1600/Goussy1.jpg>]

holds an MA in Advanced Theatre Practice from Royal Central School of Speech & Drama as well as an MA in Women's & Gender Studies and a BA in English & Spanish from The University of Texas at Austin.

Azure currently serves as Grants Coordinator for Brooklyn Arts Council, where he has worked since July 2014. Over the past couple of years, Azure has also worked for Cherry Lane Theatre, The Billie Holiday Theatre, and The Foundry Theatre in a variety of capacities.

Azure is a Lambda Literary Fellow in Playwriting (2015 & 2016) as well as an alumnus of both Rising Circle Theater Collective's INKtank (2014) and EMERGENYC, the Hemispheric New York Emerging Performers Program (2014).

Azure has held playwriting residencies with Brooklyn Community Pride Center (2015), New Shoes Theatre (2011), and Freedom Train Productions (2010), and he was recently awarded the 2015 Mario Fratti-Fred Newman Political Play Award for his first full-length play, "Mirrors."

This past October, Azure presented new writing at Fire & Ink IV: Witness in Detroit, Michigan. On January 25, 2016 he'll receive a reading of his newest full-length play, "Glass," as part of The Fire This Time Festival. You can keep up with Azure's work at <http://azureosbornelee.com> [<http://azureosbornelee.com>] .



[http://2.bp.blogspot.com/-JXNYLELe7ik/Vp6a0cz2Rdl

/AAAAAAAAAAgU/IQY5jMKWwKs/s1600/Azure%2Bin%2BAngry%2BWomen%2BREvisited.jpg]

"I love art and I fold it into my life every chance I get. I'm a natural administrator. When I'm not making work of my own, I want to be supporting other artists in the creation of new work -- after all, somebody's gotta be the details guy!"

Posted 28th January by The Field

0 Add a comment

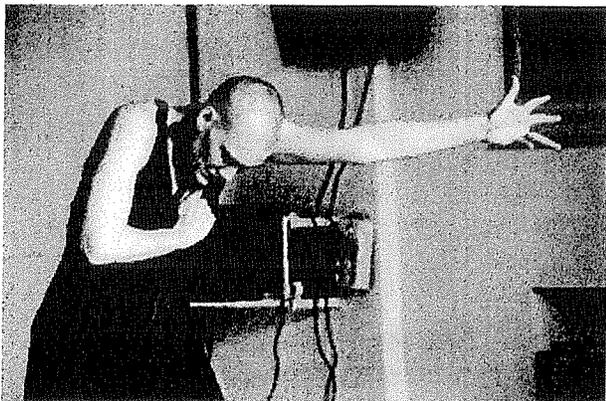
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Comment as: Select profile...

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Preview

3 weeks ago Field Leadership Fund: Meet Emily Berry & Jehan Young

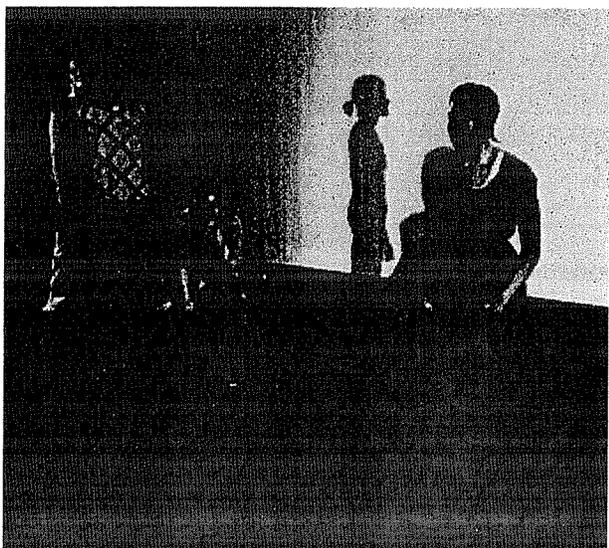


[<http://1.bp.blogspot.com/-Hfl7ghFZi-s/Vp6fn8DzY9I>

/AAAAAAAAAAhU/e8VTRJck1RM/s1600/emily%2Bberry.JPG]

Arts Organization Fellow, Emily Berry is the Artistic Director of B3W Performance Group, which has performed in the US, England, Greece, Italy, Thailand, and Mexico. In New York City, B3W has performed at Henry Street Settlement, Dance New Amsterdam, Dixon Place, BAAD!, the 92nd Street Y, The Irondale Center as part of FlicFest, and the Manhattan Movement Arts Center among others.

