



JUMAANE D. WILLIAMS

**TESTIMONY OF PUBLIC ADVOCATE JUMAANE D. WILLIAMS
TO THE NEW YORK CITY COUNCIL COMMITTEES ON CULTURAL AFFAIRS,
INTERNATIONAL INTERGROUP RELATIONS, AND LIBRARIES
JUNE 7, 2023**

Good morning,

My name is Jumaane D. Williams, and I am the Public Advocate for the City of New York. I would like to thank Chair Osse and members of the Committees on Cultural Affairs and Immigration for holding this hearing today.

From Puerto Rico, Haiti, Cuba and the Dominican Republic to Jamaica, Barbuda, Martinique and Guyana, New York City is home to the largest and most diverse Caribbean community outside of the Caribbean itself. Hundreds of thousands of people with ancestral roots in the Caribbean call the United States home in cities across the country like Los Angeles, Miami, El Paso, but at approximately one-fifth of its population, New York City has the highest concentration of Caribbean immigrants and families.

Since 2006, the federal government has recognized June as National Caribbean American Heritage Month via presidential proclamation and over the past few years, our city has recognized these communities with neighborhoods and streets such as ‘Little Caribbean’, ‘Little Dominican Republic’, ‘Avenue of Puerto Rico’. Today, this committee will consider Resolution 199, which would declare the month of June Caribbean Heritage Month. Passing this resolution is one further step in recognizing and celebrating the history, culture, and achievements of our Caribbean descendant neighbors. As an ancestral son of Grenada, a small island country in the West Indies, I am proud to be a sponsor of this resolution today. Thank you.



New York City Council Oversight Hearing
COMMITTEE ON
CULTURAL AFFAIRS, LIBRARIES AND INTERNATIONAL INTERGROUP
RELATIONS
“The Schomburg Center and the Role of Libraries and Cultural Organizations in
Preserving New York City’s History”
June 7, 2023

Good morning, my name is Joy Bivins and I am the director of the Schomburg Center for Research in Black Culture. I consider it a privilege to address you today about the role of the Schomburg Center specifically, and libraries and cultural organizations more broadly to ensure that New York City’s history is preserved and shared with all of its citizens.

For the past two years, I have had the opportunity to lead the Schomburg Center in Harlem—one of the centers of Black cultural life. If you don’t know who we are and what we do, I am happy to share. We are one of the world’s premier research libraries. Each year, over tens of thousands of visitors and program attendees benefit from our dynamic offerings. We trace our genesis back to the Harlem Renaissance of the 1920s and for the past 98 years (yes, we are about to celebrate our centennial) we have been dedicated to the collection, preservation, and sharing of materials that document and reflect the histories and cultures of people of African descent. In that time, our research library has amassed holdings of 11 million items with the express purpose of sharing them broadly—helping scholars and researchers of all kinds answer their own questions and create their own meaning. These holdings include the archives of predominant figures such as Maya Angelou, James Baldwin, Sonny Rollins, and Malcolm X. We continue the life’s purpose of our namesake, Arturo Alfonso Schomburg, who hailed from the island of Puerto Rico, to provide these materials to prove people of African descent’s presence and contribution in shaping history—at the global and local level.

While serving patrons in our reading rooms and, increasingly, virtually is at the core of what we do, we are also an institution deeply connected to the neighborhood and community. We are not just a research center and library but a public cultural space. Our services include a wide range of public programming, educational offerings such as our Junior Scholars program (which City Council supports directly), and exhibitions, like the traveling one we are hosting now, *Marking Time: Art in the Age of Mass Incarceration*. We also host an Annual Literary Festival, Black Comic Book Festival, and regular film screenings and lectures. We have dedicated spaces for educational and public programs such as the 321-seat Langston Hughes Auditorium and the renowned American Negro Theatre which hosted legendary performers like Ossie Davis, Ruby Dee, and Harry Belafonte.

Today, I want to speak a bit about our public programming as we prepare to celebrate the Juneteenth holiday. At Schomburg, we say “every month is Black History month”. Our commemoration of the histories of Black people is evergreen and on June 17th we will celebrate Juneteenth (Emancipation day) with our 5th Annual Literary Festival, an expansive offering that includes pre-festival events and an indoor/outdoor program that occupies our building and takes over 135th Street between Malcolm X and Adam Clayton Powell Boulevards. This year’s celebration will include panels with authors, writing workshops, poetry reading, and events for children, each centering literacy. This coming summer, the Library will celebrate the 50th anniversary of hip hop, the art form that first emerged in the South Bronx in the summer of 1973 and soon gave voice to the creative imagination of a new generation of artists and activists. Schomburg Center is proud to hold the archive of one of hip hop’s impresarios, New York’s own Fred Brathwaite, known around the world as Fab Five Freddy. A commemorative hip hop at 50 library card will be available at all NYPL locations soon.

In addition to the collections, programs, and offerings that preserve New York's history at the Schomburg are those of NYPL's other research libraries. This includes the Library for the Performing Arts and the Stephen A. Schwarzman Building. The Schwarzman Building houses our humanities, social sciences, and fine arts collections while the Library for Performing Arts maintains one of the world's most extensive collections in the fields of dance, theatre, music, and recorded sound. Together, our research libraries steward more than 45 million items that span thousands of years of human history, with a deep focus on New York City history. Each year, we acquire new items to grow the collection and expand our commitment to preserving history. NYPL's research collections have been integral to its identity as one of the world's great research libraries since its founding in 1895. What distinguishes it from other libraries is its role as a public research library offering free and open access to its extraordinary collections, staff expertise, and research services--anyone with a library card has access to the history we preserve.

