

New York City Council

Committee on Cultural Affairs, Libraries, and International Intergroup Relations

Oversight Hearing - Cultural Immigrant Initiative and Post-Budget Analysis

Tuesday, January 17, 2017, 1:00 PM – Council Chambers, City Hall

Testimony Presented by New York City Department of Cultural Affairs

Commissioner Tom Finkelpearl

Good afternoon, Chair van Bramer and members of the Committee on Cultural Affairs, Libraries, and International Intergroup Relations. I am Tom Finkelpearl, Commissioner of the New York City Department of Cultural Affairs. I am here to testify in regards to today's topic: Cultural Immigrant Initiative and Post-Budget Analysis. Thank you for the opportunity to speak about these important topics. I am joined today by a number of my colleagues from DCLA.

This year's expense budget of \$181.3 million is the highest in total dollars in the agency's history. It is accompanied by more than \$150 million in new funding for cultural capital projects. This scale of funding – over \$330 million in one year - wouldn't be possible without the support and collaboration of everyone on this committee and your colleagues on the Council. We thank you for that. As you know, \$10 million was added in negotiations between the Administration and City Council to the agency's expense budget at adoption. There was also a substantial increase in funding for City Council initiatives. For instance, the Cultural After School Adventures program was increased by \$3 million; the SU-CASA creative aging program was doubled to more than \$2 million, making it the largest such program in the U.S.; and the Cultural Immigrant Initiative was increased by \$1.8 million, a major expansion of this source of support for immigrant communities across the city. All of this together represents the largest increase to the City's cultural funding in years, and we are grateful for that!

The \$10 million expense budget increase was divided equally between the Cultural Institutions Group (CIG) and the Program groups. This increases City funding for nearly 1,000 organizations in all five boroughs. For both the CIG and the Program groups, we distributed the increase in a way that provided small organizations with a higher percentage increase than large groups.

Most of DCLA's total funding has already been put to work in the cultural sector, supporting hundreds of organizations in all five boroughs:

- **Cultural Institutions Group** comprises organizations of all sizes and disciplines on City-owned property. These groups provide publicly accessible cultural programming in exchange for operating and energy subsidies. Their annual funding has been provided on a timeline similar to years past. The largest CIGs got a 6% increase while smaller and mid-size groups got a 12% increase. This translates into substantial increases in funding for these community anchors. For instance the Staten Island Museum saw an increase of more than \$87,000 and Queens Botanical Garden received a bump of just over \$99,000.
- **CUNY Cultural Corps** – With \$500K of the new funding added at adoption, DCLA and CUNY announced this new partnership in September. By the end of that month there were more than 70 CUNY students placed in dozens of Cultural Institutions Group members in a variety of roles. This program gives these cultural organizations access to new pools of talent. It exposes this diverse group of young people to the variety of career paths in arts, history, and science organizations, as well as our zoos and gardens. Importantly, these young people are being paid for their work. The goal is to build new pipelines from underrepresented New Yorkers into the cultural sector. Thanks to support from the Rockefeller Foundation, we're getting ready to roll out the CUNY Cultural Corps on the Programs side starting in the summer.
- **Cultural Development Fund:** 938 organizations around the city received allocations totaling \$36.5 million through our competitive panel review process. This figure also includes \$4.5 million in Member Item funds allocated by City Council, and \$1.3 million in re-grant funds provided to the local arts councils in each borough. The groups have all received award letters. 855 initial payments (or 91% of organizations) are out

the door to cultural organizations across the city as of last Friday. The remaining grants are pending comptroller review, which is required of City grants exceeding \$100K, or compliance with other City requirements such as proof of insurance. This progress is on par with prior years. We were able to provide at least an 18% increase for groups in the lowest budget category (less than \$250K). Mid-sized organizations received an increase of around 8% and the largest groups we fund through CDF received about a 6% increase. So for a smaller group like the Chinese Theatre Works, based in Jackson Heights, their award went from a \$20,000 to \$24,060 as a result of these additional funds. For a somewhat larger group like the New York Transit Museum, their award increased to \$138,620, representing a \$8,120 increase over their \$125K CDF award, as well as a \$5,500 member item.

- **Borough Arts Councils.** As mentioned, we increased the five arts councils' regrant funding by \$400,000, allowing for a bump of 40% or more over the FY 2016 amount across the board. As you know, the arts councils regrant support really makes a difference for small organizations and individual artists in all 5 boroughs. The councils were able to increase both the number of awards given and the average size of awards – a broader and deeper impact for our creative community. While we created the program in 1982, the last time we were able to increase those funds was in FY 2008, the year we implemented a complete overhaul of the Programs budget. Supporting these five borough programs with additional funds was a key priority for us, because it is an important means for the agency to reach even deeper into neighborhoods and support emerging organizations that might be too new or too small for CDF support. It is also one of the few ways we are able to provide support for individual artists.
- **Coalition of Theaters of Color:** \$1,965,800 was allocated to 43 organizations through the Coalition of Theaters of Color funding stream. We have made 22 payments to these groups. The remainder await either comptroller review, again for grants of \$100,000 or more, or compliance with other City requirements.
- **Cultural After School Adventures Program (CASA):** For years, CASA has supported cultural programming for school kids in every community in New York City. To date in FY 2017, nearly \$11 million has been allocated to 149 organizations. The list was substantially complete in late December. All designated groups have been notified of their allocations and school designations, and we have begun to issue payments.
- **SU-CASA:** thanks to Council's commitment to this program, SU-CASA can officially be called the largest creative aging program in the United States. Out of just over \$2 million in FY 2017 funding, \$510,000 has been allocated to five local arts councils. The arts councils convened panels in all five boroughs to match artists with 51 senior centers, one in each Council District. These 51 Programs began January 1. The other pool of SU-CASA money will go to cultural organizations to manage the residencies in senior centers. 117 organizations submitted applications to DCLA for FY 2017 participation. Applications were reviewed by DFTA, DCLA, City Council, and New York Academy of Medicine's Age-Friendly NYC program. We then compiled information on 102 senior centers into custom designation packets for each City Council member to use in matching organizations with senior centers. All designations are expected in tomorrow's transparency resolution, with programs beginning in the remaining senior centers February 1.
- **Energy Coalition** – The \$10 million expense increase allowed us to dedicate \$1 million to organizations that operate in City-owned facilities under my agency's jurisdiction but are not members of the Cultural Institutions Group. These groups range from the Clemente Soto Velez Center on the Lower East Side to Weeksville Heritage Center in Crown Heights. DCLA staff has been working with other City offices to create this mechanism for payment. We expect these groups to receive award letters followed by initial payments in the coming weeks.

As you can see, the majority of DCLA's funding is either out the door or well on its way. There are many positive stories, with lots of groups receiving significantly more funding from the City than ever before. In most regards, the timing of this funding is on track with prior years.

There are two funding initiatives that have experience delays. These programs are:

- **The Art as a Catalyst for Change Anti-Gun Violence Initiative** seeks to increase cultural opportunities, community connections, and gun violence awareness for neighborhoods deeply impacted by gun violence. All designations are expected in tomorrow's transparency resolution. With the complete list of designated organizations in hand, we can begin to process these awards immediately. We are prepared to get award letters and payments out the door in the next several weeks as groups return the necessary compliance materials.
- **The Cultural Immigrant Initiative**, a welcome source of support for cultural groups serving immigrant communities across the city. We are awaiting designations for these funds and again, as soon as we have substantial completion of this list, we can start moving these awards forward.

We are committed to getting money from these funding initiatives out the door with the help of City Council. We then want to work with you on ways to streamline the process for next year so we can get this crucial funding to our cultural community with maximum efficiency.

We have several ideas about how to get to substantial completion on each of the initiatives sooner next year, such as:

- **Communications** – In collaboration with Council Finance staff, we are willing to take as active a role as the Council deems appropriate in contacting individual Council Members to seek their designations.
- **A "cultural fair" for Cultural groups and Council staff.** This would be an open house where eligible cultural groups present their programs. This is modeled on the annual Arts & Cultural Education Services (ACES) Fair. Any organization with a contract for direct student services and professional development for the DOE is eligible to host a table. I have been to this event, and it is a great match-making opportunity. This would be a chance for the groups to promote their services to Council Members, and give council members and their staffs another way to learn about the full spectrum of cultural offerings they can support with their designations.
- **Notification of Initiative Funding:** We are prepared to include a progress tracker on the DCLA website, letting groups know where progress stands on each initiative.

On a final note, despite the delays, we can still make every one of these designations work for the people of New York this fiscal year. Right now it is January. There is still the winter, spring, and into the summer to execute these programs. I am personally committed to working on getting the remaining funding out the door and making the programs a success.

We thank you for your commitment to working with us to connect all New Yorkers with transformative cultural experiences. I am happy to answer any questions you may have.

I'm Charlotte Cohen, Executive Director of Brooklyn Arts Council. I'm very glad to have the opportunity to speak before you today.

On behalf of all five of the arts councils, thank you for the increased funding that came to our re-grant programs through your increase to DCA's budget this past year. At BAC, we know the immediate impact of the additional \$105,000 we were awarded because it has directly supported our mission to fund artists and arts organizations at higher levels, in direct response to their stated needs. We're going deeper by increasing capacity overall to artists and community based groups and furthering individual impact by making fewer awards at larger amounts. As a result we have:

- 1) an increase in awards from 2016 to 2017 by 70%; with the average grant size being increased by at least \$1072;
- 2) an increase in grantees who are fully funded from 2016 to 2017 by 10%.

City Council Cultural Committee
Charlotte Cohen, Brooklyn Arts Council
January 17, 2017

We once again welcome the opportunity to provide rich, diverse and inspiring arts programming to schools throughout Brooklyn – thank you so much for increasing funding to the CASA program – it means we are bringing the arts to more and more children in need! And it reaches their families and siblings, as I’ve seen on my visits to the schools.

I’m on my way back to the BAC office for the kick-off of our SU CASA program with the artists and senior center representatives – which is very exciting. As you know, we have 16 residencies – one for each of the council districts in Brooklyn. That’s a reduction for us from last year and I want to advocate for increasing the number of residencies to the arts councils – BAC has the capacity to do more - and we have such good relationships with the senior centers and are in such a good rhythm with the artist selection process, that we’re able to get the program up and running speedily.

My one request overall is that the payment for these initiatives move more quickly into the pipeline – we started our internal CASA planning in late September, but because we didn't have a contract, we couldn't actually hold planning meetings with artists until last week because we couldn't go into contract with them, which impacts the program start date and planning.

It's our job to search for artists who might otherwise fall through the cracks and we find them in all corners of our borough. We are the tentacles of DCA and the Council; and we couldn't do this work without your support; and the budget increase allows us to do so much more. We urge you to baseline the increased budget level to DCA. Thank you again for everything you do to strengthen the arts in New York City.

We also received two Arts Catalyst for Change schools this year, and we're thrilled to participate in that program again and to help instigate positive transformation in the lives of young people.

City Council Cultural Committee
Charlotte Cohen, Brooklyn Arts Council
January 17, 2017

Organizations

	# of Funded Organizations	# of Organization Applicants	Percentage of Organizations Funded	Percentage Change
2017	17	48	35%	
2016	19	52	37%	89.47%

Individuals

	# of Funded Individuals	# of Individual Applicants	Percentage of Individual Applicants	Percentage Change
2017	54	216	25%	
2016	57	249	23%	95%

Average Grant Size 2017 vs 2016

	Average Grant Size	Percentage Change
2017	\$ 3,723	
2016	\$ 2,651	
Difference Between 2017 & 2016 (Growth)	\$ 1,072	71%

Grantees Receiving Full Funding 2017 vs 2016

	# of Grantees Fully Funded	Total Grantees	Percentage of Grantees Fully Funded
2017	7	71	10%
2016	4	76	5%

Grantees Thank you's from 2017 Grant Notifications

I am honored to receive this support from Brooklyn Arts Council to develop RE:VISION | A State of Emergence in 2017! Especially in these divided and tragic times, this work is all the more urgent. I very much look forward to continuing to build on our relationship.

With gratitude,
Samara

Thank you so much for letting us know that our application for Rossini's *Otello* was awarded two grants! We are beyond thrilled.

With many thanks again for your wonderful support. It means the world to us!

Kind Regards,

Sophia

This is such thrilling news!!! Thank you, THANK YOU!!

The support of BAC means so much to us, and to our film! We look forward to working with you in the year to come-

With deep appreciation,
Lizzie Olesker & Lynne Sachs

Thanks so much for this wonderful message. We are thrilled for the opportunities that awaits us, and to inform the kids about the great news: FlexOUT.

On behalf of the entire Flex Program Team: Thank you so much!

Sincerely,
Ragz and the Flex Program Team

What wonderful news!!!! I am appreciative and thrilled and can't wait to get to work on this workshop series. Thank you so very, very much for all you do.

Best,
Cecca Ochoa

Wow! Thank you so much for the renewed and increased award! I am so happy to have BAC back as a supporter. King regards,

Carter Van Pelt

Thank you, thank you! We are grateful to the Brooklyn Arts Council and all the individuals who were involved with the granting process. We are definitely in the company of some talented and creative artists. We look forward to the Arts Grants Awards and are really excited about working on this first phase of Fear of Oatmeal.

All the best,
Muriel

iscp international studio & curatorial program

January 17, 2017

Testimony of Susan Hapgood, Executive Director, International Studio & Curatorial Program (ISCP)

Oversight - Cultural Immigrant Initiative and Post-Budget Analysis Hearing

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

Good afternoon, Chairman Jimmy Van Bramer, and respected members of the City Council's Committee on Cultural Affairs, Libraries and International Intergroup Relations.

My name is Susan Hapgood and I am the Executive Director of the International Studio & Curatorial Program (more commonly known on the street as ISCP). Our organization received Cultural Immigrant Initiative funding in the amounts of \$31,250 for fiscal year 2016 and \$31,250 in fiscal year 2017. We thank you and our very supportive Councilmember, Antonio Reynoso, for awarding us these funds!

My testimony focuses on the impact of the Initiative, in terms of both qualitative and quantitative benefits to our community. As you so astutely have identified, there is significant power in directing public capital toward the fertile overlap of immigrants, immigrant communities, and excellent cultural programming accessible to all New Yorkers. In the field of contemporary visual arts, this match is particularly appropriate and well suited for us.

First, a brief introduction to who we are: ISCP is the most comprehensive program of its kind in New York and in the country, and we are the fourth largest international visual arts residency program in the world—the larger ones are based in Amsterdam, Beijing, and London. ISCP supports the creative advancement of extremely talented contemporary visual artists and curators who come to us from all over the globe, and who originate from New York City too. We enrich the neighborhood of East Williamsburg with high-quality art. We promote discourse, education and expanded awareness of leading edge developments in contemporary visual art of all kinds. Housed in a former printing factory in Brooklyn, in City Council District 34, we have 35 individual work studios, two exhibition spaces, and several public gathering areas. Our public programming includes lectures, art exhibitions, and off-site public art projects. We have been building strong connections to foreign cultures that are reflected in New York City for 22 years—but unlike many of the other institutions that provide world-class art exposure, we are not on Museum Mile, but we are in North Brooklyn, in the midst of an industrial business zone that is home to truck repair shops, predominantly Latino residential blocks, and a stone's throw from Newtown Creek.

While ISCP's location is a sign of the gentrification that has been taking place in East Williamsburg, on the edge of Bushwick, we are highly sensitive, respectful, and welcoming to our local community.

To be specific, to date the Cultural Immigrant Initiative funds have directly supported:

- three New York-based immigrant artists' residencies in ISCP's Ground Floor program
- three offsite collaborative art projects with immigrant artists in Williamsburg
- extensive public programming to engage city audiences in all of this

The individuals who got the most sustained benefit were the New York-based artists Nicole Franchy (born in Peru) and Cheon pyo Lee (born in South Korea). For an entire year, they were provided with 24-hour studios, professional development, and exposure through ISCP's vast NYC and international networks. In this fiscal year, your funding will support one additional artist, Elaine Byrne, who was born in Ireland and lives in New York. All of these artists have exhibited their work and spoken about it for the public.

In addition, the Cultural Immigrant Initiative supported some of the expenses for events led by an innovative Latin American organization, Lugar a Dudas, from Cali, Colombia, which attracted hundreds of Latino immigrant visitors. In Spring 2017, we will be working with the Centre for Contemporary Art-Lagos, a leading African institution run by respected curators in Nigeria, whom we have invited to come to ISCP to develop public programs.

Your funding has also supported three exhibitions organized in collaboration with El Museo de Los Sures, a project of Southside United HDFC. The current exhibition is an interactive project of Mexican-American artist Fran Ilich, which invites visitors to engage in alternatives to capitalist forms of exchange, based in Aztec culture.

In terms of numbers, we estimate that our overall programs reach 10,000 physical visitors per year. We livestream many public events, and are attracting growing press attention for exhibitions and programs—ISCP's current project at Los Sures attracted a two-minute segment on Fox 5 evening news!

For this testimony, I was also asked to reflect on how this initiative might be improved. As director and chief fundraiser of a non-profit arts organization, I urge you to allocate more funding to this extraordinary endeavor. Not just for ISCP, but for the entire budget of the Cultural Immigrant Initiative. Secondly, it would be helpful if contracts could be issued in a more expedient manner, to allow us the assurance of committed funds. I do hope you will continue and strengthen this stream of support. Diverse immigrant communities are crucial to the brilliant multifaceted character of New York City, one of the greatest cultural capitals of the world. We live in a time when national funding for the arts could soon be challenged, when the tax-deductible status of individual charitable donations to non-profits is being questioned, and when the climate for immigrants to the US is becoming frosty at best. This Initiative could not be more relevant to sustaining the vitality and excellence of life for all of New York City's inhabitants, not to mention bolstering and upholding civil society.

Thank you for the opportunity to testify today.

**Testimony from Mark Rossier, Director of Institutional Advancement,
New York Foundation for the Arts, January 17, 2017**

Thank you Councilmember Van Bramer for holding this hearing and creating this program.

I must say, I love the Cultural Immigrant Fund. It has had a significant impact on the New York Foundation for the Arts and we are most grateful. For the last 10 years NYFA has had an immigrant artist program, which provides mentoring, professional development assistance and the Con Edison Newsletter to more than 6,000 artists annually from all disciplines. The program has grown so rapidly that it has been hard for us to keep up and expand the services we provide, especially in one critical way. But support from the Cultural Immigrant Fund through Councilmember Levin allowed us to create a pilot program to take our work with immigrant artists the next logical step and begin offering services in languages other than English.

