



New York City Council

Committee on Cultural Affairs, Libraries and International Intergroup Relations

Oversight Hearing - Art as Resistance State in Trump's America

Wednesday, February 28, 2018 at 10:00 a.m.

Committee Room, City Hall

Testimony Presented by NYC Department of Cultural Affairs

Commissioner Tom Finkelpearl

Good morning, Chair Van Bramer and members of the committee. I am here today to testify with regards to the importance of arts and culture to New York's social and civic fabric, and DCLA's commitment to supporting cultural organizations that engage all New Yorkers.

I don't think I need to convince anyone in this room that art has the power to mobilize, to uplift, and to bring us together as communities. Art and culture have a very special role in New York City in particular, where creative expression is a birthright and an essential part of our DNA.

So for New Yorkers, it's natural to turn to art and culture to work through the issues of the day. They're an important part of how we communicate and connect with one another, and how we understand the world around us. And there are great, powerful ways that the arts can be responsive to specific concerns and needs. We can band together to support our immigrant neighbors. We can stand up for free speech. We can defend essential programs and funding that improve the lives of New Yorkers.

As a nonpartisan funder of art and culture, DCLA strives to support our constituents in a wide range of ways. Following the 2016 presidential election, many nonprofit cultural organizations expressed a need to offer support to their communities and advocate for themselves. But there was a great deal of nervousness as to what sort of actions are appropriate for nonprofit organizations to be involved in. We heard questions such as "what constitutes political activity?," "is it permissible for a nonprofit to be involved in electoral politics?," and more. In response, we organized a legal panel with the Ford Foundation last April for DCLA grantees. The program was called "Nonprofits and the Pitfalls of Politics: Navigating Lobbying, Political Activity, and First Amendment Issues in 2017." It featured legal experts who discussed the boundaries of lobbying and political campaign activity and the complexities of free expression, political criticism, and censorship. One general takeaway from the event was that there is a great deal the cultural sector can do to advocate for our communities and cultural organizations, within certain limits. I encourage groups to carefully consider what these limits are for specific interventions and activities in consultation with legal experts. For the many organizations that don't have in-house legal support, a number of groups offer relevant services, including Volunteers Lawyers for the Arts, Lawyers Alliance, and New York Lawyers for the Public Interest.

For our part, DCLA offers a wide range of programs, initiatives, and support for all New Yorkers, including some of our more vulnerable neighbors. Let me focus for a moment on immigration. As you know, we continue to partner with the Mayor's Office of Immigrant Affairs to include cultural benefits as part of the IDNYC program – an initiative that reaches all New Yorkers regardless of their immigration status, homeless status, gender identity, or other factors. With over 1 million IDNYC cardholders, this card is a hit in large part thanks to our cultural benefit

partners. These groups span disciplines and boroughs; some of them are probably in the room today. You all have provided more than a half million free memberships to IDNYC card holders since 2015. Just as important: 77% of the immigrant cardholders surveyed said they feel a stronger sense of belonging to New York City since receiving their ID. We made this happen together and it demonstrates the inclusive values New Yorkers embrace.

Another collaboration we have with MOIA to support New York's immigrant communities is Cyclenews. As part of DCLA's Public Artist in Residence program, CycleNews was initiated by artist Tanià Bruguera and a group called the Mujeres en Movimiento. In an effort to build trust with immigrant residents in Corona, Queens and increase awareness of government services available to them, the Mujeres have been circulating through the community on bikes, complete with uniforms and information materials they helped design. They also bring their community voices and understanding back to City government. It's a simple but profound way to use art to signal to our immigrant neighbors that the City wants to establish connections based on mutual understanding and respect.

When it comes to federal funding for the arts, we unequivocally believe that public support for culture is a good thing. Just last month, the National Endowment for the Arts (NEA) announced nearly \$6 million in funding for over 200 cultural groups in New York City alone. DCLA funds many of the same groups, giving them the some of the resources they need to engage audiences and uplift communities in every corner of the city. I was proud to join Chair Van Bramer and other local leaders to call for restored funding for the NEA, the National Endowment for the Humanities, and Institute for Museum and Library Sciences. As part of these efforts, I also published an op-ed in ARTnews highlighting the importance of these funding streams, and we continue to highlight the need to #SaveTheNEA on social media. Yes, the funding remained in the federal budget last year. Sadly, these vital institutions were again targeted for elimination in the current presidential administration's proposed budget. Again, we will fight for their restoration.

We have seen it demonstrated over and over that people living across New York and throughout the nation overwhelmingly value art and culture. A recent survey by the American Alliance of Museums found that 97% of Americans "believe that museums are educational assets for their communities." For a survey we commissioned as part of CreateNYC, we found that 97% of New Yorkers believe that art and culture are important to the overall quality of life in New York City. This was within the margin of error of 100%. So when we argue for the importance of investing in culture at all levels of government, we are confident that we are delivering a message on behalf of all residents. Culture is important for our growth as individuals; for the health of our communities; and for a vibrant economy. We are inspired by the near-unanimous support for culture from New Yorkers as well as the members of this committee, and we look forward to continuing our important work together.

Finally, we are committed to upholding the fundamental right to free expression, which has been challenged on several occasions in recent months. One notable example was the call by some to revoke public funding for The Public Theater based on their production of Julius Caesar during last summer's of Shakespeare in the Park. The title character bared a resemblance to the current president. I'll repeat what I said then: "Threatening funding for a group based on an artistic decision amounts to censorship. We don't interfere with the content created by nonprofits that receive public support — period."

Thank you for providing an opportunity to highlight these issues. I'm happy to answer any questions you may have.

“THE BODY DOES NOT LIE”

Testimony by Dr. Mark B. DeGarmo, Ph.D.

Founder, Executive & Artistic Director, Mark DeGarmo Dance (AKA Dynamic Forms, Inc.)

Oversight - Art as Resistance State in Trump's America New York City Council, Committee on Cultural Affairs, Libraries and International Intergroup Relations Hearing

Wednesday, February 28, 2018, 10:00 A.M., Committee Room, City Hall, New York, NY

“The body does not lie. If you have a black spot on your soul, we will see it on stage.” I received the wisdom of these words from my Juilliard School Dance Division teacher, friend and mentor Hanya Holm who was a refugee from Nazi Germany, a founder of the USA Modern Dance movement, and Broadway choreographer of *My Fair Lady*, *Kiss Me Kate*, and *Carousel*.

Thanks to the President who hails from Queens, the black spot of the USA/American soul is now fully present and on permanent display to all Americans on an unprecedented ongoing basis. Thank you, Mr. President for revealing the fact that we have yet to have our Peace and Reconciliation process for the conquest and slaughter of First Nations peoples, languages, and cultures and the lucrative horrors of slavery. The effects of these native-born genocides are of course still present in intergenerational trauma, as witnessed in our country's mass murders, media violence, and institutionalized racism, xenophobia, and misogyny. We also witness our shadow's legacy in the fact that the NYC Department of Education, the largest public school system in the country, is the third most segregated in the country. Is it because we have such a history and habit of cultural and economic hegemony that we love to think we live in “the” “arts capital” “of the world,” and misunderstand that only youth with trust funds and substantive familial financing can now afford to move to NYC to pursue their dreams of non-commercial arts careers, as I did many moons ago with “forty dollars” in my pocket?

As Facebook co-founder and Obama campaign digital strategist Chris Hughes said in a recent Time Magazine interview: “we live in a winner-take-all-economy where everyone's working hard, but only a small select few are getting lucky” (Time, Feb. 26, 2018, p. 108). As educational theorist and social activist Maxine Greene might muse, the imagination emerging from engagement with the arts creates the possibility of formulating “what if?” “What if” we now shifted capitalism and neo-liberalism's course and constructed an equitable society where all NYC children, regardless of race, class, and socio-economic status had access to high quality arts and arts educations? (<https://maxinegreene.org/>)

I recently worked on cultural projects in Mexico City and Quebec City where my friends and colleagues are bewildered by our USA choices, life styles, and lack of wholesale ongoing civil disobedience given the times in which we live and the stakes we face. In order to take sensible and nonviolent action, we first need to wake up and become aware of our situation. The new tax code might be a step in that direction of awakening; and the dismantling of Social Security and Medicare might be a blow big enough to get some wind in our sails as a resistance to the lies and cynicism perpetuated by corporate, government, and media self-interests.

A recent Johns Hopkins University study of the effects of Mark DeGarmo Dance's "Partnerships in Literacy through Dance and Creativity" published in *Teaching and Teacher Education* found "promising evidence" and "statically significant" increases in our students' grade four state reading scores. 18% of African American and Black students are nationally reading on grade level at grade four and 21% of Latino and Hispanic students are doing so. Grade four is considered an indicator of future success in school and life. Without grade four reading success, the "school-to-prison pipeline" seems a horrifying yet sadly apt descriptor of the state of our national and local public education systems (Roisin P. Corcoran. "An embodied cognition approach to enhancing reading achievement in New York City public schools: Promising evidence." *Teaching and Teacher Education*, Volume 71, April 2018, Pages 78–85: <https://authors.elsevier.com/a/1WHYzGtqvg4f0>).

The Johns Hopkins study is the first research study of an embodied cognition program in actual schools with actual students over a long period of time. Our program linking dance and literacy through dance education and dance journal writing connects with the pre-kindergarten to grade five curricula. So why isn't it part of every NYC public school and serving even more high-needs Title 1 public schools with even greater numbers of at-risk children and youth?

Principals around NYC have told me for years, as Principal Dr. Cynthia Celestine of the Jesse Owens PS 26 in Bedford-Stuyvesant continues to tell me that she doesn't even have a skeletal budget. She has NO BUDGET for the arts. After 30 years working in the NYC DOE as a contracted arts education vendor, I share her pain on the realities of our City's public education inequities. Our educational intervention is low cost, yet we struggle to raise adequate funds to meet the needs even of the six to 10 schools with whom we work. And although we have received for nearly 25 years the largess of the NYC Department of Cultural Affairs and discretionary funding from two City Council members, the funds are inadequate to meet the need we want and would be able to meet with adequate funding.

The body does not lie and perhaps that statement includes the body politic. Until we believe that we really can make a positive difference and can transform every child's life and future, have we bought into the promises of an American mirage rather than a collective dream of Human Rights, truth, equality, peace, and justice for all? The social turbulence we are currently experiencing will be minor compared with what lies ahead if we continue to mis-educate our children and not demand a present filled with the arts, dance, and education infused with arts, peace, and democratic teaching and learning. Critical thinking is embedded in high quality arts education. Historically, autocrats, dictators, and robber-barons have feared the power of education, educators, the arts, and artists who speak truth to power, and refuse to cower when told the kind of lies we are currently consuming across our society, as reflected by the dangerous deconstructive discourse of the boy from Queens and his family in Washington. Our children and our seven generations deserve our examples of resistance, before it is too late.

Dance in the streets! Resist the violence to our Human Rights by participating in the arts as social critique and justice, as a disruption to the school-to-prison-pipeline, and as an antidote to the learned helplessness promoted by the worldwide violence industry! (Lucina Jiménez. https://es.wikipedia.org/wiki/Lucina_Jim%C3%A9nez) Every day is a new opportunity to tell and dance the truth and to inspire each other to resist the lies engulfing us. Together we can!

Mission statements for the Immigrant Arts Coalition and the National Yiddish Theatre Folksbiene.

Immigrant Arts Coalition

The Immigrant Arts Coalition is a network of multi-disciplinary arts organizations and artists united to empower immigrant arts, advocate for diversity and fair representation of all cultures, and celebrate the immigrant arts contributions to American culture.

National Yiddish Theatre Folksbiene

National Yiddish Theatre Folksbiene's mission is to celebrate the Yiddish experience through the performing arts by transmitting the rich cultural legacy in exciting new ways that bridge social and cultural divides.



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National Yiddish Theatre Folksbiene

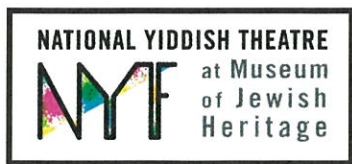
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Edmond J. Safra Plaza at 36 Battery Place

New York, NY 10280

www.nytf.org





February 28th, 2018

RE: Oversight - Art as Resistance State in Trump's America

Statement by Chris Massimine, Chair of the **Immigrant Arts Coalition**

On behalf of the **Immigrant Arts Coalition**

Art has the unique ability to foster dialogue and understanding- to ignite the imagination and bridge relationships between the United States and the rest of the world. Art helps us convey our own beliefs and values and appreciate those of others. Through art we channel stories, explore identity, evoke familiarity or connect with and desire-to understand that which is foreign. Art and artists are the cornerstone of our society. Through our diversity we find our strength. Heritage, the foundation of who we and where we have come from, is perhaps the singular greatest contributor to the mosaic of the cultural landscape that built New York City-- that swept across those amber waves of grain, enveloped, digested, and bore a nation sewn to the promise of hope. The land of the free and the home of the brave- the bold- those who did not give into assimilation. Those who held their heads high and out poured through their varied artistic outlets to tell stories that gave rise and mind to generations past, sustained through current generations, and created legacy for those generations yet to come.

Acknowledging these indisputable, countless, and yet still numbering notable, ongoing contributions of artists and arts organizations that identify with cultures from across the world, we represent the Immigrant Arts Coalition, a support group comprised of New York City-based cultural organizations and with affiliates in government bureaus, unions, and local and national foundations. This network of multi-disciplinary arts organizations and individuals recognizes that American culture has historically attracted and absorbed arts from abroad. We aim to help provide oversight and accountability as pertaining to our sector: the arts.

We are a nation of immigrants, contrary to what the U.S. Citizenship and Immigration Services (USCIS) has now illustrated by its thoughtless and harmful decision to alter its mission statement removing "America's promise as a nation of immigrants" and "granting immigration and citizenship benefits" this last week. Most immigrants come to our country of their own free will to flee adversity, injustice, and the constructs of monarchy. Our nation's guiding principles of democracy, fairness and freedom should serve as beacons of hope, not walls of suppression.