Our research centers are supported by our Library Services Center in Long Island City, a state-of-the-art facility that houses our preservation, conservation, cataloging, and digitization teams. Through their work, we can be sure that our items will be available in perpetuity for the public.

We are grateful to this body for its longtime funding of the Schomburg and recognition of the integral role our institution – along with all NYPL's research libraries – plays in preserving New York's history. Your support is what allows us to acquire valuable materials and resources that make our commitment to the lifelong education and exploration of the lives, traditions, and legacies of people of African descent possible.

Thank you for the opportunity to testify. I remain available to answer any questions you have.

BROOKLYN PUBLIC LIBRARY

TESTIMONY BEFORE THE COMMITTEE ON CULTURAL AFFAIRS, LIBRARIES & INTERNATIONAL INTERGROUP RELATIONS

JUNE 7, 2023

Good morning! My name is Dominique Jean-Louis, and I am the Chief Historian of the Center for Brooklyn History, at Brooklyn Public Library. Thank you, to members of the Committee on Cultural Affairs, Libraries, and International Intergroup Relations, and the entire City Council, for providing us with an opportunity this morning to celebrate, highlight, and advocate for the work we do in preserving New York City's history.

The existence of the Center for Brooklyn History is proof positive that the work of preserving and sharing just the borough of Brooklyn's history is more than a full-time job. Our Collections team maintains our research library, special collections, archives and manuscripts, fine art, artifacts and oral histories. We use these sources to share Brooklyn's vast history in a number of ways, from exhibitions to public discussions to teaching in classrooms across Brooklyn and across the country. This fall, we will expand hours and building access to guide history inquiry on a daily basis. We can't wait to contribute our efforts in the service of Brooklyn Public Library's broader mission of inspiring discovery, advancing research, preserving history, celebrating cultural heritage and promoting and expanding access to the library's resources. We are proud to serve the public in this way alongside BPL's 61 other neighborhood branches.

Alongside this partnership between CBH and BPL's 61 other locations, there are three branches that merit specific recognition:

Macon Library's African American Heritage Center stewards two special collections: a local history collection built in collaboration with the Society for the Preservation of Weeksville, and Bedford-Stuyvesant History and a children's book collection honoring the legacy of cherished librarian Taneya Gethers-Muhammad. A junior curator in African American history will join the Macon branch this year to further this mission.

The Stone Avenue Library branch in Brownsville houses the independent Brownsville Heritage House and the two collaborate year-round to vividly portray the history of the neighborhood.

Finally, New Lots Library was revealed to be sitting atop an African burial ground containing the remains of enslaved people. Council Member Charles Barron, former Council Member Inez Barron and many in the community have worked diligently to ensure the once unacknowledged historical significance of this burial ground is officially recognized and honored. With their generous support, BPL is embarking on a major renovation of New Lots Library that will fully update this library, taking care to highlight this profound and immense heritage, and celebrate local culture.

All Brooklyn Public Library branches are celebrating the legacy of hip-hop through programs that include learning to DJ, graffiti art, breakdancing, spoken word, poetry, fashion, movies, and music. On June 17, "Night in the Library: The Philosophy of Hip-Hop" will take over Brooklyn's Central Library from 7pm to 2am with keynote addresses, music, discussions, debates, and activities inspired by the genre's music and culture. We hope you will be able to join us!

On June 19, 2023, the Library will be closed in honor of Juneteenth. This year marks the fourth year of Council Member Farah N. Louis's Juneteenth partnership with BPL's Central Library; we are honored to work with Council Member Louis to host this again. In addition, BPL will also host over 20 book discussions, movie screens, arts programs and more. We'll also be celebrating the third anniversary of BPL's Black American Library Card, created three years ago in honor of the first year Juneteenth was recognized as a City, State and public school holiday.

As a public historian, it is my privilege to share both the delights and darkness of history. We aim to amplify voices that have not always been heard, and correct, in the words of Haitian public historian (and former Brooklynite) Michel Rolph Trouillot, the "silences" in the historical record. This is a mission I'm honored to share with my talented and dedicated colleagues at BPL, our fellow organizations here today, and, I'm happy to say, with those of you in this room who represent us in city government. Thank you so much for your continued support.

Dominique Jean-Louis

Chief Historian, Center for Brooklyn History
Brooklyn Public Library



**Statement by Shakira Smalls, Executive Director of Queens Public Library's
Langston Hughes Community Library & Cultural Center**

**New York City Council's Committee on Cultural Affairs, Libraries and
International Intergroup Relations - Oversight: The Schomburg Center and the Role of Libraries and
Cultural Organizations in Preserving New York City's History**

June 7, 2023

Good morning. My name is Shakira Smalls, and I am the Executive Director of Queens Public Library's (QPL) Langston Hughes Community Library and Cultural Center. On behalf of our President & CEO Dennis Walcott, thank you, Chair Ossé and the members of this committee, for the opportunity to speak with you regarding the vital role libraries play in preserving the history of New York City.

Established in 1969 through grassroots efforts, the Langston Hughes Community Library and Cultural Center holds a special place in the multi-cultural community it serves. It goes beyond the traditional idea of a library, as it focuses on and provides access specifically to Black history and culture. Named after the renowned interpreter of the Black experience and social activist, Langston Hughes, this institution serves as a hub for education, research, and community activism. The Black Heritage Reference Collection stands as a testament to the richness and depth of Black history, covering a wide range of subjects, including African history, the African diaspora, slavery, civil rights movements, the Harlem Renaissance, Black literature, critical race theory, African American biographies, racism, African American art, and much more. The collection, one of the largest public circulating collection of materials on the Black experience in New York State, includes encyclopedias, primary source documents, and writings by prominent figures such as Martin Luther King Jr., Malcolm X, Langston Hughes, and Barack Obama.