We have now provided our Doctor's Hours consultation program to 79 artists in French, Italian, Mandarin, Russian and Spanish, with more to come. The sessions are free to artists and the response has been tremendous, to cite just three examples:

"The work that you are doing is invaluable for the artistic community and knowing that this service [Doctor's Hours] is free and is so easily accessible is an exceptional characteristic of [the organization] in NYC. Thank you!"

"Thank you for creating these opportunities, they really are of great value"

"Thanks so much for letting me know about Svjetlana's doctor hour. We really had so much in common and it was so amazing for me to meet such an amazing artists from back home. She is from Sarajevo. That is where my mom is from and where I spent every Xmas as as a kid. Svjetlana is truly an exceptional mind and I am really thankful I had the opportunity to sit down with her. Thank you so much!"

In addition to helping the artists, this program has allowed us to deepen our relationships with other organizations throughout the city who work with the immigrant community, which we use as outreach partners, and we are continuing to explore other ways we can work together.

The support from the Fund has also helped to attract other funding and we have received foundation support to provide more programming in Spanish and we are looking to see how we can expand this work and what other services we can effectively offer in other languages.

The support of the Cultural Immigrant Fund has been catalytic for NYFA and I hope that the program continues to be supported at the highest level. Its impact is immediate, profound and of critical importance.

Thank you.

**NYC Council Committee on Cultural Affairs, Libraries and International Intergroup Relations
Oversight Hearing – Cultural Immigrant Initiative and Post-Budget Analysis
January 17, 2017**

**Statement of Nadezhda Williams, Executive Director
King Manor Museum, Jamaica, New York**

King Manor Museum was the home of Rufus King, a framer of the U.S. Constitution and an early voice in the anti-slavery movement. A historic house museum founded in 1900, it plays a unique role in downtown Jamaica as a historical, cultural, and educational resource. We serve a primarily minority and immigrant community, and for many of our visitors, King Manor is their first museum experience.

In FY16, we received funding from Councilmember Grodenchik through the Cultural Immigrant Initiative which we used to put on a new program, Traditions Festival on June 11 and 12. The free, outdoor event brought together traditional crafts, music, and foodways of early America and those of immigrant cultures in Queens. By including traditions of other cultures, we looked to reflect the area's diverse community and provide a space to share traditions and interact. We also sought to widen King Manor's audience and nurture the perception of our museum and others as welcoming, enjoyable community spaces. Over 750 people attended the event, our largest audience ever.

As you can see in the photos attached to my statement, it was a fun weekend. Children learned American folk songs and joined in traditional African drumming. Visitors joined in cooking early American recipes and watched a demonstration of Korean cooking. They also got to taste the delicious results of both. There was a woodturner and a Nigerian wood carver, along with demonstrations of broommaking and Chinese calligraphy. Attendees had the chance to spin yarn with spinning wheels similar to those in the museum's collection and saw how richly decorated Mexican dresses are created. Finally, iron forging was a big hit. The combination of artisans allowed visitors to experience the event with all their senses. Beyond watching the demonstrations, they got to smell and taste the food, feel the materials and tools, and hear the music and the banging of the hammer hitting hot metal as it is forged.

Of those attending the festival, 144 came inside for a tour of the house. While that number is far smaller than overall festival attendance, it is far higher than our typical summer weekend when we might see twenty visitors a day. Families with children on the tours received our Family Fun Guide which was printed in five languages thanks to FY15 funding through the same initiative.

Besides compensation for the artisans, initiative funds were used to rent tents. This might sound like something small, but on that hot June weekend they encouraged visitors to linger and were a great relief to the performers. The tents also helped draw visitors by signifying from afar that something was going on at the museum. Typically, we rely on our brochures and social media along with free calendar of event listings to publicize events. With the initiative funding, we were able to place color advertisements in local press (in print and on websites) allowing us to reach a wider audience.

Traditions Festival was one of King Manor's most successful events both in the size of audience and the quality of programming. It was something our small institution could not have done without funding from the Cultural Immigrant Initiative. On behalf of our board, staff, volunteers, and audience, I thank you for that wonderful June weekend.

**King Manor Museum
Traditions Festival
June 11 & 12, 2016**



Singing “Oh Susanna” with Rose Tree Trio

Keeping the beat with Drumsongs



Traditional American cooking with Diane Fish

Traditional Korean cooking with Soh Yung Lee-Segredo

**King Manor Museum
Traditions Festival
June 11 & 12, 2016**



Wood turner Norm Pederson



Nigerian wood carver Okechukwu Ofiaelie



Bengali doll making with Shahnaz Begum

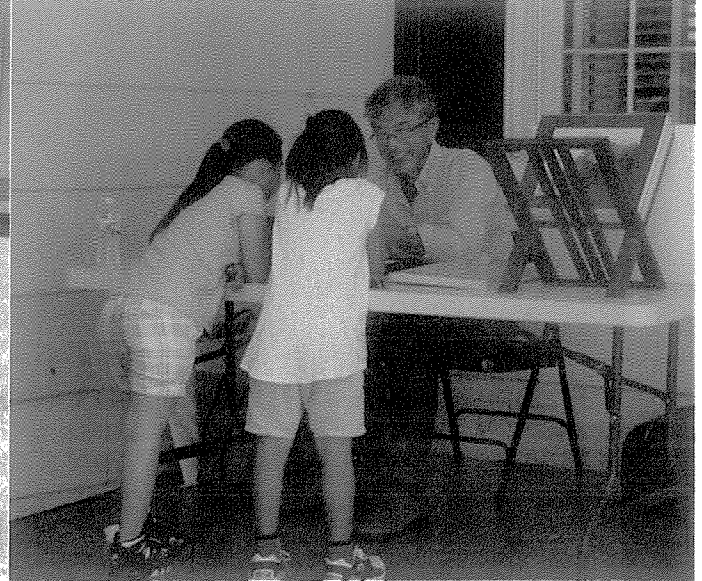


Stamping leather with Jennifer Azzara

**King Manor Museum
Traditions Festival
June 11 & 12, 2016**



Broom making by Timothy Van Wickler

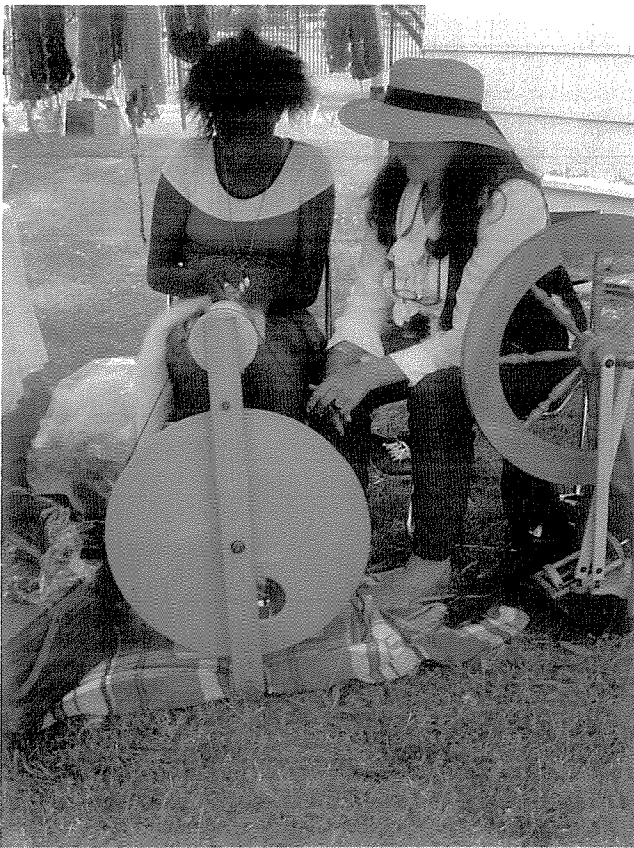


Chinese calligraphy by Jiaxuzn Zhang



Christopher Van Wickler forging iron

**King Manor Museum
Traditions Festival
June 11 & 12, 2016**



Learning to spin yarn from Carol Mauriello



Mexican dress making by the Calpulli Mexican Dance Company



3415 Olinville Avenue | Bronx, New York 10467

MIND-BUILDERS CITY COUNCIL TESTIMONY JAN 2017 – CULTURAL IMMIGRANT INITIATIVE

On behalf of Mind-Builders Creative Arts Center in the Northeast Bronx, thank you for the foresight and perseverance involved in creating this special Cultural Immigrant grant initiative as a vital demonstration of the founding principles of democracy that is alive in NYC. Thank you as well for your ongoing support of Mind-Builders work over the years and for helping to make the sparkling transformation of our former municipal building possible so that hundreds more are now being served through programs like this.

Mind-Builders audiences and students represent every zip code in the Bronx, with many coming from working class immigrant neighborhoods –

- with 63% being African-American, Caribbean or African,
- 35% comprise our growing Hispanic/Latino population, and
- 2% represent other ethnic/recent immigrant groups.

Continuing this year as the New York region’s Community Partner and training collaborator for special programming by the Smithsonian Folklife Center in Washington D.C., **Mind-Builders seeks to build pride and foster awareness of the predominantly African descent, Caribbean, and Latino based cultural traditions and expressions that exist within the community and borough, contributing to the special vibrancy of this City.**

In our totally renovated facility, now with more students and programs filling twice the space it had during our first 25 years there, **Mind-Builders currently conducts 194 classes each week with more than 600 children, teens and adults enrolled** in classes afternoons, evenings and from 9am to 7pm on Saturdays, as well as in special community service performances throughout the borough and beyond. You find an exciting intergenerational and multi-cultural learning community for ages 3 to Senior Citizens ever active inside Mind-Builders. The majority of students are between 4 years old and 18 years old, taking classes taught by professional teaching artists of music, voice, dance, and drama - as well as a full day Universal PreKindergarten program – as well as community folk culture research, documentation and presentations. **Through the folklore program, traditional artists and culture is “discovered” by teenagers from within their families, and by fieldwork and recording in artists’ studios, on walks through local neighborhoods, and research throughout the borough and city.**

In FY16 we used the Cultural Immigrant Initiative to launch the extension of an exciting and interactive opportunity to have **students, local families, and residents of various boroughs grow in understanding, connection, and appreciation of each other’s culture and of their experiences in making a new home in a new country.**

Through your support in FY16 Mind-Builders was able to:

Activities:

- **produce two additional community presentations** using P.S. 41’s auditorium and Mind-Builders studios and café venues and an additional Family Day event

- reach more than 300 additional audience members and exhibit attendees,
- introduce and respectfully compensate 7 additional master artists with honorariums
- conduct interactive audience participation to fuel the free mini performances, demonstrations, exhibits, and interactive public conversations with artists from immigrant backgrounds who use paint, collage, or fabric/multimedia (painter/visual artist Josue Guarionex Colon, batik artists/tradition bearers Patrick Akinbola and Antonia Akinbola, and son multimedia/visual artist Anthony Akinbola), dance (Lamine Thiam, Senegalese dance), or sing (Derrick McPherson performing songs from Jamaica).

Impact

- Acknowledges and builds awareness of master artists, history and value of culture in community and in own family
- Builds appreciation of family traditions and contributions of elders
- Enhances students/families' cultural literacy and preserves culture for ongoing public education/access
- Strengthens sense of community, dispels biases, identifies commonalities

The memories and family traditions shared extended from Puerto Rico to Nigeria, Jamaica, and Senegal, and to those of the audience members who shared.

Marketing of the performances, art exhibits, presentations and public forums was assisted through a collaboration with Lincoln Center's citywide Somewhere Project, where MB was one of the Bronx partners producing our own "Home Free" performance events.

The project concluded with the "Family Day" in Mind-Builders Café and exhibit throughout the building for an audience of close to 100, where students presented a review of their research, prepared cultural foods, videotaped memories of family members attending, and interviewed a traditional herbalist who shared her background with natural herbs and tips for good health learned from her family while growing up in Jamaica. Expenditures were primarily focused on artist honorariums and travel for the interviews, exhibits, mini-performances or demonstrations, and presentations; auditorium rental; intern stipends, coordination and instruction of students' research, interview, archiving and related/prep workshops and rehearsals. This year for FY17 we have been hoping that the approval process and receipt of funds to the organization that are fortunate to be chosen, will make it possible to begin in February to support a new community outreach effort to utilize Cultural Immigrant Initiative funding from CM Ritchie Torres and CM Andy King to:

- conduct a total of three free "Family Music Potluck Parties" at MB and at P.S. 96 including the participation of P.S. 96's Little Orchestra students and families, toward the goal of integrating select pieces into students' music practice and performance repertoire
- format the singalong/demo potluck parties for students, parents, grandparents, teachers and artists to share their musical memories from their countries of origin in small groups, record volunteers who lead all in singalongs that culminate each, and then have professionally transcribed into musical notation.
- archive and integrate 4 or more selections into MB's and P.S. 96's Little Orchestra practice curriculum, MB's repertoire for the intergenerational Community Music Ensemble, as well as in Spring music and dance performances by MB and PS 96 student musicians.

Your support of Cultural Immigrant Initiatives is contributing immensely to the cohesion and health of our mutual home, this City with our differences shining as gems, our common human values and experiences understood as strengths, and our future together the only wise and mighty path for all of our families and communities.

Testimony of

Tia Powell Harris, President and Executive Director
Weeksville Heritage Center

To

The Committee on Cultural Affairs, Libraries and International Intergroup Relations
Oversight Hearing - Cultural Immigrant Initiative and Post Budget Analysis
January 17, 2017

Good Afternoon Chairman Van Bramer and distinguished committee members. I am Tia Powell Harris, President and Executive Director of the Weeksville Heritage Center. Thank you for allowing me to testify today regarding our implementation of a 2016 Cultural Immigrant Initiative grant.

The Weeksville Heritage Center's mission is to document, preserve, and interpret the history of the free African American communities in Weeksville and to create and inspire innovative, contemporary uses of that history. We offer a broad array of educational activities, exhibitions, performances and tours of our properties along Hunterfly Road, which both reveal the Community's historic struggle with social and economic justice and connect those struggles to contemporary issues facing our nation today.

Weeksville Heritage Center's ART ON CALL program showcases emerging artists concerned with issues relevant to communities of color. Through it, artists develop and exhibit artistically relevant work tied to Weeksville's tenets of home/Sanctuary, self-determination, family, community, identity, activism, and equity.

Funding through the Cultural Immigrant Initiative allowed Weeksville Heritage Center to commission portraitist Laylah Amatullah Barryn to photograph Brooklyn residents from Crown Heights, Bedford-Stuyvesant and Flatbush (representing Puerto Rico, Haiti, El Salvador, Senegal, Nigeria and Jamaica) and mount the exhibition *HOME/BELONGING: Gathering a Diaspora in Brooklyn*, along with two ancillary public programs: a mini-conference and an artist talk. Additionally, our Oral History Specialist, Amaka Okechukwu, collected oral histories from the sitters, which were made available on two listening stations in the exhibition and have now become a permanent part of our oral history collection.

Weeksville Heritage Center was thrilled to be able to center and celebrate the lived experiences of Central Brooklyn's immigrant community, specifically those representing the African Diaspora.

Through this grant we were able to:

- Reach a broader audience, thereby increasing our visibility and service in a culturally underserved community
- Expand our programming and attract new partners from the academic field
- Expand and provide greater access to our oral history collection
- Support local artists that give voice to the diversity of cultural experience in Brooklyn, and
- Place unfettered focus on the cultural history and traditions of immigrant communities in Crown Heights, thereby in some small way, countering the hyper-polarized society we live in by affirming their role in the shaping of our shared futures.

We appreciate the support of the city council and our Councilman Robert Cornegy and look forward to pursuing more opportunities to *document, preserve, and interpret the history* of immigrant communities in Crown Heights and Bedford Stuyvesant.



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

RE: Oversight: Cultural Immigrant Initiative and Post-Budget Analysis

DATE: 17 January 2017

Council Member Van Bramer and Members of the Committee, please accept my deepest appreciation to give testimony today regarding the Cultural Immigrant Initiative. My name is Andrea Louie, and I'm the executive director of the Asian American Arts Alliance. For 35 years, the Alliance has supported individual artists and small arts groups across the five boroughs of New York; our constituents represent ethnicities from the Pacific Islands through the Middle East, including North Africa. More than 40% are foreign born.

With the generous support of Council Member Peter Koo, the Alliance has been a proud designated grantee of the Cultural Immigrant Initiative for all three years. This year, we are partnering with the Asian American Federation and the Queens Library system to conduct a community convening in Queens to help inform the New York City Cultural Plan, focusing on the specific needs of women and girls. All three of these are specific programs that serve the Asian American immigrant community in New York, and we would not have been able to conduct them without the support of the initiative. We are deeply grateful for the leadership of Majority Chairman Van Bramer and Speaker Mark Vivierito for sustaining and increasing the funding for this initiative in such a robust way. Some real advantages of this initiative are that Council Members may designate organizations across the city, not just the ones in their districts, and that the organizations themselves must be small- to mid-sized groups.

And now, I would also like to take an opportunity this afternoon to make three suggestions that the Alliance believes would strengthen the impact of the Cultural Immigrant Initiative:

- 1.) **Increase transparency.** In our experience, the Cultural Immigrant Initiative is not a widely publicized opportunity but one that, primarily, only nonprofit

organizations already engaged with Council Member staff know about. We encourage staff members of the City Council as well as the New York City Department of Cultural Affairs (DCLA) disseminate information about the opportunity widely and publicly well in advance of the deadlines; information sessions could be held with a clear timeline of dates, as all this is currently unknown from year to year. The most ideal solution would be for the Cultural Immigrant Initiative to not be an City Council initiative at all but perhaps be a grant program that is administered through DCLA, borough arts councils, or arts service organizations. Having an open application process with a peer-reviewed panel would be the most transparent option.

- 2.) **Lower the barrier to access.** Lack of transparency is one kind of barrier to access; another is requiring that organizations be existing grantees of the DCLA. While we do understand that this requirement might have been needed in the beginning as a way of pre-vetting organizations to help ensure that funds went to credible organizations, it would be terrific to open up the opportunity moving forward. In particular, those organizations that are fiscally sponsored or that are not necessarily arts organizations would benefit from lowering the barrier to access. And, finally—
- 3.) **Expedite the contract and disbursement process.** Because the projects must be completed by June 30 of each fiscal year, it's incredibly challenging when organizations must await confirmation of their designations, submit their formal applications, wait for contracts, and often front funds to implement programs on an incredibly short timeline of less than five months. This is especially challenging for the smaller organizations that the initiative is trying to help.