B3W received the Mondo Cane Commission from Dixon Place where we premiered *Confined* in September 2010 with a three-week run. *Spin Art*, B3W's newest evening length work premiered at the Irondale Center January 30th, 2014 with live music by DBR. *Spin Art* inside of a cube with flying paint premiered in Queens in November of 2014.

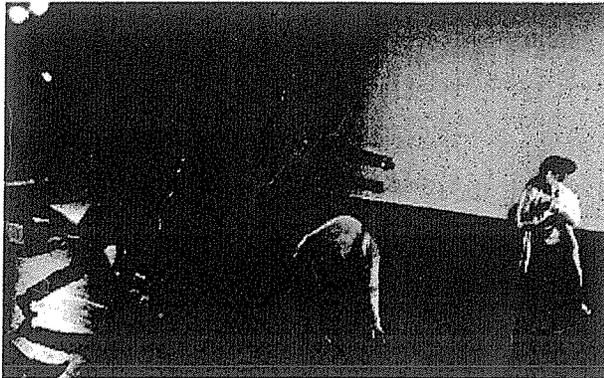


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/AAAAAAAAAajg/ealAD3H3_1I/s1600/IMG_4698.JPG]

Eva Yaa Asantewaa (InfiniteBody) describes Berry's work as "Memorable, intelligent, strong". "Violent but engaging" are the words attached to Berry's work by Clare Croft in the Washington Post. Maura Donahue (Culturbot) writes about *Confined* as, "Clear expression of idea in movement".

Emily has performed with danceTactics Performance Group/Keith Thompson, Boris Willis Moves, Dakshina/Daniel Phoenix Singh & Company, Restless Native Dance/Tamieca McCloud, Lesole's Dance Project, and Ashe Moyubba/Alafia Afro-Cuban Folkloric Dance Ensemble. Emily is a Certified Movement Analyst. She also has a MFA in dance from George Mason University. Her Bachelor of Dance Arts was earned from the University of Michigan along with a Bachelor of General Studies in Women's Studies and Political Science. She is currently an assistant professor of dance at Queensborough Community College.



[https://3.bp.blogspot.com/-Yh0gTVtsBQE/VrkEcneYnqI/AAAAAAAAAjc/Gdwj9vgtbb4/s1600/IMG_4701.JPG]

"FLF will give us the help, support, and community to be more effective and efficient in our commitment to resource sharing, addressing issues of diversity, and developing B3W Performance Group as a company making work and engaged with communities in New York City, nationally, and internationally"

Manager Fellow, Jehan O. Young, Born in Northern California, a week early and in time to attend my own baby shower, I have not been on time for anything since.

My family eventually headed south of the Alameda County border and in the valley of the shadow of Big Bear Mountain I began to exhibit a certain penchant for performance. Caught in an exclusive living room engagement of lip-synched Peter Alsop covers, adorned with the luxurious cotton mane of a t-shirt belonging to a basket of laundry I was supposed to be folding cascading down my back, I was duly enrolled in ballet.

As a rising fifth grader and the latest transplant to a new school, I managed to land a part in the annual summer camp musical; not the lead, per se, but the character with the most lines; yes, 37 versus the mere 24 spoken by the main character.

After a fierce audition process comprising each hopeful going to the back of the cafegymtorium and shouting: *O Say Can You See By The Dawn's Early Light* (the one line only, nothing further) I won the part, a boy, due to my voice being considerably deeper than any other prepubescent.



[<http://4.bp.blogspot.com/-TYhqAQUYrKE/Vp6fk-gFINI/AAAAAAAAAhM/1xc9DTU5QB0/s1600/Jehan%2BO%2BYoung%2B2.jpg>]

Two years out of college I landed in the Delta terminal of La Guardia airport with one degree, in pursuit of another and a suitcase full of things destined for a charity bin or the nearest curb. I haven't looked back since. To Be Continued...

"I believe FLF is an opportunity to create a safe space for artists and arts supporters to experiment, to fail and then, to have failure inspire growth. As I endeavor in my own artistic pursuits and work towards gainfully supporting other artists, I am hopeful that I will be empowered to become a more resourceful and active participant of the arts."