These materials play a pivotal role in our in-person and virtual programming. So far this fiscal year, we have hosted nearly 900 programs for more than 28,600 attendees from not just Queens but also New York City and beyond. In the past, we hosted luminaries such as famed poet Nikki Giovanni and musician Billy Taylor. The late Betty Shabazz frequented the library and supported its endeavors. We actively collaborate with educational institutions, offering resources for Black Studies classes and research projects. Through our diverse programs, customers gain a deeper understanding of the Black experience and contributions to the larger human narrative.

Langston Hughes' Collection Development Policy ensures a comprehensive collection that reflects the study and interpretation of Black history and culture. The collection stands as a bulwark against cultural deprivation, historical misconceptions, misinformation, and image distortion. Students, researchers, educators, historians, or anyone seeking specialized materials are able to explore it, whether for informational, educational, cultural, recreational, or research purposes. We believe free access to this resource encourages individuals to ask thoughtful questions, challenge historical misconceptions, inspire empathy, foster critical thinking and the exploration of lesser-known aspects of history. By continuously expanding this living collection, the library remains a beacon of knowledge and a testament to the importance of preserving and sharing Black heritage.

The idea of preserving one's history to ensure it is not forgotten was the priority of Carter G. Woodson, the namesake of our Carter G. Woodson Reference Collection. An educator, philosopher and more, Dr. Woodson is referred to as the "father of Black history" and founded the Association of African American Life and History (ASALH). The purpose of the association is to "promote, research, preserve, interpret and disseminate information about Black life, history and culture to the global community,"¹ and the collection does just that.

¹ Association for the Study of African American Life and History. (2023). *About ASALH*. Association for the Study of African American Life and History. <https://asalh.org/about-us/>

Dedicated in 1968, the Woodson collection is comprised of more than 4,000 reference materials covering various aspects of African American culture and life with a focus on slavery, contemporary African American life, biographies, slave narratives and the papers of the nation's most influential Black leaders, including Frederick Douglass, Martin Luther King Jr., and Booker T. Washington. Our hope is that with the accessibility of this collection, Dr. Woodson's legacy and tradition of disseminating information about Black life, history and culture to the global community will carry on well into the future.

QPL's Archives is also located at our Central Library and houses primary and secondary resources documenting local history. We are working to digitize and catalog the collections, which consist of approximately 36,000 books and volumes of serials, 4,500 maps, 105,000 photographs and more.

In partnership with CUNY Queens College, QPL's Queens Memory Project collects personal histories, photographs and other records of contemporary life in the borough. Through hosting programming, such as story sharing and local history events, and collaborating with local groups, the project raises awareness and creates a sense of ownership of a shared historic record that is representative of all experiences and perspectives of those who proudly call Queens their home. To date, they have collected over 1,000 oral interviews, hosted hundreds of community events, and serves as a key resource for individuals interested in preserving local history. Queens Memory also produces an award-winning podcast, which is now in its third season, and last year introduced "Queens Name Explorer," an interactive digital map that uses crowdsourcing to collect and share the stories behind the names of our local parks, streets, and schools.

Queens Public Library is fortunate to have received a grant from the Institute of Museum and Library Services (IMLS) to honor the 50th anniversary of hip-hop. QPL, along with the Brooklyn and New York public libraries and other cultural institutions across the country, is holding both in-person and virtual events focusing on the genre's history and impact on all aspects of culture. Last week at Langston Hughes, we collaborated with QPL's Hip Hop Coordinator Ralph McDaniels to host "Crush on You" Hair Show with celebrity stylist MellStylez to celebrate Pride Month. This event showcased unique and colorful Lil Kim-inspired hairstyles and culminated with a vogue performance. In August, we are hosting a two-day hip-hop summit at LaGuardia Community College Performing Arts Center. The summit will feature thought-provoking panels, including an examination of Hip Hop's role in social justice and broadening the Black narrative, and a 'Youth Power' segment for children ages 10 to 15 years old. This and all associated programming will be recorded and cataloged in QPL's Digital Hip Hop Archive, preserving these innovative resources so they are readily available for future generations.

Continuing with tradition, Queens Public Library is honoring Juneteenth with a number of activities across the borough. This momentous holiday will be celebrated from June 10 through June 17 with programs for customers of all ages. These activities include storytelling workshops led by musician and storyteller Atiba Wilson that interweave the history of Juneteenth with one's own personal story, learning the origins of the day through artistic expression, and daylong family celebrations at community libraries. Honoring Juneteenth underscores the significance of reconciling the struggles of the past, while recognizing the ongoing struggles of today.

"Then the hand seeks other hands to help, a community of hands to help – thus the dream becomes not one man's dream alone, but a community dream ... not my dream alone, but our dream." These powerful words, inscribed on the outside of the Langston Hughes Community Library and Cultural Center, remind us of the collective power we possess when we come together to support and uplift one another. Whether visiting the Langston Hughes Community Library and Cultural Center, exploring the Carter G. Woodson Reference Collection, or participating in one of the many dynamic programs we offer, every individual has the opportunity to learn about the history and experience of those who lived before us, and to contribute to preserving our current shared history at Queens Public Library.

Thank you for the opportunity to testify today.

