

# DOWNTOWN BROOKLYN ARTS ALLIANCE

dbartsalliance.org | 917.765.9576

651 Arts  
A Public Space  
A.R.T./New York South Oxford Space  
ActNow Foundation  
American Opera Projects  
BAM  
Bang on a Can  
BOMB Magazine  
BRIC  
Brooklyn Arts Council  
Brooklyn Ballet  
Brooklyn Historical Society  
Brooklyn Music School  
Brooklyn Navy Yard/BLDG92  
Brooklyn Youth Chorus  
Center for Fiction  
Dancewave  
Dieu Donn  Paper Mill, Inc.  
DreamStreet Theatre Company  
Emmanuel Baptist Church Jazz Vespers  
En Garde Arts  
Encompass New Opera Theatre  
EPIC Players  
Gallim Dance Company, Inc.  
Irondale Ensemble Project  
ISSUE Project Room  
Jack Arts, Inc.  
Jamel Gaines Creative Outlet  
Kumble Theater for the Performing Arts  
Mark Morris Dance Group  
MoCADA  
New York Transit Museum  
NY Writers Coalition  
Open Source Gallery, Inc.  
Recess  
RestorationART  
Roulette Intermedium  
Smack Mellon  
StoryCorps  
The Actors Fund  
The Knights  
Theater 2020  
Theater Mitu  
Theatre for a New Audience  
Triangle Arts Association  
Trilok Fusion Arts  
Urban Bush Women  
UrbanGlass  
ViBe Theater Experience  
White Bird Productions

October 23, 2020

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

From: Beth Allen, Executive Director, Downtown Brooklyn Arts Alliance

Re: Testimony on Black Lives Matter, Anti-racism, Structural Racism and the Arts

Thank you Chairman Van Bremer, Majority Leader Cumbo, and members of the Committee on Cultural Affairs, Libraries, and International Intergroup Relations for your attention to the issues of Black Lives Matter, Anti-racism, and Structural Racism in the arts and for the opportunity to submit testimony. I write to you as Executive Director of the Downtown Brooklyn Arts Alliance (DBAA). DBAA is a small arts service organization that brings together a network of over 50 member arts and cultural non-profits in the greater Downtown Brooklyn community to provide peer support, networking opportunities, and a voice in local community issues. Our group spans the visual, performing, literary and media arts, and includes every presenting venue in the Brooklyn Cultural District in Fort Greene, as well as smaller community-based groups, internationally known dance and theater companies, exhibition venues dedicated to visual art, craft, and history. In addition to organizations that present, create, and commission new works, our group includes organizations that offer subsidized studio and rehearsal space, residencies and other services to artists, and a great deal of arts education. Their programs serve over 3 million constituents

(approximately 50% of programming is offered free of charge) including over 150,000 children served by school and afterschool programs.

While the demographics of audiences served and represented by our total membership varies widely, our cohort notably includes prominent organizations devoted to presenting and supporting work by Black artists, including MoCADA, 651 Arts, ActNow Foundation, BRIC, Girl Be Heard, Jamelle Gaines Creative Outlet, RestorationART, The Laundromat Project, Urban Bush Women, viBe Theater Experience and others, and many that serve Black and Brown communities, including those who are low-income but also the international diaspora of artists and art lovers who look to Brooklyn as a supportive home for Black creators. These organizations are not only central to those in the local community they serve, but especially influential to the identity and international reputation of Brooklyn as home to a diverse and vibrant artistic community.

DBAA has long been aware that there has been underinvestment in the Black organizations in the geographic area we serve; not only are there fewer organizations led by and serving people of color in neighborhoods that are historically Black, but these organizations tend to be smaller and undercapitalized. Our membership follows larger-scale patterns of under recognition of the artistic excellence of artists of color and of programming that primarily serves Black and Brown audiences. We all hope that the attention being brought to this issue through the Black Lives Matter movement will result in real change in the way these cultural institutions and communities are valued and funded.

As you know, the issue of underinvestment in organizations led by and serving BIPOC c

communities is complex, because the business models for founding, sustaining and scaling an arts organization vary widely and funding comes through a mix of philanthropic investment, earned income, and a range of government sources. The reasons for this underinvestment are also complex, but boil down to systemic biases throughout the various opportunities to secure funding, including the availability of foundation funding to small organizations with limited access to networks of wealth, patterns of corporate sponsorship dictated by marketing priorities, and various forms of implicit or explicit racism in funding decisions, press coverage (or lack thereof), and larger patterns of community underinvestment in Black and Brown neighborhoods.

One of the things we do not have currently, and that would help significantly, is having data on patterns of cultural investment New York City, and I ask for the City's help on this issue. To my knowledge, there is no comprehensive reporting on the patterns of funding for the city's cultural organizations by race or by neighborhood. Various national studies by Grantmakers in the Arts and others have been done to identify inequities in funding and their impact on BIPOC led and serving organizations, but there is little information available on NYC specifically<sup>1</sup>.

Every year, organizations that apply for funding from DCLA and other agencies provide data

---

<sup>1</sup> Some statistics were provided in the testimony of Amy Andrieux at MoCADA for this hearing: "Nationally, only 6 percent of minority organizations receive comparable funding from individual donors to organizations serving mostly white patrons, according to Grantmakers in the Arts (GIA), which evaluates how equally grants are distributed. <https://culturaldata.org/learn/data-at-work/2016/for-minority-artists-race-plays-a-factor-in-the-hunt-for-funding/>

In one of the few academic papers in circulation examining the finances of black museums, Randall A. Williams and Michael Worth of the George Washington University put described the problem straightforwardly: "African American museums face a unique set of challenges that impede their efforts to achieve financial sustainability.