We have urged the Trump administration to commit to protect and preserve the rights of those who seek refuge, yet are deported, who seek acceptance, but are struck with a view of corrupt nationalism. We have implored that the USCIS ensures its mission statement reflects the contributions of all immigrants to this country. Words, and your actions, matter. We need immigration policies that light the way forward for the "Dreamers" and the dreamers, that topples instead of builds walls, that unites families instead of tearing them apart, and that strengthens diversity instead of creating uniformity.

Our Coalition vows to share the countless riches and educational value of the arts from their countries, cultures, and backgrounds, and forge a larger mandate for culture that is inclusive and based on mutual respect. This is why our Coalition will strongly oppose any proposals and policies that weaken or eliminate their rights, and diminish the value of multiculturalism.

NATIONAL YIDDISH THEATRE FOLKSBIENE
AT THE MUSEUM OF JEWISH HERITAGE

Edmond J. Safra Plaza, 36 Battery Place, Ste 201
New York, New York 10280-1502

P: 212-213-2120 | F: 212-213-2186 | NYTF.org



**Testimony to the Cultural Affairs Committee
Oversight - Art as Resistance State in Trump's America**

February 28, 2018

Thank you to Chairman Van Bramer and to the Cultural Affairs Committee for your support of art and culture in the City, your support of Studio in a School's programming, and the opportunity to testify today on this important subject.

My name is Christopher Wisniewski. I am the Executive Director of Studio in a School New York City. Studio is the largest visual arts education organization in New York. We hire and train professional visual artists to teach art in schools and publicly run day-care centers in all five boroughs. We serve over 30,000 students each year in nearly 200 schools and sites prioritizing communities of high economic need and schools where there is no art teacher. Our programs are distinguished by our deep partnerships with schools, principals, teachers and families, as well as our commitment to quality and rigor.

Often, when I am asked to make the case for our programs, I talk about the importance of quality art education for language acquisition, fine and gross motor skills, and habits of mind like persistence, collaboration, and creative problem solving. Today, though, I want to focus on something else.

The children that we work with at Studio are largely part of those communities that have been most deeply affected by some of the troubling political changes and debates we have experienced over the past year. Most live in economically disadvantaged neighborhoods. Many are immigrants or the children of immigrants. A significant percentage of the students we serve live in transitional housing. And many are students with disabilities. We observe that many of these young people have experienced trauma and live with a high level of stress and anxiety. In a political environment where we have ongoing, heated debates about economic policy and immigration, I often wonder, who is speaking on behalf of these young people?

It is in this context in which I would like to argue that one important aspect of what we do at Studio is to provide an outlet for creative expression, agency, and validation for these young people, and a chance for them to depict the world as they see it. When you put a paintbrush or an oil pastel into the hand of a young person, you are giving them a chance to speak for themselves.

- We see this in the experience of a 4 year-old girl at a PreK class in Queens who just last week made a collage depicting her family's weekend trip to the park. She speaks only in Spanish, and so her artwork provided her with a rare moment of communicating with the other students in the class who primarily speak English.
- We see this in the drawing of an American flag made by Jade, a 4 year-old in Bedford Stuyvesant who was inspired to make her drawing because, as she said, "I don't know if we are going to stay in this land."
- We see this in the experience of Alberto, a second grader in the Bronx. Also a recent immigrant, Alberto rarely spoke and, according to his classroom teacher, gave up on his work easily. Then, his artwork was selected for a Studio in a School show at a large gallery in New York City. This was a turning point for him. His classroom teacher and our Artist Instructor invited Alberto, his mother, and his entire class for a fieldtrip to the gallery. He spoke with pride in front of his peers and his mother. He then became known as the class artist. He started participating in school, persevering, and speaking during other classes; his grades dramatically improved.
- We see this in the experience of a young woman getting her high school degree at Pathways to Graduation in the Bronx who also speaks little English. At the age of 20, she is having her very first artmaking experience in our program.

These are examples that reflect the reality we encounter every day in schools and community based organizations all over the City.

In our programs, students often make work that may not appear to reflect the idea of "art as resistance." They create self-portraits, family scenes, images of their friends playing sports or games, and depictions of their neighborhoods and communities. By giving them a safe space during the school day where they can create art grounded in their own experience, and by celebrating that work in exhibitions at their schools and around the City, I believe that we as educators are telling these extraordinary young people that they matter. In this context, a self-portrait made by a fifth grader with tempera paint or a collage depicting a street scene in Jamaica exhibited with care in a school lobby is resistance—resistance to the forces that seek to marginalize and silence the diverse voices, histories, and perspectives of people in our City, including children. Thank you for supporting this important work.



**Testimony to the Cultural Affairs Committee
Oversight - Art as Resistance State in Trump's America**

February 28, 2018

My name is James Reynolds and I have worked with Studio in a School since 2004.

I have the honor to be invited to testify before the Cultural Affairs Committee of the City Council today. This hearing focuses on the subject of Oversight- Art as Resistance State in Trump's America. It is also an honor and privilege to be in front of children daily at PS 123 in Harlem where I work as a full-time Artist Instructor for Studio. Interested and engaged, our young artists look forward to moments in the studio where they are able to observe, question, problem solve, collaborate, and synthesize their wildest dreams and ideas through the creation of art. In art they are called upon to transcend the realities of income inequality and immigration. They are able to envision a brave new world where they are the arbiter. The value that art education grants is akin to air during any administration, because these young brilliant minds want to know that their thoughts, beliefs, and ideas not only count, but can make a difference, and that is what we work to facilitate every single day.



List of Partner Sites

2017-18 School Year

The Bronx

Belmont Community Day Care
Dream Charter - Bronx Academy of Letters
Fairmont Neighborhood School
Five Star ELC
Fordham High School for the Arts
Kips Bay Boys and Girls Club - M.S. 101 Edward R. Byrne
Nelson Avenue Residence
NP Ready Set Learn
P.S. 11X
P.S. 152X
P.S. 182X
P.S. 195X
P.S. 204X
P.S. 205X Fiorello LaGuardia
P.S. 207X
P.S. 226X
P.S. 277X
P.S. 457X Sheridan Academy for Young Learners
P.S. 59X
P.S. 691X
P.S. 75X
P.S. 77X
P.S. 85X Great Expectations
P.S. 87X
P.S. 94X
P2G - Bronx Regional High School
Phipps Neighborhoods Daly UPK
Ready Set Learn 3467
Ready Set Learn Habitot ES LLC
Rose Hill Pre-K Center at 2512 Marion Avenue
The Family School

Tremont Crotona ELC NY
United Edu-Care PreSchool
Brooklyn
Bay Ridge Child Care Center
Brighter Choice Community School- P.S. 627K
Brooklyn Institute for Liberal Arts
Bushwick United, Central Ave.
Bushwick United, Flushing Ave.
Bushwick United, Hart. St.
Bushwick United, Stanhope St.
Bushwick United, Wilson Ave.
Conselyea Preparatory School M.S 577K
Edward L. Cleveland Children's Center
Fredrick Douglass Academy
Hellenic Classical Charter School
LIS - Albemarle Family Residence
Pre-K Center @ Dock Street
P.S. 109K
P.S. 115K Daniel Mucatel School
P.S. 118K Maurice Sendack
P.S. 123K
P.S. 131K
P.S. 133K
P.S. 139K
P.S. 145K
P.S. 15K
P.S. 164K
P.S. 192K
P.S. 21K
P.S. 219K Kennedy-King
P.S. 24K
P.S. 254K
P.S. 256K
P.S. 272K
P.S. 299K
P.S. 315K
P.S. 398K
P.S. 54K
P.S. 56K
P.S. 57K

P.S. 599K Brooklyn Landmark Elementary
P.S. 67K Charles A. Dorsey
P.S. 86K
P.S. 8K
P.S. 90K
SCO First Step NYC
Shirley Chisholm Daycare Center #1
Shirley Chisholm Daycare Center #4
Shirley Chisholm Daycare Center #5
Shirley Chisholm Family Services SCO
Small World Day Care Center
The Children's Center at SUNY Brooklyn
The Salvation Army Brownsville Child Care Center
The Urban Assembly School for Collaborative Healthcare
Traditional Day Care Center
Manhattan
Association to Benefit Children, Cassidy's Place
Association to Benefit Children, Graham School at Echo Park
Center @ Battery Freestanding
Center @ Chambers Street
Center @ P.S. 281M River School
Center @ P.S. 340M
Center @ P.S. 343M Peck Slip
Center @ Reade Street
DREAM Charter School
East Harlem CHS Bilingual Head Start
Hudson Guild Amsterdam
Hudson Guild Children's Center
Hudson Guild Clinton Center
J.H.S. 052M Inwood
LIS - Children's Rescue Fund House East
Mott Hall II
Northern Manhattan Head Start
Professor Juan Bosch Public School
P.S. 103M Dos Puentes
P.S. 111M
P.S. 112M
P.S. 116M Mary Lindley Murray
P.S. 123M

P.S. 125M Ralph Bunche
P.S. 134M
P.S. 145M
P.S. 154M
P.S. 171M
P.S. 180M
P.S. 19M
P.S. 197M John B. Russwurm
P.S. 200M
P.S. 206M
P.S. 217M
P.S. 281M
P.S. 363M
P.S. 36M
P.S. 51M Elias Howe
P.S. 75M
Teachers College Community School
Urban Assembly for Media Studies
Queens
Corona Friends
District 29 PreK Center at Jamaica Avenue
District 29 PreK Center at Springfield Blvd.
LIS - Boulevard Family Center
LIS - The Landing
Mosaic PreK Center P.S. 391Q
P.S. 111Q
P.S. 130Q
P.S. 148Q
P.S. 17Q
P.S./M.S. 200Q - The Pomonok School & STAR Academy
P.S. 219Q Paul Klapper
P.S. 222Q
P.S. 228Q
P.S. 232Q
P.S. 242Q
P.S. 244Q
P.S. 254Q
P.S. 2Q
P.S. 33Q Edward M. Funk

P.S. 38Q Rosedale
P.S. 306Q
P.S. 361Q
P.S. 45Q
P.S. 49Q
P.S. 62Q
P.S. 68Q
P.S. 78Q
P.S. 96Q
P.S. 99Q
Staten Island
P.S. 39R Francis J. Murphy Jr.
P.S. 65R
P.S. 68R
Richmond PreK Center at 1 Teleport Drive
Richmond PreK Center at 1625 Forest Avenue
Susan E. Wagner High School



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P.S. 116M Mary Lindley Murray
P.S. 123M

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P.S. 206M
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P.S. 51M Elias Howe
P.S. 75M
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P.S. 148Q
P.S. 17Q
P.S./M.S. 200Q - The Pomonok School & STAR Academy
P.S. 219Q Paul Klapper
P.S. 222Q
P.S. 228Q
P.S. 232Q
P.S. 242Q
P.S. 244Q
P.S. 254Q
P.S. 2Q
P.S. 33Q Edward M. Funk

P.S. 38Q Rosedale
P.S. 306Q
P.S. 361Q
P.S. 45Q
P.S. 49Q
P.S. 62Q
P.S. 68Q
P.S. 78Q
P.S. 96Q
P.S. 99Q
Staten Island
P.S. 39R Francis J. Murphy Jr.
P.S. 65R
P.S. 68R
Richmond PreK Center at 1 Teleport Drive
Richmond PreK Center at 1625 Forest Avenue
Susan E. Wagner High School



Testimony to the NYC Council Committee on Cultural Affairs,
Libraries and International Intergroup Relations

February 28, 2018

Adam Jacobs, Co-Founder and Executive Director, Kids Creative

Good morning, thank you for inviting me to testify. Kids Creative is an arts education organization that I founded in 2000 with my brother, providing peace education through the arts in after school, summer and workshop programs in New York City. While being a nonprofit arts organization has never been easy, with the current administration, we are in more uncertain and tumultuous times than ever before. Education and the arts are not only *not* a priority, but we find that our mission is actively challenged. We teach conflict resolution skills, yet our youth see bullying from the highest office in the country and then are told not to take those examples to heart. For 18 years, youth in our program have used the arts to find their voice and to challenge the status quo. We provide our youth with the opportunity to express themselves through the arts. Our musicals are a vehicle where they can gain artistic, performance and literacy skills while also learning about collaboration and conflict resolution. We show kids that they matter, that their voices deserve to be heard, that they rock. In these times, though, it's particularly challenging to teach that peaceful conflict resolution is possible.

Our participants find strength in building a community of artists with their peers, but it feels like that could be stripped away with one tweet. **Our largest funding sources, two Federally funded 21st Century Community Learning Center grants, have been cut from President Trump's proposed budget 2 years in a row. The 21st Century Community Learning Center grants support after school and summer programming (not just arts) for 1.6 million youth around the country.** While the programs have been sustained by congress, there is growing uncertainty that they will continue year after year, despite being 5-year grants. The grants cover our 2 largest programs, which provide after school and summer camp performing arts to 750 children in East Harlem and The Bronx. Another government project that we rely on, Americorps VISTA, which helps us build organizational capacity, has also been threatened.

The ultimate goal of Kids Creative is to teach people how to communicate. We help each participant build self-confidence so that they have the tools to collaborate, resolve conflicts and build a community with others with whom they have not had the chance to interact. We have been working to break barriers for a long time. When possible, we bring kids from different socioeconomic backgrounds together to create plays and break the de-facto segregation in our schools. Now it feels like we have to go backwards and reassure each other that collaborative skills and artistic skills are even valued at all.

Our motto, "All ideas are good," ensures that everyone can have a positive contribution to our community. One main rule at Kids Creative is "No teasing or fake teasing". No fake teasing means that it is up to each person to determine what feels like teasing to them and we provide a safe space so that they can communicate their concerns to others, who can then help rectify the situation. With

the rhetoric of negativity and telling people they don't belong being so pervasive in the government and the public discourse, we have to overemphasize that everyone is welcome and valued.

The uncertainty began during the election cycle in 2016. As a little background, every summer, kids from mixed socioeconomic backgrounds in the Kids Creative Summer Camp on the Upper West Side write plays and perform them during 2-week sessions. Our participants brainstorm stories, write scripts, compose music, identify conflicts and resolutions in the play, and perform for friends and family. The stories that they create together always have themes that reflect what is happening in the world: war, a power hungry leader, heroes going on a journey to save the earth. There are kings, queens, aliens, narwhals, superheroes, you name it. Someone is inevitably dressed like Batman or Wonder Woman, even if they are a completely different character. And that's ok because that's who they want to be and in order to lift up their voices, we need to show respect and help them be who they want to be.