Posted 3 weeks ago by The Field

0 Add a comment

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Preview

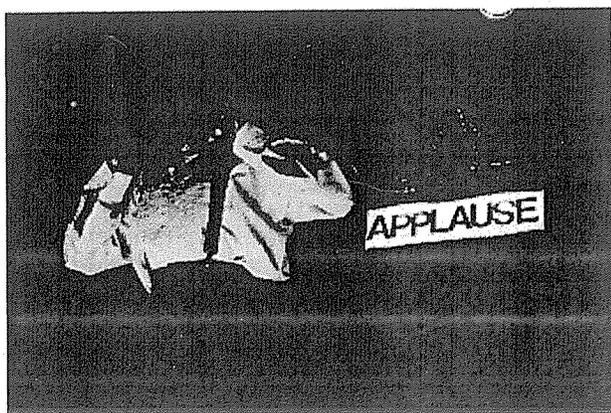
1 week ago

Field Leadership Fund: Meet Eric Lockley & Rachel DeGuzman



[<https://2.bp.blogspot.com/-0hic3fldyy4/VuGvLdR7hDI/AAAAAAAAAj4/SHR-UDTZaD8/s1600/Eric%2Blockley.JPG>]

Artist Fellow, Eric Lockley is a Baltimore native and NYC - based actor, writer and producer. Regional theater credits include Tarell Alvin McCraney's *Choir Boy* at the Studio Theatre in DC, *How We Got On* at Cleveland Playhouse, *Game On* at the National Black Arts Fest in Atlanta and *black odyssey* at the Denver Center Theater. New York stage credits include *The Colored Museum*, *Hope Speaks*, *Holes*, *CATO* and *The Winter's Tale*. Lockley will also be featured in upcoming films *Assisted Living* starring Olympia Dukakis and Macy Gray, and *Knockout Game*. Television credits include features on HBO, MTV & BET. Lockley's written works include his "affirmative action" comedy *Blacken the Bubble* and the sci-fi thriller, *Without Trace*. As a solo performer, Lockley has written and performs *Last Laugh*, exploring the mental health of 2 black entertainers, and *Asking for More*, an educational solo show that encourages health consciousness in urban youth.



[https://2.bp.blogspot.com/-UjF0EAPeYm8/VuGvL1uX_CI/AAAAAAAAAKA/IrrNuYpfJcQ/s1600/eric%2Blockley2.jpg]

As a founding member of two Harlem-based organizations, The Movement Theatre Company and OBIE-award winning, Harlem9, Eric has produced numerous productions, events and theatrical presentations that over the years have showcased over 400 artists of color at various stages in their careers. Stand-out achievements have been, Harlem 9's annual one-of-a-kind event "48 Hours in . . . HARLEM", and The Movement's acclaimed productions of Bintou and Look Upon Our Lowliness. Eric's most recent endeavor has been writing and producing his first film, "The Jump" – which explores one black boy's special relationship with the water. www.ericlockley.com

"Sustaining a career in the arts without institutional or commercial support requires a significant amount of focus, faith, prioritizing, negotiating, creativity, patience, flexibility and determination. I've been able to sustain thus far and I look forward to thriving with the support of FLF."

Manager Fellow, Rachel Y. DeGuzman is president & CEO of 21st Century Arts, a Rochester, NY based arts consultancy. She is the founder and executive producer of A Call to Action symposiums and the recently launched A Street Light Festival.



[https://3.bp.blogspot.com/-rgQTrwA_Pc8/VuGvLYL9Gml

[/AAAAAAAAAj0/bWFDFGvqhDo/s1600/Rachel%2BDeGuzmanheadshot%2B%25281%2529.jpg](https://3.bp.blogspot.com/-rgQTrwA_Pc8/VuGvLYL9Gml/AAAAAAAAAj0/bWFDFGvqhDo/s1600/Rachel%2BDeGuzmanheadshot%2B%25281%2529.jpg)]

DeGuzman is an active member at VisitRochester and Finger Lakes Regional Economic Development Council Tourism/Arts Work Group. Rachel is a program partner of Janklow Arts Leadership Program at Syracuse University. She serves as an ongoing pro-bono advisor to several local arts and cultural organizations. Rachel writes a community arts blog at democratandchronicle.com and is the host of a weekly radio show, Up Close and Cultural, on WAYO 104.3 FM where she also serves on its leadership team..

Ms. DeGuzman was 1 of 14 national arts professionals selected by Association of Performing Arts Presenters for 2012/2013 Leadership Development Institute - where she spent a year in collective inquiry focused on the theme of Knowing and Connecting Art with Community. Her past positions include director of advancement/external relations at Rochester City Ballet and marketing and publicity manager of Nazareth College Arts Center.