LINCOLN CENTER

70 Lincoln Center Plaza, New York, NY 10023-6583 | [LincolnCenter.org](https://www.lincolncenter.org)

**Lincoln Center for the Performing Arts, Inc.
Committee on Cultural Affairs, Libraries, and International Intergroup Relations
June 7, 2023**

Testimony of Leah C. Johnson
Executive Vice President & Chief Communications, Marketing and Advocacy Officer
Vice Chair at Large of the Cultural Institutions Group

On behalf of Lincoln Center, Chair Ossé and members of the Council's Committee on Cultural Affairs, Libraries, and International Intergroup Relations, thank you for calling a hearing to shine a light on the importance of our libraries and cultural organizations in sharing, celebrating, and preserving New York City's history. My name is Leah Johnson, Executive Vice President and Chief Communications, Marketing and Advocacy Officer at Lincoln Center and Vice Chair-at-Large of the Cultural Institutions Group. At Lincoln Center, we have the privilege of being home to one of the New York Public Library's incredible research institutions, the Library for the Performing Arts.

Our institutions must reflect, uplift, and rejoice in the vibrant communities and complex history of New York City on our stages, in our artists, in our audience, on staff and in our outreach. In May 2020, we at Lincoln Center for the Performing Arts released a "commitment to change" which has served as a roadmap. We continue to learn from our founding history, present artists and points of view that better reflect our city, and dismantle structures that foster inequity. As we commemorate Juneteenth this year, it is important to support BIPOC artists and the legacies of those that came before.

This includes telling the story of Lincoln Center from our beginning, in its truth. Through our extensive archives collection, and in partnership with the Center for Puerto Rican Studies at Hunter College (CENTRO) and the Schomburg Center for Research in Black Culture, in February we launched ***Legacies of San Juan Hill***, a digital hub showcasing the history of the diverse, working class people, arts, and spaces that were part of San Juan Hill before a series of "urban renewal" programs displaced them for the development of Fordham, Lincoln Center, and more. This online platform lifts up the history, and cultural legacy of those who lived and created in San Juan Hill, with a growing collection of essays, articles, and archival content. This is a growing resource with several additional pieces in the works, including on the origin of the Amsterdam News, NYC's oldest Black newspaper. We continued this exploration with a series of talks last month to dig deeper into topics like *New York City's Black Bohemia (1900-1920)* and *The Puerto Rican Experience in New York City (1920-1960)*.

The work extends into our physical spaces and programming. This past October we opened the new David Geffen Hall with the premier of Etienne Charles' *San Juan Hill: A New York Story*. Charles' group, Creole Soul, joined the New York Philharmonic to honor the Afro-diasporic musical heritage of the neighborhood, reflecting on the divergent legacies of the pianist James P. Johnson, Afro-Caribbean immigrants, and Robert Moses. In the lobby of David Geffen Hall Jacoby Satterwhite's *An Eclectic Dance*

to the *Music of Time* pops on the 50-foot Hauser Media Wall, a digital animated collage that reconsiders the past, present, and future of Lincoln Center and the New York Philharmonic. Along the 65th Street façade it's hard to miss Nina Chanel Abney's "*San Juan Heal*", boldly celebrating the rich cultural heritage of San Juan Hill and uplifting the voices of the people who lived here, worked here, and created here, as well as those who still live here now. Additionally in the lobby you'll find the Archive Wall, currently presenting the stories of former residents like Thelonious Monk and Nina Simone.

As we move forward as a more inclusive institution, we must confront injustices in our founding history and interrogate accepted historical narratives of "urban renewal" that displaced thousands. San Juan Hill and the broader Lincoln Square area was home to New York City's largest Black population at the turn of the century and later a significant Puerto Rican community. A huge swath of the area was razed in the 1950s as part of the Lincoln Square Development Plan, displacing more than 7,000 families and 800 businesses. Personally, even as a life-long New Yorker, I did not know much about this area's history, despite having recently discovered my grandmother lived in San Juan Hill. For generations of New Yorkers, as well as artists and history historians around the world, it is incumbent upon us to lift up the communities that came before us.

At Lincoln Center for the Performing Arts diversity and equity are at the nexus of what we do and woven throughout our artistic endeavors—fostering openness, access, and building inclusive excellence into the heart of our work. Our central tenet is grounded in a belief that the arts bridge divides.

On our stages, year-round, we commission and present vibrant, socially engaged artistic works that reflect and respond to our changing world.

- In response to climate change, singer/songwriter **Toshi Reagon** drew inspiration from the classic sci-fi novel by the late MacArthur Fellow and Hugo Award-winner **Octavia E. Butler's novel, *Parable of the Sower***. In 2022 she led a community choir to deliver a harmonious and challenging exploration of *sustainable routes onto the righteous path in an ever-changing world*. This summer she premieres an opera, with music and lyrics by Ms. Reagon and her mother, Bernice Johnson Reagon, that brings together more than 30 original anthems drawn from 200 years of black music to recreate Butler's sci-fi, Afrofuturist masterpiece.
- For the past four years we have been privileged to partner with award winning playwright Carl Hancock Rux. First in 2020 for the visual poem, *The Baptism (of The Sharecropper's Son & The Boy from Boonville)*, and since 2021 **commemorating the anniversary of Juneteenth Independence Day**. I invite all of you to join us for *To a Garden Luxuriously Verdant (Enameled with Countless Flowerings)*, a multi-genre full-campus celebration of the fight for a more free America in an exploration of salvation through floral rapture. Afterwards, dance towards freedom in a Juneteenth silent disco with gospel music reimagined by DJ Rimarkable.
- This August, join us for a weeklong celebration of the **50th Anniversary of Hip-Hop** with legends Rakim and Big Daddy Kane, as part of Summer for the City.

This work even extends into our built environment. This week we announced an ambitious process to reimagine the Amsterdam Avenue side of our campus. The goal of this initiative is to physically transform Lincoln Center's Amsterdam Avenue side to extend welcome to communities approaching from the west, create an improved performance park, and commemorate the history and public memory of San Juan Hill and historic Lincoln Square. We are excited to start this process and invite neighbors and stakeholders across New York City to help break down barriers, physical and otherwise, between Lincoln Center and local community and audiences.