In summer 2016, the middle school age campers, wrote musicals about isolation, dictatorship and environmental degradation, very much reflecting the national conversation at the time. In one play, a country, recently elected a new leader, P. Murt Dlanod, who campaigned that we were too divided by color. Rather, we needed to drop colors and be united. He won, surprising everyone, even himself. As soon as P. Murt Dianod became president, he made a decree that people were not allowed to wear colors and that instead, the whole world had to be black and white. As the play progressed, the people grew angry about this decree and chose to rise up. People in P. Murt Dlanod's cabinet left him in anger and he betrayed his biggest fan. The people began to rise up and resist. Again, this was Summer 2016, before the election and before Donald Trump was even the GOP candidate. Throughout the election, there was a lot of uncertainty and rhetoric that our youth did not understand, and we used the plays that they created to ask questions. In the end of the play, after a moving ballad about being misunderstood, we find out that Dlanod is color-blind and banned colors because he was afraid of what he couldn't see. Our cast was trying to make sense of the changing national conversation.

Since the new administration has come to office, this fear and confusion has continued. What used to come out as metaphors in a play now comes out directly in conversations with staff. Many of our participants are immigrants or are from immigrant families and see what is happening to people they love and to their friends and they are distressed. They see denial of climate change, increases in blatant racism and xenophobia, and a disregard for diplomacy. We have to provide support and a safe space in a time when they do not feel secure and safe in this country.

The arts provide an essential outlet for youth to learn how to communicate their concerns and frustrations in a fruitful way, and is more essential now than ever. I hope that we reach a day when our funding sources are not threatened, and positive language is not in direct opposition to the language in the news. I can only hope that we can provide programs with stable futures for the communities that need them the most and be supported by the administration in this work because providing arts education opportunities to youth is essential for growth, both personally and as a community. One day, bullying needs to be an abstract theory that is unheard of as opposed to part of the daily news cycle. We have to continue to provide artistic outlets that empower youth, who are our future leaders, to be strong, confident community builders and ensure that they have the tools to center peace and education and to lift up, love and inclusion and equity.



The Tisch Building
212 West 83rd Street
New York, NY 10024
212-721-1223
www.cmom.org

The comments below were prepared for delivery by Julia Lu, Director of Institutional Planning for the Children's Museum of Manhattan as part of an oversight hearing by the New York City Council Committee on Cultural Affairs, Libraries, and International Intergroup Relations convened on February 28, 2018. The stated meeting topic was *Art as Resistance State in Trump's America*.

First, thank you Chairman Van Bramer and Committee Members Borelli, Cumbo, Koslowitz, and Moya for the opportunity to speak today. I'm Julia Lu, Director of Institutional Planning for the Children's Museum of Manhattan. Although our name only mentions Manhattan, we work in the five boroughs.

We are grateful to the Mayor, the borough presidents, the Speaker and City Council for their commitment to the arts. Your support is essential to our work at the Children's Museum.

For more than forty years, we have ensured children learn to celebrate diversity, embrace differences, and treat others with respect. The arts experiences we offer provide the freedom and safety for children to express themselves. Recently children have placed wishes in our wishing tree hoping for "no guns." After the 2016 election, parents and media sought our counsel on how to talk to children about the election results. We're proud of our role as a trusted institution that gives children and families the opportunity to explore using paint, collage, clay, paper, music, dance, theater, puppetry and more.

Resistance, today's theme, can be defined as "the ability not to be affected by something, especially adversely." The Museum chooses not to be negatively affected by what is going on in our world. More than ever, we are committed to doing what is right for children. The arts play many roles in our lives, culture, and politics. They comfort and challenge. They educate and inspire. They engage us emotionally, intellectually, and physically. They can remove social barriers and reinforce positive relationships. Through the arts, we experience different perspectives. Their magic, breadth and majesty, empowers us to resist the belief of a single world view, or a solitary set of values.

The Museum's work is grounded in research showing that the years from birth to age eight are critical years for developing positive social and emotional skills. Children are learning about self-worth, self-control, racial awareness, and

the complexity of the world. The arts help children make sense of it all. Every day our young visitors delight in our programs at the Museum and in shelters, libraries, schools, Head Start centers, and hospitals citywide.

I'd like to highlight innovative work we've done with the Department of Homeless Services since 2014. We deliver arts programs in 14 homeless shelters citywide, including two domestic violence sites. We've transformed these shelters into family-friendly sites with the same exhibits and graphics you'd see in the Museum. We resist by treating all New Yorkers as equals, regardless of means. We're opening two new shelter sites next month, and would be delighted to offer you a tour.

We share CreateNYC's assertion that culture is for everyone and believe all children have a right to art. That's why we created the ground-breaking *America to Zanzibar: Muslim Cultures Near and Far* exhibition. That's why we'll be hosting our twelfth annual LGBTQ Family Night. That's why we serve children on the autism spectrum. That's why we provide free admission for America's active duty military families, for Head Start families enrolled in Cool Culture, and for homeless families. We embrace diversity as a strength, and this is how we resist. Thank you for making our bright, colorful, creative resistance possible as we nurture the youngest New Yorkers to be informed 21st century leaders.

Julia Lu may be reached at jlu@cmom.org, 212-721-1223 x. 253, or on Twitter @JuliaLuInNYC.



C/o Metropolitan Church

151 West 128th Street, 2nd Fl. New York, New York 10027



USA-MALI
CHARITABLE
ASSOCIATION
OF NEW YORK

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Art as Resistance

Good morning,

My name is Assetou Sy and I am the President of USA-Mali Charitable Association of NYC d/b/a Malian Cultural Center of which I serve as Executive Director. We are a 501©3 organization devoted to issues that face women and children.

Through the medium of the Malian Cultural Center we provide programs for audiences in New York City to build West African artistic and cultural competencies, while becoming acquainted much of the diverse cultural expressions that exist in this City. We administer after school programs for elementary and middle school students; we hold indoor and outdoor performance events to introduce and share Malian and west African cultural expressions, plus other public forums and events. These events assist us in giving voice and support to many social issues, including female genital mutilation.

In today's environment, culture, and specifically African and it's Diaspora cultures are more important than ever. The entire cultural landscape of the American enterprise is being challenged and devalued. The modern day incorporation of African derived cultures as significant and valid cannot and should not have its import diminished. This has already been taken too long to be recognized. I will articulate a few of the broad strokes of culture and return to African derived cultures contributions and importance.

Culture is a treasury of knowledge which is essential for physical and intellectual existence of human beings. Culture preserves knowledge and helps its transmission from generation to generation. Through languages, the preservation and accumulation of knowledge define situations. It also defines what we eat, drink, wear, when we laugh, weep, sleep, love, what work we do, whatever god we worship, what knowledge we rely upon, what poetry we recite, etc.

Culture defines attitudes, values and goods. Our measures of goodness or desirability are defined through cultural lenses. We are socialized on these values. Culture decides our career choices and may set limitations on our choices. Some may defy-others may find other outlets. Culture provides behavior patterns. It directs and defines individual behaviors. It provides personality.

- Culture provides solutions for complicated situations
- Culture provides traditional interpretation to certain situations
- Culture keeps social relationships intact
- Culture broadens the outlook of the individual
- Culture creates new need
- Culture makes us human beings



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All too frequently due to the tragic histories of Africa and its Diaspora, culture and memory have had few venues to create, explore, replicate, share, experience its knowledge, learnings, practices and meaning-making activities. These activities were considered inconsequential, without meaning and even atavistic. Within the past 40-50 years we've witnessed and encountered the release of some of these barriers. Through cultural shifts, exchanges, travel and simple interactions, people have become more heterogeneous. Less taking for granted hegemonic practices and beliefs of western empires.

This is particularly important for Africa, since several of the first world's research and teaching universities are located in Mali, Zimbabwe, Egypt. These institutions have provided the base for knowledge and culture utilized in the west, without even a minor citation of origin. With the current backlash, the gains and strengths made and acknowledged will once again be diminished, ignored or whitewashed.

Lastly, the world's communities are always better off when all of its members are valued and have an equal place at the table of opportunity and resources. This is particularly true in a New York City where no part of the world is without representation. Its plurality of culture is the fundamental keystone of its attractiveness and vibrancy making it a world-class city destination.

Our sharing and trading information, practices enhances all of us to our greater good with powerful impacts upon human kind. As international markets expand, it becomes critical that intentional and meaningful efforts continue to thrive in order that we may know and understand all the peoples of the world.

Sources:

The Multicultural Treasury, Malaika, Janina, J. Weston Walsh Publishers, 1994

The State of Copyright: The Complex Relationship of Cultural Creation in a Globalized World, Halbert, Debora J., Routledge, 2014

Stolen Legacy: The Egyptian Origins of Western Philosophy, James, George G.M., Traffic Output Publications, 2014

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Charlotte Cohen, Executive Director
Brooklyn Arts Council
City Council Hearing Testimony
Committee on Cultural Affairs, Libraries and International Intergroup Relations
Art as Resistance State in Trump's America
February 28, 2018

How do we resist and respond in these times?

We must trust artists.

I made that statement at a public art symposium in Hong Kong last week and an artist who has been incredibly courageous in his public protest to the government there responded, "Don't ever trust artists – you can't trust us to do what we say we're going to do."

In those two perspectives we have our answer – **trust artists to do the unexpected.**

Brooklyn Arts Council has always been committed to supporting artists, no matter what form their work takes, by providing services that strengthen their careers and finding ways for it to reach the public. This support ensures that they are able to create art work at the grassroots level — meeting and engaging communities locally and making the work accessible, relevant, and meaningful. When New Yorkers have the chance to develop and share their artistic voices, the voice of the individual grows clearer and simultaneously the voice of the community becomes stronger.

Now more than ever it seems that this work is necessary. The arts help provide both clarity and solace in challenging times; create communion instead of divisiveness, and give expression to thoughts and fears that bind people across a wide spectrum of backgrounds and life experiences.

I want to thank the City Council for your leadership in delivering the City's first Cultural Plan – CreateNYC – an important step toward examining and prioritizing the City's critically needed support for arts and culture.

**Charlotte Cohen, Executive Director
Brooklyn Arts Council
City Council Hearing Testimony
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Of great interest to those of us who do this work was the SIAP report that preceded release of the plan – which demonstrated with data what we have witnessed and known in our hearts all along: that the arts not only improve lives and communities, but also help foster connection and collective action. BAC is proud of our long legacy of ensuring that Brooklynites borough-wide have access to hyper-local arts and culture that takes place in and is reflective of their respective communities.

Brooklyn Arts Council is proud to partner with the Council on its cultural initiatives and to re-grant funding from DCA in order to support artists and arts groups directly.

As I learned first-hand in Hong Kong, the eyes of the world look to New York City as a cultural capital and what we do here resonates around the world.

I hope you'll join us at our Grants Celebration at Brooklyn Borough Hall on Wednesday, March 21st to help us disperse those much needed and much appreciated funds.

Thank you.

Wednesday, February 28th, 2018.

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

Oversight - Art as Resistance State in Trump's America

*Testimonial delivered by: Branka Duknic,
Executive Director, Queens Historical Society*

Distinguished Members of the New York City Council,

I would like thank you for the opportunity to speak today on behalf of my organization. We need your assistance to continue being a leading borough-wide organization. QHS is the only historical society impacting all the Borough's 15 districts. The Society documents, preserves and presents the borough's history through exhibitions, community outreach, school programs and various volunteer opportunities. In the past 50 years, we have offered: satellite exhibits and related events, community gatherings and programs to underserved public school students. In Fiscal Year 2016 and 2017 we mounted 14 exhibitions in Queens and created strong community collaboration partnerships.

Seven (7) Queens Public Libraries have showcased exceptional women from our Borough. (e.g. Physicist *Lisa Randall* of Fresh Meadows, Philosopher and Social Activist *Grace Lee Boggs* of Jackson Heights, *Betty Friedan*, Feminist and Founder of the National Organization Women of Briarwood and *Yeou-Cheng Ma* of Fresh Meadows, scientist, musician and Executive Director of the Children's Orchestra Society).

In addition in FY 17 we focused upon the self-expression of immigrants living in the Borough of Queens through a series of exhibitions in Corona and Jackson Heights entitled *Immigrant Voices*. Major human rights violations were raised in this project, such as: state terrorism against indigenous peoples of Mexico, eco-terrorism (illegal oil exploitation in the Amazon) in Ecuador, civil & guerilla wars in Columbia. Exhibition panels were used to portray public domain images of wars, narco wars, protests against the oil grants from China to Ecuador, and demonstrations by the native populations in all above mentioned countries. The associated events had representatives such as lawyers of the families who had their loved ones missing, and the father of one of the young men killed during protests. In addition, dance group "Seeds" demonstrated through their performance that the killed Mexican teachers were indeed "seeds" planted in the indigenous soil.

We have been heavily impacted by budget cuts and the following projects have been pending as the result:

Capital Funding

The restoration of our collection storage area, containing archival documents and artifacts from over 250 years of Queens history. The project would entail the installation of climate-controlled open-storage space for collection materials. This capital improvement will not only ensure its preservation for posterity, but will also provide a dramatic increase in its educational and cultural use by the residents of Queens.

Art Exhibitions

Our three NEW (3) major exhibitions and related programing are dealing with inevitable issues arising from the current political climate that negates the importance of immigrant, minority and women's rights:

1. The exhibition titled *Of Soil and Tongues* with a distinguished set of NYC and Amherst (MA) artists will chart paths through language and place in the new multimedia installation(s) at the Flushing Town Hall location. This exhibition will aim to publish poetry in three-dimensional space through various languages conveying tragic stories involving racism and xenophobia. The artists featured are:

Lê T.D. Thúy, Vietnamese-American poet, and Afghan-American visual artists Sahar Muradi and Laimah Osman.

2. Exhibition *Double Vision-Queens through the Lens of Visual Poetry* located at Kingsland Homestead where talented young poet Rosanna Oh and graphic artist Loide Marawanga will show their full take on collaborations between writers and visual artists both growing up as children of working class immigrants. The challenge is to bring context and complexity of the written word to blend with visual representations of the everyday lives of immigrant small shopkeepers and blue-collar workers.