She was director of development/communications at The Commission Project and director of development at Garth Fagan Dance. Rachel served on Mayor Warren's Neighborhood: Quality of Life transition focus group; was a grant panelist for Arts & Cultural Council for Greater Rochester and NYSCA/REDC. She was a member of the Arts & Cultural Council for Greater Rochester's Cultural Diversity Initiative Committee. DeGuzman was a past member of William Warfield Scholarship Fund board.

21ST CENTURY ARTS

[<https://4.bp.blogspot.com/--Teyks1vq40/VuGvL3zHNZl>

[/AAAAAAAAAj8/DDWnkQy21s/s1600/rachel%2Bdeguzman%2B21%2Bcentury%2Barts%2B.jpg](#)]

"The barriers that prevent us from creating a more diverse, inclusive and equitable field are systemic and must be addressed collaboratively and sector-wide. I am committed to owning leadership in that transformation."

Posted 1 week ago by The Field

Add a comment

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Preview

Ladies and gentlemen of the Cultural Affairs and Libraries Committee, thank you for the opportunity to testify before you on behalf of Brooklyn Public Library. My name is Jamie Kulakowski. I am a resident of Queens, and I am a newly hired Adult Sr. Librarian at BPL's Mill Basin branch. I was previously the head librarian of a small university library in Virginia, as well as a librarian in the Virginia Beach Public Library system.

We live in the greatest city in the world; in one of the richest cities in the country. And, still our libraries are continually and consistently underfunded. I owe a great debt to the advocates who came before me, as I currently have my position because of them. And because I have this position our patrons have seen an increase in programming for all ages, more personalized services, and one-on-one attention. For example, I've recently implemented an altered books workshop where we have made beautiful works of art out of little more than discarded books. Our patrons travel the width of Brooklyn just to attend. Instead of being overwhelmed and overworked, librarians can focus on innovation; on meeting more than just the most basic of community needs.

Public libraries are the pulse of their communities. As such, we should be—and are—at the forefront in granting access to cutting edge-technologies. Every branch should be able to give patrons unrestricted access to the things that will help them become the great thinkers and doers of tomorrow, such as 3-D printing, Maker Spaces, STEM programming, fine arts programming. Librarians do so much, and still we could do so much more given the chance.

I ask that the city consider increasing the libraries' budgets so that we can continue to help our patrons by giving them the tools that they need to feel empowered. When you invest

in the library, you invest in people like me, you invest in the community at large, and you invest in our collective future.

My name is Mark Daly. I am a resident of Brooklyn, and I am a librarian at the Brooklyn Public Library. This week marks my one-year anniversary of working for the library.

I work in the neighborhoods of Canarsie and Flatlands, where many of the residents are immigrants from Haiti and elsewhere in the Caribbean. I am always excited when a visitor to the library tells me they are a new arrival to the country, because we have so much to offer them.

Depending on the questions they ask me at the reference desk, I may say, "Did you know the library offers classes to help you learn English?" Or, "Did you know the library has a workshop to help you apply for citizenship?" Or maybe, "If you need help writing a resume, we have a workshop for that, too."

Sometimes, after I have reeled off a long list of services, the person will ask me shyly: how much? What's the fee?

What they really are asking me is, "Can I afford this?"

At times like these, it is one of my greatest pleasures to be able to say: "It's free. No charge. I can get you a library card right now. Come, let's get started."

Now, I know that library services do come at a cost, a significant cost, and each year the city must decide where the money will come from and how it should be spent.

So, whether we are an immigrant in Canarsie or a Council Member in City Hall, we face the same question: How much? Can we afford this?

When I consider the many ways the library helps Brooklynites improve their lives – helps them look for work, learn the language, become a citizen -- The question I ask is not, "Can we afford to keep doing this," but, "Can we afford not to?"

Thank you for the opportunity to speak today.

Citizens Defending Libraries

Michael D. D. White
Co-founder

62 Montague Street, Apt. 3E
Brooklyn, New York 11201
W: (718) 797-5207
E-mail Backpack362@aol.com

March 23, 2016

James G. Van Bramer, Chair
Committee on Cultural Affairs,
Libraries and International Intergroup Relations
Council Chambers
City Hall
New York, NY 10017

Re: Preliminary Budget Hearing - Libraries.

Dear Committee:

As we go forward into our now fourth year testifying, I think we all now know by now how all this goes:

Citizens Defending Libraries says that New York libraries should be funded to a level sufficient such that the underfunding of libraries cannot be cited as an excuse to sell and shrink libraries, libraries like the central destination Brooklyn Heights Library with its special focus on Baseness Career and Education functions or the 34th Street Science, Industry and Business Library with the consequent shrinkage of Mid-Manhattan library. . .