Thank you very much for this opportunity to testify, and we look forward to working with all of you to make this a more just and equitable city for all New Yorkers, including New Americans.



ASIAN AMERICAN WRITERS' WORKSHOP

New York City Council
Committee on Cultural Affairs, Libraries and International Intergroup Relations
Oversight - Cultural Immigrant Initiative and Post-Budget Analysis
Tuesday, January 17, 2017 at 1:00 P.M.
Council Chambers, City Hall, New York, NY

Testimony of The Asian American Writers' Workshop

Good afternoon Chairperson Van Bramer and members of the Committee. My name is Kevin Lo and I am the Community and Youth Programs Associate at the Asian American Writers' Workshop (AAWW). We are a national not-for-profit arts organization devoted to the creating, publishing, developing and disseminating of creative writing by Asian Americans. We are dedicated to the belief that Asian American stories deserve to be told. I am here today to speak about AAWW's arts programming for Chinese-speaking seniors at New York City Housing Authority (NYCHA) residences.

According to a report by the Asian American Federation "Asian Americans are the fastest growing segment of the senior population of New York City, now representing 16 percent of all seniors ages 50 and older." Asian Seniors with Limited English Proficiency (LEP) represent 29 percent of seniors with LEP in all of New York City. Asian Seniors are susceptible to both physical and social isolation with 55 percent expressing symptoms of loneliness or depression. In a report by CAAAV: Organizing Asian Communities, only 40 percent of Asians with LEP who are NYCHA residents were connected to spoken interpretation services and only 18% were connected to a written interpretation of housing related documents. In response to these reports, AAWW sought partnerships with NYCHA residences and community-based organizations serving Chinese-speaking seniors in an effort to bring arts education to Asian seniors in New York City and increase social engagement.

Cultural Immigrant Initiative (CII) funding supports a collaboration between AAWW and Hudson Guild's Adult Services Program to develop linguistically and culturally relevant arts workshops for their weekly Chinese Club. By calling on the many artists in our network, we have organized workshops including Asian writers and artists, fine arts, crafts, and story-sharing. One notable presentation was by Pulitzer-Prize nominated photographer Alan Chin, who presented photos he took in his hometown of Toisan. Speaking in Cantonese and Toisanese, he discussed his memories and experiences with the seniors, many of whom were also from the area. As one can imagine, these photographs garnered emotional reactions and memories from

the seniors who have been away from Toisan for many years. Visual and performance artist Alice Yang has most regularly worked with the group on a variety of craft projects. In one of her workshops she asked the seniors to draw a map of the important landmarks of their hometown and decorate it with crepe paper and watercolor paint. In another project, Ms. Yang asked the seniors to draw or write their favorite recipes. The seniors discussed and recorded personal recipes and favorite childhood dishes. The drawings were then hand-bound into a book that is kept as a memento at Hudson Guild.

Julia Koo, the Case Manager for Chinese seniors at Hudson Guild is in so many ways a surrogate family member. She helps the seniors with tasks ranging from translating important documents they have received in the mail, to providing access to health programming and social activities. Ms. Koo is the only staff member who is in regular contact with the seniors, managing their many complex needs despite limited resources and Chinese-language materials. She has been essential in allowing us to provide, thus far, twenty workshops that serve 10-15 Chinese seniors per session, many of whom return on a regular basis.

Perhaps the most important outcome of these activities is the memories, stories, and experiences that the seniors are eager to share with the group. This has steered our program toward discussion, storytelling, and collecting oral histories through presentations and crafts. In addition to Hudson Guild, we are currently collaborating with organizations in Manhattan's Chinatown, the Lower East Side, and Sunset Park to increase the number of Asian seniors we reach. As we sustain and grow these programs we hope to create a safe-space for open discussion, help alleviate social isolation, and generate personal stories that can advocate for increased culturally and linguistically appropriate services and resources to Asian seniors.

In a few weeks we will be celebrating the Lunar New Year or Spring Festival. It is both a time of renewal and a time for family. In this new year, as AAWW continues to honor our elders and increase our family in the community, we hope to have the continued support of the Committee on Cultural Affairs, Libraries and International Intergroup Relations. Thank you for your support and for providing today's forum.

Contact:

Kevin Lo

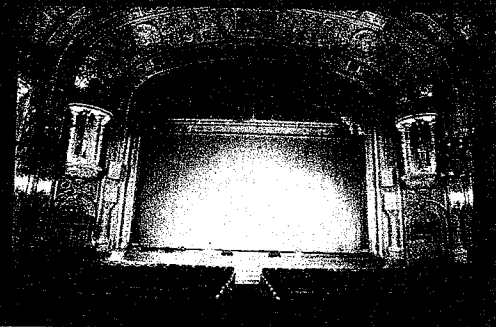
Community & Youth Program Associate

klo@aaww.org

(212) 494-0061

UPCA

UNITED PALACE OF CULTURAL ARTS



Uplifting, educating, and uniting through cultural arts in Washington Heights

Cultural Immigrant Initiative Testimony by Mike Fitelson Executive Director, United Palace of Cultural Arts 4140 Broadway in Washington Heights

United Palace of Cultural Arts (UPCA) is a 5-year-old nonprofit arts and cultural center housed at the magnificent, 87-year-old United Palace in Washington Heights. UPCA's mission is "to uplift, educate, and unite our community and beyond through cultural arts."

One way we fulfilled our mission in 2016 was through the "Origin Stories" series, producing nine events where performing artists shared the story of where they and their chosen art form come from. The series would not have happened without funding from the Cultural Immigrant Initiative.

While the United Palace is known for the magnificent, 3,400-seat theatre (Manhattan's 4th largest), many of the Origin Stories events were held in the equally ornate, yet smaller, foyer. It is a space that we have long wanted to animate with performances.

The six Origin Stories events we staged there provided a more intimate experience for audience members, befitting the nature of the program and fostering dialogue with the artist. Events were held on Sunday, Monday, and Saturday evenings and attendance ranged from around 50 people (on a particularly frigid Monday night) to about 400 people for Irka Mateo's concert in the theatre. Just under 2,000 people (1,950) attended the Origin Stories series.

Artists were paid for their work. Of the \$31,250 we were awarded through the Initiative, nearly half - \$14,775 - was paid to artists. All of the events except the closing concert were free to the public.

The 2016 lineup included:

- **THE BINELLI-FERMAN DUO ON MONDAY, APRIL 4**
World-class musicians Daniel Binelli and Polly Ferman, joined by two dancers, played tango and other Latin American music that combined the bandoneón and piano.
- **ANNETTE A. AGUILAR AND STRINGBEANS ON MONDAY, APRIL 11**
Annette, a multi-percussionist, producer and educator, is also the leader of the all-female Latin Brazilian jazz band Annette A. Aguilar & StringBeans.

4140 BROADWAY AT 175TH STREET, NEW YORK, NY

MIKE@UNITEDPALACE.ORG 212.562.1177 WWW.UNITEDPALACE.ORG

- **“MUSIC AND THE MOVING IMAGE” ON SUNDAY, APRIL 17**
Saxophonist and composer Miguel Malla founded the Racalmuto sextet, a project dedicated to the recreation of music by noted composers Raymond Scott and John Kirby. Racalmuto performed live during a series of silent animated cartoon films from Spain.
- **EARTH DAY: SPIRIT OF POLYNESIA SHOW ON FRIDAY, APRIL 22**
Four female and two male dancers showcased the cultures of Hawaii, Tahiti and Aotearoa (New Zealand), culminating in a fire dance in the plaza outside the Palace. Some audience members also took a short hula dance lesson on the Palace stage.
- **JOSEFINA BAEZ ON MONDAY, MAY 9**
Dominican storyteller and writer Josefina Baez shared selections from her published books Dominicanish, Comrade, Bliss Ain't Playing and Levente no. Yolayork-dominicanyork.
- **FRANK MALLOY IV ON MONDAY, MAY 23**
West African drummer and musical director Frank Malloy, working with a 10-member band, shared his approach to composing music by combining the rhythms of the African diaspora with hip-hop, jazz, and funk.
- **IRKA MATEO ON SUNDAY, JUNE 12**
Irka Mateo and her five-piece band performed “Mestizo Music,” songs inspired by the Taino/ Afro/ European folk traditions of her native Dominican Republic, the Caribbean and Latin America.
- **WORD UP ON MONDAY, JUNE 13**
A dozen volunteers from the Word Up Bookshop collective shared the the origin story of the plucky multilingual bookshop on the eve of its five-year anniversary in Washington Heights.
- **“SOULEVATE: A NIGHT OF JAZZ, FUNK AND AFROPEAN SOUL” ON SATURDAY, JUNE 25**
The final performance in the Origin Story series was a festival-style concert featuring four acts: hip hop artist ADH; the 20-member Harambee Dance Company; the electric violin duo Chargaux; and Afropean soul band Les Nubians. “Soulevate” was the only event that charged tickets, \$25-\$50.

The success of Origin Stories is changing how we program. First and foremost, the series allowed us to finally turn the Palace’s Grand Foyer into an intimate performance space, well-suited for audiences of up to 125 seated and 200 including standing room. We primarily tapped local artists for the events, providing a grand showcase to elevate their talents in a community with few performance spaces. The funding also allowed us to bring in international talent, such as Les Nubians and Irka Mateo, who had never before performed uptown. Many of our challenges were technical. Since we spent so much time setting up the foyer for performances, we are now permanently installing speakers. We also figured out how to turn the foyer into a screening room, perfect for showing smaller movies.



Dr. Manuel A. Morán
Artistic Director of the Society of the Educational
Arts, Inc. (Teatro SEA)
New York City Council, City Hall,
Jan. 17, 2017

Good afternoon.

Culture is an agent that provokes change, promotes understanding, empowerment, knowledge, as well as serves as entertainment. However, perhaps most importantly, in our case, validates and celebrates cultural expressions, traditions and language; all of which contributes to raising self-esteem. This translates into stronger and unified communities, something essential for the betterment of our City.

The Cultural Immigrant Initiative supports this mission by providing Arts & Cultural funding, so we can expand programming and directly impact these communities that often are forgotten.

The Society of the Educational Arts, better known as SEA or Teatro SEA, does exactly that. For over 30 years, our principal objective has been to provide immigrant and minority communities access to the Arts. In fact, our company name is derived from exactly that, "SEA" is a Spanish verb that means "to be." Our mission is to strengthen self-esteem as well as strengthen cultural identity, biculturalism of all communities we serve.

I want to acknowledge and thank you for caring about our immigrant communities and for understanding that Culture is as ESSENTIAL as any other service. The funding that you have provided SEA has helped us bring cultural relevant programs to Senior Centers, Libraries, community centers and Parks. No other such funding exists, especially to directly serve these communities. One of our partnering Council Member once said: "How could SEA do so much with limited funds?"

For the past two years, as part of this initiative, we have been able to provide performances and Art workshops at 2 Senior/community Centers, 2 Libraries and 2 outdoor Park performances per district. In addition, we have distributed hundreds of Free tickets within the district, so they can come to Teatro SEA and attend our Festivals (Like BORIMIX or Arte Pa Mi Gente Summer Festival) and performances.

With further funding, we would be able to continue reaching these communities that benefit tremendously from our programming. It is our hope that continued support will help us expand programming that has seniors dancing Bomba, Plena, Son and singing to boleros from Latino icons such as: Mirta Silva, Danel Santos, Celia Cruz, Los Panchos, Rafael Hernandez, among many more music legends from their era. Or children, making masks from around the world, and young engaged in our Latinized Puppet shows that exemplify our Latino Art & Cultural icons like Frida Kahlo and Pura Belpre in libraries.

We respectfully urge you to consider maintaining and even expanding this initiative.

I would also like to thank you once again for caring about immigrant communities, for understanding the importance of cultural identity and diversity in the city, and for considering and including NY's Only Latino Theatre for Young Audiences, Teatro SEA and it's programs in this initiative in the past years.

I have included a sample of some of the programming that we have done in the past years for your review.

We hope continued support will afford us the opportunity to bring smiles to the hearts and souls of our communities. On their behalf, I thank you for your time and consideration. Thank you.

CII Report, FY15

PERFORMANCES/SHOWS

- **Senior Centers (A3V or Romance)** = 5
(Espinal, Cabrera, Ferreras-Copeland, Gibson, Eugene - 2)
 - **Libraries** = 9
(Cabrera, - 2, Gibson, Ferreras-Copeland, Espinal - 2, Eugene)
 - **Community Center** = 2
(Gibson, Eugene)
 - **Park** = 5
(Ferreras-Copeland - 2, Gibson, Espinal, Cabrera)
- **ART RESIDENCIES**
 - **Senior Centers** = 7
(Cabrera, Gibson, Espinal, Chin, Eugene, Espinal)

CII Report, FY16

- **PERFORMANCES/SHOWS**
 - **Senior Centers (LG)** = 6
(Espinal, Cabrera, Ferreras-Copeland - 2, Gibson, Pama)
 - **Libraries** = 8
- (Cabrera, - 2, Gibson, Ferreras-Copeland - 3, Espinal - 2, Palma, Chin)

- **Park = 2**

(Espinal, Cabrera)

OUTDOOR FESTIVAL

- **La Plaza @ The Clemente = 12**
(Chin)

ART RESIDENCIES

Senior Centers = 7

(Cabrera, Gibson, Espinal, Chin, Palma, Ferreras-Copeland - 2)

Partnership with PS 71, Bronx (CM Vacca)

1, LCDF

1, LCM

1, 10 Day Mask Making

Saturday tickets

LD Tickets to Aaron Davis

Details for CIL, 2015-2016

CM Espinal:

- 5 Day Dance Residency at Ozzie Wilson Senior Center (Milo)
 - Thursdays, 11am - 12:30pm
 - April 7, 14, 21, 28 and May 5
- JBPA at Highland Park on June 14 at 11am
- 1 Pura show at Washington Irving Library on Feb. 17 at 3:30pm
- 1 RHR show at New York City Housing Authority Hope Gardens Senior Center on Feb. 26 at 11am
- FREE Tickets to Saturday shows at 3pm
 - March 12, LCM, 50 tickets to Coalition for Hispanic Family Services
 - April 30, LET, 50 tickets to Coalition for Hispanic Family Services
 - April 9, MSRC, 50 tickets to Bushwick Leadership Center
 - April 30, LET, East New York Child Placement Prevention Program, 50 tickets

CM Cabrera:

- 5 Day Mask Making Residency at BronxWorks Heights Neighborhood Senior Center on May 19, 26, June 2, 6 and 9, 10am - 11:30am (Dimitri, PR Vejigante Masks for the PR Day Parade)
- MSRC at Devoe Park on June 4 at 4pm
- LCDF at Francis Martin Library on May 12 at 3:30pm
- RHR at Heights Senior Center on Feb. 22 at 1:30pm
- FREE Tickets to Saturdays shows at 3pm
 - LCM on March 5 to Kingsbridge Heights Community Center, 50 tickets
 - LCM on April 16 to St. James Recreation Center, 50 tickets
 - MSRC on April 23 to Jerome Park Library, 50 tickets
 - LET on May 21 to Individualized Residential Alternative (IRA)/Puerto

- Rican Family Institute, Inc., 25 tickets
- LET on May 28 to Bronx Helpers Office and Program Space, 25 tickets
- LET on May 28 to Good Shephard Services, 15 tickets
- LET on May 28 to Davidson Community Center, 25 tickets
- LMRF, Literacy Connection, 25 tickets

CM Gibson:

- 5 Day Mask Making Residency at Highbridge Gardens Senior Center on Thursdays 10:30 – 12noon, March 17, 24, 31, April 7 and 14 (Lucrecia, African Masks)
- 1 Park Show – CANCELLED due to Rain. Scheduled MSRC on June 3 at 4pm at Claremont Park
- LCDF on April 25 at 3:30pm at Morrisania Library
- LG at Morrisania Air Rights Senior Center on Feb. 16 at 11am
- FREE Tickets to Saturday shows at 3pm
 - March 12, LCM, Crotona Park West Houses, 50 tickets (Phipps Houses NY)
 - March 19, LCM, Roscoe C. Brown Apartments. Childcare Center, 25 tickets (Phipps Houses NY)
 - LCM, April 16, West Bronx CYO, 50 tickets
 - MSRC, April 23, Boston Road Apartments, 50 tickets (Phipps Houses NY)
 - LMRF, New York City Justice Corps, 50 tickets (Phipps Houses NY)

CM Palma:

- 5 Day Mask Making Residency at Mechler Hall Senior Center in April, May and June on Fridays 10am – 11:30am (Nestor)
- LCDF on May 5 at 3:30pm at Parkchester Library
- LG at Mechler Hall senior center on Feb. 17 at 10:30am
- FREE Tickets to Saturday shows at 3pm
 - MSRC on March 26, Clason's Point, 50 tickets
 - MSRC on April 2, Soundview Library, 50 tickets
 - MSRC on April 23, Parkchester Boys & Girls Club, 50 tickets
 - LMRF, Sotomayor Houses Community Center, 100 tickets

CM Ferreras-Copeland:

- Residencies:
 - 5 Day Mask Making Residency at Raices Corona Senior Center on Wednesdays in May and June 10:30am – 12pm (Nestor, Mexican Masks for Cinco de Mayo)
 - 8 Day Dance (Tango) Residency at Corona Neighborhood Senior Center on Wednesdays in April and May from 10:30am – 12 (Lina)
- Park Shows:
 - JBPA on June 23 at Corona Golf Playground at 11am.
 - JBPA on June 28 at 11am at Park of the Americas
- Library Shows:

- LCDF at LeFrak City Library on April 26 at 3pm
- LCDF at Corona Library on April 30 at 2pm
- Senior Center shows:
 - LG at CORONA NEIGHBORHOOD SENIOR CENTER on Feb. 10 at 10:30am
 - RHR at Raices Corona Senior Center on Feb. 19 at 11am
- FREE Tickets to Saturday shows at 3pm
 - LG, Jan. 17, 8pm to Raices Corona Senior Center, 20 tickets
 - MSRC, March 26, to Dominico-American Society of Queens, 50 tickets
 - MSRC, April 9, to Latin Women In Action , 25 tickets
 - A3V, May 14, to Raices Corona Senior Center, 10 tickets
 - A3V, May 15, to Raices Corona Senior Center, 10 tickets
 - LET, May 28, to Queens Museum, 75 tickets

CM Chin:

- 5 Day Mask Making Residency at Manny Cantor Senior Center on Thursdays from 1pm – 2:30pm April 14, 21, 28, May 5 and 12.
 - Paper-Maché technique, Masks will be in the form of objects (flowers, etc.) that seniors can decorate and use in the home, for example, as a bowl. They're hanging masks up for the "Older Americans Month" art exhibit on they had. (Lucrecia)
- LCDF at Mulberry Library on April 27 at 4pm
- Free tickets for a show at Teatro SEA
 - LG on Jan. 10 to Vision Urbana/IPRHE Senior Center (10 free)
 - LG on Jan. 10 to Educational Alliance Senior Center (20 free)
 - March 19 LCM show to Cabrini Immigrant Services (40 free)
 - May 28 LET show to Cabrini Immigrant Services (40 free)
 - Distributed tickets to the following places for LMRF:
 - Manny Cantor Senior Center
 - Vision Urbana/IPRHE Senior Center
 - Various businesses/schools/centers in the area
- 12 performances in June of LMRF at La Plaza at The Clemente
 - **Friday, June 10th at 4pm**
 - PS 137 University Settlement After School Program – 75 tickets
 - PS 20 Henry Street Settlement After School Program – 25 tickets
 - MS 301 Henry Street Settlement After School Program – 25 tickets (DIDN'T SHOW UP)
 - Grand Street Settlement, After School Program – 20 tickets (DIDN'T SHOW UP)
 - **Friday, June 17 at 10:30am**
 - 200 free tickets to PS 140
 - **Friday, June 24 at 10:30am**

- 160 free tickets to University Settlement, Early Childcare Center

CM Vacca – Partnership with PS 71, 3040 ROBERTS AVENUE BRONX, NY 10461

- LCDF on May 3rd at 10am
- 1, 10 day Mask Making residency from Feb. - May on Thursdays from 9am – 11:30am (three classes per day) serving one class of 3rd, 4th and 5th Grades. They created Puerto Rican Vejigante/viejito masks from Mexico inspired by masks from La vega, Dominican Republic (Dimitri)
- LCM on March 8th at 10am
- FREE Saturday tickets
 - 75 tickets to MSRC on March 26 at 3pm
 - 75 tickets to LET on May 28 at 3pm
 - Mailed some tickets to Arte Pa' Mi Gente
- 150 FREE Tickets to The Dropouts Crew on May 23, 2016 at 10:30am at Aaron Davis Hall for 6-8th grades
- Will provide photos
 - Mask Making - Dimitri

**Committee on Cultural Affairs, Libraries and International Intergroup Relations
Hearing Testimony: Cultural Immigrant Initiative**

**Presented by Anna Becker, Executive Director, On Stage At Kingsborough, Brooklyn, NY
January 17, 2017**

Thank you for the opportunity to present testimony regarding the Cultural Immigrant Initiative. I am Anna Becker, the Executive Director of On Stage At Kingsborough, a multi-disciplinary performing arts center in Manhattan Beach, Brooklyn.