3. *Democracy in Action – Art and the New Deal in Queens* will be featured at various locations ranging from Astoria to Woodside, reminding us of the deep impact of the New York City based artists in the first half of the 20th century.

SU CASA - Senior Citizens Outreach

QUILTING NATURE: ECHOES OF A CHANGING WORLD. Senior center participants of this project will develop and enhance their observational skills through a series of sessions aimed to engage their memories of changing natural surroundings ranging from early childhood to the present. The comparative memories of their local experiences with nature will materialize in a collaborative painting project and culminate with an exhibition of their art.

We hope that with your support we will be able to accomplish these vital capital and community projects. This will help us reach our goal of preserving our Borough's past as we continue to provide low cost programs and free exhibitions for our residents throughout the Borough.

Thank You for Your time and consideration!

Basement Storage: Restoration & Preservation of Queens Historical Society's Collection

Present Condition of QHS Collection Storage*

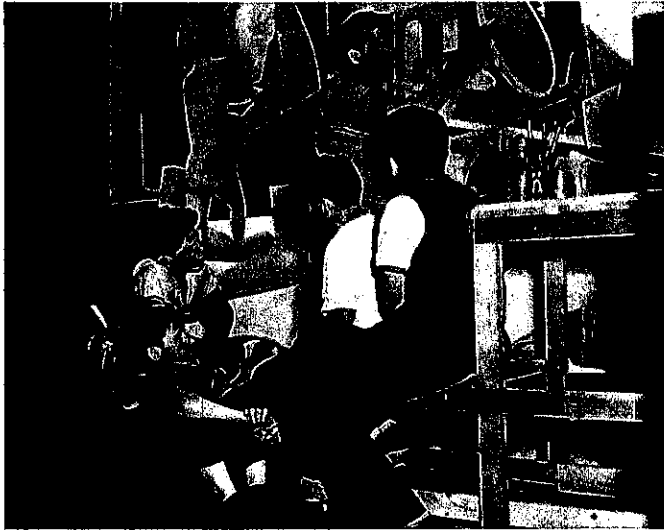


Proposed QHS Collection Storage

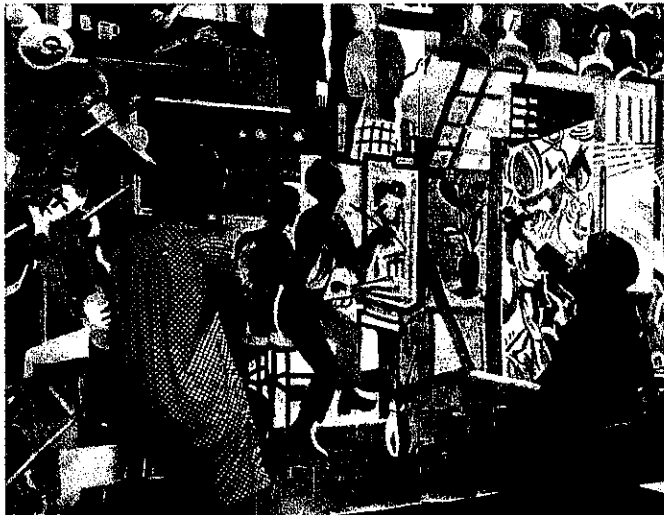


* Located at Kingsland Homestead

Democracy in Action and the New Deal in Queens



Phillip Guston, working on mural 1940, Queens Bridge.
Credit: LaGuardia and Wagner Archives



Ruth Reeves, working on mural, William Cullent Bryant High School.
Credit: Archives of American Art Ruth Reeves

A series of exhibitions distributed across eight communities in Queens will be mounted in 2018/2019 about the art that was created by the New Deal in their schools, libraries, post offices and public housing.

These communities are: Astoria, Cambria Heights, Corona, East Elmhurst, Long Island City, Richmond Hill, Woodhaven and Woodside.

Collectively these exhibitions are titled: *Democracy in Action: Art and the New Deal in Queens.*

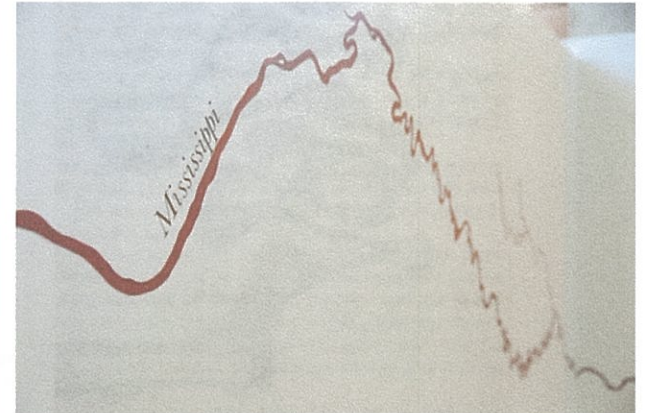
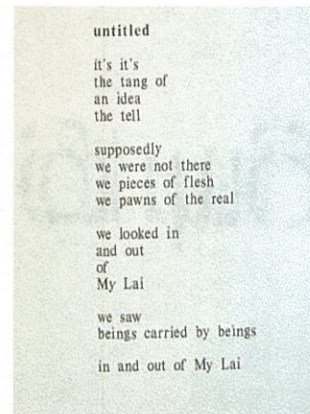
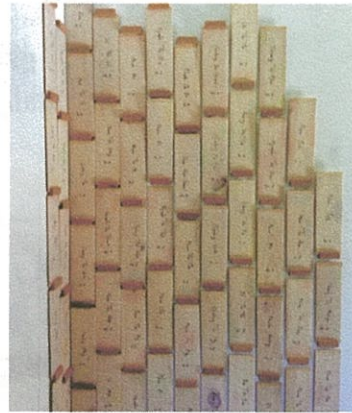
When Roosevelt uttered these words the United States was in a deep economic depression—25% of Americans were unemployed; the New York Stock Exchange had fallen 90% over the previous three years. In March, 1933, Roosevelt was inaugurated as President. Over the next three years he introduced programs to alleviate the economic suffering of Americans. Collectively they are referred to as the "New Deal"—Banking Reform, Emergency Relief, Work Programs, Agricultural Programs, Union Protection, Social Security, Aid to Tenant Farmers and Migrant Workers.

One of the agencies designated to carry out Roosevelt's employment goals was the Works Progress Administration. In Queens people were employed by it to build LaGuardia Airport, the Bronx-Whitestone Bridge, the Triborough Bridge, the World's Fair and Flushing-Meadows Corona Park, Alley Pond Park, numerous streets and sewers, Astoria Park, IND subway stations—Elmhurst Avenue, Grand Street, Woodhaven. . . and the rest of the stations through Rego Park, Forest Hills, Kew Gardens, Briarwood and Jamaica. Numerous schools and playgrounds were built or repaired—among them Bayside High School.

On the cultural front the Federal Art Project of the WPA was equally impactful. Some of the 20th century's most renowned artists were its beneficiaries.

Of Soil and Tongues

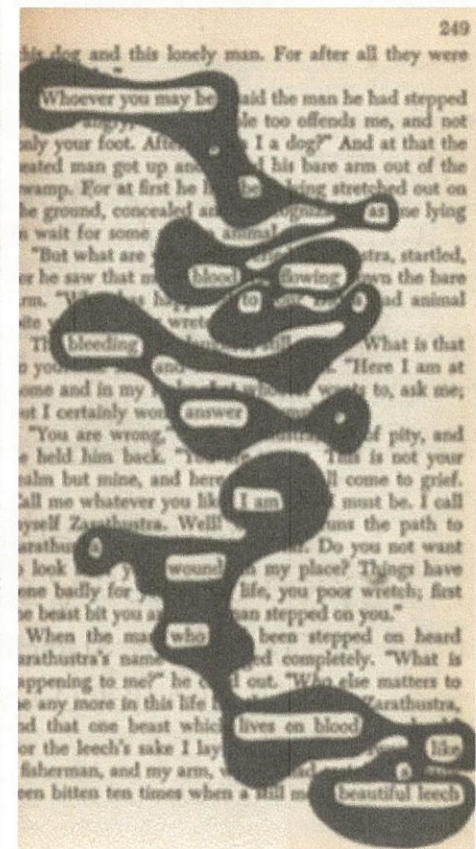
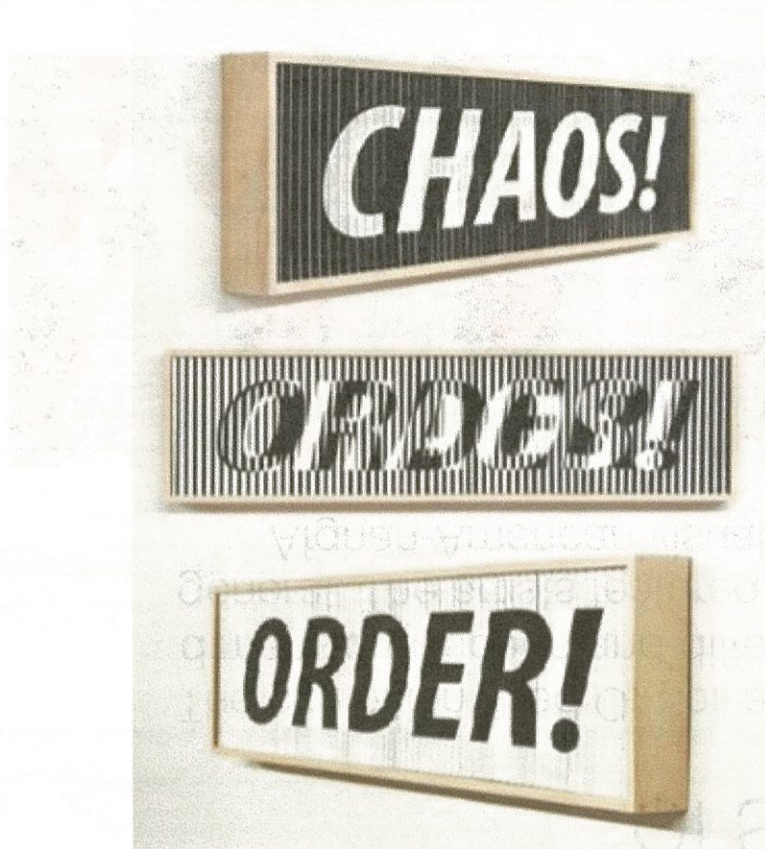
The exhibition titled *Of Soil and Tongues* will aim to publish poetry in three-dimensional space and different languages spoken in Queens and NYC in general. The artists featured are: Lê T.D. Thúy, Vietnamese-American poet, Afghan-American visual artists Sahar Muradi and Laimah Osman.



Of Soil and Tongues began with an invitation: to install poems in space, considering poetry as a form that is heard, read, graphic, performed, and embodied. The three responses give shape to places—that is, meeting places of history, intimacy, and geography, through various languages conveying tragic stories involving racism and xenophobia. The works sing, they stutter, of the Mississippi and its tributaries evoking fallen lives of people like young Emmett Till and countless lives of Vietnamese of a ravine in My Lai; of a walk along the west coast of Puerto Rico, and of a migration from Afghanistan. Kawinzi, lê, and Muradi + Osman trace what has happened in these places and direct our attention toward what might.

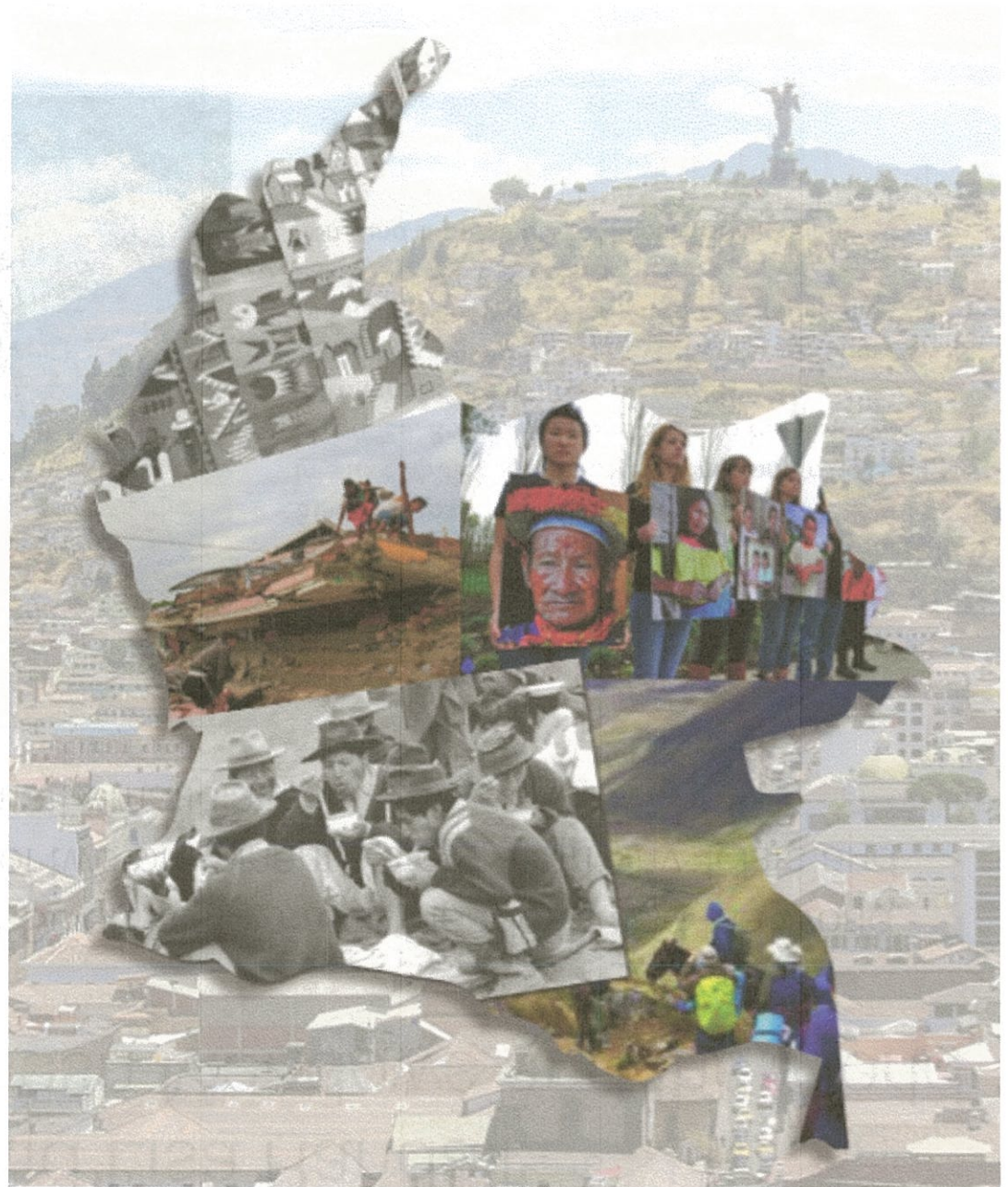
Double Vision - Queens through the Lens of Visual Poetry

Talented young poet Rosanna Oh and graphic artist Loide Marawanga will show their full take on collaborations between writers and visual artists. The challenge is to bring context and complexity of the written word to blend with visual representation(s) of everyday immigrant life of blue-collar workers.