You, the public's representatives sitting on the City Council thereupon respond saying that you appreciate our passion for libraries and respectfully disagree with us.

Our own math is simple and straightforward. It doesn't get tangled in budget dance questions of whether we start out at zero base-line funding or 50% base-line funding: It focuses just on where we must wind up and the fact that losing valuable libraries provided to us by the sacrifice and wise investment of previous generations means suffering profound public losses.

Our demand is not unreasonable given that libraries are the merest fraction of the NYC budget to fund, but this is the City Council Chamber where, when citing the underfunding of libraries as an excuse to sell them at a loss:

- Councilman Brad Lander said of any higher level of funding, "*We are not going to get there in the near term, honestly this decade*" (essentially the entirety of the de Blasio administration if reelected), and
- Councilman David Greenfield said, "*the reality is that our public libraries are*

underfunded” and that we can’t hope that the resources for needed repairs “are going to fall from the sky.”

Really? In this time of unprecedented plenty when the city is awash in surplus funds as never before?

As New York Times columnist Jim Dwyer pointed out, in 8 years just past, at least \$620 million was spent on just three sports arenas, (the Ratner/Prokhorov "Barclays" included) and that this amount was *1.37 times the amount spent on libraries serving seven times as many users.*

The City Council can’t find money to *prevent* the sale and shrinkage of libraries, but when the Central Library Plan proposed to *sell and shrink libraries* (Mid-Manhattan and SIBL) in a drastic reduction of library space together with an exile of books, the City Council was supporting that plan’s expenditures of hundreds of millions of dollars of public money. When the plan (still supported by the Council) was finally derailed, its cost was to be in excess *one half billion dollars.*

Further, the Comptroller delivered a letter critiquing the basic notion that the self-cannibalizing sale of libraries the Council supports, purportedly to fund other libraries, doesn’t make sense because:

"It is simply unsustainable for the City to rely solely on the disposition of property to cover capital needs without fixing the systemic causes for the capital gap."

What is newly before us now are the following:

- It has been revealed that the bid of the developer (giving money to de Blasio) to whom the Brooklyn Heights Library is being handed off for a minuscule fraction of its value to the public is a *low bidder* for the property with a bid that is *substantially inferior* in other ways as well. The New York Post reported how the bid is *20% below* market and *12% below* one of the two other higher bids. As the BPL is only netting a very small amount selling this recently expanded and fully upgraded library for less than the value of a vacant lot, that low bid cuts down on any netting funds to a proportionately much greater degree.
- The documentation, also covered by the New York Post, that the BPL, while claiming poverty as a reason to sell libraries, is sitting on more than \$100 million in long unspent funds for capital repairs, essentially hiding it.
- It is not just libraries that are being plundered: De Blasio’s deputy development mayor is also raiding Department of Education funds in amounts that have not been revealed to help push through the sale of the Brooklyn Heights Library with a backroom deal unveiled at the last minute and still not publicly scrutinized.

We must note that, except for this testimony of our Citizens Defending Libraries, no mention of

any of the above surfaced at this hearing.

We also suggest that you look into the latest figures on the cost of building the tiny, largely underground, mostly bookless library that is supposed, eventually, to open in place of the once fabulous and beloved Donnell Library. Donnell was closed in the spring of 2008. You ought to discover that the NYPL is netting even less from the sale of this library than previously thought, at this point perhaps less than \$20 million.

The Donnell debacle was the model for the now pending Brooklyn Heights Library transaction, and Brooklyn Public Library president Linda Johnson just months ago told the City Council in these chambers that the Heights Library transaction is, in turn, being viewed as model for transactions that all three NYC library systems are working on.

In this day and age of escalating power inequality and wealth inequality and in this city where the real estate industry is a major driver of forces in that regard, people wonder on whose side this City Council and the de Blasio administration stand. Within the last few days there was a lot going on in the Council Chambers to push through the de Blasio administration city-wide Rezoning Plans Mandatory Inclusionary Housing (MIH) and Zoning for Quality and Affordability (ZQA). These proposals were very complex, hard to understand or analyze, they were moving fast, partly a moving target. People were trying hard to catch up and fathom where the de Blasio administration and City Council priorities were: Were they with the public or the real estate industry?

The dust is settling, but what is happening with the selling off of libraries is relatively simple and straightforward and could be used a window on what overall priorities really are. Choosing to sell libraries to turn them into real estate deals that benefit the real estate industry, not the public, speaks of a priority that favors the moneyed real estate industry.