Libraries and cultural organizations provide us with the opportunity to explore ideas and experiences beyond our own. They help us to understand the impact of systemic injustice and inspire action that drives lasting change. Lincoln Center, a member of the Cultural Institutions Group, was founded to be an artistic and civic cornerstone for New York City. We are comprised of eleven resident nonprofit arts organizations. The original vision articulated by founder John D. Rockefeller III was to create a place where "the arts are not for the privileged few, but for the many."

In solidarity with colleagues across the cultural sector, "We—as cultural organizations and workers—recommit ourselves to the work of equity, truth, and justice. We commit to work to eradicate systemic racism so that the United States can fully realize its founding ideals and to use arts and culture to celebrate Juneteenth as a way to educate, communicate and activate ourselves in the work of anti-racism."

We at Lincoln Center recognize that we not only serve as a performing arts organization but as a civic hub. These kinds of programs and initiatives serve to embed Lincoln Center in the fabric of New York. We are on a journey. We have not yet reached our destination, but Lincoln Center is committed to being a place where all New Yorkers see themselves.

Respectfully, thank you again for your time on this critical issue. Lincoln Center is committed to New York City as a place where everyone is welcome and where they belong, and we continue to engage as lifelong learners to do better as a world-class arts, education, and civic hub for all.

Respectfully submitted,

Leah C. Johnson
Executive Vice President & Chief Communications, Marketing and Advocacy Officer
Lincoln Center
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Lucy Sexton

New Yorkers for Culture & Arts

City Council Committee on Cultural Affairs hearing on
Culture's role in preserving history

Thank you Chair Ossé and members of the City Council for this important and joyous hearing. My name is Lucy Sexton and I am with the cultural advocacy coalition New Yorkers for Culture & Arts.

When we talk about the role of cultural organizations in preserving NYC's diverse history, we must talk about money. It is the historic underfunding of Black, brown, Indigenous, and immigrant communities that makes those cultures less visible, and I salute the Council for all of the initiatives it is raising today. It is critical that we, as a city, lift up and publicly recognize Black artists for their work and their impact on our city and the world. And we need to talk about increasing funding to cultural organizations led by and serving Black and brown communities so we invest appropriately and sustainably in the artists and work they nurture.

I think we need to talk about a reimagining of NYC---one with arts and culture supported in all communities, one that invests in the economic and emotional recovery of every neighborhood, one that raises up the voices of those who continue to be disenfranchised and discriminated against. It is time to be bold with our budget and intentional in laying the groundwork for an equitable, just, diverse, and thriving city.

We are at a pivotal moment in NY history. As we emerge from this crisis---a crisis that has devastated the cultural sector across the board---we must do more to provide sustainable support to organizations in every community. In recent years the Council has worked hard to increase its support of culture, and we are grateful. But right now arts and culture are hanging on by a thread—large anchor organizations are cutting programming and readying to lay off staff. Smaller, already fragile organizations are struggling to simply survive. Relief has ended but culture is still facing deficits.

One positive outcome of this trying time has been an unprecedented coming together of cultural organizations of all sizes from across the five boroughs. The Culture@3 calls started just before the shutdown and continue to this day. Many transformative efforts have emerged from these discussions and work. Recently, in response to the killing of Tyre Nichols, Culture@3's Anti Racism working group, led by Regina Bain of the Louis Armstrong House Museum and Melissa Sandor, launched a sector-wide effort asking every cultural organization to engage with the recognition of Juneteenth. It is powerful to see the cultural sector come together and pledge not only to honor and celebrate Juneteenth, but to continue to take real anti racist actions in our organizations throughout the year

The sector is also united in its ask to advance stability and equity by increasing culture's baseline funding by \$40M AND increasing it by \$10M. This is a downpayment towards a future where the city devotes one percent of the budget to culture to create an equitable, sustainable, vibrant, and economically and emotionally healthy city. Because to fund culture equitably, to stabilize BIPOC culture, requires a much bigger investment. We

need to act decisively to fund and lift up voices and preserve culture in every community of our city.



Public Testimony - New York City Council 6/6/2023
presented to the

Committee on Cultural Affairs, Libraries, and International Intergroup Relations

Chi A Ossé, Chair

Members: Eric Dinowitz, Amanda Farías, Shahana K. Hanif, Crystal Hudson, Rita C. Joseph, Farah N. Louis, Francisco P. Moya and Sandra Un

The Universal Hip Hop Museum: *A Catalyst for Economic Development, Cultural Arts in the South Bronx and New York City*

Chair Ossé, and members of the Committee on Cultural Affairs, Libraries, and International Intergroup Relations, thank you for allowing me the opportunity to provide this testimony today. Additionally, I'd like to thank you for your leadership role and the invaluable work that the Committee has been doing to promote and support culture, libraries, and international intergroup relations in New York City to ensure their continued vitality. The Committee's commitment to fostering a thriving cultural landscape is commendable.

Introduction:

The Universal Hip Hop Museum (UHHM) is poised to become a transformative force in the South Bronx, igniting economic development and assuming a significant role in the vibrant tapestry of New York City's cultural arts scene. As a hub that celebrates the influential and dynamic genre of hip hop, the UHHM will undoubtedly contribute to the social, economic, and cultural fabric of the South Bronx, while also exerting a profound influence on the wider artistic landscape of the city.

Economic Development in the South Bronx:

The UHHM's establishment in the South Bronx carries tremendous potential to revitalize the local economy. Historically, the South Bronx has faced significant challenges such as poverty, crime, and limited opportunities for economic growth. However, the presence of the museum offers a unique opportunity for economic regeneration. The UHHM will create jobs in various sectors, including museum management, curation, event planning, marketing, and education. Additionally, it will attract tourists and visitors, leading to increased foot traffic and spending in local businesses, such as restaurants, hotels, and retail establishments. By driving economic activity, the UHHM will provide much-needed support to the South Bronx, fostering entrepreneurship, job creation, and ultimately improving the quality of life for the local community.