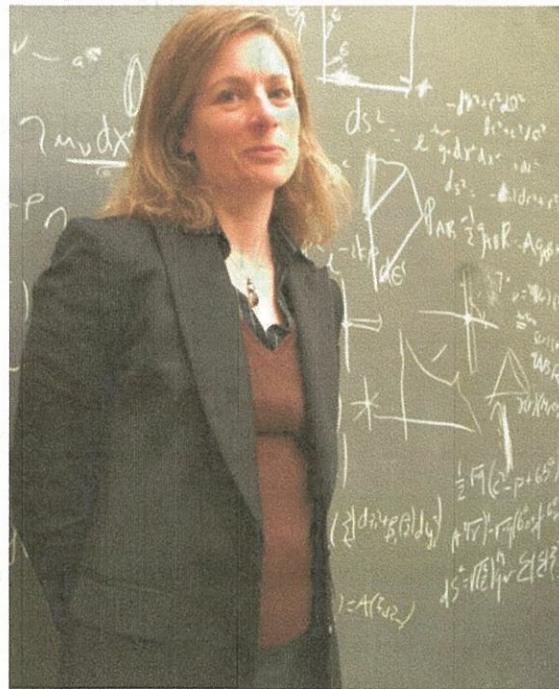
Immigrant Voices in Corona & Elmhurst

Immigrant Voices in Corona & Elmhurst Exhibition is where the voices of Corona & Elmhurst immigrant residents will be featured in an audio/visual display of their immigrant experiences. Our associated events will include not only music, dance and film, but also panel discussions and presentations on the living conditions the immigrants had to endure in their respective home countries.



Dana and Lisa Randall: Great Scientists of Fresh Meadows and the World

Dana and Lisa Randall: Great Scientists of Fresh Meadows and the World focusing on the life and work of two prominent sisters, both physicists and mathematicians.



LISA RANDALL - A BEAUTIFUL MIND

Vogue article -

Harvard physicist LISA RANDALL has unlocked secrets of a hidden universe. Robert Sullivan taps into an extraordinary intellect. With her high cheekbones and quiet elegance, Randall, 45, is less apt to be mistaken for a mongoose than for an actress studying for the part of Harvard professor, but as she makes her way to the edge of campus she exhibits a quick acceleration—and a penchant for minute observation.

Quilting Nature: Echoes of a Changing World

SU-CASA Program



As part of this program, Professor Elizabeth DiGiorgio, an accomplished artist who has been teaching Art and Design at Queensborough Community College, will be leading sessions at the designated senior center.



Program Objectives:

- Provide time for sharing recollections of positive experiences of nature.
- Create an opportunity for sharing favorite poems and literature about nature.
- Gives seniors an opportunity to develop their aesthetic awareness, perception and motor skills through weekly drawing lessons leading to the final project.
- Allow seniors to participate in the planning of a multi-stage project, culminating with an individual artwork that is part of a larger creative group project.
- Allow seniors to learn the technique gold and metal leafing.
- Provide an opportunity for seniors to have their creative efforts acknowledged by the community.
- provide a final product for the entire community to enjoy and discuss.

CARIBBEAN AMERICAN REPERTORY THEATRE Inc.

RUDOLPH SHAW EXECUTIVE/ARTISTIC DIRECTOR

Oversight - Art as Resistance in Trump's America

February 28, 2018.

Greetings and thanks to members of the City Council's Committee on Cultural Affairs, Libraries and International Intergroup Relations for inviting Caribbean American Repertory Theatre to participate in this hearing. We serve communities that have a large migrant population from various parts of Africa and the African diaspora, particularly the Caribbean. Our mission statement is to encourage cross-cultural communication as a means to foster harmonious relationships and cultural understanding in our communities. In that light our company is constantly striving to be a part of the global theater community through performance collaborations with other local arts organizations, the United Nations, theater companies in Africa and the Caribbean; whereby we can empower our spirits, learn from each other and honor resistance theater arts that have been a corner stone to empowering communities to combat oppression. Theatre is our sanctuary to build a defense against all forms of oppression. We do not see "Art as Resistance" as merely a form of rebellion that could be suppressed; but as an essential historical tool to mold the human mind toward a joyful life that resists political and sociological oppression. We recognize that both non-resistance and resistance / political art are valid forms of human expression that must be encouraged. The current Trump administration appears to be encouraging ideologies that fracture human relationships; and inherent biases fuel the energy for an ongoing battle of class, race and sexual orientation. Art as Resistance has been important towards the recognition of the "Black Lives Matter" movement and the human rights gains of the LGBTQ communities and others fighting for decent housing conditions and wages that can sustain life. The

gains by these movements now appear to be constantly “bonsied” by the policies of the Trump administration. Historically, theater arts have enabled social exploration that can dismantle the suffocating foundation of an authoritarian administration. In this current environment, the theater arts are needed to stimulate independent thought, create positive discussions about human existence and political engagement. In that light, our company is grateful for the support received from the City Council, particularly our councilman I. Daneek Miller, for the Immigrant Initiative award which enables us to create awareness and celebrate the various cultures in our community. Through our work-in-progress production of “Biko Rising”, we have been able to empower our youths with the wisdom of the late South African anti-apartheid activist Steven Biko. Through our production of “Haiti’s Children of God” by Lorey Hayes, we have encouraged the celebration of Haitian culture and engaged debate about the social and political crisis in Haiti in communities in Queens, Harlem and Los Angeles. CART recognizes that the exposure to the value of theater is available to only a few who can afford the high ticket prices. Therefore we have an active ticket subsidy program whereby members of our community, who cannot afford to pay, could still benefit from seeing a professional theater performance for free. This program is greatly indebted to financial support from the City Council. CART recognizes that theater art is one of several resources humans have to combat the erosion of social and political gains in this era of discrimination and blatant biases against certain groups. We are currently embarking on collaborations with environmentalists to present theater that addresses environmental issues. In conclusion, CART’s goals in producing theatre art as resistance is similar to that of the Freedom Theatre in “developing awareness and re-imagining reality to create a progressive viewpoint that opposes any attempts to crush people’s dreams or place external conditions on their aspirations”. Thanks you for the time.



Immigrants in general and specifically community members with precarious status have been a direct target of the current federal administration. ICE has worked hard to sow fear and detain people without warning, with impunity. As we saw with the cases of Ravi Ragbir, Jean Montrevil and others, activists who speak out are targeted. We feel strongly that the city's cultural institutions can be an important voice in the struggle to keep communities safe; aside from providing important cultural resources, museums and libraries can be sites for building much-needed solidarity. Artspace Sanctuary, the New Sanctuary Coalition and other groups have been organizing institutional trainings to provide guidance and strategies on how to manage this situation, how to be prepared and committed, and organize safe spaces. This model has been very successful in raising awareness, changing policies and putting into place practical measures.

We invite the Department of Cultural Affairs to consider a sanctuary summit for cultural organizations and libraries to discuss these matters, with specific requests to a) provide institutional training to attending organizations, and b) provide information on what art and cultural sanctuary spaces could do, and how they might declare themselves sanctuary along the guidelines provided by Artspace Sanctuary (<http://www.artspacesanctuary.org/>), which at minimum entails the following:

- * Provide a safe space where people won't be mistreated because of their race, gender, ethnicity, immigration status, gender, sexual orientation, religious faith, political or scientific views. Everyone is entitled to art and culture without fear.
- * Make a public statement regarding their commitment to protect information on immigration status of all members, staff, artists and visitors.
- * Agree to not allow federal immigration authorities to search the premises without court-issued warrants specific to those premises. This is legal and in line with the declarations of many sanctuary campuses and sanctuary cities. Due process is an important aspect of the judiciary that needs to be upheld.
- * Disseminate information and provide programming and resources helpful to undocumented and other vulnerable populations.

In addition to these, each space can opt to adopt further policies such as:

- offering temporary or long-term refuge in case of hate crimes, raids, deportation threats, and so on
- petitioning state and federal officials to support legislation and policy that protect the civil liberties and the right of non-citizens to remain living in the United States, such as the BRIDGE Act
- petitioning local and state officials to end policies, such as broken windows policing, that lead to the racialized and class-based criminalization of certain populations, and to their incarceration and deportation

We are ready and committed to collaborating with the DCA and other city offices to make this a reality.

Signatories:

Artspace Sanctuary, NOCD-NY, No Longer Empty, DanceNYC, Judson Arts, dreamyard, play:ground, Sunview Luncheonette, Arts and Democracy, Center for Art and Activism, Fourth Arts Block, Downtown Arts, The Point

iscp international studio & curatorial program

Hearing: Oversight - Art as Resistance State in Trump's America

Committee on Cultural Affairs, Libraries and International Intergroup Relations

Testimony from Susan Hapgood, Executive Director, International Studio & Curatorial Program

Committee Room, City Hall, New York, NY

February 28, 2018, 10:00 am

Thank you, Committee Chair and Council Member Van Bramer, and Council Members Borelli, Cumbo, Koslowitz and Moya, for the opportunity to testify about art during this time of political resistance.

Over the past year, it has been empowering to present art that expresses refusal to comply with and accept the views of the current presidential administration. Art's ability to communicate, to inspire people to think differently, contributes to bringing about change.

The International Studio & Curatorial Program in Brooklyn, where I am executive director, is the fourth largest arts residency program in the world. We are situated in a neighborhood of heavy industry intermixed with residential blocks of Dominican and Puerto Rican immigrants. Inside ISCP, as our non-profit organization is better known, we are surrounded by artists and curators from all over the world, including New York City. We are a highly diverse bastion of resistance--individually and communally--in our personal lives and in our work. Throughout the year, ISCP organizes exhibitions and public lectures, bringing together a range of viewpoints for a diverse public. We address the major concerns of our time as they pertain to contemporary art practice.

Rather than speak in the abstract though, I want to offer three examples from our programs over the past year where art is used to catalyze resistance. The first example was a public performance in early 2017 by an Iranian artist named Ghazel, about coming into the United States from Iran. Her long-planned art exhibition at ISCP coincided exactly with Trump's travel ban prohibiting visitors from six largely Muslim countries, including Iran. She arrived a few days after the unconstitutional ban was first lifted, and performed a riveting work about horrible personal experiences with our country's immigration officers. Ghazel's art made the inhumane ripple effects of the president's xenophobic actions crystal clear and immediate.

Storytelling is central to my second example too. We are working with the Mexican-born, New York-based artist Pablo Helguera on a social practice project happening at Los Sures, a housing advocacy organization in Williamsburg. Helguera invited Dreamers--immigrants who came to this country illegally as minors, to come to workshops to tell stories to each other and to the public. Here, art literally gives voice to immigrants to tell stories that nobody has heard, and that they haven't had a chance to tell. Resistance to Trump's revocation of DACA is central to the work, articulated by immigrants who were promised a pathway to citizenship that is severely threatened. Here again, art is a bridge from the personal to the political.

And next week, Dutch artist Jennifer Tee has been invited back for a solo exhibition at ISCP. At the opening, the artist will stage live readings in six languages on the subject of resistance taken from books dating from 1850 to the present and selected in collaboration with British poet Jane Lewty. The exhibition responds to current political upheaval in Europe, the US, and beyond, and aims to bring about personal and social change through positions of resistance. The show is organized with support from the government of the Netherlands, as well as the city and state of New York.

Art brings people together, offers a platform for discourse and communication. We are proud, as an arts institution, to organize international programming that fosters communal, humanitarian and political awareness, dialogue, action, and change during this extremely challenging time. In particular, we take issue with restrictive immigration policies, and celebrate the City's Cultural Immigrant Initiative. Along with most city dwellers, we know that New York desperately needs its extraordinarily rich diversity of voices to remain a cultural capital, let alone a civil society.

All of ISCP's public programming is supported by funding from City Council District 34 and the Department of Cultural Affairs. We could not do our important work without this support and encouragement, and we thank you.



Susan Hapgood
Executive Director

Disability/Arts/NYC Task Force

New York City Council

Oversight - Art as Resistance State in Trump's America

Testimony of Simi Linton and Kevin Gotkin,
Co-Directors of the Disability/Arts/NYC Task Force (DANT)

Email: simi@disabilityarts.nyc

Submitted to the New York City Council Committee on Cultural Affairs, Libraries
and International Intergroup Relations on February 28, 2018

The Disability/Arts/NYC Task Force (DANT) is an activist and policy shaping organization committed to fostering disability artistry in New York City. We work to dismantle the entrenched discriminatory practices and policies faced by disabled artists while simultaneously developing a community of emerging and experienced artistic talent. DANT is building a movement for disability arts to thrive in New York City.

We are the Directors of Disability/Arts/NYC (DANT), the only comprehensive disability arts activist organization in NYC, supporting artistry across all genres.

Thank you for this opportunity to speak about the arts as a vehicle for resistance in the current political climate. Our testimony outlines ways to consider the role of disabled artists and disability artistry in any endeavors emanating from this convening.

1] Disabled artists have articulated through our work resistance both to the dominant culture's definition of our lives, and resistance to our social positioning. We are adept at deploying art to disrupt and upend.