I'd like to begin by providing an overview of the activities that we undertook as a direct result of the Cultural Immigrant Initiative funding. It is important to note that the Initiative did not enhance these activities, but rather it made these activities entirely possible.

During the 2016-2017 performance season, we presented six culturally-specific workshops and performances – free of charge – at four separate locations in Brooklyn: FDR High School, the Homecrest Senior Center, Kings Bay Library, and at On Stage At Kingsborough. In addition, we took artists out of doors and into the community when we partnered with the Coney Island Sports Foundation to provide dance and music along their 5k race route on the Coney Island Boardwalk. We presented dance and music not only to hundreds of runners, but also to hundreds upon hundreds of Brighton Beach and Coney Island beach-goers. The workshops, performances, and 5k race audiences were exposed to theatre, dance, and music artists from Spain, China, Israel, Latin America, Russia, and West Africa. In every case, our activities were designed to reach immigrant audiences of all ages, with performing art forms from their countries of origin, and to reach audiences that otherwise do not have easy access to the performing arts.

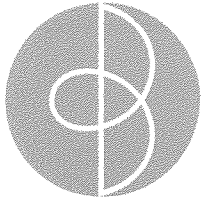
In addition to exposing new audiences to a wide diversity of performing arts presentations, we were able to introduce them to the year-round offerings of On Stage At Kingsborough, a performing arts center that presents international artists at very affordable ticket prices, right in a nearby neighborhood. In this way, we have reached people who can now continue to experience diverse performances on an ongoing basis.

The Initiative has also been invaluable to On Stage At Kingsborough because it has allowed us to expand the number and kind of artists that we present, which has enriched the aesthetic of our performing arts center as a whole. We now have experience presenting artists from countries we had not previously showcased, and will be more likely to present these artists on our mainstage in the future, thereby exposing them to entirely new audiences again.

I would like to offer recommendations for future implementation of the program. I believe that the program would be greatly enhanced if the award cycle could be designed so that award announcements are made at least six months in advance of the grant period. This would allow time for us to plan the activities, spread them across the course of the year, and seek out strong partner locations

In closing, I would like to state again that the Cultural Immigrant Initiative allowed us to reach many, many new and underserved populations with international performing artists, and has not only enriched the audiences, but provided a path for them to continue to experience diverse performing art forms. On Stage At Kingsborough, in turn, has been enriched by its ability to present a wider variety of performances.

Thank you again for your time.



Cultural Immigrant Initiative Hearing
Lynn Parkerson, Artistic Director, Brooklyn Ballet

Brooklyn Ballet is a professional not-for-profit dance company dedicated to artistic excellence and education, reflecting Brooklyn's diverse communities. I founded the Company in February 2002, the first of its kind in Brooklyn in more than 40 years.

Brooklyn Ballet brings a contemporary vision to the treasured art of ballet, with repertory and programs that revitalize and re-imagine the classical form. Our mission is three-fold: artistic accomplishment, education, and community engagement. Brooklyn Ballet presents its Company in an annual performance season in Brooklyn and operates a professional dance school located on Schermerhorn Street in Downtown Brooklyn.

Brooklyn Ballet's company includes dancers from Cuba, Trinidad, Japan, and Brazil – immigrants who comprise nearly one-third of the company. One-half our Ballet School faculty are immigrants from Cuba, Mexico, and Russia, and many students come from immigrant families. The artistic and pedagogical contributions from our immigrant colleagues are inestimable.

In 2015 and 2016, Brooklyn Ballet received funding through the Cultural Immigrant Initiative from Council Member Steve Levin. This funding has supported the on-going work of Brooklyn Ballet's immigrant colleagues. It helped the Ballet create and produce *The Brooklyn Nutcracker* in December, a ballet that transforms familiar Nutcracker characters and scenes to represent the diverse traditions and vibrant cultures of melting pot Brooklyn. *The Brooklyn Nutcracker* premiered in December at the Brooklyn Museum to six sold-out performances before 2,400 audience members, including 400 public school children during a special weekday matinee.

To create this production Brooklyn Ballet reached out to the Middle Eastern community for an authentic Arabian belly dance and to the Afro-Caribbean community to add African-influenced movement to the Marzipan dance. We will continue to expand *The Brooklyn Nutcracker* to include authentic Spanish, Georgian, and Chinese dances.

We began our outreach to these other communities by inviting the Red Silk Dancers to perform works of traditional Chinese and Chinese/modern fusion in Brooklyn Ballet's "First Look" presentation. Founded in 1985, the Red Silk Dancers present traditional and contemporary Chinese classical and folk dance. We are talking with Dancing Crane, a traditional Georgian dance ensemble, about bringing a spectacular folkdance to *The Brooklyn Nutcracker*.

Our recent marketing efforts targeted press and social media outlets to reach immigrant audiences. We translated Brooklyn Ballet's tri-fold brochure into Spanish, distributing it at Brooklyn Ballet School and performances. We gave two free performances of Brooklyn Ballet's multi-ethnic repertory, including dances from our *Nutcracker*, at St Francis College in 2015 and 2016.

Cultural Immigrant Initiative funding ensures that Brooklyn Ballet's immigrant colleagues continue their valuable work with our community, that we continue to blend world dance traditions into our repertory, and that Brooklyn Ballet's programs remain accessible to immigrant communities through targeted marketing and free performances.





FLAMENCO VIVO CARLOTA SANTANA

Oversight - Cultural Immigrant Initiative and Post-Budget Analysis – Tuesday, January 17, 2017

On behalf of Spanish Dance Arts Company (dba Flamenco Vivo Carlota Santana):

Founded in 1983, Flamenco Vivo Carlota Santana is one of America's most prominent, culturally-specific dance companies, serving more than 40,000 people nationwide each year through far-reaching programs that entertain, educate and empower. Our mission is to: promote flamenco as a living art form and a vital part of Hispanic heritage; produce and perform high quality dance works; and provide arts education programs that catalyze connections among young people, while nurturing the new generations of Spanish dance artists and educators. We believe that the universal spirit of flamenco – with diverse influences from Arab, Jewish, Gypsy, Spanish, and Latin American cultures – gives this art form a unique power to build bridges between people.

We received Cultural Immigrant Initiative funding from Councilman Daniel Garodnick in FY 15. In FY 16, our funding was doubled for District 4 and we were also funded by Councilwoman Maria del Carmen Arroyo in District 17. This dedicated funding stream has allowed us to extend our arts education program (Project Olé) to public schools with high concentrations of Hispanic and/or ELL students plus a group of senior citizens at the Woodstock Center – Project Find. Because there was not a requirement that this initiative be funneled to a new program, we were able to deepen relationships with existing partners and offer completely subsidized programs to other targeted schools that otherwise wouldn't have been able to pay for services. We were not reinventing the wheel and were able to replicate our existing successful programs in deserving schools and senior centers.

The city has put a big priority on diversity, equity and inclusion and the Cultural Immigrant Initiative is just one of the ways of putting words into action. Culturally specific art forms have such a strong root in identity and for many immigrant populations, celebrating that culture in a public forum brings affirmation, self-confidence and pride in their heritage. The Cultural Immigrant Initiative has helped us use flamenco dance and music as a tool to help participants engage with and learn about new aspects of their heritage.

Challenges:

- Inconsistent timeline for grant award: In FY 15, we were not approved for the funding until April which made it difficult to execute the programs to the scale we originally intended. In FY 16 we were approved in November which gave us a much better window of time to confirm details with our partners and deliver services more fully. Knowing when we can expect notification (or rejection) is helpful in the pre-planning process and allows us to execute programs in a mutually convenient timeline with our partners.

Overall, the funding we've received from the Cultural Immigrant Initiative in FY 15 and 16 has allowed Flamenco Vivo to reach 406 low-income, immigrant students and senior citizens through in-depth residency workshops and another 1,619 audience members through performances in just 2 years. Thank you for the opportunity to testify in support of this funding initiative!

the
BRONX OPERA
company

EST. 1967

MICHAEL SPIERMAN, artistic director

**5 minerva place, #2-j
bronx, new york 10468**

www.bronxopera.org

**(718) 365-4209
info@bronxopera.org**

Date: January 17, 2017

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

From: Benjamin Spierman, Managing Director – Bronx Opera Company

Re: Cultural Immigrant Initiative

Good afternoon. My name is Benjamin Spierman, and I serve as Managing Director of the Bronx Opera Company. Now in the midst of our Fiftieth Season, Bronx Opera is the only opera company in The Bronx, and is the only opera company (other than our much larger sibling at Lincoln Center) to produce opera in each year since our founding in 1967. We are proud of that, and we are also proud of our participation in the New York Opera Alliance consortium and its second annual New York Opera Fest, which takes place all over the city in May and June. Bronx Opera also expects, soon, to be a full company member of Opera America, the New York based national service organization for opera producers.

I am here to testify in support of the Cultural Immigrant Initiative. For each of the last two seasons, our company has received significant funds from this Initiative to support work that we do with the Bronx's immigrant population and with organizations that work with those populations. Since last year, the main bulk of our work has been in cooperative collaboration with the Kingsbridge Heights Community Center. The Center serves a majority-immigrant community, a community where (according to citydata.org) more than 70% of residents identify as Latino or Latina, and more than 60% speak a language other than English at home. Working with them has enabled us to target our CII related work, and has helped us to find the best ways to provide

the
BRONX OPERA
company

EST. 1967

BRONX OPERA COMPANY

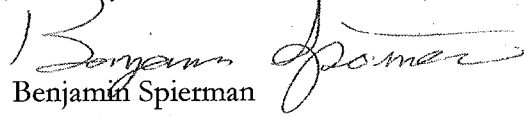
Page 2

cultural education to our area's Immigrant communities and augment the center's programming. Last year, our collaboration resulted in the creation of 4 groups, all of which performed at the Center's year-end event in June. We created a choir for children ages 5-11; a dance class for Special Needs students between the ages of 6 and 19; an acting class for teens and tweens (ages 12-19), and an English-language singing class for English-as-a-Second-or-Other-Language adults (ages 20 through "older than they would admit").

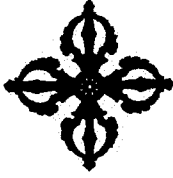
These classes helped us fulfil an aspect of our mission which is becoming increasingly important: to not just be in The Bronx, but of The Bronx. For a century, The Bronx has been a haven to immigrants; my own Great-Grandparents came to New York City over 100 years ago and settled where I still live and work. At a time when services can be sporadic, the CII allowed us and organizations like us to help these at-risk individuals and bring the arts into their lives and into the general life of our borough and our city. We are already planning for this year, and look forward hopefully to the continuation of this crucial initiative, which has enabled us to help our community in such wonderful ways.

I thank you for the opportunity to speak today.

Sincerely,



Benjamin Spierman
Managing Director
Bronx Opera Company



JACQUES MARCHAIS MUSEUM OF TIBETAN ART

338 Lighthouse Avenue, Staten Island, New York 10306-1217

Phone: (718) 987-3500 Fax: (718) 351-0402

www.tibetanmuseum.org

January 17, 2017

Oversight - Cultural Immigrant Initiative and Post-Budget Analysis.

Testimony from Meg Ventrudo, Executive Director of the Jacques Marchais Museum of Tibetan Art.

Members of the City Council,

Good Afternoon, My name is Meg Ventrudo and I am the Executive Director of the Jacques Marchais Museum of Tibetan Art in Staten Island. The Tibetan Museum is the first museum in the United States solely dedicated to preserving, exhibiting, and educating the public about the art and culture of Tibet. Thank you for the opportunity to speak today in support of the Cultural Immigrant Initiative.

Last year, the Museum received a Cultural Immigrant Initiative Award of \$15,000. The Museum is small and has an operating budget of under \$250,000. A grant of this amount is significant funding for the Museum and supports our mission. These funds enabled the Museum to bring Tibetan musicians, artists, and speakers to the Museum to supplement our on-going cultural programming. These programs focused on Buddhism and the Environment, Traditional and Modern Education in Tibet, and Tibetan music and dance.

These programs are important to the Museum and this grant supports one of the goals of the Museum's strategic plan, which is greater outreach and engagement with the Tibetan and Himalayan community in New York City which numbers a little over 30,000 people. We believe the art and culture of Tibet is the art of a living culture and it is the role of the Museum to present these arts in a contextual and educational manner.

More importantly, the programs presented by this grant support greater cultural and civic activities that foster understanding among communities.

- 1) The Grant Provides Opportunity for immigrant artists to showcase their cultural traditions to a larger audience.
- 2) Activities supported by this grant provide greater engagement among audience members and artists to create greater cultural understanding.
- 3) Activities supported by this grant bring artists from the across the city into each borough.

The Museum had approximately 300 audience members from all five boroughs to these programs.

Thank you.

TESTIMONY OF
JOYCE ADEWUMI
PRESIDENT
NEW YORK AFRICAN CHORUS ENSEMBLE

THE COUNCIL OF THE CITY OF NEW YORK
COMMITTEE ON CULTURAL AFFAIRS, LIBRARIES AND INTERNATIONAL INTERGROUP RELATIONS

RE: Oversight - Cultural Immigrant Initiative and Post-Budget Analysis.

Thank you very much for the opportunity to report on the many benefits that the Cultural Immigrant Initiative funding has provided to the New York African Chorus Ensemble as well as the many communities we serve.

I am Joyce Adewumi, president of the New York African Chorus Ensemble.

The New York African Chorus Ensemble was founded in 2004 to provide easy access for learning about – and the viewing of - African music performances. When our organization was being formed, I was told that it would be very difficult for us to get funding because of the word “African” in our name. Yes, it have been more than difficult. Nevertheless, we struggled to stay afloat and our programs have grown over the years, providing a platform for more folk organizations to perform for more diverse audiences.

Council Member Mark Levine’s grant was more than a life saver. The Cultural Immigrant Initiative Grant helped to vitalize and expand our community programs. It was used by our organization toward the Preview Concert Series called The Gathering on February 27, 2016, and the NYC Multicultural Festival on June 4, 2016, at Jackie Robinson Park in Harlem.

We presented performances by excellent folk organizations from countries including Brazil, Colombia, Cuba, Dominican Republic, Ecuador, Greece, Ireland, Ivory Coast, Jamaica, Japan, Korea, Mexico, Nigeria, St. Lucia, and so forth.

More than 100 performers participated on stage as well as in the Children’s International Village (dance, drum recital, face painting, puppeteering, and a global language project). That project included Chinese cultural crafts, a Pacific Island dance station, Guatemalan “Worry Doll” making, and more.

Collaborating with these organizations is made possible because of the many immigrant populations in New York City and access to world-class cultural options.

This grant brought to the fore the fact that New Yorkers can adjust and learn about the many other cultures around them, while preserving and maintaining their own traditions. The performances are absolutely authentic and observers begin to make connections with their own feelings and lives. They begin to connect the dots.

At the concert and Festival, people are always on their feet with the excitement of witnessing exceptional talents. This exposure to other cultures -- the costume, the movement, the music, the dance -- are valid human expressions. The children (and everyone else) get the message: It is OK to be yourself.

This is one of the things this grant made possible. It gave children the opportunity to see something they may not be learning in school. It IS OK to be yourself. And it is OK to appreciate other peoples' culture.

Also these events give folk organizations the opportunity to celebrate ourselves as New Yorkers and to see our cultural expressions as valid on the main stage. It gave us the opportunity to celebrate New York as the most culturally diverse city in the world. We really are "a gorgeous mosaic," as David Dinkins said.

Folk organizations have almost become resigned to the fact that they will not be paid for their performances. We should not be so complacent. Excellent performers, regardless of cultural background, should be compensated for their work. This grant made possible some financial acknowledgment of their work, although we wish we could have done more.