Education and Investment in Youth:

In addition to preservation, the UHHM will be an educational resource, inspiring creativity, and investing in young people. The museum will offer interactive exhibits, workshops, and educational programs that teach the history, art forms, and cultural significance of Hip Hop. By doing so, it will foster a sense of pride and ownership among local youth, giving them a platform to express themselves, develop their talents, and explore career opportunities within the arts. Such engagement will not only bolster artistic expression but also serve as a means of social upliftment, empowering individuals and fostering community cohesion.



Support and Empower:

Hip Hop's ability to blend artistry, cultural expression, social commentary, and activism has allowed it to transcend cultural boundaries. Its impact on diverse backgrounds can help foster connections and promote cultural understanding. As such, the UHHM has a unique opportunity to support and empower those new to the city, specifically asylum seekers. By leveraging our cultural resources, expertise, and platforms, the UHHM can contribute significantly to the empowerment and well-being of asylum seekers. At the UHHM, asylum seekers can actively engage with the community in a safe space via free or discounted access to cultural and educational events, concerts, theater performances, and museum exhibitions. This would enable them to experience the richness of the local arts and culture scene, fostering a sense of belonging and building social connections.

Preservation and Celebration of Hip Hop Culture:

Hip Hop is more than just a genre of music; it is a cultural movement that has permeated all aspects of contemporary society. The UHHM will serve as a vital platform for preserving and celebrating the rich history, artistry, and innovation of Hip Hop culture. By showcasing the contributions of legendary artists, DJs, dancers, graffiti writers, and producers, the museum will chronicle the evolution of Hip Hop, from its origins in the South Bronx to its global influence today. This preservation of Hip Hop's legacy will ensure that future generations have access to the stories and experiences that shaped this powerful artistic phenomenon.

Influential Role in New York City's Cultural Arts:

As the birthplace of Hip Hop, New York City has always been a global center for artistic expression. The UHHM's presence in the city will solidify its standing as a cultural arts powerhouse. The museum's programs, exhibitions, and events will attract artists, scholars, and enthusiasts from around the world, further enhancing the city's reputation as a haven for creativity and innovation. The UHHM will serve as a catalyst for collaboration and cross-pollination among various artistic disciplines, fostering new avenues for cultural expression and exploration. In doing so, the museum will play a vital role in shaping the future of New York City's cultural landscape.

Conclusion:

The Universal Hip Hop Museum's establishment in the South Bronx promises to be a catalyst for economic development, social empowerment, and artistic enrichment. By preserving the legacy of Hip Hop, educating the community, and driving cultural engagement, the UHHM will not only benefit the South Bronx but also assume an influential role in the broader context of New York City's vibrant arts scene. As the museum brings together people from diverse backgrounds, it will foster unity, creativity, and a deeper appreciation for the transformative power of hip hop culture.

Thank you,

Daniel "Rocky" Bucano

Chief Executive Officer, Universal Hip Hop Museum

**Testimony of Dr. Charlene Thomas
of Def Jam Recordings
Before the New York City Council's
Committee on Cultural Affairs, Libraries & International Intergroup Relations
Proposed Res. No. 0450-2022-A
Wednesday, June 7, 2023 at 10:00am
New York City Council Chambers**

Good morning, I am Dr. Charlene Thomas representing Def Jam Recordings. I am here today to testify in favor of Proposed Res. No. 0450-2022-A, a Resolution recognizing the contributions of Def Jam to the music industry and to music lovers everywhere by designating January 2024 as Def Jam Recognition Month in the City of New York.

Proudly New York-born and bred, Def Jam was created in a NYU dorm room, and for 40 years running now it has been a hip-hop love letter to the City of New York. Our very first single released, "It's Yours," was from a Bronx native by the name of T La Rock and set the tone for our ongoing legacy.

Def Jam has curated the soundtrack of New York City by melodically painting a picture for people around the world of who we are as New Yorkers. LL Cool J's debut album "Radio" brought the world to St. Albans, Queens; Slick Rick took Baychester center stage and had everyone rapping "Children's Story"; Jay-Z romanticized the trenches of Brooklyn to the point where kids around the world want to make it to the concrete jungle where dreams are made. Not only have these dreams been showcased through our musical artists, our staff (then and now) reflect the energy and culture of this city as they master their careers and build other entrepreneurial pathways. We have cultivated industry-leading individuals within fields spanning photography, technology, academia, film/tv, fashion, and many others.

Def Jam is deeply embedded in the DNA of hip-hop culture and New York City. We stretch across generations and genres while remaining true to our culture. From our artists to our movie soundtracks to our video games to our partnerships from Def Comedy Jam to Marvel, we are a household name dedicated to bringing quality entertainment. And within all our efforts one thing stands out and remains true through every decade: Def Jam is New York. We've spent 40 years embodying the culture, seamlessly weaving together the story of NYC through music.

We thank you for the honor of this proposed resolution. We look forward to many more years of relentless dedication to celebrating you through music, New York City!

Thank you, Chair Osse and members of the Committee on Cultural Affairs. My name is Steven Payne, and I am Director of The Bronx County Historical Society, a member of the Cultural Institutions Group (CIG). Thank you for the opportunity to testify, and for your ongoing support of arts and culture across New York City.

We have submitted testimony a few times during this budget cycle, but in this particular testimony I want to stress a few ongoing and upcoming programs of The Bronx County Historical Society that highlight the various ways that cultural institutions contribute immeasurably to our vibrant city.