We appreciate that the City Council demonstrates its passion about funding for the libraries. What we sorely wish is that the Council's passion extended to ensuring sufficient funding of libraries so that there would be no excuse to hand off libraries as real estate boondoggles.

Sincerely,

Michael D. D. White
Citizens Defending Libraries

public

THE COUNCIL THE CITY OF NEW YORK

Appearance Card

[]

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

Date: 3/23/16

Name: Jennifer Wright Cook (PLEASE PRINT)

Address: 75 MAIDEN LANE

I represent: The Field

Address: _____

public

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Date: 3/23/16

Name: Mahayana (Yana) Landowne (PLEASE PRINT)

Address: 1081 Park Place, DZ

I represent: _____

Address: _____

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 in favor in opposition

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Name: Lisa DiClerico (PLEASE PRINT)

Address: 21-54 44th Dr LIC NY 11101

I represent: Lisa DiClerico Studio

Address: 43-01 21st St LIC NY 11101

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Name: Shale Lewandowski

Address: 539 49th Ave LIC 11101

I represent: The Chocolate Factory

Address: LIC

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Name: DANIEL WINOCOUR

Address: 312 EAST 90TH ST, NYC 10128

I represent: _____

Address: _____

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Date: 3/23

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Name: Christine LeBeau

Address: 416 E 73rd St., Apt 4C

I represent: myself, employee of American Museum

Address: 79th St. @ Central Park West of Natural History

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Name: Walter Scott

Address: 2838 Wellman Ave

I represent: NYPL

Address: _____

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in favor in opposition

Date: March 23, 2016

(PLEASE PRINT)

Name: KAREN MEYERHOFF

Address: 117 W 123rd St NYC

I represent: WAIVE HILL

Address: 249 Independence Ave, Bronx NY

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Date: _____

(PLEASE PRINT)

Name: David Ng

Address: _____

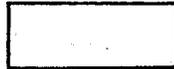
I represent: Human Services Council

Address: 130 East 59th street

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in favor in opposition

Date: 3/23/16

(PLEASE PRINT)

Name: Shannon McPhee

Address: _____

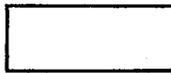
I represent: Chatham Ave

Address: 675 3rd Ave, 32nd fl, NYC, NY 10017

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Name: Wendy Rhodes

Address: _____

I represent: Apollo Theatre

Address: 235 W 125th St, NYC, NY 10027

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Name: Ann Marie Lonsdale

Address: _____

I represent: ART NY

Address: 520 8th Ave, Suite 319, NYC, NY 10018

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Date: 3/23/16

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Name: Robert Federico

Address: Shannon

I represent: Repertorio Espanol

Address: 138 E. 27th Street, NYC, NY 10016

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in favor in opposition

Date: 3/23/16

(PLEASE PRINT)

Name: LISA ROBB

Address: 175th Ave Pelham NY 10803

I represent: The Center for Arts Education

Address: _____

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in favor in opposition

Date: _____

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Name: Mona Hassanein

Address: _____

I represent: _____

Address: _____

**THE COUNCIL
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 in favor in opposition

Date: _____

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Name: Popy Chowdhury

Address: _____

I represent: _____

Address: _____

**THE COUNCIL
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 in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Caroline Schill

Address: 59 Kent St. #4A Brooklyn, NY 11222

I represent: New York Public Library

Address: 174 E 110th Street

public **THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

Date: 3/23

(PLEASE PRINT)

Name: Lauren Comito

Address: 24 Sutton St Bklyn NY

I represent: Urban Librarians Unite

Address: _____

Public

THE COUNCIL THE CITY OF NEW YORK

Appearance Card

Budget

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

in favor in opposition NA

Date: March 23, 2016 10:01 AM

(PLEASE PRINT)

Name: Michael D. White

Address: 62 Montague St. Bklyn NY 11201

I represent: Citizens Defending Libraries

Address: Detto

Public Libraries

THE COUNCIL THE CITY OF NEW YORK

Appearance Card

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

in favor in opposition

Date: 3/23/16

(PLEASE PRINT)

Name: Val Colon

Address: 125 Barclay Street NY NY 10007

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

Address: DC37

Public Libraries

THE COUNCIL THE CITY OF NEW YORK

Appearance Card

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

in favor in opposition

Date: 3/23/16

(PLEASE PRINT)

Name: John Hyslop

Address: 125 Barclay Street NY NY 10007

I represent: President, L. 7321 (Dns Library employees)