Disability/Arts/NYC 20 Cooper Square Room 240 New York, NY 10003

2] Further, we have articulated how metaphors and imagery of disability are used to taint and demean people. These are useful perspectives to share with an art world keen on resistance.

3] Disabled artists share with many other artists an acute awareness of the use of art as resistance to combat the virulent forms of racism and misogyny that have particular currency in this moment. However, we bring a unique perspective to resistance to other underlying ideologies which have been given new airings of late such as eugenics, utilitarianism, and notions of worthiness that affect us all.

4] Disabled artists are marginalized in the arts world and are also marginalized in conversations about diversity and underrepresentation. We are therefore concerned that coalitions built to develop artistic responses to the political situation will not include disability arts expertise.

5] The disability community is looking for allies from outside our constituency who can support our resistance to particular threats to disabled people's safety and rights. Two recent defiant acts of resistance exemplify the kinds of street theatre disabled activists have employed for decades. The first and most dramatic were the recent demonstrations outside Mitch McConnell's office at the threat of severe cutbacks in funding that disabled people rely on for basic needs. A second set of demonstrations occurred in Congress during recent deliberations over the bill H.R. 620, called the Americans with Disabilities Act Education and Reform Act of 2017, which was just passed in the House and is on the way to the Senate. If passed, this legislation would erode many of the hard-won rights embodied in the ADA.

6] As in the example above at McConnell's office, where disabled people resisted arrest and were dragged out of their wheelchairs by police, or the 1990 Capital Steps Crawl where disabled people dragged themselves up the 80 marble steps of the Capital to demonstrate for rights, we have honed a form of "art as resistance" that can lend flavor and meaning to broader endeavors.

In all of the above, our testimony speaks to the value of a disability arts presence in the conversation about "art as resistance." DANT is an activist organization with a commitment to such resistance. These are just some of the points that we hope will inform and shape the deliberations today.

February 28, 2018

Art as Resistance State in Trump's America

I begin with a quote from Timothy Synder, author of **Tyranny :Twenty Lessons From the Twentieth Century**

"As they knew, Aristotle warned that inequality brought instability, while Plato believed that demagogues exploited free speech to install themselves as tyrants."

For more than twenty years, African Voices Magazine has been the sounding board for those who wouldn't be published, or have their photos, films, or paintings viewed by a mainstream audience. It has always been our fundamental mission to give a platform to those who would be otherwise silenced, and even more so now. At this period when there is so much uncertainty in our society about funding for the arts, libraries, and education, we serve as a beacon for artists in the African Diaspora and beyond. At a time when the current resident in the White House seems hell-bent on dividing this beautiful country that I grew to love as an immigrant girl, I know for sure that it will be the dancers, musicians, writers, film makers, photographers, painters, sculptors, and poets who will make sure we continue to rise.

I now reflect on an evening in a small Tuscan town several years ago, when I attended a 'fair' with my oldest daughter. Someone handed her a poster of Guernica. This was painted 81 years ago by Pablo Picasso as a tribute to the Freedom Fighters during the Spanish Civil War, it still stands as a symbol to so many around the world who will never bow to tyrannical regimes. As inspiring as that moment was for me personally, I think so many years later, it is imperative that arts organizations and individual artists continue to educate, advocate, and use their work as a medium to motivate and inspire the public.

As an immigrant, a writer, an educator, a visual artist, and a mother, I speak on behalf of African Voices Magazine as an organization and as a voice in the resistance against censorship, defunding of the arts, and tyrannical and racially divisive government. In closing, I would like to dedicate this testimony to Elizabeth Catlett and Shirley Chisholm, two courageous women whose example should continue to inspire us all in the ongoing fight for equity and justice.

In the words of the Chilean poet, Pablo Neruda,

"Solemn is the triumph of the people,

With the passage of their great victory."

Thank you

Debbie A. Officer is a Brooklyn-based writer and educator. She has worked as a freelance journalist for The New York Amsterdam News, The New York Village Voice, Sage woman Magazine, and Black Issues Book Review. Ms. Officer has been the recipient of several arts grants from the Brooklyn Arts Council, serving as an arts in education instructor throughout the borough. She is currently the Book Review Editor for African Voices.



February 28th, 2018

RE:Oversight - Art as Resistance State in Trump's America.

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

Good morning. We are here from **viBe Theater Experience**, a 15 year old nonprofit arts organization that works to empower underserved teenage girls to write and perform original theater, video and music about real-life issues that they face daily. Through writing and performance our young women amplify their voices, "speak truth to power," and advocate for a change in the way that young women of color are treated in schools, on the street, and often, in their own homes.

viBe uses the arts to give young women the tools to navigate a variety of barriers and challenges. viBe recognizes our unique role as an **arts organization that engages girls and young women of color around the political, economic, and social issues that affect them most**. We contribute to, and advocate for, a shift in the way that girls and women of color are perceived, and a stop to the way that they are shut out of schools, institutions, and given few leadership opportunities.

The arts, and support for organizations like ours is crucial in order to help fuel and support an artistic response from our youth to the current political climate here in "Trump's America." As recent studies have highlighted, girls and young women of color are currently over-policed, under-protected, and face more threats to their physical, mental, social and emotional well being than ever. They have a lot to say about what its like to live in "Trump's America," and we should all listen. viBeGirl Taliquah says:

"I really loved how we freely go to express ourselves and being able to use our emotions to put on a play to let those who wouldn't understand us, finally get a glimpse of our lives. It really inspired me and opened my eyes to always speak out and voice my opinion because there are so many girls out there like me that are experiencing the same things I am but aren't as privileged as me to voice their emotions. I am so glad I had that experience." Taliquah Killings-Morrison, viBeStages 2017

Organizations like viBe provide a sanctuary, and a platform for the girls and young women who are the most vulnerable. Our girls need the stage like they need air, because it is the only place where they can get, as we say, their "nugget of free." Please support those who create intentional space for girls at the margin. Support the art that resists this notion of "Trump's America." Trust and believe girls, and let them lead the way. Thank you.



viBe Theater Aissatu Young: Testimony

Do you want a true democracy? Do you truly want out spoken people, people who value their own perspectives, and are socially active representatives within our massive constituency groups? If you answered yes, then you want arts programs around like the ones I've been exposed to. viBe Theater Experience fostered a connection between myself and adults that I hadn't had prior, as a youth. When I joined viBe, I was treated as a contributor, as an educator of my UNIQUE perspective, and AS AN EQUAL.

How many of us grow-up, and try to undo the emotional and mental damage that we've experienced as a youth? Damage that we weren't even conscious of accumulating, due to the social structure that leaves teens no room to express the atrocities that have been committed against them, both KNOWINGLY and unknowingly, by well meaning parents, teachers, mentors, neighbors, friends and peers.

Programs like viBe have called me to speak on my struggles. viBe has called me to speak on my opinions, and turn myself inside out for the world to see. With each viBe program that I've attended, with each session that I've experienced, with every encounter with younger viBe girls, I become more and more eager to share with society. I become more inspired to, and this theater making company CALLS me to.

viBe has worked with me, and young women just like me to shed light on the perspectives we hold. viBe provides platforms for us to display our contributions to society, in a space that respects our individuality. What a real way, to foster authentic contributors in our society. viBe helps us to hold our individuality, as we shine our inner-lights in every situation that we enter.

FOR THE RECORD

FOR THE RECORD

FOR THE RECORD

FOR THE RECORD

Testimony by Ryan Gilliam

Executive Director, Downtown Art and Fourth Arts Block (FABnyc)

Trustee, Naturally Occurring Cultural Districts NY (NOCD-NY), Alliance of Resident Theaters NY (ARTNY)

Member, Community Board 3, Manhattan

she/her

Good morning and thank you to Councilmember Van Bramer and members of the Cultural Affairs Committee for convening this hearing on Arts and Activism. To the many people in this room who have been working for social justice long before our most recent federal disaster won the White House - thank you. You're an inspiration to me.

I want to talk about how we as a field build an enduring practice of civic engagement and activism that is core to how our organizations work in the world. The ascendancy of the orange man has both shaken me and reminded me how deep the strains of fear, hatred, racism, xenophobia, nationalism, economic exploitation, and colonialism run in our country. Our work as artists will not be complete in the next election cycle. This is long term work.

I'm the Executive Director of and Fourth Arts Block (FABnyc). Downtown Art creates community-engaged arts programs with a focus on social justice and civic engagement. FABnyc is a membership group of nonprofit cultural organizations in the Lower East Side, its focus is to support the cultural vitality and diversity of our community.

We are trying to build long term practices that connect artists with social change. Here are a few examples of that work - issues, and that deepen connections within the - work I hope you will consider supporting.

- **Commissioning artists to collaborate with community organizers** - to develop creative projects which support and amplify the work of social justice campaigns. That work can have a multitude of forms - at Downtown Art and FAB we have commissioned community murals, short films, oral histories, youth theater, and a range of public engagement projects. Issues addressed included local resiliency, school segregation, immigrant rights, tenant organizing, and small business displacement.

- **Providing space for artists and organizers to convene, mixing cultural and community use at a single site.** Downtown Art opened a new three story home on East 4th Street in 2016 where we offer space most of it free, for both cultural events and organizing. Tenants facing displacement meet there, artists host concerts and dialogue on immigration and inclusion, resiliency and racial justice organizers hold retreats, indigenous artists are working in residence, and artists of color have priority call on rehearsal and performance space.

- **Bringing visibility to the work; sharing best practices**

FABnyc has a podcast which is now focused on cultural organizing, we use our eblast and social media to highlight activist and community-engaged projects in the Lower East Side and citywide, and is creating a video series highlighting the work of local members. We are working to support deeper

engagement between our members and the Community Board and City Councilmembers. We've launched a peer sharing group, and we keep ourselves active and informed in citywide networks such as NOCD.

I'd ask that you consider supporting programs like those described. I'd also ask you to

- Support intermediaries and organizing groups within arts and culture

FAB has 40 members, all nonprofit cultural organizations, in the Lower East Side. Our neighborhood has the population of many small American cities. FAB is uniquely positioned to work for systemic change as our focus is on the cultural vitality, the cultural ecology of our community. We can bridge relationships between arts organizations and other nonprofits, we can organize convenings, we can support learning and share best practices. All cultural organizations struggle with issues of capacity - and if work isn't considered core to its mission, if work isn't embedded in the practice - it gets sidelined. For an organization like FAB at a neighborhood level -- for an organization like NOCD at a city level - the work of connecting art and social change is central, the work of thinking about systemic change is core.

Thank you.

February 28, 2018

Art as Resistance State in Trump's America

I begin with a quote from Timothy Synder, author of **Tyranny :Twenty Lessons From the Twentieth Century**

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I now reflect on an evening in a small Tuscan town several years ago, when I attended a 'fair' with my oldest daughter. Someone handed her a poster of Guernica. This was painted 81 years ago by Pablo Picasso as a tribute to the Freedom Fighters during the Spanish Civil War, it still stands as a symbol to so many around the world who will never bow to tyrannical regimes. As inspiring as that moment was for me personally, I think so many years later, it is imperative that arts organizations and individual artists continue to educate, advocate, and use their work as a medium to motivate and inspire the public.

As an immigrant, a writer, an educator, a visual artist, and a mother, I speak on behalf of African Voices Magazine as an organization and as a voice in the resistance against censorship, defunding of the arts, and tyrannical and racially divisive government. In closing, I would like to dedicate this testimony to Elizabeth Catlett and Shirley Chisholm, two courageous women whose example should continue to inspire us all in the ongoing fight for equity and justice.

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Oversight - Art as Resistance State in Trump's America

Matthew Chavez

Creator of Subway Therapy

Subwaytherapy.com

When I moved to New York in late 2015, one of my major goals was to help people feel better about their everyday stress. I soon realized many people felt better simply by talking things out with a patient listener. So I started setting up a table and two chairs in the subway, calling myself New York's "Secret Keeper" and listening to whoever stopped by. People would say that talking to me felt like therapy, and while I made clear that I'm not a professional of any kind, people seemed to like talking to a "subway therapist." I leaned into it and bought a brown suit from a thrift store to wear while at my "office." I did this in 4 hour blocks each week for several months, and while people chatted with me every time, the length of our conversations made it difficult to talk to more than 10 or so people a week.

The morning after the 2016 presidential election, I wanted to give many more people the chance to air out their feelings. So I brought sticky notes and pens to the tunnel between 6th and 7th Avenues at 14th Street, and posted a simple message on the wall in stickies: EXPRESS YOURSELF.



The response was immediate, and electric. Thousands of people posted notes on the tunnel wall that first day and in the following days and weeks. Sticky note walls soon

popped up in other subway stations, in cities from coast to coast, and even abroad. At Union Square, upwards of 30,000 notes hung on any given day for over a month. I don't know exactly how many people participated, but what's clear is that in New York alone, tens of thousands jumped at the chance to express themselves through sticky notes.

The goal of my project was not to amplify messages of resistance, or any other particular viewpoint. Instead, my goal was the same one I had when I was New York's Secret Keeper: To be a conduit for others' expression. As it turned out, I helped transform people's fears and uncertainties into something beautiful and, for many, comforting. The work also created a forum for conversation -- including plenty of discourse about resisting injustices of all kinds. Most importantly to me, I helped thousands of diverse individuals feel connected in a city that while incredible, can be lonely and isolating.

Subway Therapy demonstrates that public art projects don't need to be expressly political to do good for the world, or even to help ferment resistance. However, there are obstacles to this sort of public art for the public good. For instance, unlike musicians, other artists can't get permits to create art like mine in the subway -- a rule that almost got me arrested for vandalism in the days after the election. When possible obtaining permits can be expensive and require lengths of time that hinders spontaneity and timely engagement.

Ultimately, I would like to see policy or structures that would support and provide individuals like me the freedom to develop and implement work that could be the creative solutions we need to solve the world's complex problems.

February 28, 2018
Sita Chay & Marlena Fitzpatrick (Cosmopolis Collective)

The role of Art in this society is neither a hobby or a luxury. Art is the foundation of human connection and a reminder of who we are as humans. Art as resistance humanizes people who became outcast by prejudice and those criminalized by the technicalities of the law. We as immigrants, whether undocumented or documented, need to have a platform and a forum that addresses our current state in this land. Often times it is the only way to resist the ugly and oppressive side of our society.