"Virtually none are accredited with the American Association of Museums (AAM), few have endowments beyond a nominal size, and many have had to cut staff, programs, or projects in order to remain open," Williams and Worth wrote. "African American museums need an internal reorientation of missions and staff, as well as an external infusion of funds and experience to address these challenges." <https://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.491.3133&rep=rep1&type=pdf>

not only on their missions and plans for the year, but information on budgets, number of constituents served, staff size, and other metrics. Would it be possible to do an analysis/report using data collected by DCLA/SMU Data Arts to produce a report on cultural investment?

Some statistics that might help includes (preliminary list):

- The number of organizations who apply/receive DCLA funding by neighborhood;
- Budget and staff size of applicants for White-led vs. BIPOC led organizations, and by neighborhood;
- Number of constituents served by white-led vs. BIPOC led organizations;
- Mix of income sources for organizations by neighborhood and by race;
- Capital investments (public and private) in organizations by neighborhood and race.

Having hard data on the “big picture” of NYC cultural investment would be extremely useful to have for advocacy with philanthropic funders, as well as with non-arts community and civic leaders. DBAA has collected some of this information in the past – specifically to use for advocacy with local stakeholders including elected officials and community board representatives, as well as with the Business Improvement Districts in our area – but there is a recognition that it is onerous for organizations to be asked to provide data that we know has been collected elsewhere, and also that the organizations we serve are an important, but only a small part, of the much larger NYC story.

Knowing the challenges of parsing and reporting on the small amount of data DBAA collects, I recognize that producing a report that does justice to the larger picture cultural investment is a complex task and will require some allocation of resources. However, I believe strongly that

having this data would pay off exponentially in the fight for more equitable cultural investment because it can be leveraged with private funders, State and Federal elected officials, and other civic leaders. Just as Comptroller Stringer's report on the Cultural Economy has proved to be an especially potent advocacy tool for the cultural community during our current crisis, having specific statistics on cultural investment for the city would give us another tool for addressing structural racism in the arts.

I would be happy to talk further and collaborate with DCLA or other agencies to advance this idea.

Many thanks again for the opportunity to provide this testimony, for your commitment to the arts in New York City, and for your leadership in addressing Black Lives Matter, Anti-racism, and Structural Racism in our sector.

# DOWNTOWN BROOKLYN ARTS ALLIANCE

**2014 ECONOMIC IMPACT AND PROGRAM SURVEY REPORT**  
OCTOBER, 2014

**Survey Manager**  
Risa Shoup

**For Further Information on this Study**

Contact Dorothy Ryan, Theatre for a New Audience, at [dryan@tfana.org](mailto:dryan@tfana.org)/212-229-2819 x 20

The Downtown Brooklyn Arts Alliance acknowledges with gratitude the Cultural Data Project (CDP) for its assistance with data compilation.



The Downtown Brooklyn Arts Alliance (DBAA) was formed in 2010 to explore and take advantage of possible synergies, strengths, and common interests of cultural organizations located in Downtown Brooklyn.

In 2011, the Downtown Brooklyn Arts Alliance (DBAA) decided to collect information on the programs, populations served, and economic impact of its 21 members and their activities (19 of its members participated in the survey). In the past three years, the membership has grown to 33 individual organizations, 32 of which have participated in this year's survey. The participating organizations are as follows:

- 651 ARTS
- ActNow Foundation, Inc.
- Alliance of Resident Theatres/New York - South Oxford Space
- American Opera Projects
- BAM
- BOMB Magazine
- BRIC
- Brooklyn Arts Council
- Brooklyn Ballet
- Brooklyn Historical Society
- Brooklyn Music School
- Brooklyn Navy Yard Center at BLDG 92
- Dancewave
- Encompass New Opera Theatre
- Eyebeam
- Gallim Dance
- Irondale Ensemble Project
- Issue Project Room
- Mark Morris Dance Group
- Modern-Day Griot Theatre Company
- Museum of Contemporary African Diasporan Arts (MoCADA)
- NY Writers Coalition
- New York Transit Museum
- Roulette
- Target Margin Theater
- The Actors Fund/the Schermerhorn
- The Civilians
- Theatre for a New Audience
- Trilok Fushion Arts
- Urban Bush Women
- UrbanGlass
- White Bird Productions

The 2014 survey totaled 137 qualitative and quantitative questions in the long-form, which was answered by those institutions that had not filled out a recent Cultural Data Project (CDP) survey. The short-form survey totaled 62 questions, and was augmented by those institutions' most recent CDP data (2012 in most cases). A complete list of questions is available upon request.

The CDP report anonymizes all data – it provided aggregated responses. While the DBAA survey was not anonymous, most of the data presented herein has been summarized and otherwise stripped of any indication of originating from individual groups with the exception of certain programmatic information.

The data collected helps to underscore the important role that arts and cultural organizations play in Downtown Brooklyn. These organizations provide residents with



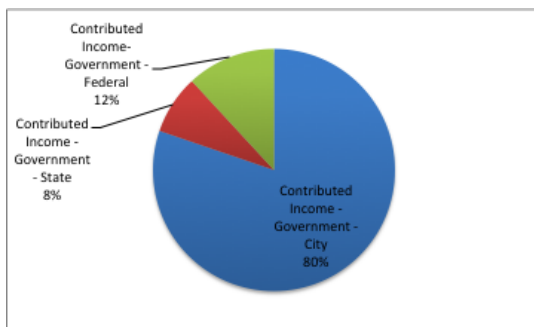
access to high-quality artistic programming, but they also create jobs, give young and old access to unique educational programs, and exert enormous economic impact on the Brooklyn Cultural District, the Borough and the City. The survey will be repeated every few years in order to maintain current data, add additional data points as needs evolve, and include new DBAA members.