As many of us in New York City and around the world are well aware, 2023 marks the 50th Anniversary of the emergence of hip hop—a now global multimodal cultural movement that started here in The Bronx. Although the musical and dance elements of hip hop were certainly there in inchoate form already in 1973, the one element of the culture that was already well-matured at the time was graffiti, then called simply “writing”. In commemoration of the 50th Anniversary of Hip Hop—with a particular focus on graffiti—The Bronx County Historical Society is holding its 1st Annual Aerosol Arts and Street Jam at the Museum of Bronx History on June 17, 2023. This free event will include the exhibition of student aerosol art from our Art a Catalyst for Change: Anti-Gun Violence programs, a Bronx DJ, and catering from Johnson’s BBQ, the longest-operating Black-owned soul food restaurant in The Bronx. There will also be screenings of clips from oral histories recorded with pioneering Bronx aerosol artists.

These oral histories come from The Bronx Aerosol Arts Documentary Project, a project we started last year that has recorded 20 oral histories, each an average of an hour and half. These oral histories record for posterity the lives and histories of pioneering graffiti artists in The Bronx and around New York City, some of whom got their start in the artform as early as 1968. While their art has often been displayed in galleries and commodified, their stories are much less well known, and this project seeks to highlight and preserve these stories—almost all of which are stories of Black and Brown working-class New Yorkers.

We also have a Poetry Slam on Poe’s Porch scheduled for June 24 at the Edgar Allan Poe Cottage, a national landmark historic house museum. This event will include a Poe-inspired opera performance by a Bronx opera singer and performances by Bronx poets, including an open-mic portion for students of free poetry seminars we’ve held this Spring. As we’ve heard multiple times from students—who range from age 17 to 70+—over the last few months, this is one of the only programs like this currently offered in The Bronx, and in a very unique setting no less. The teachers of these seminars are working-class poets from The Bronx and wider New York City, primarily people of color, and renegotiate the literary legacy of Poe in a variety of creative, out-of-the-box ways. This kind of cultural dynamism is irreplaceable, and more of the city budget invested in these kinds of programs is a wise course of action for creating strong, safe, stable, and healthy communities.

One final program to note: this week The Bronx County Historical Society began its first Healthy Food Market at The Museum of Bronx History in collaboration with the James Baldwin Outdoor

Learning Center and Rap4Bronx, both organizations that seek to educate about and provide healthy produce to our communities here in The Bronx. This market distributes free produce from Black-owned farms upstate. It will be set up on the grounds of the Museum of Bronx History two Tuesdays each month from June through September. At a time when our communities are crushed by highly exploitative levels of rent, unregulated price gouging—many companies reporting record levels of profit right now—, and an out-in-the-open war on the poor, many people are literally starving, and free, healthy food distribution is an absolute necessity. We are honored to be offering this program on the grounds of the Museum of Bronx History

These are just a few of the high-quality programs that we have developed this year, and in the multiple wakes of the pandemic no less. Our partner institutions in the wider cultural community, I know, are offering similar dynamic programs to their communities. For these reasons, the cultural community respectfully requests that the \$40M added at Adoption in FY23 be restored and baselined. We request an additional \$10M, to be split evenly between the CIG and our program group partners, to help create more stability and equity within the sector. We ask for a full restoration of all cultural Council initiatives. Please ensure organizations can develop and maintain their workforces sustainably. I join with my colleagues and peers across the city and respectfully ask that the budget reflects the value our institutions and our partners at the Department of Cultural Affairs bring to our city. Thank you for the opportunity to testify, and for your leadership as our city rebounds from the pandemic and rises to new heights.

1ST ANNUAL BRONX AEROSOL ARTS & STREET JAM
CELEBRATING 50 YEARS OF HIP HOP IN THE BX!



SATURDAY JUNE 17, 2023
11AM-6PM
MUSEUM OF BRONX HISTORY
3266 BAINBRIDGE AVE
BRONX, NY 10467

DIRECTIONS: D-TRAIN TO NORWOOD/205TH STREET OR
4 TRAIN TO MOSHOLU PARKINWAY.

PANEL DISCUSSION: BRONX GRAFFITI*, PAST AND PRESENT (2ND FLOOR) - 4PM

EXHIBIT: BRONX HIGH SCHOOL STUDENT STREET ART,

CURATED BY STAFF 161 (MUSEUM)

SCREENINGS: BRONX AEROSOL ARTS ORAL HISTORIES
(2ND FLOOR) - 12 PM, 1 PM, & 2 PM



BOOGIE DOWN WITH DJ TALL GUY (SOUTH TENT)



ENJOY FREE JOHNSON'S BBQ & REFRESHMENTS (SOUTH TENT) - 1:30-4:30 PM

BROUGHT TO YOU BY THE BRONX COUNTY HISTORICAL SOCIETY THROUGH THE
SUPPORT OF COUNCIL MEMBER DINOWITZ AND THE NEW YORK CITY COUNCIL'S
ANTI-GUN VIOLENCE INITIATIVE.