A puppeteer (Leslie Carrara-Rudolph) from Sesame Street once said “Mean people are mean because they lack imagination” They fail to imagine beyond the surface, and fail to imagine beyond their side of the story. We as humans have the capability to understand one another by putting ourselves in another person’s perspective. However, limited exposure to diverse cultural art has failed our abilities to imagine, relate, and embrace. Instead, we have started to build walls focusing on superficial and circumstantial differences. This is precisely why cultural art plays an important role in this society.

Resistance art is not here to make enemies and build more walls. Rather, it is here to help all of us to resist the evil inside us and inside the society. It is an animalistic side of human nature that the strong attacks the weak. We feel subconsciously superior when we look down upon someone who doesn’t have what we have. This is a disguised character of humans but in current society, this way of thinking and acting is encouraged and celebrated. How is this any different from animals? Art has failed the society. Where is our empathy? We have failed to remind people that we all come from a same humble place. We have failed to remind the history of immigration, that we are all immigrants who had reasons and stories to move here.

This is why we need to promote and strengthen cultural workers whose art imagines multiple futures for those of us criminalized, illegalized, sexualized, exploited and oppressed by capitalist elite. Artists who have risked persecution, and being censored have restlessly worked through poetry, concept albums, stage plays, exhibits, in order to bring balance and unity in the society by shining on stories that are not shared.

As an example, I want to share with you today about Cosmopolis Collective. We are a group of musicians who came together with stories and a purpose. Separately we are individual artists who pursue pure form of art, but together we share our journey in the United States of America as Korean, Italian, German, Japanese, Indian American, and Puerto Rican. It is originally inspired by pianist Tereza Lee, who is known as “the original DREAMer.” Despite the fact we don’t often think of music as a tool to initiate policies, Tereza’s passion and talent for music and her teacher’s empathy and effort initiated one of the biggest movement in the history.

Cosmopolis Collective brings forth each person’s unique traditions, the tradition that has been blending with the neighboring traditions in this land. We celebrate Puerto Rican Bomba, Indian Raga, Korean court music by weaving into our one big tradition. Your respect towards ancestor becomes our celebration of tradition. We write music that is inspired by Anne Frank’s Diary. Her belief in the good of the people despite what happened to her is celebrated through uplifting Colombian Cumbia. Our history of pain sympathizes with your history of pain. We are here in belief that art that celebrates mixes of cultures provokes deeper understanding of who we are in this land. I encourage you to listen, create, uplift each other, and stand in solidarity with one another.

Martha Bowers, Executive Director of Dance Theatre Etcetera
Testimony 2/28/18 Art as Resistance State in Trump's America.

Thank you for this opportunity to testify on Art as Resistance.

My name is Martha Bowers and I am Executive Director of Dance Theatre Etcetera., a cultural organization based in Red Hook, Brooklyn.

As each day brings new challenges from the White House, I think the most important work we can do, as artists, is refuse to accept the current state of politics in our country as the “new normal,” and keep informed about what policies are forming and legislation being enacted.

Dance Theatre Etcetera is addressing the urgent need for resistance in three ways. Firstly we have worked internally to recommit to our core values and have allocated resources and time to trainings for staff, board and our teaching artists on understanding and undoing racism work.

Secondly through our school and community-based arts education programs, we challenge our students to use their acquired arts skills to think critically about the issues impacting their lives, and address those issue through their creative work. We aspire to helping create a next generation of engaged and informed citizen/artists.

Thirdly, we produce arts events such as our annual Red Hook Fest, a free two day performing arts festival that features socially aware artists, showcases resources offered by local nonprofits, and encourages cross sector socializing in a rapidly gentrifying community that is home to Brooklyn’s largest housing projects.

This year the festival’s theme is Artist as Activist. We are embedding artists in local community organizations to lead workshops that ask the question: what does engaged citizenship mean?

We, as a NYC arts organization, are proud to stand with our the NYC Council, in resistance to the Trump administration’s many dangerous policies . We encourage you to continue supporting all of the nonprofit cultural organizations that provide safe, creative spaces where we help develop the next generation of artists/citizens. Additionally, it would be helpful if the Dept. of Cultural Affairs could provide webinars that detail rules and regulations governing nonprofits with regard to political activities.

Art as Resistance State in Trump's America

Testimony of Dr. Indira Etwaroo, Executive Director, RestorationART and The Billie Holiday Theatre

Dear Chairman Van Bramer, Council Member Cumbo, members of the committee, thank you for this opportunity to speak. My name is Indira Etwaroo and I come to you from the historic Billie Holiday Theatre and RestorationART in Bedford Stuyvesant, Central Brooklyn, home to the largest community of people of African descent in New York City, and, indeed, the country. I come to you, as leader of the cultural centerpiece of the first community development corporation in the nation founded through the bi-partisan efforts of Senators Jacob Javits and Robert F. Kennedy, Jr., inspired by the grassroots efforts of community activists.

The Billie Holiday Theatre and RestorationART are byproducts of the civil rights and black arts movements of the 60s, as a platform for the all-too-often marginalized stories and storytellers of African descent in our country. As two sister-arts organizations with five decades of experience in one of the most underserved communities in the city, we have a unique perspective on art as resistance.

2018 is a year marked by uncertainty and fear, with an emerging national agenda that has left the poor, immigrants, communities of color, the LGBTQIA community, women, Muslims and non-Christian faith-based communities anxious about deepening injustices and inequities.

At The Billie Holiday Theatre and RestorationART, we are driven by our ever-deepening commitment to join hands with the artists and audiences of Brooklyn and beyond to mend what is broken, to restore what has been lost and to achieve equity and prosperity for all through the power of radical and revolutionary storytelling. We believe stories, honestly told, can drive conversation and social change and are only going to become more important to our community and national narrative. We are committed to using the arts as a platform for stories that would otherwise be relegated to the sidelines and a way to further the difficult conversations we must have as a community both with ourselves and with others.

But we also know that art is a force for change beyond the marketplace of ideas. The arts confer unique and meaningful benefits to the communities in which they are housed, they are heralded as a contributor to academic performance and student discipline, economic prosperity, physical and psychological well-being, safer neighborhoods, and social capital. With their ability to improve day-to-day life for people and families, particularly in disadvantaged neighborhoods, people who again today are feeling uncertain and frightened about the future, supporting the arts is not just a symbolic gesture of resistance. It is the resistance.

In closing, I would like to share a quote from Nobel Prize-winning author Toni Morrison, one that informs our work at The Billie Holiday Theatre and RestorationART: "This is precisely the time when artists go to work. There is no time for despair, no place for self-pity, no need for silence, no room for fear. We speak, we write, we do language. That is how civilizations heal."

Thank you again for your time and for your support of the arts in New York City.

Art as Resistance State in Trump's America.

American Indian Artists Inc. (AMERINDA) has been instrumental in the continuation of a rich legacy since 1987. Begun by bold and innovative Native American cultural leaders affiliated with the New York Movement of Contemporary Native American Arts, these Native artists determined very early that because Native Americans were the most under resourced group in the United States, AMERINDA as an organization, had to have very specific strategies and focus in order to survive and thrive in the highly competitive and status oriented art world of New York City.

This idea of inculcating strength from within is one necessary to any resistance movement and one of the contributions that AMERINDA provides in its service to Native people. As we commemorate our 30th Anniversary – we continue to honor the greatest diversity of Native contemporary art practitioners outside Santa Fe, New Mexico – those of the New York Movement of Contemporary Native American Arts and its legacy.

This diverse group of Native painters, sculptors, photographers, installation and media artists, performing artists, filmmakers, and writers has striven from the 1920's to achieve greatness in New York City by encountering the visual strategies and social purposes of Abstract Expressionism, pop and conceptualism – various strains of postmodernism in the visual and performing arts. This has been impactful on the fabric of the cultural life of New York as well as the United States as a whole.

AMERINDA's recently published book: ***No Reservation: New York Contemporary Native American Art Movement* (ISBN#:978-0-9898565-4-6)** literally brings to the consciousness of the public the best kept secret in all Native American contemporary art – that a New York Contemporary Art Movement exists and that it continues to push the boundaries of the best in contemporary Native American visual language. This art reflects the urban New York Experience yet contains ancient indigenous sensibilities of history, memory, design, texture, color, sound, movement and mastery of media.

AMERINDA since its inception has exemplified a community-based arts organization that reflects its needs and desires despite its own struggles with racist and insensitive portrayals in theater and film, as well as fraudulent and racist experiences within the local political climate. AMERINDA has spoken out for its rights, sought to enlighten, and fought to gain redress for great inequity. We will continue to do so when necessary.

Unfortunately, Amerinda's experience in recent years has again been one of inequity, and engagement in a non-transparent real estate process in this city that excludes organizations

of color and maintains preference to white organizations. As the UN Declaration on the Rights of Indigenous People (2007) states: all indigenous people have a right to the perpetuation of their unique legacies to future generations. For Native Americans, the phrase “Seven Generations” has an incredibly significant meaning, that of protecting the earth for the generations to come. Yet even this phrase has been commercialized and become the name of a product brand.

But we are not interested in symbolic gestures; we want equal consideration and not special treatment. We are looking for fairness and respectful consideration. Amerinda represents artists of the tribally-enrolled sovereign Native Nations of the United States living and working in the New York metropolitan area today. Although our histories go back thousands of years here on the continent as well as Manhattan Island we have a living culture. Native people have dealt directly with all the Presidents beginning with George Washington forward. Political leaders come and go but Native people are still here following the traditions established long before the United States. All our art reflects a persistence of being.

The bright future we see of empowering Native Americans, breaking down barriers to foster intercultural understanding and appreciation for Native culture by the promotion of the indigenous perspectives in the arts to a wide audience, would not have been possible without the brave and talented Native people who went before us, and we are forever indebted and eternally grateful to them.

AMERINDA will continue to nurture and foster this creativity for the next 30 years with the blessings of the Creator and the inspiration of all the Native artists of whatever discipline who continue to come to New York to find the freedom to express their individuality, creativity and identity, free from the straitjackets of stereotyping, bias, and distorted understanding. This can't be reduced to one individual work of art or artist's vision. It is a state of being that resists forced assimilation in service to the superiority of one culture over others and empowers individual people to reach their full human potential.

Without the support of our dedicated Board of Directors, staff, donors, volunteers, elders, historians, and community we serve and who have guided and support us, AMERINDA would not have become the only Native American arts services organization that performs the functions it does today. Thank you.

David Martine (Nednai-Chiricahua Apache, Shinnecock/Montauk)

Chairperson, American Indian Artists Inc. (AMERINDA)

RE:Oversight - Art as Resistance State in Trump's America.

Committee on Cultural Affairs, Libraries and International Intergroup Relations hearing
on at 10:00 A.M. in the Committee Room, City Hall, New York, NY

Laura Paris, AED Arts and Literacy/School Based Programs

Coalition for Hispanic Family Services Testimony

Wednesday, February 28, 2018

The vibrancy of our diverse communities is under attack. The arts are a natural vehicle for the community to express the impact of these attacks, process the impact, and build communities of resistance. As a community based organization working with diverse communities of color in ten neighborhoods we have seen how the attacks on individual communities impact our children and families. The fear after the 2016 elections was palpable. Many of our children were afraid that their families would be separated, their parents deported, that they would lose their homes and their country, whether or not their parents were documented. Children from many different backgrounds felt betrayed to see the tolerance, curiosity, and cultural pride that we and their schools taught undermined by the racism and intolerance of the Trump administration. Girls and boys alike were confused by the specter of a president who evidenced so little respect for women while their teachers taught respect. Our parents struggled with how to discuss and process this fear and confusion, just as we as teachers, teaching artists, art therapists, and community workers did.

In the face of this trauma, we knew we needed to do something and drew upon our experience in art therapy and community based arts projects to process and showcase our families' experiences. I would like to highlight one of the many projects the Coalition for Hispanic Family Services Arts and Literacy Program has spearheaded in response to the current climate as an example of the role the arts could play in our time. We invited our 1,300 young people who attend our Arts and Literacy Program and their families to reflect upon President Donald Trump's proposed wall between the US and Mexico and then reimagine what borders between countries should look like. The result is an installation, "Wall < Enter," an interactive immersive art installation featuring projected montage of images, writing, dance, music and monologues about borders, personal stories, inter-culturation and the impact of immigration policy. The physical

installation was a corridor composed of two 40 feet permeable wall / projection surfaces, representing the deconstruction of the concept of a border wall on view at Knockdown Center from October 6th through November 2nd, 2017. The project offered visitors an opportunity to hear from those most affected by the anti-immigrant sentiment fostered by the Trump administration, and, simultaneously, provided participants with an opportunity to imagine alternatives to the anti-immigration plans and policies laid out by our president. It included hundreds of drawings imagining open borders. One group of children made a moving puppet show about a family's immigration experience and the support they received from friends and family in New York City. One group of children developed a skit exploring how the electoral college undermines democracy and how the process of impeachment functions. One of our soccer teams in Queens developed a video art project showing how youth from different countries and backgrounds display teamwork. A number of our dance groups developed work about interdependence. Others developed work about pride in their cultures of origin. The public was also invited to contribute drawing over the course of the summer of 2017. Importantly, all of these drawings, videos, plays, dances, were in response to open ended questions about how participants felt and what THEY thought of current events.

Making this artwork helped many families not only process their feelings, but feel supported by other families and NYC institutions. Having their work showcased in a large, beautiful, public space gave them a sense that NYC stands in resistance to Trump policies. This sense of a supportive community will continue to help people imagine a different world and find the strength to fight for it. As cultural organizations, we have the tools, the creativity, and the obligation to create these forums.