The members of the Downtown Brooklyn Arts Alliance are situated in the densely clustered geographic area of Downtown Brooklyn, which encompasses the Brooklyn Cultural District. DBAA member organizations present artistic programs in all disciplines: from films to art exhibitions, from concerts to dance classes, from new play readings to Shakespeare. The richly diverse population served by the members of the Alliance matches this array of cultural offerings. Audiences are comprised of residents from Downtown Brooklyn and throughout the Borough and the City as well as tourists from around the globe.

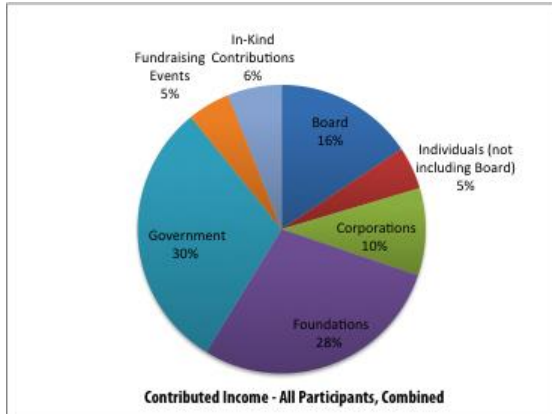
**The 32 members of the Downtown Brooklyn Arts Alliance that participated in this survey have been shown to generate \$213,861,562 in economic impact.** This impact can be seen in the success of neighboring businesses, including hotels and restaurants, the number of jobs created, and even in the increased real estate development in the neighborhood. Beginning on page 9, Section 5 explains our multiplier and how we arrived at this figure of economic impact.

**The combined total operating budgets for participating organizations is \$118,392,445** with a median budget size of \$831,962. Operating budgets ranged in size from under \$500,000 to more than \$10 Million.

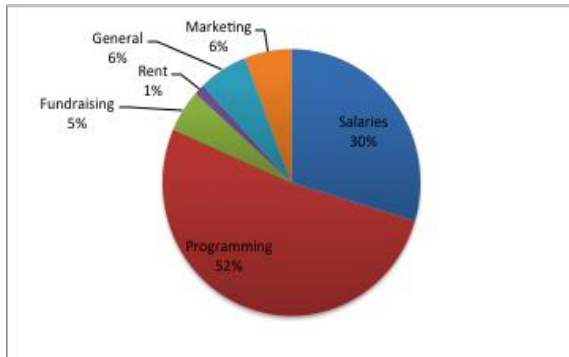
Many of the groups that responded to the survey received some form of public funding – be it Borough, City, State or Federal grant money. **Total public support for these groups equals \$27,693,737 for the most recently completed fiscal year.** The largest share of public funding is shown to come from the City, as illustrated in the following chart. (*Note: one member organization is a member of the City’s Cultural Institutions Group [CIG].*)



**Total private contributed income for participating groups equals \$50,874,977 for the most recently completed fiscal year.** Private contributed income comprises 43% of these groups’ combined operating budgets. A breakdown of private contributed income follows:



**Participants' expenses total \$182,449,908** and are largely divided among salaries and fringe benefits, programming, fundraising, rent, general expenses (administrative costs), and marketing. *(Note: Salaries include programmatic salaries as well.)* Spending breaks down as follows:



**The 32 organizations that participated in the DBAA survey have a combined total of 3,876 annual employees,** comprised of the following:

- 569 Full-time permanent
- 1,362 Part-time & Seasonal
- 1,945 Independent contractors

**Together, participants serve 5,107,586 people per year through their programs.** The audience breaks down geographically as follows:

- 2,520,912 from the greater NYC area
- 2,772,064 from Brooklyn
- 228,103 International

26 groups reported offering a total of 710 free-admission public programs/events per year, which serve a combined total of 968,030. Groups produce a variety of demographic-specific programming, with a tremendous focus on programming for children. When school-based and non-school-based programs are combined, groups serve a combined total of 97,260 children Citywide, 64,378 of which are from Brooklyn.

**Section 1: Budget Size**

The 32 participating organizations represent more than \$100 million in both income and expenses. The combined total of their operating budgets is \$118,392,445 with a median budget size of \$831,961.50. The organizations have been divided into five categories by budget size, below:

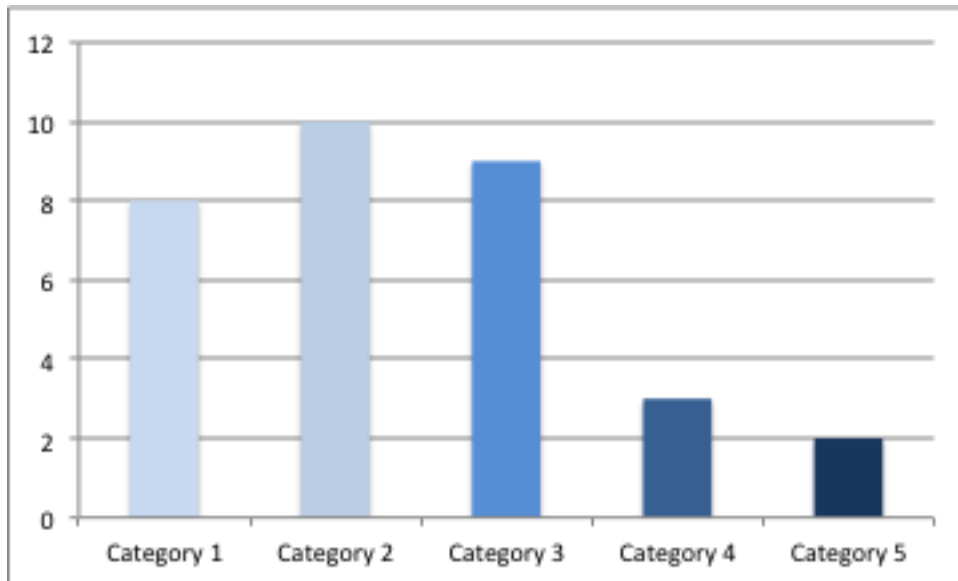
Category 1: Under \$500,000 = 8 groups

Category 2: \$500,000 - \$999,999 = 10 groups

Category 3: \$1 – \$4.99 Million = 9 groups

Category 4: \$5 –10 Million = 3 groups

Category 5: Over \$10 Million = 2 groups



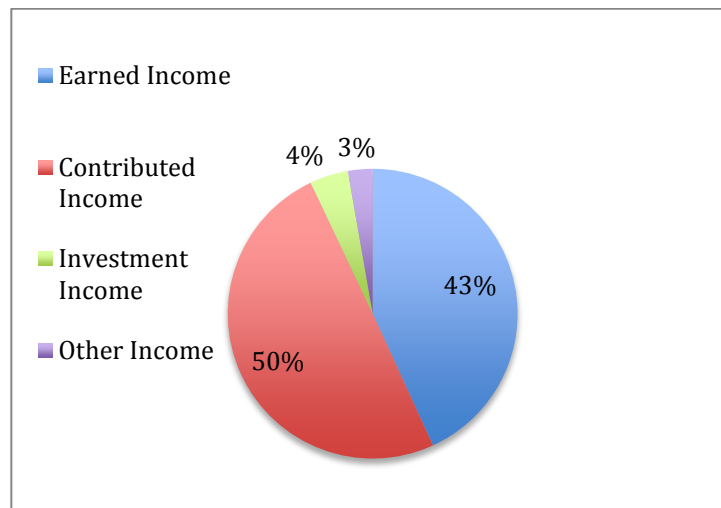
Combined annual operating budget size by category (as defined above):

- Category 1: \$2,110,752
- Category 2: \$7,259,818
- Category 3: \$18,356,547
- Category 4: \$23,632,728
- Category 5: \$67,032,600

The 32 groups participating in the survey represent:

- \$50,873,456 in earned income for annual operations<sup>1</sup>
- \$58,680,657 in contributed income for annual operations
- \$5,067,789 in investment income (such as Endowment or interest) for annual operations
- \$3,233,190 in other income for annual operations (artist fees for touring productions, cable service revenues, etc.)

With contributed and earned income representing the largest shares of total operating budgets, these sources of income break down as follows:



## Section 2: Capital Campaigns

Out of the 32 participating groups, 15 groups are currently engaged in or have completed Capital Projects within the past five years, totaling \$ 480,205,036. These range in size from \$30,036 to \$300,000,000.

## Section 3: Contributed Income

For the purposes of this survey, contributed income was delineated between public funding and private funding.

### 3.1 Public Funding

Many of the groups that responded to the survey received some form of public funding – be it Borough, City, State or Federal grant money. Total public support for these groups equals \$27,693,737 for the most recently completed fiscal year.

---

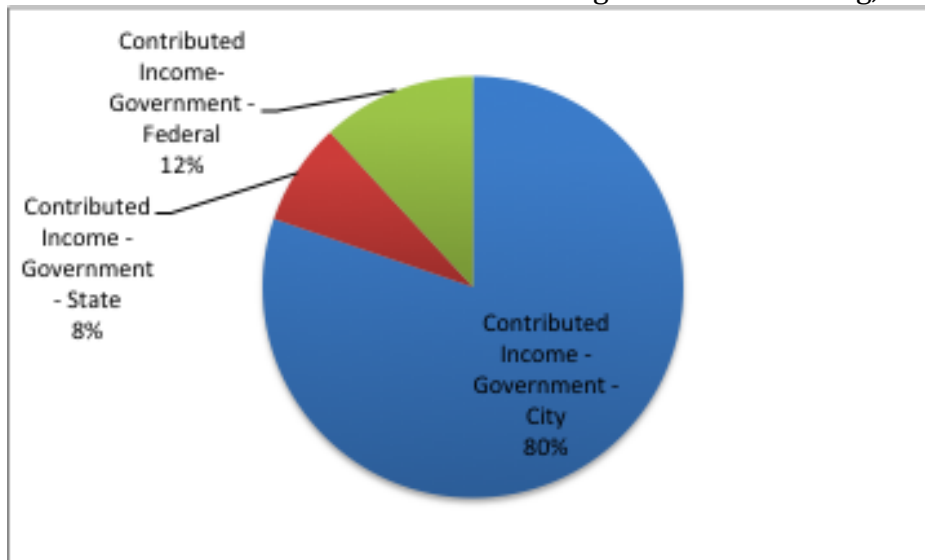
<sup>1</sup> Three participating groups have very strong earned income streams: one has a very successful on-site and online retail operation, and the remaining two rent their spaces for large-scale private events.

Together, the groups received \$22,222,287 in support for annual operations from The City of New York (including Department of Cultural Affairs, City Council member items, and CIG funds, as well as funds from the Brooklyn Borough President's office and the Brooklyn Arts Council). City support alone comprises 18% of total combined operating budgets.<sup>2</sup>

These groups receive \$2,180,722 in support for annual operations from the State of New York (NYSCA, member items, etc.).

Finally, these groups receive \$3,290,728 in support for annual operations from Federal sources (NEA, NEH, IMLS, member items, etc.).