Address: DC37

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Public
Libraries

THE COUNCIL THE CITY OF NEW YORK

Appearance Card

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

Date: 3/23/16

(PLEASE PRINT)

Name: Catherine Skrzypek

Address: 125 Barclay Street NY NY 10007

I represent: vice - President, L1482 (BPL employees)

Address: DC37

Public
Libraries

THE COUNCIL THE CITY OF NEW YORK

Appearance Card

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

Date: 3/23/16

(PLEASE PRINT)

Name: Cuthbert Dickenson

Address: 125 Barclay St NY NY 10007

I represent: President, L374 (NYPL custodians + security)

Address: DC37

Public
Culturals

THE COUNCIL THE CITY OF NEW YORK

Appearance Card

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

Date: 3/23/16

(PLEASE PRINT)

Name: Jeremy Sanders

Address: 125 Barclay Street NY NY 10007

I represent: President, L1501, DC37

Address: (Wildlife Conservation Society)

Public
Culturals

THE COUNCIL THE CITY OF NEW YORK

Appearance Card

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

in favor in opposition

Date: 3/23/16

(PLEASE PRINT)

Name: Peter Vreeland

Address: 125 Barclay Street NY NY 10007

I represent: President, L. DC37

Address: _____

Public
Culturals

THE COUNCIL THE CITY OF NEW YORK

Appearance Card

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

in favor in opposition

Date: 3/23/16

(PLEASE PRINT)

Name: David Pashin

Address: 125 Barclay Street NY NY 10007

I represent: Associate Director, Research + Negotiations

Address: Dept. DC37

Public
Culturals

THE COUNCIL THE CITY OF NEW YORK

Appearance Card

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

in favor in opposition

Date: 3/23/16

(PLEASE PRINT)

Name: Christine LaBeau

Address: 125 Barclay Street NY NY 10007

I represent: Senior Scientific Assistant, L. 1559, DC37

Address: (Museum of Natural History)

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

① Culture
Public

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: Thelma Golden

Address: Studio Museum of Harlem

I represent: _____

Address: _____

① Culture
Public

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: Anne Dennis

Address: New York City Arts Coalition

I represent: _____

Address: _____

① Culture
Public

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: Sheila Lewandowski

Address: Chocolate Factory

I represent: _____

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: 3/23/16

(PLEASE PRINT)
Name: Dennis Walcott

Address: _____

I represent: Queens Library

Address: 89-11 Merrick Blvd.

**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: Popy (Library Patron)

Address: _____

I represent: Queen Library

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: 3/23/16

(PLEASE PRINT)
Name: Carina Nieves

Address: 87-66 117 Queens, NY 11418

I represent: FRIENDS OF the Richmond Hill Library

Address: Queens Library

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

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: ~~Monica~~ Monica (Adult Literacy Specialist)

Address: _____

I represent: Queens Library

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: 3/23/16

(PLEASE PRINT)

Name: NICOLE BRYAN

Address: 10 Grand Army PLAZA

I represent: BROOKLYN PUBLIC LIBRARY

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: 3/23/16

(PLEASE PRINT)

Name: Jamie ~~Kulata~~ Kula Kowski

Address: 10 Grand Army PLAZA

I represent: BROOKLYN PUBLIC LIBRARY

Address: _____

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

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Mark Daly

Address: 10 Grand Army Plaza

I represent: Brooklyn Public Library

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Linda E. JOHNSON

Address: President Brooklyn Public

I represent: Library

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: 3/23/16

(PLEASE PRINT)

Name: Tony Marx

Address: President

I represent: New York Public Library

Address: 42nd Street & Fifth Avenue

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

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Caroline Schill

Address: Azular Library

I represent: NYPL

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: 3/23

(PLEASE PRINT)

Name: Lorraine Ruiz

Address: St. George Branch

I represent: NYPL

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Jane Addison-Amoyaw

Address: Moshale Library

I represent: NYPL

Address: _____

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

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Tom Finkelppearl

Address: 31 Chambers St

I represent: NYC Dept of Cultural Affairs

Address: "

public

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: 3/23/15

(PLEASE PRINT)

Name: Alec Duffy

Address: 618 Dan St 2D Brooklyn, NY 11238

I represent: JACK arts center

Address: 505 1/2 Waverly Ave Brooklyn NY

public

**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: GUY YE DWAS

Address: 333 4TH ST APT 6D BROOKLYN, NY 11215

I represent: LEAGUE OF INDEPENDENT THEATER

Address: 333 4TH ST APT 6D BROOKLYN, NY 11215

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

public

THE COUNCIL THE CITY OF NEW YORK

Appearance Card

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

in favor in opposition

Date: 3/23/16

(PLEASE PRINT)