ARTS & DEMOCRACY

Cultural Affairs Committee Hearing, February 28, 2018

Testimony, Caron Atlas, Director of Arts & Democracy and NOCD-NY

My name is Caron Atlas and I am the director of Arts & Democracy. Arts & Democracy's mission is to engage the power of arts and culture to further civic participation and social justice. We grew out of National Voice in 2004, engaging the cultural community in this national civic participation initiative. Currently we are involved in many resistance activities and I would like to emphasize three key points with examples from our work:

1. Art plays many roles – it is part of healing, humanizing, organizing, communicating, and shaping and shifting narratives. We held our Cultural Organizing for Community Change workshop just a few days after the election and it demonstrated how important it was to come together, lift our spirits and regain our strength to fight back. A year later the same workshop was very different. We came together to strengthen our skills, to strategize and build our power.
2. Our work has more impact when we join with other activists and community members. We are part of many collaborative efforts in our neighborhood, citywide and nationally:
 - In our neighborhood we help facilitate arts activism for Get Organized BK (led by CM Brad Lander) and were a co-sponsor of the GOBK civic festival. I am on the GOBK leadership committee as well. Arts & Democracy's collaboration with the Bangladeshi community in Kensington included a meet your neighbors dinner soon after the election and continues to use arts and culture to address immigrant rights and connect immigrants with others in the community.
 - Citywide we were part of a service organization convening held soon after the election and are active in NOCD-NY, which I also direct. NOCD-NY is supporting its members in their activism. We focused a peer learning exchange on arts, culture, and immigration activism so we could learn from, strategize with, and act together with immigration activists from across the city. One of the participating groups, Art Space Sanctuary, is calling on the Department of Cultural Affairs to help host a sanctuary summit for cultural organizations and libraries about how they can be sites of solidarity with vulnerable populations. Arts & Democracy and NOCD-NY support this call.
 - Arts & Democracy also works nationally and it's important to us to build stronger ties between progressives in New York and other parts of the country – particularly in the South. We are cross-fertilizing between cultural organizing efforts in NY, Charlotte NC, KY, and New Orleans. We are a member of MAGNET, a national network fighting for media justice around such issues as net neutrality.

(over)

3. We need to engage the power of our imagination to remain grounded in what we are fighting *for* as well as what we are fighting *against*. The signs we designed for the Women's March featured the images of women we admire and named a key value held by each of them that we are fighting for. This is work for the long haul. We need to build on what we were doing before the election: strengthening our community relationships, undoing racism and white supremacy, supporting diverse and progressive leadership of the communities most impacted by policies. To keep this work going, New York City should support and set up ongoing infrastructure that strengths arts and culture as a critical part of inclusive civic participation.

Thank you for the opportunity to testify.

Caron Atlas
Director Arts & Democracy and NOCD-NY
88 Prospect Park West #3D
Brooklyn, NY 11215
347-512-6612
caron@artsanddemocracy.org
www.artsanddemocracy.org
www.nocdny.org



Leonard Bernstein after the Kennedy assassination

We musicians, like everyone else, are numb with sorrow at this murder, and with rage at the senselessness of the crime. But this sorrow and rage will not inflame us to seek retribution; rather they will inflame our art. Our music will never again be quite the same. This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.

This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before

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WASHINGTON SQUARE MUSIC FESTIVAL, Tuesdays at 8 pm in June

How can music and art create political awareness in a divisive society? If Jon McNaughton's painting "Respect the Flag", a jingoistic portrait of Trump wrapped in Old Glory and hailed by Hannity on FOX news is accepted art propaganda for taste in art—the country is in trouble. Funding cuts to the NEA, NEH, NPR proposed by this administration undermine the artistic freedom of this society. Do we get better funding if we promise to play the National Anthem to a standing audience before each concert??

What did and what does the Washington Square Music Festival as a free to the public outdoor festival contribute for now 60 years to the diverse audience of New York?

By virtue of our venue, historic Washington Square, known for resistance against unreasonable governmental rules, our eclectic performances that attract a widely diverse audience, and the artists themselves, we resist stereotypes about music, and offer first class performances free to everyone, we create a widely diverse community thru music. We do this by offering not only what has come to be known as "classical music", but jazz, music from Africa, salsa, and Argentine tango

Our programming is as diverse as our audience. We presented music which was Called Degenerate or Forbidden Music between 1933 and 1945, also music which was composed in concentration camps, e.g. Viktor Ullmann, Gidon Klein, Kurt Schwitters, Arnold Schoenberg, Gyorgi Ligeti, and concertos with unusual solo instruments like harmonica, xylophone, bass trombone.

Our Artists past and present include: Conductors of African American, African and Latin heritage: Henry Lewis, Tali Makell, Charles Darden, David "Panama" Francis, Johnny Colon, and JP Jofre.

Soloists: Wynton Marsalis when he was only 18, baritone Kenneth Overton, Margaret Lang Ten, Annabella Gonzalez Dance Theatre, Charles Mingus Orchestra and Nepo Soteri & His Asante Band (Mr. Soteri was a survivor of the Rwandan massacre) and The Stonewall Chorale, the nation's first LGBT chorus. Our orchestra personnel are also diverse.

Women conductors in 60s and 70s Frederica Petrides, Maria Tunicka, Woman composers the 90s and this century: Sofia Gubaidolina, Amy Beach among others.

Our committees do outreach to underserved communities and make them feel welcome. We believe free music for everyone is not at "perk" but a right, and we bring the concert hall to the public Square.

**WASHINGTON SQUARE MUSIC FESTIVAL
CELEBRATES 60 YEARS OF EXCELLENCE!**

**Free Alfresco Concerts
Tuesdays at 8 pm in June, 2018**

Music Director Lutz Rath has announced the 60th season of the Washington Square Music Festival, taking place Tuesdays in June on the Main Stage in the center of Washington Square Park. All four concerts are free. The Festival is under the auspices of the Washington Square Association, Inc. Seating is first come, first served.

WASHINGTON SQUARE MUSIC FESTIVAL'S 60TH SEASON

Classical Plus Jazz

www.washingtonsquaremusicfestival.org

Main Stage, Washington Square Park – FREE

Rainspace: Judson Memorial Church, [55 Washington Square South](#)

June 5, 8 pm: The Festival

Chamber Orchestra conducted by Lutz Rath

Robert Ingliss, oboe soloist

Richard Strauss: Concerto in D

major for Oboe and Small Orchestra

Ludwig van

Beethoven: Symphony # 1 in C major, op. 21

Georg Gerson: Symphony in E-flat major

June 12, 8 pm: The Festival Chamber Ensemble

Mélanie Genin, harp soloist

Jean Francaix: Quintet for harp and string trio

Claude Debussy: Sonata for flute, viola and harp

Sergei Prokofiev: Quintet op 39 for oboe, clarinet, violin, viola and double bass

**June 19 8 pm: The Festival Chamber Ensemble,
with soprano soloist Ariadne Greif**

Haydn Divertimento # 14 In C Major, Hob li: 11

"Der Geburtstag" (anniversary)

Bohuslav Martinu Nonet for wind ensemble and strings

Jan Dismas Zelenka: "Hipocondrie" quintet

June 26, 8 pm: Kuumba Frank Lacy Sextet & vocalist

Free form jazz

19302
11/10/18
1/1/19

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☐ in favor ☐ in opposition

Date: 2/28/18

(PLEASE PRINT)

Name: JULIA LU

Address: 212 W. 83rd Street, NY, NY 10024

I represent: Children's Museum of Manhattan

Address: _____

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Appearance Card

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☐ in favor ☐ in opposition

Date: Feb. 28, 2018

(PLEASE PRINT)

Name: RUDOLPH SHAW

Address: 114-13 OVID PLACE, ST. ALBANS

I represent: CARIBBEAN AMERICAN REP. THEATRE

Address: SHAWCART @ 901.com

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Date: _____

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Name: Christopher Wisniewski

Address: 364 Sterling Pl Brooklyn

I represent: Studio in a School

Address: 75 West End Ave

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Name: JAMES REYNOLDS

Address: 1725 7TH AVE #410

I represent: STUDIO IN A SCHOOL

Address: 75 WEST END AVE 23

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☒ in favor ☐ in opposition

Date: _____

(PLEASE PRINT)

Name: LUTZ RATH

Address: 36 HAMILTON AVE. #11 S-1, NY

I represent: WASHINGTON SQ. MUSIC FESTIVAL

Address: WASHINGTON SQ.

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Name: Abou Farman

Address: 427 W 146

I represent: ArtSpace Sanctuary

Address: (as above)

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Date: 2/28/18

(PLEASE PRINT)

Name: Charlotte Chun

Address: 20 Jay St.

I represent: Brooklyn Arts Council

Address: BK NY

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Date: _____

(PLEASE PRINT)

Name: ASSETON SY

Address: 3716, 10th Ave #4A NY NY 10034

I represent: MALIAN Cultural Center

Address: 151 W 128 St NY NY 10029

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☐ in favor ☐ in opposition

Date: _____

(PLEASE PRINT)

Name: ADAM JACOBS

Address: 620 CONEY ISLAND AVE, #3, BROOKLYN

I represent: KIDS CREATIVE

Address: 2014 FIFTH AVE, NY, NY 10035

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(PLEASE PRINT)

Name: Patricia Parker

Address: 107 Suffolk St. #300

I represent: Arts for Art Inc.

Address: 107 Suffolk St #300

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☐ in favor ☐ in opposition

Date: 2/28/18

(PLEASE PRINT)

Name: Matthew Chavez (Artist)

Address: 129 Carlton Ave Brooklyn, NY

I represent: myself, Participatory Artists

Address: _____

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☐ in favor ☐ in opposition

Date: 2/28/18

(PLEASE PRINT)

Name: MARTHA BROWN

Address: 226 Marston St

I represent: Brooklyn NY 11226

Address: Dancelhue Etc 480 Van Brunt St

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Same Panel

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Date: 2-28-18

(PLEASE PRINT)

Name: ~~Amoracy G...~~ Amoracy Sander

Address: 611 Cratone Park North

I represent: TONYC

Address: _____

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*Same Panel
Amoracy
Sander*

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Date: Feb 28, 2018

(PLEASE PRINT)

Name: Katy Rubin

Address: 758 8th Ave Suite 300 10036

I represent: Theatre of the Oppressed NYC

Address: _____

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Date: 2/28/18

(PLEASE PRINT)

Name: *commissioner* Tom Finkelpearl

Address: 31 Chambers St

I represent: NYC Dept of Cultural Affairs

Address: _____

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Date: 2/28/18

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Name: DAVID MARTINO

Address: PO BOX 1285, SOUTHAMPTON

I represent: AMERICA American Anti NY. (1969)

Address: E. 288 E. 10th St, dnc.

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Name: Arreya Bradauolu

Address: 1208 Dean, Suite 232 Brooklyn NY 11238

I represent: Vibe Theater Experience

Address: 1208 Dean, Suite 232 Brooklyn, 11238

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(PLEASE PRINT)

Name: Ian Fields Stewart

Address: 1208 Dean, Suite 232 Brooklyn, NY 11238

I represent: Vibe Theater Experience

Address: 1208 Dean Suite 232, Brooklyn, 11238

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(PLEASE PRINT)

Name: Toua Lillard

Address: 1000 Dean, Suite 232 Brooklyn, NY 11238

I represent: Vibe Theater Experience

Address: 1000 Dean Suite 232, Bklyn, NY 11238

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Date: 2/28/18

(PLEASE PRINT)

Name: Simi Linton

Address: ~~142 RIVER~~ 20 Cooper Square NY 10003

I represent: DISABILITY/ARTS/NYC

Address: _____

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☐ in favor ☐ in opposition

Date: 2/28/18

(PLEASE PRINT)

Name: BRANKA DUKNIC

Address: 143-35 37th AV., FLUSHING, NY 11354

I represent: QUEENS HISTORICAL SOCIETY

Address: _____

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Name: Mark DeGarmo

Address: 107 5th St NY NY 10002

I represent: Mark DeGarmo Dance.

Address: _____

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(PLEASE PRINT)

Name: RYAN GILLIAM

Address: 202 ALBEMARLE ROAD BKLYN 11218

I represent: DOWNTOWN ART + FOURTH ARTS BLOCK

Address: 70 EAST 4TH ST NYC 10003

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Date: _____

(PLEASE PRINT)

Name: Dr. Ladine E. Howard

Address: 1368 Fulton St, BK, NY 11216

I represent: Bedford Stuyvesant Restoration Corporation

Address: _____

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(PLEASE PRINT)

Name: Susan Haggood

Address: ISCP, 1040 Metropolitan Avenue

I represent: ISCP

Address: 1040 Metropolitan

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Name: Caron Atlas

Address: 88 Prospect Park West 3D Brooklyn

I represent: Arts + Democracy + NOCD - NY

Address: 88 Prospect Park West 3D Brooklyn

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Date: 2/28/2018

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Name: Sith Chen

Address: 100 Riverside Blvd. #4A NY NY 10069

I represent: Cosmopolis Collective

Address: _____

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☐ in favor ☐ in opposition

Date: 2/28/18

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Name: Marlene Fitzpatrick

Address: 1651 Metropolitan ave

I represent: Cosmopolis Collective and Immigrant Arts

Address: Coalition

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Date: 2/28/18

(PLEASE PRINT)

Name: Debbie Offices

Address: 277 Easton parkway 11235

I represent: African voices magazine

Address: 96 St. N.Y.C.

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☐ in favor ☐ in opposition

Date: 02/28/2018

(PLEASE PRINT)

Name: Aissatu Young

Address: 1580 East New York Avenue APT 4D Brooklyn NY 11212

I represent: The ViBe Theater Experience

Address: 1000 Dean Street Brooklyn NY 11238

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☐ in favor ☐ in opposition

Date: _____

(PLEASE PRINT)

Name: Laura Paris

Address: 315 Wyckoff Avenue

I represent: Coalition for Hispanic Family Sv.

Address: 315 Wyckoff Avenue, BK, NY 11237

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☐ in favor ☐ in opposition

Date: 2/28/18

(PLEASE PRINT)

Name: John Stancos

Address: 10A Stockholm St

I represent: Coalition Hispanic Family Services

Address: 315 Wyckoff Ave

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THE CITY OF NEW YORK**

Appearance Card

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

☐ in favor ☐ in opposition

Date: _____

Name: Mark DeGarmo (PLEASE PRINT)

Address: 107 Suffolk St, 3rd Flr NY 10002

I represent: Mark DeGarmo Dance

Address: same

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

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

☐ in favor ☐ in opposition

Date: 2/28/18

Name: Christopher Massimine (PLEASE PRINT)

Address: Museum of Jewish Heritage, 36 Battery Pl

I represent: Immigrant Arts Coalition

Address: _____

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