The chart below shows the combined total government funding, broken down by source:

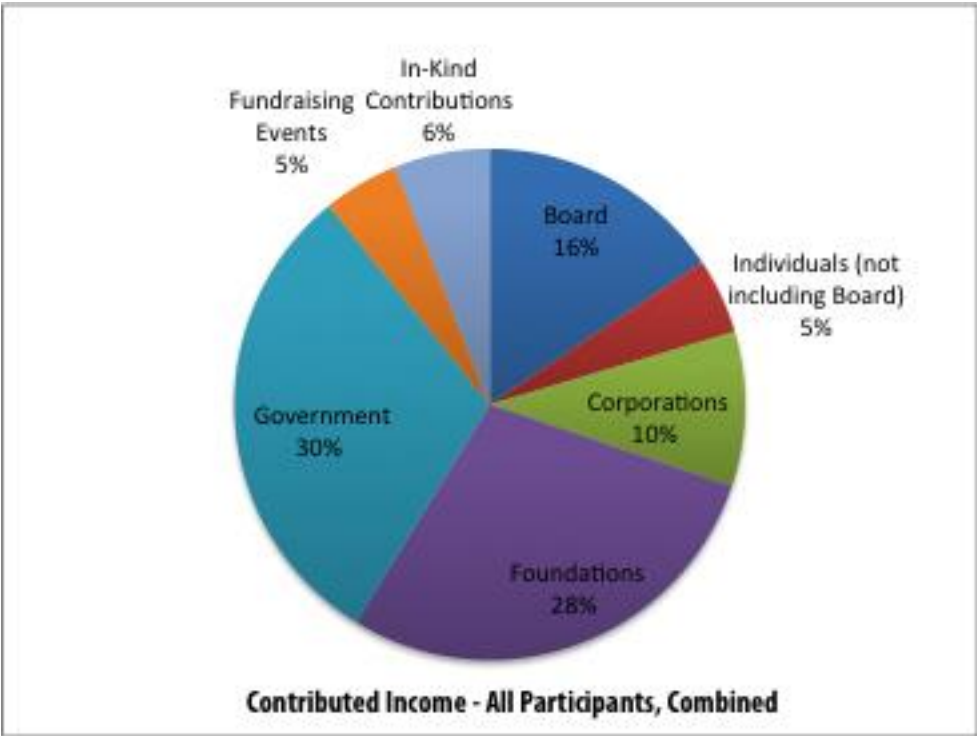


### 3.2 Private Philanthropy, Individuals, Corporations and Board Giving

Total private contributed income for participating groups equals \$50,874,977 for the most recently completed fiscal year. In turn, private contributed income comprises 43% of these groups' combined operating budgets. Private contributed income is comprised of private philanthropic foundations, individuals (not including board members), corporate giving, board contributions, government, fundraising events and in-kind. They break down as follows:

- Trustee/board support \$13,061,521
- Individual support \$4,289,438
- Corporate support \$8,901,968
- Private foundation support \$24,622,050
- Government \$27,693,737
- Fundraising events \$4,364,955
- In-Kind \$5,541,708

<sup>2</sup> It is very important to note that one reason why the aggregate City funding for participating institutions is so high is because one of the groups is a member of the Cultural Institutions Group and receives significant support through the NY City Department of Cultural Affairs.



**Section 5: Expenses and Economic Impact**

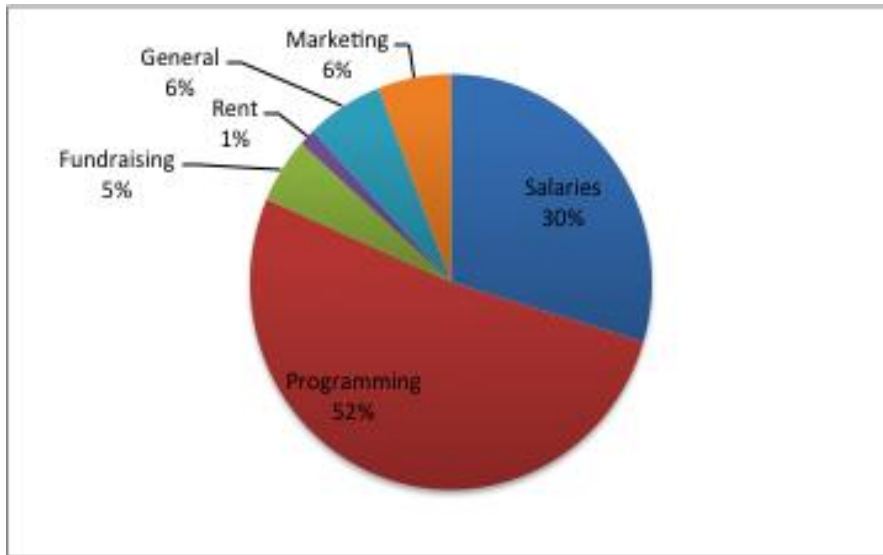
Participants’ expenses total \$182,449,908 and are largely divided among salaries and fringe benefits, programming, fundraising, rent, general expenses (administrative costs), and marketing. Spending breaks down as follows:

- Salaries \$54,108,396<sup>3</sup>
- Programming \$94,602,305
- Fundraising \$9,376,892
- Rent \$2,330,956
- General \$11,283,159
- Marketing \$10,748,20

The following chart shows how these spending categories compare to one another.

---

<sup>3</sup> Please note that the Cultural Data Project does not break salaries out by type, so it is not possible to delineate salaries that are directly related to programming; therefore, program expenses are underreported (as are marketing and fundraising expenses).