Let me also mention a couple of "side benefits" of the Festival:

We have health screening available for Festival attendees -- who are immigrants - and this is coordinated by our Partner, Columbia-Presbyterian Nurses Association. This includes blood pressure, sugar, cholesterol and HIV testing.

During the year, we also provide 5 to 6 workshops for potential street vendors -- mostly immigrants - to prepare necessary paperwork as well as training regarding how to get a temporary street vendor license. We understand that immigrants were used to feeding their families by street vending, in their country of origin. Here they do not always know the rules and regulations that apply. These vendors may work at our festival and at many other approved community events throughout the city.

The German organization donated a slab of the Berlin Wall to us in recognition and support of the cultural barriers that the NYC Multicultural Festival is breaking down.

Thank you for the opportunity to provide testimony.

We look forward to continuing a productive relationship with you.

I would be pleased to answer any questions you may have.

Thank you again.

Alphabetical List of Some Organizations NYACE Collaborates With:

Addis Revolution

American Scores New York

Anise Hines, Inc.

Artistic Dreams International

Ayazamana

Bokandeye African American Dance Theater

Capoeira Angola Center of Mestre Joao Grande

Dominican Parade

Eirg Art Corner

Emme Kemp

Greek-American Folklore Society

Hejira

Jaambo

Japanese Folk Dance Institute of New York, Inc.

Julian Y Ana Maria (Salsaoco)

Katsuya Kuwashima

Japan Kimono Yosakoi

Japanese Folk Dance Institute of New York, Inc.

Levern Williams

MAD about Dance

Movement of the People Dance Company

Niall O'Leary School of Irish Dance

New York African Chorus Ensemble

New York City Police Department Law Enforcement Explorers Program

Korean Traditional Dance of Choomnori

Rashida Lyles

St. Lucian Cultural Organization

Mangue Sylla and the All Star Drummers of Guinea

January 17th, 2017

To the Committee on Cultural Affairs:

Thank you so much for the opportunity to testify on behalf of the Museum of Food and Drink's experience with the Cultural Immigrant Initiative. The Museum of Food and Drink has generously received funding for this Initiative from Council Member Chin for the past two years, and we would also like to thank her for her generous allocations.

The Museum of Food and Drink (MOFAD) is New York City's first museum dedicated to the culture, history, science, production, and commerce of food and drink. MOFAD's mission is to change the way people think about food, and spark curiosity about what we eat and why. We passionately believe that food is culture: we express our personal and collective identities through it, we build communities and relationships around it, and we celebrate, mourn, and reminisce over it. To fully understand a culture, you must eat together.

Funding from the Cultural Immigrant Initiative came at a critical time for MOFAD. In 2015, after 4 years as an idea and a pop-up museum, MOFAD secured a lease on space in Brooklyn, allowing us to expand our exhibitions and programs. At that time, funding from the City and State was crucial to launch the quality and depth of programming we envisioned. One of those programs was MOFAD City, a community-focused series that highlighted New York City's immigrant food cultures and how they shaped American cuisine. Each of these programs brought together local food business owners and neighborhood history experts for a conversation exploring the food culture of a particular neighborhood. This series served as a gateway for audience members to gain a heightened understanding of the communities in which they lived, worked, and visited.

The series highlighted a wide variety of neighborhoods and boroughs. Caribbean culture and the foodways of the African diaspora were emphasized in Crown Heights, Greenpoint's economics were discussed through the lens of the Polish immigrants who lived there, Himalayan food was featured in Jackson Heights, the evolution of Italian-American cuisine was explored in the Lower East Side, and the legacy of Chinese exclusion and how shifts in U.S. immigration policy have shaped the Chinese-American food landscape were discussed in Chinatown.

The Cultural Immigrant Initiative allowed us to present that programming, as well as create and distribute guides for those neighborhoods, which reached a significantly large audience. This funding made it possible for immigrant voices to be heard, and audience members to discover new ways to look at and identify with New York City. Support from the Initiative this year will go toward expanding these neighborhood guides in an online setting, amplifying our reach. The Cultural Immigrant Initiative has allowed us to generate dialogue on the complex interplay among race, class, ethnicity, and culinary identity in an ever-changing urban environment, while significantly improving cross-cultural understanding.

Food distinguishes cultures, but also unites them. At a time in our nation's history when the contributions of immigrant populations are not always given the importance, or even the acceptance they deserve, support from the Cultural Immigrant Initiative allowed their stories to be told. The value of this Initiative goes beyond monetary funding; it proves that our City, and this Committee, stand with us as advocates for the City's diverse arts, cultures, and immigrant populations.

To have New York City retain its title as cultural capital of the world, all cultures must be empowered, represented, and celebrated. To that end, we at MOFAD sincerely hope that the Council and Committee will continue this vital Initiative.

Please do not hesitate to contact me if you have any questions, or would like a tour of our current exhibition, *Chow: Making the Chinese American Restaurant*. This exhibition celebrates the birth and evolution of Chinese American restaurants, tracing their nearly 170-year history and sparking conversation about food culture, immigration, and what it means to be American. Thank you again for your time, and continued support of our organization.

Sincerely,

Peter Kim
Executive Director
Museum of Food and Drink
62 Bayard Street
Brooklyn, NY 11222
peter@mofad.org || (718) 387-2875



January 17, 2017

MISSION

"Developing the community in the area of arts and social services with the focus on educating the global community on Caribbean culture throughout the World."

PROGRAMS

Artist Resource Center

Authors Connecting

Award of Excellence

Body of Vibration Dance & Theater

Concert Series

Countdown

Legal Counsel

Legal Counsel Workshop

Musicians Mentoring Musicians

Spirit of the Arts Award

Stilt Walkers

The Art of Masquerade

The Art of Photography-Videography

SLOGAN

Official Home for Caribbean Culture

I would like to thank the Committee on Cultural Affairs, Libraries and International Intergroup for the opportunity to testify on the Cultural Immigrant Initiative. My organization Tropicalfete, inc. has been fortunate to receive funding under this initiative for some of our programs through Council Member Darlene Mealy. In my testimony today, I will be citing examples of some of the benefits of the programs and the challenges. Today I have with me two of the students in our program Ashley Norbert, and Caitlyn Pierre that you can hear from them directly about the benefits of the program.

Because of the cultural immigrant initiative, we started by offering free stilt walking classes, steel pan music classes, masquerade design classes as well as dance. The parents are very thankful for the programs and some of them have said without the programs their child would have anything to do because other programs are too costly. We recently started a recommended donation of \$20 to assist us with storage cost that was previously free. At the end of the day we want to make sure the program is accessible and affordable to all.

Finding affordable space for program and cultural events has been a challenge. The logistics of some of our programs requires us to find spaces with a high ceiling, space with a storage component for instruments and other equipment, soundproof rooms as well as rehearsal space. The general cost of theatre ranges from \$2,000 to \$5,000 for events. I believe we need to strive to have events in a professional theater so the students can see the outside World. It is sad to say immigrant communities lack proper cultural facilities. Therefore; when funds are allocated it is important those cost be considered. The City has made housing a priority for vacant spaces and rightfully so. Nevertheless, we also want the city to focus on the importance of cultural space. My organization have been looking at a few vacant space and we are constantly been told about cities housing priorities. We need to find a way to accommodate both housing and cultural space with the developers.

Immigrant culture is a dynamic tool for self-expression and exploration, a tool to seek out our roots, a tool to develop new forms of looking at the world and its cultures, and finally, a tool to unite the community and world, to discover what we all have in common, and to celebrate what makes us different. The power and creativity that underlies these art forms can transform lives. One of the touching things that I have seen when parents and students engage in a cultural activity together it strengthens that family bond. We have been able to achieve this in our stilt program. please see (Appendix A). We have a very strong demand for parents to join the kids in the steel pan music classes and adults wanting to sign up. Unfortunately, the budget is one of the things limiting us from expanding.

The skills some of the students have learnt in the program has allowed them to go out to do paid performance (See Appendix B) and as well as do community related activities (See Appendix C). Therefore, the cultural immigrant initiative should also be seen in the context of an investment.

One of our Board Members Patricia Meschino would like to advocate for funding for written and visual materials that help to explain the origins of these events, the rituals associated with them and the music that propels them which can foster a greater understanding of the people from different cultures. New York City's Cultural and immigrant culture goes hand in hand. We started a project looking at the history of Calypso Music in New York City from the 1912 when entertainers first started coming through Ellis Island. If funding permits, we would love to continue with this project.



MISSION

“Developing the community in the area of arts and social services with the focus on educating the global community on Caribbean culture throughout the World.”

PROGRAMS

Artist Resource Center

Authors Connecting

Award of Excellence

Body of Vibration Dance & Theater

Concert Series

Countdown

Legal Counsel

Legal Counsel Workshop

Musicians Mentoring Musicians

Spirit of the Arts Award

Stilt Walkers

The Art of Masquerade

The Art of Photography-Videography

SLOGAN

Official Home for Caribbean Culture

I would like to conclude by thanking the council for this opportunity again and strongly recommend the cultural immigrant initiative be continued and expanded.

Appendix A (Family cultural participation)

Appendix B (Paid performances)

Appendix C (Community cultural Engagement)

Appendix D (Program in action)

Appendix E (2016 Cultural Immigrant initiative Culminating event Pictures)

Appendix F (2015 Cultural Immigrant initiative Culminating event Pictures)

Appendix G (Program Details)

Appendix H (2016 final report to DCLA)

Appendix I (2015 final report to DCLA)

Appendix J (Tropicalfete Brochure)

About Tropicalfete Inc.

Established in 1999 as an online publication and cultural resource center, in 2011, Tropicalfete became a not for-profit corporation. Its mission is to develop the community in the areas of arts and social services with a focus on educating the global community on Caribbean culture. We established a reading program with Barnes and Noble for Caribbean Heritage Month in June. For the past 6 years, we have been a part of the various parades, creating marvelous masquerade presentations. We have held free music workshops covering topics such as copyright and royalties, marketing, mixing and playing an instrument.

Tropicalfete has also had the honor to work with VH1 Save the Music Foundation to highlight the steel pan and we have worked with such prominent cultural institutions as The Schomburg Center for Research in Black Culture. We have taught dance, stilt walking and masquerade to children and have put on various musical showcases. We have taken our work directly to the community in places such as parks, colleges, community centers, etc. Our work has been validated by a number of people engaging with our programs, including a proclamation from New York City Government and other awards.

Appendix A *(family cultural participation)*



Father & Daughter: Prospect Heights - Tenuis G. Bergen Community & School Park P.S.9



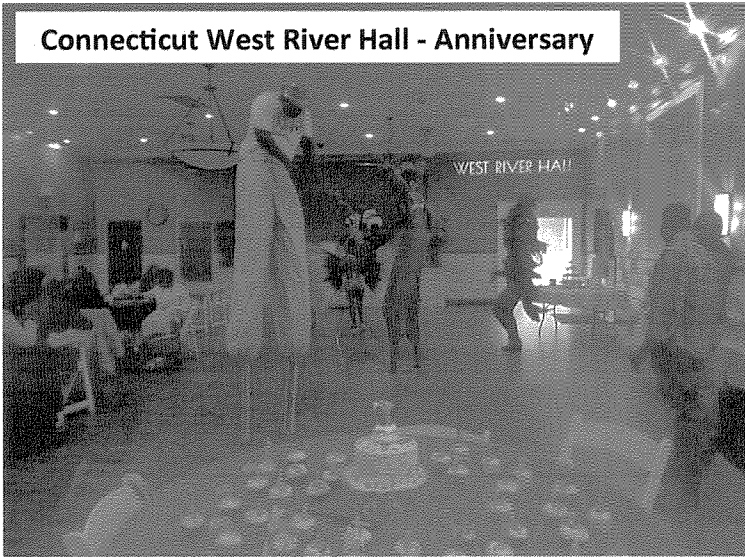
Mother & Son: Prospect Heights - Tenuis G. Bergen Community & School Park P.S.9

Appendix B-1 (Paid performances)

Hofstra University : Caribbean Cultural Night



Connecticut West River Hall - Anniversary



Holiday Performance for a Day Care in Crown Heights



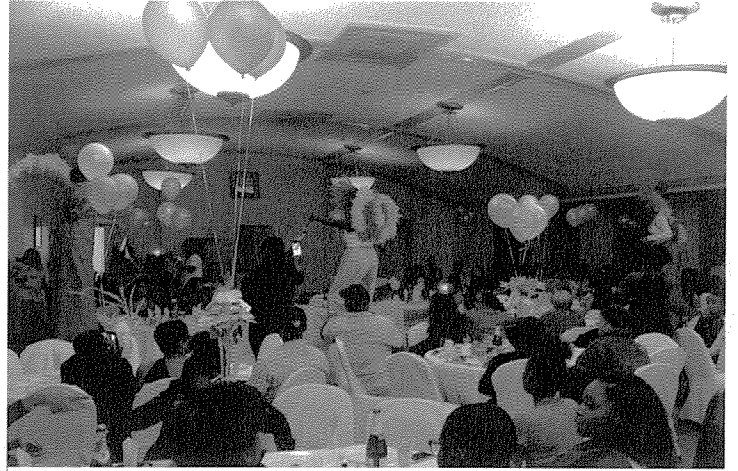
Tobago Family Day, in Canarsie



Appendix B-2 (Paid performances)



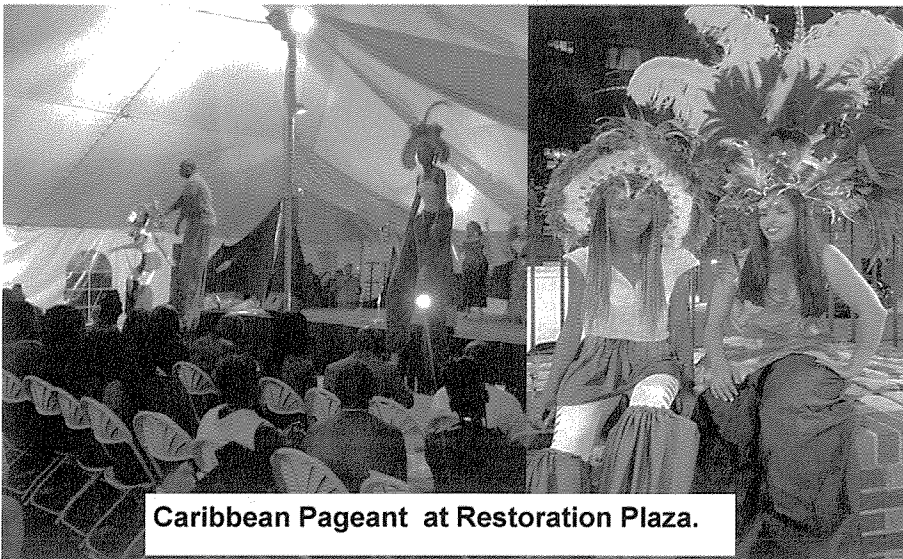
70th Birthday Celebration in the Bronx



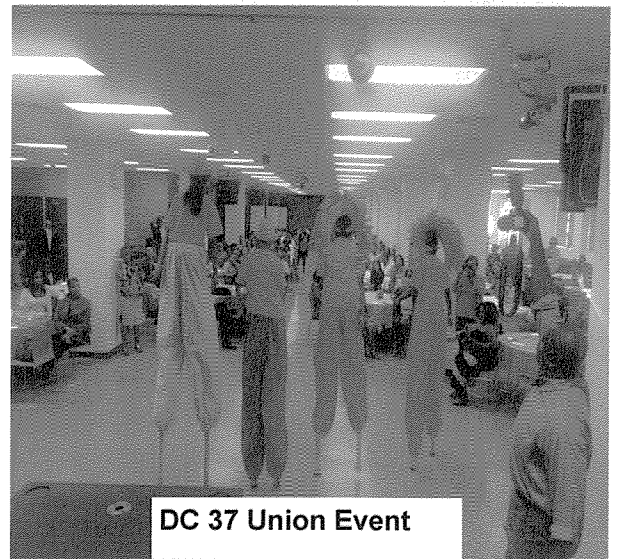
Sweet 16 in Yonkers



Senior event - Lott CDC Assistant Living Manhattan

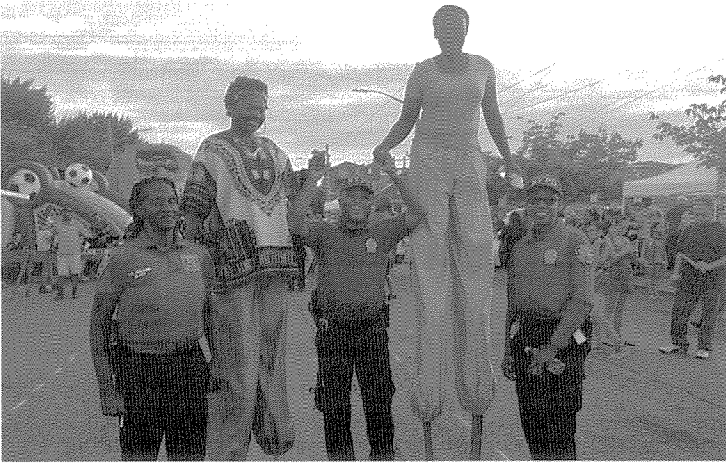


Caribbean Pageant at Restoration Plaza.