Name: Miles French

Address: 32 Hemlock Ct Staten Island, NY 10309

I represent: Staten Island Historical Society / Historic Richmond Town

Address: 441 Clarke Ave, SI, NY 10306

public

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: 881 7th Ave

I represent: Conque Hall / Manhattan CIGS

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: _____

(PLEASE PRINT)

Name: DAVID JOHNSTON

Address: 230 W 107 ST NYC 10025

I represent: EXPLORING THE METROPOLIS

Address: 205 LEX AVE 10016

9
**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: 3/23/16

(PLEASE PRINT)

Name: Heather Levine

Address: 50 E 21 St Bklyn 11226

I represent: Healing Arts Initiative/HAI

Address: 33-02 Skillman Ave LIC 11101

② Culture
Public
③ Culture
**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: Stephanie Wilchfort

Address: Brochlyn Children's Museum

I represent: David Frankenthal

Address: _____

② Culture
Public
**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: Museum of Moving Image

I represent: _____

Address: _____

② Culture
Public

THE COUNCIL THE CITY OF NEW YORK

Appearance Card



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

in favor in opposition

Date: _____

Name: David Friedenthal (PLEASE PRINT)

Address: Carnegie Hall

I represent: _____

Address: _____

② Culture
Public

THE COUNCIL THE CITY OF NEW YORK

Appearance Card



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

in favor in opposition

Date: _____

Name: Lynn Kelley (PLEASE PRINT)

Address: Smuy Harbor

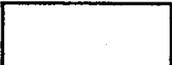
I represent: _____

Address: _____

② Culture
Public

THE COUNCIL THE CITY OF NEW YORK

Appearance Card



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

in favor in opposition

Date: _____

Name: John Calvelli (PLEASE PRINT)

Address: Wildlife Conservation Society

I represent: _____

Address: _____

(3) Culture
Public

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: Lisa Robb Wilford

Address: Center for Adv. Education

I represent: _____

Address: _____

(B) Extend
Libr. my hours
in Upper Manhattan
for public use

THE COUNCIL THE CITY OF NEW YORK

Public

Appearance Card

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

in favor in opposition

(A) Hiring More Security Guards Date: 3/23/16

Name: Elsa C. Herrada

Address: 101 Sherman Avenue

I represent: Inwood Library, Manhattan

Address: Upper West side

(3) Culture
Public

THE COUNCIL THE CITY OF NEW YORK

Appearance Card

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

in favor in opposition

Date: 3/23/16

(PLEASE PRINT)

Name: Heather Woodfield

Address: 21-32 45th Ave LIC

I represent: One Percent for Culture

Address: 121 Ave of Americas

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

③ Culture
Public

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: Virginia Loulondes

Address: A.R.T. NYC

I represent: _____

Address: _____

~~Elizabeth Kelly~~
③ Culture
Public

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 Johnston

Address: Exploring Henry Metropolis

I represent: _____

Address: _____

Public

THE COUNCIL THE CITY OF NEW YORK

Appearance Card

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

Date: MARCH 23/16

(PLEASE PRINT)
Name: MARK KASSIER

Address: 547 W. 157th St, #66

I represent: New York Fedn. for the Arts

Address: 20 Jay Street, Bklyn. (NYFA)

Public

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: Joe Gregori

Address: 890 Broadway

I represent: Ballet Tech

Address: _____

Public

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: Noah De Necochea

Address: _____

I represent: _____

Address: _____

Public

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: Julienne Buenaventura

Address: _____

I represent: _____

Address: _____

Public

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: 23 March 2016

(PLEASE PRINT)

Name: Andrea Lonie

Address: 64 Dartmouth St, Garden City NY 11530

I represent: Asian American Arts Alliance

Address: 20 Jay St, Ste 710 Brooklyn 11201

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

THE COUNCIL THE CITY OF NEW YORK

Appearance Card

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Catherine Green

Address: 851 Hegeman Ave Brooklyn NY 11208

I represent: Arts East NY

Address: _____

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

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: _____

Name: BRAD (PLEASE PRINT) MOTZIS

Address: _____

I represent: State Island Zoo

Address: 614 Broadway Ste 10301

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

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: _____

Name: YUKI (PLEASE PRINT) ENDO JACKSON

Address: 93-09 37 AV SA NY 11372 HEIGHTS

I represent: CITIZEN DEFENDING LIBRARIES

Address: _____

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