The Arts & Economic Prosperity Study IV<sup>4</sup>, conducted in 2010 by Americans for the Arts, found that participants in arts and cultural events spend an average of \$24.60 per person in event-related spending (hotels, restaurants, parking, shopping) when they attend a cultural event, not including the actual admissions charge which can range from free to hundreds of dollars. (Note: this study is based on nationwide data, and excluded data for New York City in order to avoid skewing the data – so this figure is low by NYC standards).

Applying this figure to a conservative 25% of the total number of people served each year by the 32 groups participating in the survey (25% of 5,107,586 = 1,276,897), event-related spending generated by participants’ program attendance can be estimated at \$31,411,654 per year. When this is combined with \$182,449,908 in annual organizational spending, the combined economic impact generated by these groups can be estimated at \$213,861,562 per year. If capital campaign spending were factored in, this number would be even larger. Programming and Salaries/Fringe Benefits comprise the two largest spending categories for the participating groups, totaling \$94,602,305 and \$54,108,396 respectively.

---

<sup>4</sup> <http://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/arts-economic-prosperity-iv/national>



## EMPLOYMENT

According to the Municipal Art Society's Arts Digest 2012<sup>5</sup> report, there are 32,365 people employed by non-profit arts organizations throughout NYC.

The 32 organizations that participated in the DBAA survey have a combined total of 3,876 annual employees, comprised of the following:

- 569 Full-time permanent
- 1,362 Part-time & Seasonal
- 1,945 Independent contractors

Respondents reported that on average, 26% of their total number of full-, part-time and seasonal employees live in Brooklyn. The total number of employees among survey participants living in Brooklyn was 1,125. Groups were not able to determine how many of their independent contractors live in the borough.

Combined annual payroll and fringe benefits for the 32 groups totals \$54,108,396.

Combined annual employment of artists is 3,468, and of those 64% (2,219) live in Brooklyn. Total artist fees are \$6,305,076 for the most recently completed fiscal year. While groups differ in whether they classify their staff as employees or artists, the combined employment of employees and artists is 6,351 jobs totaling \$60,413,472 in payroll, fringe benefits, and fees.

At a conservative average 25% tax bracket calculation, employment among the 32 groups generates \$15.1 Million in annual Federal, State and City income tax revenue.

Participants reported 256 interns and volunteers (not counted in employment figures above).

---

<sup>5</sup> <http://www.mas.org/arts/research/>

Organizations were asked to identify the type of tenure for their administrative space (offices, etc. - which for some, but not all groups, also includes their programming space):

- 6 Own
- 20 Rent Monthly
- 7 Long-term City lease/license

Renters spent between \$1,001 and \$429,286 per year on rental fees for both administrative and programming space in the most recently completed fiscal year. Combined, groups spent \$2,330,956 on rent.

Those with long-term City leases/licenses have between 5-99 years in their term.

Groups spent a total of \$250,352 additional rental fees on storage space.

For certain programs, it is necessary to provide participating artists with housing in NYC. Organizations reported purchasing 7,984 individual rooms/nights of housing for a total of \$1,263,715 on hotels and sublets. Additionally, organizations spent \$760,587 on associated artist travel fees.

Nine organizations have a food/beverage operation located on-site, which generated a combined total of \$1,031,009 in gross revenue for these organizations in the most recently completed fiscal year. Similarly, seven organizations have retail operations on site, which generated a combined total of \$2,689,548<sup>6</sup> in gross revenue in the most recently completed fiscal year.

---

<sup>6</sup> As mentioned previously, it should be noted that one participating organization has a large on-site and online retail operation.

## PROGRAMMING AND OPERATIONS

Together, participants serve 5,107,586 people per year through their programs. The audience breaks down by geography as follows:

- 2,520,912 from the greater NYC area
- 2,772,064 from Brooklyn
- 228,103 International

Participants engage in a wide variety of programming – from performances and exhibitions to lectures, online/radio/TV presentations, film screenings, readings, classes and workshops. In the most recently completed fiscal year, organizations surveyed reported a total of 10,007 public programs. Of these programs, 205 were local premieres, 141 were national premieres, and 140 were world premieres. Participants commissioned 57 works, and produced 39 publications. An additional 7,672 programs were facility rentals from outside individuals/organizations. Total programming-related expenses were \$94,602,305 combined for all participants surveyed (again, this does not include salaries for programmatic staff).

(Note that these numbers show some overlap (e.g., greater NYC and Brooklyn), and do not reflect regional/national audiences, and as such, do not equal the total number served above.)

In order to publicize programs and otherwise reach these millions of people served, groups reported spending a total of \$10,748,200 on marketing. Social media is an integral component of each group's marketing program, with all groups participating in Facebook and many others using Twitter and Instagram as well. Total numbers of followers, by social media platform, are:

- 273,024 Facebook
- 235,997 Twitter
- 34,441 Instagram

As stated in Section 1 of the Financial Information chapter above, earned income comprises 43% of the organizations' combined operating budgets. Earned income includes admissions, workshop and tuition fees, touring fees, and other income from programming. Eight groups reported selling ads in programs, largely to local businesses, from which they earned a total of \$186,100.

In total, earned income for participants in the most recently completed fiscal year totaled \$50,873,456.

Participating organizations offer a variety of programs that not only provide people with access to the arts, but help to preserve and develop community in other ways as well:

- 11 groups reported offering class scholarships, with a total combined value of \$266,797 in the most recently completed fiscal
- 26 groups reported offering a total of 710 free-admission public programs/events per year, which serve a combined total of 968,030. When virtual events are added to this number, free events served a total of 16,157,289 people.
- 8 groups reported offering programs for seniors, serving a total of 3,699 individuals
- 7 groups reported offering programs for people with disabilities, serving a total of 652 individuals (children and adults)
- 9 groups reported offering wellness programs, serving a total of 5,699 individuals

### **Programming for Children and Schools**

Participating organizations reported serving a combined total of 81,421 children through school-based education programs Citywide, with a presence in a combined 761 schools per year comprised of 5,338 classroom visits (note: many schools have relationships with multiple DBAA groups). School-based programs and relationships include school field trips to museums, galleries and performance venues and intensive school residency partnerships.