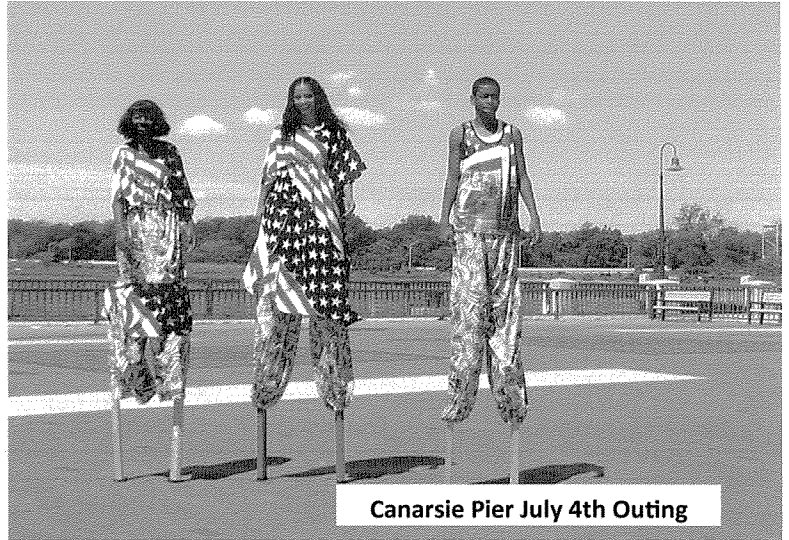


DC 37 Union Event

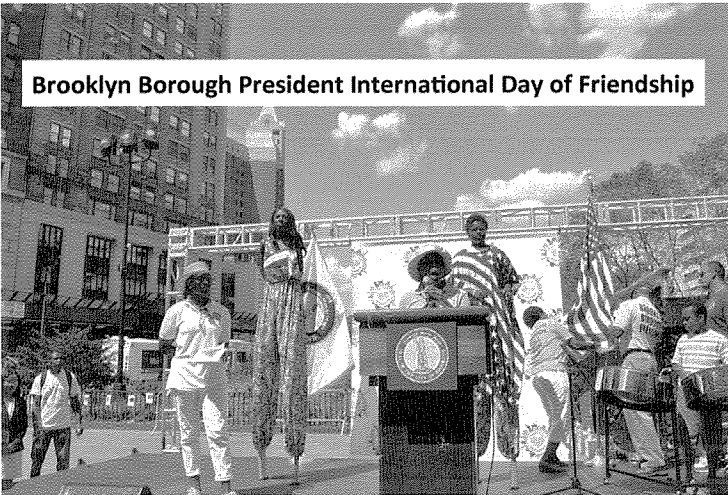
Appendix C-1 (Community cultural Engagement)



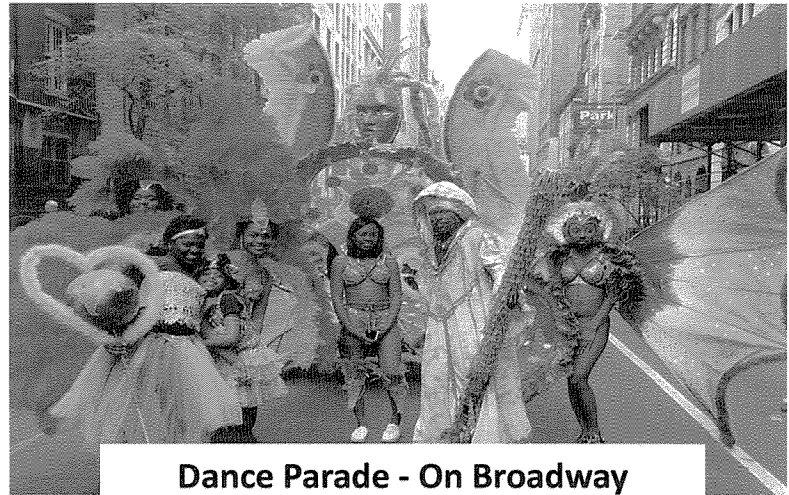
Brooklyn:63rd Police Precinct National Night Out Against Crime



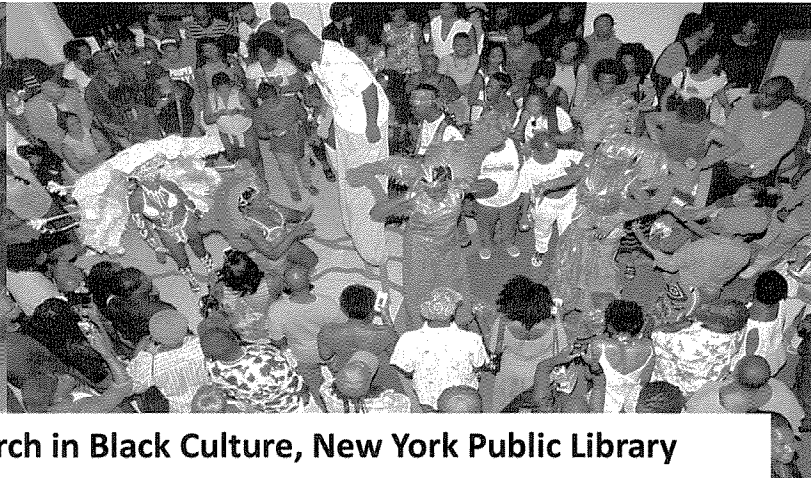
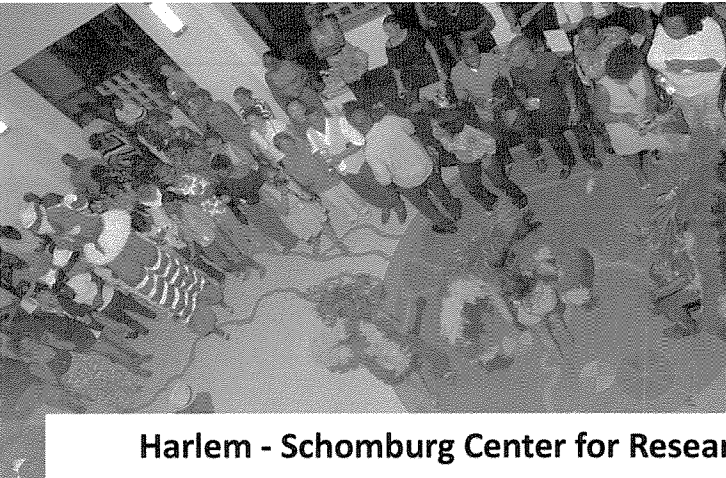
Canarsie Pier July 4th Outing



Brooklyn Borough President International Day of Friendship



Dance Parade - On Broadway



Harlem - Schomburg Center for Research in Black Culture, New York Public Library

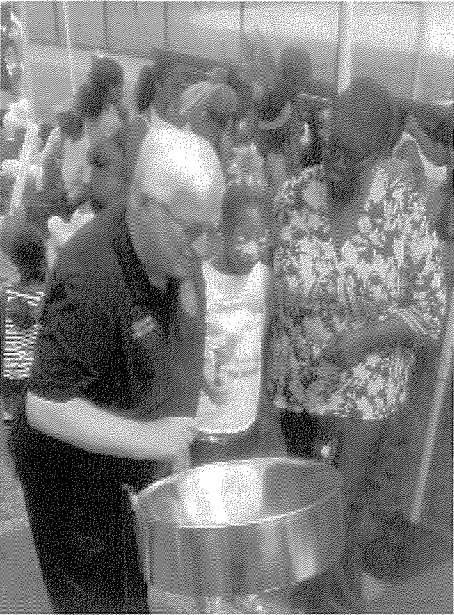


Crown Heights - Lincoln Terrace Park: Tropicalfete's Creative Fun Day in the Park

Appendix C-2 (Community cultural engagement)



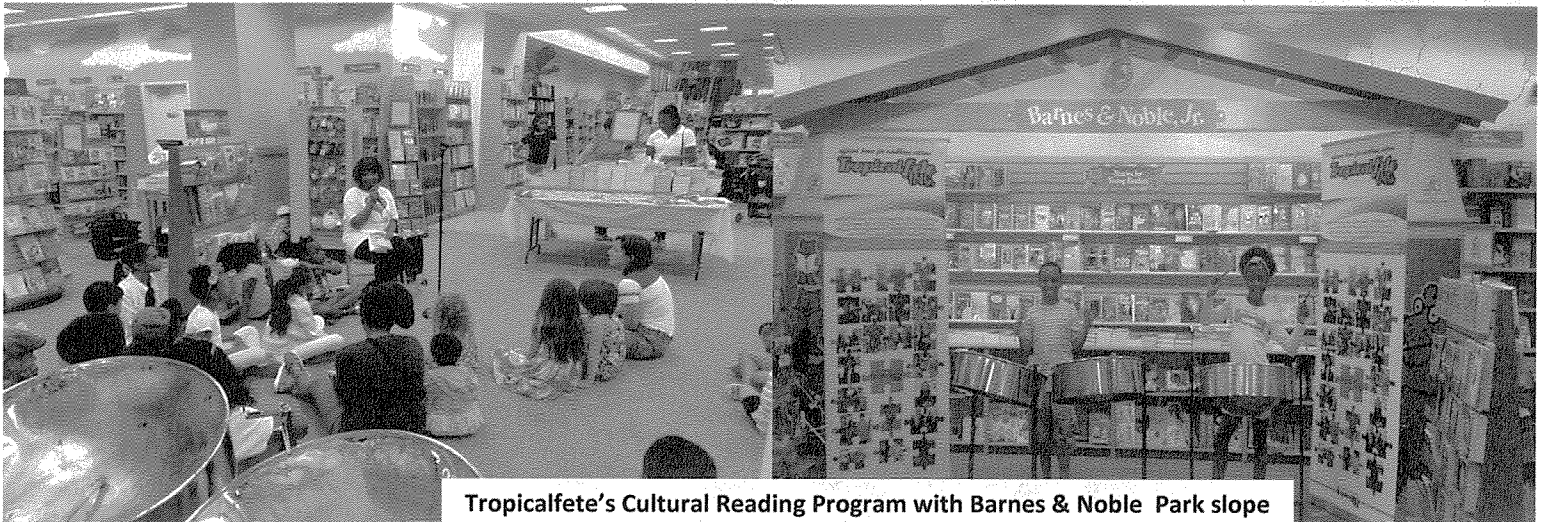
Bedford Stuyvesant Brevoort Concert Series by Council Member Mealy



Senator Roxanne J. Persaud's Family
Fun Day at Carnarsie Park



Materials for the Arts
Masked Marvelous



Tropicalfete's Cultural Reading Program with Barnes & Noble Park slope

Appendix D (Program in action)



Appendix E-2 (2016 Cultural Immigrant Initiative Culminating event Pictures)



Appendix F (2015 Cultural Immigrant initiative Culminating event Pictures)





Appendix G

MISSION

“Developing the community in the area of arts and social services with the focus on educating the global community on Caribbean culture throughout the World.”

PROGRAMS

Artist Resource Center

Authors Connecting

Award of Excellence

Body of Vibration Dance & Theater

Concert Series

Countdown

Legal Counsel

Legal Counsel Workshop

Musicians Mentoring Musicians

Spirit of the Arts Award

Stilt Walkers

The Art of Masquerade

The Art of Photography-Videography

SLOGAN

Official Home for Caribbean Culture

Steel Pan Music Program:

Musicians Mentoring Musician: Feel and Enjoy the Rhythm of the steel pans is a project where by the talented and accomplished musicians nurture aspiring musicians by teaching them steel pan instruments as well as provide these fledging musicians with a more in depth and honest look into the industry. They will gain deeper insight into who they are as artists. The young musicians will also get educated on the history of the steel pan instruments.

Full Project Description:

Tropicalfete Inc. will produce a series of steel pan music classes. The sessions take place at Complete Music Studio which is a professional Music environment and will be hosting 15-25 people that will benefit from the program. Hundreds of people will benefit indirectly from the performances. The classes will be organized in an interactive format. Participants will be able to learn about the origins, the different kinds of steel pans, the range and its interesting and exciting history. They will also be taught how the steel pans are made and tuned, the demonstration of rudiments and scales and then there will be a question and answer session which will culminate with the practical and theoretical exercises. At the end of the workshop, the students will get a better understanding of the only musical instrument that was invented in the twentieth century and they will also appreciate what it is to work as a close knit unit. The main objective of the workshop will be to develop a cadre of pianist which will be able to display their pan playing skills in any environment. Be it in the competitive or exhibition environment they will be confident enough to wow the audience. Another objective of the workshop is to build self-confidence and discipline.

Stilt Walking

Our Stilt Walking classes gives students the comprehensive insight to this unique art form. Stilt walking is an art form like no other, and one that will give students both a historical perspective and educate them about today's advancement in stilt walking. The class focuses on learning stilt tricks and strengthening fundamentals such as balance, how to fall safely and performance skills. Dance choreography, acrobatics and showmanship are explored with the group setting.

Full Project Description:

Tropicalfete Inc. is planning a series of stilt walking workshops to be held every Saturday. Stilt walking is a unique art form that has been around for over one thousand (1000) years and we are looking forward to giving students a comprehensive understanding of this art form. Since stilt walking is not only about walking, new skills are constantly being developed by different generations, we will be encouraging the participants to explore their creativity.



Appendix G

MISSION

“Developing the community in the area of arts and social services with the focus on educating the global community on Caribbean culture throughout the World.”

PROGRAMS

Artist Resource Center

Authors Connecting

Award of Excellence

Body of Vibration Dance & Theater

Concert Series

Countdown

Legal Counsel

Legal Counsel Workshop

Musicians Mentoring Musicians

Spirit of the Arts Award

Stilt Walkers

The Art of Masquerade

The Art of Photography-Videography

SLOGAN

Official Home for Caribbean Culture

PROJECT GOAL

Our workshop will educate the participants in the areas of theater production, promotion and marketing. These workshops will be creative and financial benefit to the participants. This program will also assist participants in clarifying their goals, identifying their skills, and accessing concrete resources for bringing their creative practices to life in the market place. The topics will be focused on stilt walking tricks, strengthening the fundamentals such as balance, how to fall safely in case of mishap, performance skills, dance choreography, acrobatics and showmanship. The program will also teach the participants how to build stilts and how to decorate their own stilts to encompass their individual personality. They will also be taught how to walk at different paces, how to turn suddenly, dance and also jump rope. Most importantly, the students will have a one on one class with the instructor, where he will identify their strengths and weaknesses so he can better able to assist them to develop their artistic ability. The main objective of the entire workshop will be to empower the participants to become the masters of their own universe – creating opportunities for themselves rather than willing to be discovered. This workshop will also include different production styles. Attendees will learn about the producer’s role, rehearsals, indoor production, street theatre production, use of stage and performances for massive crowds. The workshop will culminate with a number of street performances in various communities and at least two indoor performances in various communities and at least two indoor performances.

Dance and Theater

Body of Vibration Dance & Theater is the name of Tropicalfete’s dance program. The dance program engages children, teenagers and young adults. The dance program forms as bridge between cultural expression and communication to the outside world. The dance program explores the indigenous aspects of dance authentic to the Caribbean, as well as why these ideals remain relevant today. Differing genres of dance are taught including folk, tribal, the basics of African, etc.

Full Project Description:

Tropicalfete will host a series of dance workshops. The theme for the workshop is entitled “Body of Vibration Dance” Dance is an art form that is performed in all cultures around the world. It involves rhythmic movement of the body to all types of music. Some people even dance without music, but for over thousands of years, dance has been part of celebrations rituals, ceremony and entertainment. These are many styles and genres of dance. African dance, folk dance, square dance, ballroom dance, salsa and ballet are some of the dances that are performed in different settings and cultures.

Under the guidance of a dance instructor, the students will be undertaking some extensive and rigorous training exercises, they will be taught the basics and major knowledge of dance which



380 Lexington Ave 17th Floor New York, New York 10168

Phone/Text: (646) 504-3383 Email: admin@tropicalfete.com Website: tropicalfete.com

Appendix G

MISSION

“Developing the community in the area of arts and social services with the focus on educating the global community on Caribbean culture throughout the World.”

PROGRAMS

Artist Resource Center

Authors Connecting

Award of Excellence

Body of Vibration Dance & Theater

Concert Series

Countdown

Legal Counsel

Legal Counsel Workshop

Musicians Mentoring Musicians

Spirit of the Arts Award

Stilt Walkers

The Art of Masquerade

The Art of Photography-Videography

SLOGAN

Official Home for Caribbean Culture

will encourage them to develop and improve their dancing skills. The students will also be taught about choreography how to be innovative. Since dance is vibrant and dynamic students will be allowed to be creative to explore their full potential. The workshop will include individual and group performances. Once they are able to understand the rudiments of dance, the dancers will have the confidence to perform when called upon to do so. The objective of the workshop is to bring aspiring dancers together to learn various dance steps and moves which will eventually enable them to become confident, dynamic and professional dancers. Also they will be able to express themselves through their dancing skills without feeling intimidated by anyone. At the conclusion of the workshop, the students will be put on a few dance performances at various community events.

Music Industry Workshops Programming

Classes for the Youth and Young adults on the professional practice in the Music Industry

- Through the series of four workshops targeting artists, we will explore issues of musical production, entrepreneurship, career development technology and the many facets of living a musician's life. Merging their creative power with the practical side of the business, artists will be equipped with the tools that will help them thrive as an artist. Workshops will give culturally diverse artists a better understanding of the industry and the kind of opportunities that are available.

Full Project Description:

The music industry, as many of us know, is constantly changing. Changes in the copyright laws, technology and the economy have led to new challenges for artists who need to learn about and navigate the music industry. Confronted with dizzying array of online tools and an explosion of conflicting career or industry information, many musicians find themselves confused, frustrated, stalled in their careers. Unfortunately, without some business knowledge and skills, most musicians will not get very far no matter what their talent. Our project addresses these gaps by offering a series of professional development workshops aimed at educating emerging musicians about the industry.

PROJECT GOAL

Our workshops will educate artists in the areas of music production, media technology, promotion and marketing and legal/copyright issues. These professional opportunities will be creative and financial benefit to the emerging artist participants. The program will assist artists in clarifying their goals, identifying their skills and accessing concrete resources for bringing their creative practices in life in the market place. Industry professionals will lead the workshops with topics focusing on new marketing and production strategies, technology and legal issues that affect independent artists whether you call it entrepreneurship or not, our objective will be to



Appendix G

MISSION

“Developing the community in the area of arts and social services with the focus on educating the global community on Caribbean culture throughout the World.”

PROGRAMS

Artist Resource Center

Authors Connecting

Award of Excellence

Body of Vibration Dance & Theater

Concert Series

Countdown

Legal Counsel

Legal Counsel Workshop

Musicians Mentoring Musicians

Spirit of the Arts Award

Stilt Walkers

The Art of Masquerade

The Art of Photography-Videography

SLOGAN

Official Home for Caribbean Culture

empower these artists to become the masters of their own universe – creating opportunities for themselves rather than waiting to be discovered.

1. **Legal issues and Advice:** Understand the fundamentals of effectual and solid contracts, copyrights, licensing, online retailing, digital distribution and the intricacies of publishing laws through a series of seminars devoted to legal issues.
2. **Music Marketing:** Provides artists with an overview of key music marketing principles, terms and practices that altogether form the foundation for all music-marketing plans with the subjects like budgeting, merchandising, etc.
3. **Online Music Marketing: Campaign Strategies, Social Media and Digital Distribution:** Entrepreneurs in any industry need to be inventive and imaginative, but particularly today, where the internet has created a seismic shift in the music industry. With this technology, the musician can become the ultimate entrepreneur.
4. **Music Production Workshop –** This workshop will cover music production technology. Attendees will learn about the producer’s role, self-production techniques, home recording versus recording studio, recording studio preparation, working within studio, pre-production/rehearsals, etc. in the state-of-the-art recording facility.