Respondents reported that they serve 51,139 Brooklyn schoolchildren per year, with a presence in a combined 510 Brooklyn schools and a total of 3,697 classroom visits per year (note: these numbers reflect that many schools have relationships with multiple DBAA groups).

Organizations reported serving children through non-school-based programs as well. The combined total of children served is 15,839 Citywide, and 13,239 Brooklyn children.

When school-based and non-school-based programs are combined, groups serve a combined total of 97,260 children Citywide, 64,378 of which are from Brooklyn.

## ANECDOTAL INFORMATION

The 32 participating organizations were given two opportunities to describe evidence of their economic impact on both the Brooklyn Cultural District and with a broader view towards the City and the State. These prompts were optional.

Here are some of those organizations that did respond, in their own words:

### *With regard to the whole of NYC:*

We often support and use local businesses in the Downtown Brooklyn neighborhood; such as Hungry Ghost Cafe, Deniz Restaurant and National Thai and Sav Mor Digital Printing.

We work with Brooklyn-based businesses by partnering with them for our shows. We worked with Brooklyn Brewery, Taste of Velvet and Visions Bar where they provided samples or discounts to our audience during a performance. We had our playwrights lab readings at Visions Bar where we brought a fresh, new clientele to the venue. In return, we placed their logo on our programs, letting our audience know of our partnership.

A recent economic impact study by the Pratt Center for Community development offers that in the past 15 years, the Brooklyn Navy Yard has emerged as a major economic force, with Yard tenants taking advantage of the City's major assets: a prime location, a diverse and talented workforce, and a large and sophisticated local consumer base. The BNY's annual economic output, that is, its "gross domestic product" for New York City, is nearly \$2 billion. It is responsible for 10,350 direct and indirect jobs and \$390 million in earnings. That economic activity in turn induces another \$2 billion in earnings in the local economy and another 15,500 jobs. By 2015, these impacts are expected to increase to \$2.35 billion in recurring annual output; over 30,000 direct, indirect, and induced jobs; and \$2.37 billion in induced additional earnings. Then, the BNYDC has also recently increased public access to the Yard with the opening of BLDG 92, a new \$25 million, LEED-Platinum-certified exhibition and visitor center. BLDG 92 also houses the Yard's Employment Center, which every year places 200 job seekers—particularly residents of local public housing, veterans, and formerly incarcerated individuals—in well-paying industrial jobs in the Yard. BLDG 92 is an important community asset for educating the public on the significance of maintaining the Navy Yard's legacy as a thriving industrial center.

Brooklyn Ballet School, located on Schermerhorn between Hoyt and Smith, is open 7 days a week with 46 classes weekly for ages from 3 through adult. We also rent out the space for rehearsals and classes. The school brings over 400 people to its doors every week, employs 15 Brooklyn-based artists and administrators, and helps to boost sales for local grocery stores, markets and retailers.

Brooklyn Historical Society is a space for weddings, conferences, parties, film shoots and other types of space rentals that boost the local economy by providing jobs for a lot of people and by bringing people in who shop at the local stores. Our Gift Shop also proudly carries almost 100% Brooklyn makers and authors.

We have maintained our office within the ART-NY South Oxford Building for over 14 years. All

our staff members and artists have frequented the surrounding neighborhoods restaurants, stores, and theaters. From February 26 through March 9, 2014 we produced a brand new festival: Paradigm Shifts at the Actors Fund Arts Center which included 14 separate performances bringing audience members not just from all over Brooklyn, but all the boroughs of NYC, plus Long Island, upstate New York, New Jersey, and Connecticut.

In FY '13, 40% of Gallim Dance employees (administrative/artists) resided in Brooklyn, NY. In addition to our direct impact on employment sustainability for local residents, the company hosts artist residencies that affords local artists the opportunity to create and rehearse in Gallim's studio at a low-cost. In 2013, Gallim hosted 12.3 weeks of artist residency programs.

We have over 6,000 visitors to the Dance Center every week. A large majority of these visitors are parents who are waiting for their kids while they take dance classes. These visitors frequent the coffee shops, retail and food establishments in the neighborhood while they wait.

Annually, over 45,000 people work, attend performances and classes, and rent rehearsal space at South Oxford Space, our Fort Greene, Brooklyn facility. We estimate that the economic impact of this positive foot traffic is approximately \$1.2M annually.

Regarding the Brooklyn Cultural District:

UBW offers professional and open-level classes (Dancers from all over Brooklyn come to take our classes). UBW's is working with MoCADA and Ingersoll Community Houses to facilitate free wellness workshops. UBW is offering our free Kinetic Kids workshop in Bedford-Stuyvesant and Gowanus community gardens. UBW just held a convening of Women choreographers at BRIC Media's new space. UBW will be premiering a brand new piece at BAM Next Wave December 2015

Irondale's We'll Take Brooklyn video helped attract new businesses to Brooklyn and highlight the economic advantages of doing so. It was shown at MetroTech, Barclays Center and Brooklyn Bridge Park and in NYC taxis. Irondale's audiences and participating students come from Manhattan for productions and education programs. Developers and realtors add "proximity to Irondale Center" to condominium listings as an attraction for new buyers.