Masquerade/Designing/Arts Craft Programming

Classes for the Youth and Young adults developing creative minds in the art of Designing Arts and Craft Masquerade

- Students are engaged in masquerade costumes project that detail the history associated with the celebration, and the relevance of the culture and traditions in today’s global community. The program is designed to bring an awareness and send of self to those people participating to make them correlate ancient traditions, with current trends as they celebrate their great cultural heritage. They will get an insight about the different types of materials used to do costumes.

Full Project Description:

TropicalFete’s project, “**Cultivating Emerging Designers** in the Arts of Masquerade,” The project will cultivate a new generation of designers to pass on the tradition of masquerade. Additionally, the project will equip emerging artists and designers with the skills they need to develop their practices, learn the business of design, the history of masquerade and contribute to the cultural vibrancy of their communities.



**FISCAL 2016
DEPARTMENT OF CULTURAL AFFAIRS
CITY COUNCIL INITIATIVE FINAL REPORT**

Submit one Final Report for each Initiative Grant Agreement;
each Report must include all City Council Designations under that Initiative.
BE SURE TO READ AND FOLLOW THE INSTRUCTIONS BEGINNING ON PAGE 5

*The Final Report form is only compatible with Adobe Reader; when it is opened with any other PDF software (such as Preview for Macs), the form will not work properly. You must open the form with Adobe Reader version 11, 10, or 9. To download this free software, visit https://get.adobe.com/reader/ before opening the form.
Note: if you are currently reviewing this form in Preview or another PDF software, you will need to delete the file, re-download, and re-open in Adobe Reader version 11 ONLY.*

Legal Name of Cultural Organization: Tropicalfete, Inc.

AKA:

City Council Initiative: Cultural Immigrant Initiative

Final Report Contact Name: Alton Aimable

Contact Email: admin@tropicalfete.com

Contact Phone: 646-504-3383

Tax ID:
(00-0000000)

Borough(s) where activities occurred: Bronx
NOTE: To multi-select, hold down "Ctrl" (PC users) or "⌘" (Mac users).
Brooklyn
Manhattan
Queens
Staten Island

Supplemental Documentation

Provide links to web-based documentation of activities under each Designation. Any online portal (such as a web-based photo album, Google document, DropBox folder, or Facebook page) must be unlocked, without password protection or other login requirement. See Instructions on page 6.

Link #1: <https://www.youtube.com/watch?v=wyNPoSKEJ6E>

Link #2: https://www.youtube.com/watch?v=AaCNub_-2Xc

Link #3: https://www.facebook.com/mytropicalfete/photos/?tab=album&album_id=1243835705640255

Certification and Release

By checking the box below, you certify that you are an authorized signatory of the above named organization with the authority to obligate it and having knowledge of the information contained here; the information presented within or as any material that supplements this Report is accurate and is free of misrepresentations; and that the funded organization releases the City of New York, including its officials and employees, with respect to damages to property or materials submitted in connection herewith.

Yes, I certify that the information entered in this final Report is correct and complete to the best of my knowledge.

Name: Alton Aimable

Title: President and Founder



Project Description [3,500 characters]

Review Instructions on Page 7 before completing.

Steel pan music classes and performance: We started classes March 26th and when on every Saturday till the end of June but was off for two Saturdays. Additional hours were added to prepare for final event and to teach music theory. We review the C major scale which we have done in the pass and started the D scale. We started the basic to put the students on a path to reading music with educating them on the bass clef, the treble clef, the staff, etc. Two songs were performed for the final event Justin Bieber - Sorry & Lord Kitchener - Old Lady Walk A Mile. One of the students "Ethan Henry" opened up the final event with the US National Anthem on Steel pan. Twenty two students perform and got awards. They were under the leadership of Ashley Murray and Ricardo Greenaway.

Our stilt classes started April 30th and went on every Saturday from 1:30pm to 5pm. twenty persons (adults and Kids) learn how to walk and dance on stilts for an average of thirty minutes without taking a rest. At our final event, they got awards while on their stilts and also performed for the audience for about 20 minutes. They were under the direction of C. Dolor and K. Gibbs.

Dance: Tropicalfete Body of Vibration Dance and Theater under the leadership of Gillia Satenay with 4 other performers did 15 of hours of programing. They did a dance/theater performance of Ziggy Marley - Look who's dancing & Singing Sandra - Voices From The Ghetto. Stars & Starlettes Dance Team under the leadership of Lynnett Parris did a dance presentation with 12 kids performers and a spiritual solo performance.

Art of Masquerade - Our 2016 Carn201i 2,060.00 val costume theme was "Carnival Royalty". The costumes were vibrant and colorful with the following designers showcasing their work: Shaina Campbell, Kenywin Gibbs, Marcus Luke, A Aimable, Daria Primus., Tammie Paige, Michael Dawkins, and Octavia Narcise. Our designers produce 4 sections for adults and 4 sections for kids along with 7 individual character costumes.

The culminating event was June 26th at Complete Music Studio that included Dance, Stilts, Ventriloquist, Masquerade, Steel Pan and visual art exhibit by Junior Andrews of Cocorite House Production. We brought in an organization called Roots Revised to share information to their audience on college tours and scholarship information. The language spoken at our programs is English.

Partnership Description [1500 characters]

Required for CASA, Anti-Gun, and SU-CASA programs. CTC and Immigrant programs, please indicate N/A.

Review Instructions on Page 7 before completing.

n/a



Achievements and Challenges [800 characters]
 Review Instructions on Page 7 before completing.

Our Acheivements:
 We service our community with quality Caribbean programing

Challenges:
 We this is a demand our our programs and we have to address capcity issues because we would like to cather for more students with a big space or more program hours. and final event space is too small.

Budget

Provide a detailed budget, combining expenses for all relevant Designations, that reflects the complete and final expenses and income for all activities supported with the Initiative funds outlined in this Report. Briefly itemize each category by source and amount in the corresponding Notes section. See Instructions on Pages 7-8 for complete detail.

Expenses	Amount	Notes (itemize ALL fields)
Administrative Personnel	400	Set up email blast, communicate with program participants, record keeping
Teaching Artists	3,700	A. Murray – Pan, R. Greenaway – Pan, K. Gibbs- Stilt & Mas, C. Dolor Stilts, M. Luke – Mas.
Other Artistic Personnel	1,550	Dancers (8), Models (8), visual art (1) Ventriloquist (1), host (2), G. Satenay, L. Parris, Geltown, T. Zaquan.
Tech./Production Personnel	2,000	Sound and projectors
Space Rentals/Utilities	2,060	program space and final event space
Equipment Rentals/Supplies	3,935	Outfits for performances, renting musical stands and equipment. Feathers, aluminum, fabric, tubing, wood, tape. Etc.
Travel/Transportation	430	Moving the Equipment to the studio to the get tune, cab and MTA travel when needed.
Advertising/Marketing	350	Facebook, Email Blast and 91.5 FM Ads
Other (including School Personnel)	1,200	Food for event and Workshops, Awards, in insurance
TOTALEXPENSES	\$ 15,625	This field must match the Total Project Costs at the bottom of Page 2

Income	Amount	Notes
Initiative Award Total	\$ 15,625	This field must match the Total Designation Amounts at the bottom of Page 2
Other (required if the project costs exceed the award amount)		
TOTAL This field must match the Total Expenses noted above, and must match Total Project Cost at the bottom of Page 2	\$ 15,625	This field must match the Total Expenses noted above, and must match Total Project Cost at the bottom of Page 2



City Council of New York



Fiscal Year 2015 Cultural Immigrant Initiative Final Report DEADLINE: AUGUST 3, 2015

Reports must be submitted by email to: submit@culture.nyc.gov

Legal Name of Applicant Organization :

Tropicalfete inc.

Tax ID or EIN (e.g., 00-0000000):

45-2940435

First Name:

Alton

Last Name:

Aimable

Phone #:

6465043383

Email Address:

admin@tropicalfete.com

Council Member who made this designation:

Darlene Mealy , Brooklyn Council District #41

PROJECT DESCRIPTION

Use the space below to provide a detailed description of the funded program **as it actually occurred**. Specify what language/s were used. **Do not cut and paste from your proposal**. If you received multiple Cultural Immigrant Initiative designations, you must submit one report for each designation. Be sure that each fully describes what actually happened in that particular program. Your description must fit within the space provided; do not attach additional pages. See the Instructions for further information. [2500 characters]

Steel Pan - We had steel pan music classes, which taught the youth how to play the steel pan instrument. The classes focus on teaching the participants basic music theory such as the C major scale in music as well as the D major scale. they practice playing together as a unit and helping each other. One of the songs they played in class as well as at the recital is Twinkle Twinkle Little Star. We also watched a documentary on the steel pan instruments called "PAN! Our Music Odyssey" to give the students a historical perspective on the instrument. Awards were given to the participants.

Dance - The Dancers rehearse for several weeks putting together a choreography that include various Caribbean music genres, Calypso, Soca, Dance Hall, Reggae, Zouk, African and Latin. We also had a field Trip to Brooklyn Academy for BAM to engage with DanceAfrica. Another part of the project focus on document the role calypso music played in new York City and how it relate to the Dances working putting that historical viewpoint as it relates to the Caribbean immigrant culture.

Stilt Walking – the Stilt walking focused on showcasing the art form for the final program with walkers practice skills for a few weeks. Doing a few tricks such as jumping and dancing on one leg, holding each other feet while dancing, leaning back in the air, as well as interacting with audience.

The Art of Masquerade focused on Designing Caribbean Carnival costume under the theme going Green loving the Earth. Costumes: Flower Garden, Glaciers Princesses about the melting of the polar caps, Enchanted Forest, Forest Ferry, Fantasy of Colors wind, Water Fall, Ready to Erupt Volcano, the Sun God, Glaciers Queen, Flower Love, Earth Angel, Cool Waters, Vibrations of the Earth, the Earth's Core; the Earth Energy, the Motion, Volcanic Heat. We did drawings of the costumes as well as build some of them. The building process involve Welding, sawing, gluing, and sorting out materials and working with the models to bring the costume to life in performance at end of program. Final program was held at Complete Music Studio and included all the above artistic disciplines, as well as a music performance by an 8 year old girl singing calypso/soca music. The final program was attended by 127 people and we did 78 hours of programing.

PROJECT DETAILS

Date activity started (mm/dd/yyyy)
(must be 1/1/2015 or later)

01/01/2015

Date activity ended (mm/dd/yyyy)
(must be 6/30/2015 or before)

06/30/2015

Specify the frequency and duration of the program activities, as well as the total number of program hours. (e.g., two sessions per week for a total of 32 program hours; one 5-hour event) (250 characters)

(Steel Pan Every Saturday 2 hours 10am to 12pm) (Dance – Every Friday night 7pm -9pm)
(Stilt Walking – 6pm to 7pm) (Tuesday Masquerade – Sunday 2pm to 6pm) More hours was done towards the end to get ready for final program.

Provide detailed information on where the program activities took place (e.g., name and type of facility, location of facility, capacity) (1000 characters)

Complete Music Studio 227 St Marks Ave, Brooklyn, NY 11238 - A full equipment music studio for Musical Bands to practice, the final program was also held there since we did not have to transport the instrument. The Dancers also did one rehearsal before our final event. The owner also allowed us to store our music instrument there for free that was a big plus.

Mt. Pleasant Community Room 421 East 116th Street, New York, NY 10029 - Free Space

Community Space 278 Albany Avenue, Brooklyn NY 11213

IATI Theater Rehearsal Space 64 East 4th Street, 2nd Floor, New York, NY, 10003. Towards the end of the program we used this space because we wanted a professional dance studio with mirrors.

Lincoln Terrace Park Easter PKWY, E. New York Avenue between Rochester Avenue and Portal Street Brooklyn NY

Total number of participants/attendees served directly by this project

127

As this was the first year of the Cultural Immigrant Initiative, we realize that your organization may have encountered challenges in carrying out this program. Please describe any challenges your organization experienced this year, and what you would hope would happen differently were your organization to receive a designation through this initiative again. (1500 characters)

Finding space within the Caribbean immigrant community that is affordable and appropriate for various cultural activities. E.g. limited space to store steel pan instruments and have classes, the height of venues for stilt walking, dance studio with mirrors. We received a great response on our stilt pan program and had to increase our capacity. I understand from an accounting perspective why you cannot use funds to buy equipment like musical stands but we can rent it. Sometimes it makes more economical sense to buy new or even second hand equipment rather than renting one. In our case we had to get new steel pan stands made. We did not include this expense in our funding report but if we had to rent it the rental expense would be allowed as part of this funding. The city can look at a threshold dollar amount for this, as well as working closely with your program director from DCLA to get 3 bids for such activities that include asset purchases that is minor and vital to the program. Also take into consideration not many small organizations apply or get capital funding.

PROJECT BUDGET

Detail a budget that reflects the actual expenses for the Cultural Immigrant Initiative project, and briefly itemize those expenses in the Notes section by source and amount for each category. It is not necessary that the project cost more than this grant, but if so, indicate sources and amounts of additional income.

Figures entered here will be unaudited but should reflect the most accurate income and expenses known to date.

Expenses	Proposed Amount:	Actual Amount:	Notes:
Administrative Personnel	250	100	Email Parents, Setting up amounts,
Artistic Personnel	3,500	3880	Artistic Discipline: Dance, Music, Stilt, Masquarade
Tech./Production Personnel	1,900	1900	Sound and Stage production
Teaching Artists	4,300	3475	Teaching Steel Pan and doing of costumes,
Space Rentals/Utilities	1700	1990	Program Space and Recital space
Equipment Rentals/Supplies	2,000	1825	Aluminum Tubing, Feathers, Fiber Glass Rods, Trimm
Travel/Transportation	250	250	Transportation of Equipment/supplies
Advertising/Marketing	800	480	Facebook Ads, Flyers Printing, Email Bast. Radio
Other (please itemize in Notes)	0	800	Food for program & Final Events, Awards, Security
TOTAL	\$ 14,700	\$ 14,700	

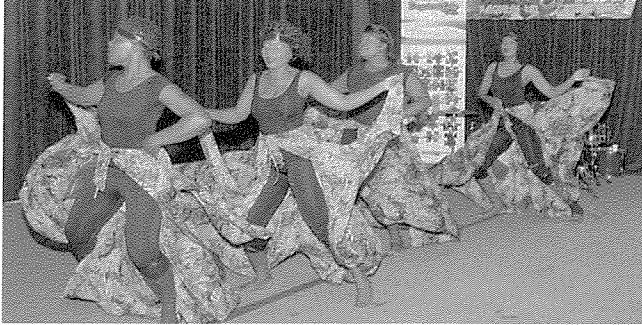
Income	Proposed Amount:	Actual Amount:	Notes:
Cultural Immigrant Initiative Designation	14,700	14,700	
Other (please itemize in Notes)			
TOTAL	\$ 14,700	\$ 14,700	

CERTIFICATION AND RELEASE

By checking the box below, you certify that you are an authorized signatory of the organization with the authority to obligate it and having knowledge of the information contained here, the FY15 Cultural Immigrant Initiative award was spent as detailed in the Agreement, the information presented within or as a supplement to this form is accurate and free of misrepresentations and material omissions, and that the funded organization releases the City of New York, including its officials and employees, with respect to damages to property or other claims in connection with the materials submitted herewith.

Yes, I certify that the information entered in this proposal is correct and complete to the best of my knowledge.

Body of Vibration Dance and Theatre



Body of Vibration Dance and Theatre is the name of Tropicalfete's dance program. The dance program engages children, teenagers, and young adults. The dance program forms as a bridge between cultural expression and communication to the outside world. The dance program explores the indigenous aspects of dances authentic to the Caribbean, as well as why these ideals remain relevant today. Differing genres of dance are taught including folk, tribal, the basics of Belly Dance, African, and contemporary dance including Hip-Hop, Reggae and Soca. The foundations of ballet will also be included to teach discipline and structure.

The Art of Photography and Videography

A program created to support the artistic endeavors of youth and young adults in entertainment media and the arts. Aspiring videographers and photographers are supported with lessons and equipment in order to learn skills particular to their craft. The program will offer opportunities for gifted artists to develop and display their talents through exhibitions, screenings, performances and educational programs.



Legal Counsel Workshop

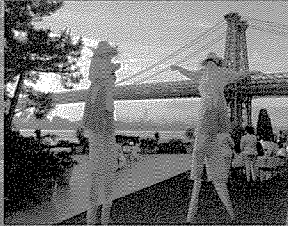
Legal Counsel Workshop is designed specifically to educate emerging artists about the business aspect of the industry. This program pairs entertainment lawyers with young artists who are on the brink of emerging, or, who have already debuted. The goal of this workshop is to inform participants of the legal aspects of the entertainment industry and to provide accurate insight of the business end of the music industry. Participants will be able to ask relevant questions and ascertain the primary focus of a contract beneficial for artists, as well as key terms to be aware of. By participating in this program, young artists will be able to gain a better prospective of their legal obligations and rights.



Resource Centre

Artists, as creative professionals sometimes foresee a mountainous task to reach the pinnacle of their career. We are a resource center to assist and guide artists with some of the challenges they may face. Our Service helps creative persons develop meaningful creative practice to lead into a successful career.

Stilt Walking/Moko Jumbie



Stilt Walking is focused on promoting this ancient art-form with performers dancing on one stilt, holding each other stilts while dancing, leaning back in the air, as well as interacting with the audience.

MISSION

Developing the community in the area of Art. Providing social services with a focus on educating the global community on Caribbean culture throughout the World.

PURPOSE

Tropicalfete publishes information with a concentration on creative arts and culture as well as highlight the importance of art on education and its positive impact on the economy.

Tropicalfete is, and continues to be, committed to the cultivation of emerging artists working in all creative industries. Among these are: Visual arts, fashion, music, dance, theater, film and new media.

Tropicalfete serves as a vehicle to elevate talented people, while recognizing their contribution to society and the Arts. In-addition, Tropicalfete offers opportunities for gifted artist to be mentored through a variety of diverse events. We look at the development of artists from a holistic view.

Therefore our mandated obligation includes assisting persons with their social needs. Tropicalfete seeks to utilize the power of the artist and arts, as it strives to being about social change to whomever/ where ever it is needed.



CONTACT INFORMATION

Tropicalfete @ www.tropicalfete.com
 380 Lexington Ave, 17TH Floor | New York, New York 10168
 Phone & Fax & Text [(646)504-FETE] 3383
 Email : info@tropicalfete.com | Skype : Tropicalfete
 Twitter.com/tropicalfete Facebook.com/mytropicalfete
 Youtube.com/Tropicalfete Tropicalfete.tumblr.com
 Instagram.com/tropicalfete Soundcloud.com/tropicalfete
<http://www.pinterest.com/tropicalfete/>



Program Guide

Established in 1999 as an online publication & cultural resource center. In 2011 Tropicalfete became a Not for Profit corporation - 501 (c)(3)

Musicians Mentoring Musicians



Musicians Mentoring Musicians is a project where by talented and accomplished musicians nurture aspiring musicians by teaching them various types of musical instruments as well as provide these fledging musicians with a more in depth and honest look into the industry. They will gain deeper insight into who they are as artists. The Program also seeks to collect donated instruments to be place in public space and/or be given to individuals unable to afford an instrument.

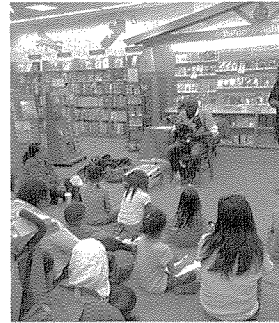
Masquerade



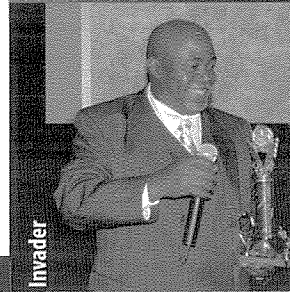
Masquerade Center is a project that helps prepare persons interested in participating in the West Indian Day Parade festivities. People are engaged in masquerade costumes projects that detail the history associated with the celebration, and the relevance of the culture and traditions in today's global community. The creations will also be displayed at various museums. The program is designed to bring an awareness and sense of self to those people participating to make them correlate ancient traditions, with current trends as they celebrate their great cultural heritage.

Authors Connecting

Authors Connecting Workshop is a program designed to emphasize the importance of literacy and how culture can influence education, as well as one's world view. Authors engage in workshops allowing participants to ask questions and attend a reading session with the author. The workshop is an interactive program targeted to children. At the end of the session, books are distributed to encourage a love for reading.



Spirit of the Arts Award



Tropicalfete Spirit of the Arts Award was established to pay respect to the work of individuals that are considered to have an everlasting and significant impact in the area of arts. Hence, the awardees have inspired generations and will continue to inspire future generations. Tropicalfete Spirit of the Arts Awards is presented to persons whose work is meaningful to their

community and has made over ten years contributions to the arts.

Award of Excellence



Tropicalfete's Award of Excellence honors the accomplishments & contributions of persons and/or organizations that have been engaged in the development of the Caribbean community. The achievement of the awardees is significant on an international level where their work had a positive impact to the Caribbean community in the area of cultural, social, sporting and economic activities

Past Recipients of the Tropicalfete's Award of Excellence

- 2015 - Mervyn "Dr Witty" Carter - Calypsonian
- 2014 - Reggae Retro - Cultural Promoter
- 2013 - Richie Richardson - Designer
- 2012 - Diosa Joseph - Tropicalfete Members
- 2011 - Patricia Meschino - Billboard Magazine Journalist
- 2010 - Michelle Anglin - Playwright
- 2009 - Mad Stuntman Artist "I like to Move It"

Tropicalfete Concert Series

Tropicalfete Concert Series aims to engage artists in promotions through public concerts and musical showcases. Talented artists of varying genres are given the opportunity to join Tropicalfete



in producing concert series familiarizing the public with new artists, while promoting the endeavors of Tropicalfete. The concerts serves as a gateway to introduce the community to the emerging artists, cultural expressions, and the programs supported by Tropicalfete created to benefit the community.

Accomplishments

Proclamation City Council of New York
Award for Outstanding community Work in the area of Arts & Culture

Certification of Appreciation National Caribbean Performing Arts and Cultural Network
Award for promoting Caribbean Culture in Canada

Grammy Member
Proud Member of the preeminent organization for musicians, producers, engineers & others

Congressional Record
Tropicalfete was one of the many organizations that went down into the congressional record for endorsing Caribbean Heritage Month.

Featured on
New York Daily News, New York Caribbean Life Newspaper, She Caribbean Magazine, Trinidad Express, CBC Radio in Barbados, St. Lucia Voice, Jamaica News Online, Antigua Observer Newspaper, The Mirror in St. Lucia, Vibe Radio in the UK, Helen FM in St. Lucia, Red FM in Trinidad, Trinidad Guardian, Trinidad News Day & many more.



Visit us online to make a secure donation



Your Tax Deductible donation will keep Tropicalfete Inc. on the front line of our mission "Developing the community in the area of arts and social services with the focus on educating the global community on Caribbean culture throughout the World" (501 c3)

Tropicalfete Countdown



Tropicalfete Countdown Top 100 International Caribbean Songs for the year is a ranking of recorded music according to popularity. The Popularity is determined by air play, music sales, club play and online hits. Our Chart is not limited to genre. It shows the diversity and the creativity of Caribbean people around the World and most of all their impact on the global audience. Therefore, Reggae, R&B, Dancehall, Hip Hop, Zouk, Kompa, Soca, Reggaeton, Salsa, Calypso, etc. make up Tropicalfete Count Down Top 100 International Caribbean Songs for the year.

Weekly Charts were calculated throughout the year to come up with a summary for the year. Charts have become an increasingly important way to measure the commercial success of individual songs and Tropicalfete Top 100 is a chart that reflects the songs the people consume.

Tropicalfete's CountDown is our signature gala event. We do not only countdown the top 100 international Caribbean songs for the year but our event is for a cause.

TESTIMONY

January 17, 2017

Community-Word Project's (CWP) Title 1 public school students in the Bronx and Queens are benefitting greatly from the Council's increased allocations to the Cultural Immigrant Initiative (CII) in FY17. With a rising national climate that is hostile to immigrants, CII funding has been integral to CWP's offering of culturally responsive arts education programming to students in NYC's underserved neighborhoods. The need for CII-based programming for fostering understanding of immigrants and encourage immigrant students is stronger than ever.

A recipient of City Council funding for more than ten years, CWP has been an initiative awardee annually since FY15. Increased funding in FY17 added significant value to our community-based arts education, allowing us to reach 70% more students with CII-based programming. In FY17, CWP received the highest amount of CII funding in our organization's history: a total of \$60,000, with grants of \$20,000 each from Council Members Cabrera, Constantindes, and Gibson. With the increased support, CWP's arts education programs will reach 300 elementary through high school students in Astoria, Queens and 200 1st-6th grade students in the Fordham and Claremont neighborhoods of the Bronx. 19% of CWP's students are English Language Learners. 91% of students are eligible for free school lunch. 55% are Latino, 26% African-American, 10% Asian, and 9% Caucasian. 59% do not meet the New York State and City-mandated standards in English Language Arts. Many struggle with the language barriers presented by recent immigration. All will benefit from CII-based arts-integrated learning.

As the national climate toward immigrants has gained tension, the City of New York has proved a key leader in representing the interests of the diverse citizens of our great city. Increased CII funding has allowed CWP to facilitate responsive programming for our youngest citizens, whose voices are often the first to be silenced and the last to be heard on a public scale. With support from the CII, CWP can offer additional programming that encourages our diverse body of students, many of whom are immigrants, to imagine a future in which they see themselves as creative, positive, and engaged community and world leaders. In CWP class activities, students explore the work of contemporary and non-contemporary immigrant writers and artists with identities representative of the students in the classroom. As an example, last year CWP students at one school wrote a rap musical loosely based on the work of Lin-Manuel Miranda. At another school, students created a visual map of their countries of origin, which was featured at the school's Annual International Festival. With CII funding, CWP is able to reach high-need students with an outlet for creative expression and arts-integrated learning that highlights the voices of immigrants and celebrates students' diverse heritage.

CWP's work in New York City's highest-need communities encourages and empowers the voices of the diverse youth we serve. Bolstered by funded from the Cultural Immigrant Initiative, CWP is able to meet a critical need for our students' creative expression through the written word, music, theatre, movement, and visual arts.

About Community-Word Project (CWP)

Founded in 1997 by New York City native Michele Kotler, CWP inspires young people to read, interpret and respond to their world through classroom-based arts residencies and Teaching Artist trainings.

Contact: Claire Tighe, Grants Manager, ctighe@communitywordproject.org / 212.962.3820 x 3

TESTIMONY FROM THE CONRAD POPPENHUSEN ASSOCIATION

AKA POPPENHUSEN INSTITUTE

SUBJECT- CULTURAL IMMIGRANT INITIATIVE FY 16 POST BUDGET ANALYSIS

The Conrad Poppenhusen Association in College Point, Queens, was fortunate to have received an Immigrant Initiative grant for FY16. This was due to the efforts of Councilman Paul Vallone.

Those funds were for the purpose of establishing the “Cross-Cultural Sunday Afternoon Conversations” program in the culturally diverse community of College Point.

Once a month from March through June representatives from various cultural and community organizations participated on panels at the Poppenhusen Institute to share their unique cultural and immigrant experiences, programs which they wanted to see implemented at the Institute and participated in the general exchange of ideas with other panelists and audience members.

The goal of this program was to bridge the gap across cultural and other divides that might exist in the ethnically and culturally diverse community of College Point.

March 20th Program – Representatives of the Native American, Chinese, Afghan, and German communities shared their culture and their individual experiences of living, working and socializing in the multi-cultural community of College Point.

The panel discussion was followed by Native American storytelling, flute music and Stomp dancing.

April 17th Program – Representatives from the Irish, Korean and Italian communities shared their stories and their culture.

This was followed by the following:

Ko-Art performed an exciting and lively drum performance and Korean dancing.

Michela Mussolino – performed Italian songs and storytelling

May 22nd Panel – Representatives from the Israeli, African American and Ecuadorian cultures participated.

The subsequent cultural performances included:

- The Kunqu Society performed a Chinese Opera, flute music and dancing.

- Children of Wawakuna dressed in their traditional clothing performed several Ecuadorian dances.

Breaking Bread – After each month’s panel discussions and performances, food from a multitude of cultures was served. We found that when people sat down together and “broke bread,” racial, ethnic, religious, and other such barriers melted away.

June 26th – A culmination of the “Cross-Cultural Sunday Afternoon Conversations,” event was held at Mac Neil Park, in College Point.

The program included a performance by ventriloquist, Jonathan Geffner with the theme of brotherhood. This was followed by Native American Intertribal Exhibition dancing by the Red Blanket Dancers and Native American storytelling by Tecumseh and Chief Reggie, who are direct descendants of the Matinecocks, the Native Americans that once inhabited the College Point area.

Other performances at this culminating event included:

- G.T.E.V. Schliechteler Stamm Dancers
- Ko-Art Korean Drummers and Dancers
- Ecuadorian Dancing and Singing by Wawakuna

Free delicious ethnically diverse refreshments were available to all who attended the event.

Historic Brochure – In addition to our “Cross-Cultural Sunday Afternoon Conversations,” 1,000 copies of the Poppenhusen Institute’s historic brochures was printed in both English and Mandarin and were distributed at the June 26 event.

Both the “**Cross-Cultural Sunday Afternoon Conversation**” and the new brochures assisted in promoting clearer lines of communication and better relationships between those who participated.

Through this program which stressed communication, open dialogue and offered cultural performances, people were exposed to their own cultures, as well as the cultures of their neighbors. Additionally, misconceptions were clarified and a greater understanding of those who might appear different from ourselves was encouraged, helping to dispel some stereotypes and prejudices.

Our hope is that the conversation continued long after the program ended.

If this program is refunded in FY17, our goal is to increase audience numbers, involve more youths as well as a trip to Ellis Island for our guests to learn more about immigration and diversity.

Thank you.

Susan K. Brustmann. Executive Director

Testimony of The Conrad Poppenhusen Association aka Poppenhusen Association

Testimony on the SECRET HISTORIES Arts Education Program implemented via the City Council's Cultural Immigrant Initiative

Ping Chong + Company's **Secret Histories** is an arts education program inspired by **Undesirable Elements**, an ongoing series of community-specific, interview-based theater works by internationally acclaimed theatre artist Ping Chong and collaborators. In **Secret Histories**, students explore their personal, family, and community histories and develop personal narratives around themes of *identity, place, and belonging*. In collaboration with peers, teachers, and teaching artists, they engage in interviews, workshops in drama skill-building, and sequential writing activities. Over the course of a 20-session residency, students devise and rehearse an original, collaborative performance piece in which they express their stories and histories theatrically. The residency culminates in a public performance of their work for an audience of peers, families, and school staff. The program addresses K-12 standards in Theater and the Arts, and may be adapted to emphasize integration with English Language Arts standards, History/Social Studies standards, and other curricular content areas. Our Teaching Artists work with classroom teachers to align the program with themes students are studying in class.

Secret Histories promotes cross-cultural understanding and sensitivity to others who may differ from us on the surface. As students share personal stories with their peers, they learn to embrace and appreciate their own and each other's vulnerability and shared humanity, prompting strengthened senses of empathy and acceptance. Students also develop more confident self-expression and are personally empowered by experiencing their voices and stories as worthy of being heard, seen, and celebrated. The increased dramatic skills with which students leave the program are happy by-products!

In the 2014-15 and 2015-16 school years, thanks to the generosity of Councilwoman Helen Rosenthal's designations, Ping Chong + Company was able to implement the Secret Histories program in two public schools in District 6: PS 191 (Museum Magnet School) and PS 84 (Lillian Weber School of the Arts). The program reached 150+ students across those two schools, yielding significant positive feedback from teachers, administrators, and students about the impact on children's feelings of confidence, self-worth, cross-cultural respect, and personal pride. Some examples of feedback from students in these District 6 schools can be enjoyed below:

"What I learned from Secret Histories is that where you are from should be nothing to be ashamed of."

–Destiny

"I learned from the workshop that everyone is different but also really alike." –Dilara

"I learned that our stories are unique and we should never hide them." –Kiara

"The most significant experience for me was being able to show who you are. The most important thing I learned was emotional safety." –Maxwell

In 2016-17, we are happy to be expanding the program to additional schools or classrooms, given increased funding from the Cultural Immigrant Initiative. The administrations and teachers of PS 191 and PS 84 are thrilled to welcome the program back for a third year, and we are exploring a potential partnership with MS 256 to expand the program's reach in District 6.

Ping Chong + Company extends our deep appreciation to Mayor DiBlasio, the City Council, Councilperson Helen Rosenthal, and the staff of the Department of Cultural Affairs for enabling us to bring this important and impactful program to public schools who would not otherwise be able to engage directly with such a program. More importantly, we are grateful for the opportunity to make a difference to students who are not typically offered a forum in which to explore their personal identities and learn that their voices and stories do, in fact, matter.

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

[]

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Ben Spierman

Address: _____

I represent: Bronx Opera Company

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

[]

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Charlotte Cohen

Address: _____

I represent: Brooklyn Arts Council

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

[]

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: MARK ROSSIER

Address: 20 Jay Street, Suite 740, 11201

I represent: New York Foundation for the Arts

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Tom Finkelppearl

Address: 31 Chambers St.

I represent: NYC Dept of Cultural Affairs

Address: "

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: 1/17/17

(PLEASE PRINT)

Name: Nadezhda Williams

Address: _____

I represent: King Manor Museum

Address: 90-04 161 St. Jamaica, NY 11432

**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: 1/17/17

(PLEASE PRINT)

Name: Susan Hadgood

Address: 1040 Metropolitan Ave, Brooklyn, NY

I represent: ISCP

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: _____

(PLEASE PRINT)

Name: Tia Powell Harris

Address: 9657 Hstings Dr. Columbia MD 21046

I represent: Weeksville Heritage Center

Address: 158 Buffalo Avenue, BK NY 11213

**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: JAN 17, 2017

(PLEASE PRINT)

Name: MADAMA KINSEY-LAMB

Address: M

I represent: MIND-Builders

Address: 3415 OLIVILLE AVE BRON

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

Date: _____

(PLEASE PRINT)

Name: WALTON KAMBERZ JAN 17, 2017

Address: _____

I represent: MIND-Builders

Address: 3415 OLIVILLE AVE BRON

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

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Dr. Manuela A. Moran

Address: #07 Suffolk St.

I represent: Teatro SEA

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Kevin Lo

Address: _____

I represent: Asian American Writers' Workshop

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Anna Becker

Address: On Stage At Kingsborough

I represent: _____

Address: _____

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

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

Date: _____

(PLEASE PRINT)

Name: Mike Fitelson

Address: _____

I represent: United Palace of Cultural Arts

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

Date: _____

(PLEASE PRINT)

Name: ALTON

Address: 380 Lexington Av 17th NY NY

I represent: Tropicalgate

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

Date: _____

(PLEASE PRINT)

Name: PETER KIM

Address: 62 BAYARD ST, BROOKLYN

I represent: MUSEUM OF FOOD AND DRINK

Address: 62 BAYARD ST, BROOKLYN

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

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: _____

(PLEASE PRINT)
Name: Hanaah Frechette
Address: 4 W. 43rd St, 608, NY, NY 10036
I represent: Spanish Dance Arts Co.
Address: 4 W. 43rd St, 608, NY, NY 10036

**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: 1-17-17

(PLEASE PRINT)
Name: Meg Ventruco
Address: 180 Bay St Landing Staten I
I represent: Jacques Marchais Museum
Address: 33 S Lighthouse Ave S I NY

**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: 1-17-2017

(PLEASE PRINT)
Name: Joyce ADEWUMI
Address: 515 W. 151st St NY
I represent: New York African Chorus Ensemble
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: _____

(PLEASE PRINT)

Name: Lynn Parkerson

Address: 1100 Schermerhorn Street

I represent: Brooklyn Ballet

Address: _____

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

[]

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Patsy Chen 11201

Address: 175 Willoughby St. #2A Bklyn

I represent: Youth Orchestra, CYCA

Address: 310 ME 185 BRUKE

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

[]

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

in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Shelley Horrell / CARIBBEING

Address: _____

I represent: CARIBBEING

Address: 814 Flatbush Brooklyn, NY

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

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: _____

Name: Andrea Louis (PLEASE PRINT)

Address: 20 Jay St, Ste 740 Bklyn 11201

I represent: Asian American AVR Alliance

Address: _____

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

**THE COUNCIL
THE CITY OF NEW YORK**

Appearance Card

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

in favor in opposition

Date: _____

Name: Greg Mays (PLEASE PRINT)

Address: 114-73 178th Street, Jamaica NY

I represent: A Better Jamaica 11434

Address: 114-73 178th Street, Jamaica, NY 11434

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