In November 2011, BNYDC opened the Brooklyn Navy Yard Center at BLDG 92, a highly visible exhibition and visitors' center on the Yard's perimeter. BLDG 92 celebrates the BNY's past, present, and future and promotes its role and that of its tenants as engines for sustainable urban industrial growth. Through exhibits, tours, educational programs, archives, and workforce development, BLDG 92 reinforces the Yard's unique bonds with the community and inspires future generations to become industrial innovators and entrepreneurs. In the 2 years of its existence, BLDG 92 has attracted over 134,000 visitors to its permanent exhibition, Past, Present and Future; to its weekly School tours, regular public programs, rotating exhibits; and on its critically acclaimed public tours. In addition to attracting a recreational audience, an Employment Center extends job and internship opportunities to local residents.

New Voices in Black Cinema Film Festival at Brooklyn Academy of Music (BAM), four day weekend, full audience attendance, sold out shows, separate panel discussions, Museum of Contemporary Diaspora Arts, New Voices in Theater Festival, Monologue Jams, other programming at Brooklyn's South Oxford Space, 138 S. Oxford Street. Programming after work hours with receptions often at local restaurants.

We provide rehearsal space for hundreds of artists who have not rehearsed in Downtown Brooklyn before.

MoCADA also hosts the Soul of Brooklyn Week, which is a community week long initiative where we place arts in local businesses in Central Brooklyn. Through this initiative, the museum is able to position Central Brooklyn as a economic district.

Brooklyn Ballet presents an annual performance season at The Actors Fund Arts Center, bringing audience members from across the borough and Manhattan to our downtown Brooklyn home for seven performances in April. In addition, we perform as a part of many free events in downtown Brooklyn: "Performing the Streets" hosted by the Downtown Brooklyn Partnership, the State Street Festival, SummerSpace on Montague Street, and the Atlantic Antic. In addition to presenting innovative works by Artistic Director Lynn Parkerson, Brooklyn Ballet also curates and presents two dance series for emerging choreographers called CounterPointe in September, 2013 and First Look in May 2014. This year, we hosted 15 emerging choreographers, bringing excellence in dance to downtown Brooklyn audiences. Brooklyn Ballet's groundbreaking performances are an essential aspect of the downtown Brooklyn cultural landscape.

We perform in downtown Brooklyn and at numerous festivals throughout Brooklyn and NYC. We reach over 2,000 people through these outdoor and community performances

Brooklyn Historical Society strives to reach as diverse and wide-ranging an audience as possible, so our education and public programs are designed to appeal to people from all over the borough and the city. Additionally, the organization hosts large events intended for the entire city, such as the Brooklyn Book Festival and the Zine Fest.

Paradigm Shifts: an Environmental Music & Film Festival was presented at AFAC from 2/26 to 3/9 2014. These 14 separate performances featured a diverse group of performing international artists from: Kyrgyzstan, The Ukraine, Russia, Japan, Italy, Africa, as well as Native American Indians. Our audience members hailed from all over Brooklyn, as well the other 4 boroughs of NYC, plus Long Island, Upstate New York, New Jersey, and Connecticut.

The opening of our new theatre (after being a Manhattan-based operation for 33 years) is bringing approximately 40,000 non-Brooklynites into Downtown Brooklyn this season (along with more than 10,000 Brooklynites)

We have a 255 seat theater that we not only host programming, but we also rent to outside performances. This is a big part of what we do as we try to make our rentals affordable and accessible. Many people from all over the tri state area come to BMS for all different types of performances.

Gallim Dance's Education & Community Arts Program is an ongoing community engagement program launched in September 2012 and made possible by Gallim's new permanent studio space at the Church of St. Luke and St. Matthew (St. Luke's). Gallim Dance's Education & Community Arts Program fosters community engagement, self-expression, and art appreciation through a series of community outreach and professional dance programming. Gallim's programs have reached 3,500 individuals since its September 2012 launch. In a 2012 survey, 84% of attendees would recommend Gallim programming to others. Gallim's top 10 Brooklyn zip codes served is: 11212, 11206, 11205, 11221, 11216, 11238, 11217, 11216, 11213, 11215, and 11226 Our programs directly engage the public surrounding Gallim's new home with diverse, excellent, and affordable art—accomplished by bringing established and emerging choreographers in direct conversation with the surrounding community at modest price packages. Gallim's secondary goal is livability: to strengthen, inspire, and revitalize the community of Clinton Hill with accessible performing arts programming. Gallim annually aims to reach a combination of: 1) its current NYC following, a fan-base comprised of young, diverse, pre-professional dancers dispersed between Manhattan and Brooklyn; 2) the St. Luke's parish, predominately African-American Clinton Hill residents of all ages; 3) the families of Dancewave, culturally diverse residents of Clinton Hill, Boerum Hill, Ft. Greene, and Park Slope, all families with children; and 3) the community of Clinton Hill, predominately African-American, adults and young adults.

Each year, about 400 people attend the annual Fort Greene Park Summer Literary Festival, which is publicized widely throughout the city.

We have an annual Open House and draw over 1,000 visitors in just one day. Since the Dance Center arrived in the Brooklyn Cultural District in 2001 we have seen exponential growth in attendance for all our dance center programs.

As the only organization of our kind and the largest organization of our kind in New York City, the opportunity to learn to create with glass, make work in glass as an artist, see work made in glass in a gallery setting, or watch glassblowing demonstrations are exclusively available at UrbanGlass in downtown Brooklyn. As a result, visitors from around New York City and around the world come to our facility to participate in our programs.

A.R.T./New York was one of the first cultural organizations to move into the Downtown Brooklyn area in the early 2000s, helping to extend the borders of the cultural district. In the Center for an Urban Future's 2002 report, "The Creative Engine," A.R.T./New York was cited for its influential role in the growth of the area.