BRONX



TUESDAY, JUNE 6

Harvesting Health Market

11:00am - 3:00pm

Museum Of Bronx History

3266 Bainbridge Ave, Bronx, NY 10467

Outdoor lot of the Valentine-Varian House

FRESH PRODUCE

GROWN IN UPSTATE NEW YORK



MORE DATES

June 20

July 11 & 25

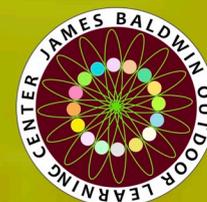
August 8 & 22

September 5 & 19

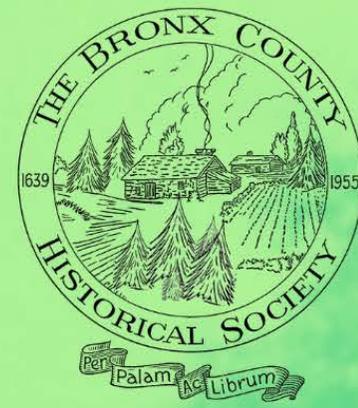


chef

Cooking demonstration by guest chef Babafemi Ojudun (aka Baba Juice)



POETRY SLAM ON POE'S PORCH



SAT., JUNE 24, 2023, 1-6PM

FREE

POE COTTAGE 2640 GRAND CONCOURSE

TOURS OF POE COTTAGE, 1-6PM

Tours of Poe Cottage offered throughout the day

FOOD AND DRINK, 2-5PM

Fried chicken, BBQ spareribs, fried whiting, vegetarian sides, with lemonade and tea from Johnson's BBQ

POE-INSPIRED OPERA CONCERT, 1PM

Anna Tonna, Mezzo Soprano, & Francisco Roldan,
Classical Guitar

POETRY READINGS, 2-4PM

Mariposa Fernández

Thursday Morning Poets

Angel Rodríguez

Other Performances

Open Mic for Students of Spring 2023 Seminars



mariposa fernández

mc

MADE POSSIBLE THROUGH THE SUPPORT OF NEW YORK CITY COUNCIL MEMBER
OSWALD FELIZ & THE COUNCIL'S CULTURAL IMMIGRANT INITIATIVE.



NYC Council Hearing 6.7.23

10 am

**Testimony by Judith Insell, Executive Director: Bronx Arts Ensemble
Regarding the Bronx Arts Ensemble/Van Cortlandt Park Alliance's
3rd Annual "Juneteenth Celebration"**

June 19, 2023

Good Morning Speaker Adams and members of the City Council, thank you for allowing me to speak today. My name is Judith Insell and I am the Executive Director of the Bronx Arts Ensemble.

On June 19th, 2023 at 6 pm, the Bronx Arts Ensemble & Van Cortlandt Park Alliance will present its 3rd Annual collaborative celebratory Juneteenth event, honoring the Enslaved African Burial Ground located in Van Cortlandt Park, as well as all enslaved African people that helped build the foundation of our great city. Together, our two Bronx cultural institutions have presented Juneteenth events for the past 2 years, providing attendees with content of a spiritually moving nature.

It's my honor to be this year's emcee, as well as perform collaboratively with actress Ashley Hart Adams, and share a stage with renowned drummer Baba Don Babatunde, Courtney Carey's "Stars of Tomorrow Concert Chorale," & West African drummer/dancer Yahaya Kamate.

This year's celebration will also incorporate "Baobab Tree of Life," a public art installation created by Ghanaese artist Tijay Mohammed. Installed just a few feet from the Enslaved African Burial Ground, this magnificent 18 feet work of art promotes a connection between the past and the present, making it a powerful addition to our event.

Working together, our institutions have created a touchstone Juneteenth event for the Bronx and all citizens of New York City, combining the arts, culture, and nature to commemorate the emancipation of enslaved African Americans.

Bronx Arts Ensemble and Van Cortlandt Park Alliance urge the City Council to vigorously support the endeavor of all of the city's cultural institutions to expand efforts to celebrate the importance of Juneteenth in our city.

Again, thank you for allowing me to present my statement today.

Judith Insell
Executive Director
Bronx Arts Ensemble

**Testimony of Melody Capote, Executive Director
Caribbean Cultural Center African Diaspora Institute
before the
City Council Committee on
Cultural Affairs, Libraries and International Intergroup Relations
June 7, 2023**

Mr. Chairman and Members of the City Council. My name is Melody Capote, Executive Director of the Caribbean Cultural Center African Diaspora Institute. I'm here today to testify about several items on today's agenda.

On the issue of oversight, and as I have testified before, communities of color were and continue to be victims of cultural genocide. That means that in order to truly subjugate people of African descent, it wasn't just necessary to enslave our ancestors, it was necessary to remove and destroy our culture. As important as we know it is to preserve culture for the benefit of future generations, decisions regarding who gets tax levy dollars are still made on the basis of what institutions have access to free city land over hundred years ago. Let us resolve to find a better way to reward long-standing institutions and why not simply use the fact that they are long-standing. The Schomburg Center was founded in 1925. The Apollo Theater was created in 1934. The Caribbean Cultural Center was founded in 1976. Let's get serious about equity.

And, if we are going to get serious about equity recognizing hip-hop as an indigenous art form of the African descendant community in the same manner as jazz is a good place to start. But I think we need more than platitudes, proclamations and resolutions. As we celebrate the 50th anniversary of hip-hop, we should also be celebrating a significant financial investment in an art form that we know conclusively unifies black and brown young people, and yes even white young people, in a good way.

I want to devote the remainder of my testimony to an issue near and dear to my heart and that is the skewed priorities in the enabling legislation that creates NYSCA and DCLA. Before you is a resolution asking the council to support S.5714/A.4912 and similar legislation being proposed at the federal level. I don't have time to go line by line but I urge you not just to support these initiatives but also to roll up your sleeves between now and next year's deliberations to see how these changes should be operationalized at both the state and city level. It means absolutely nothing if we give parity to culture at the same level given the tourism if, in the end, we do nothing about it. And the bottom line is, doing something about it requires allocation of tax levy funds.

Let's make this fiscal year, the year of Arts and Culture for Social Change and thereby urge all agencies to focus their attention on how arts and culture can be used as a vehicle for ending hatred in the city, for reconciliation between groups in the city for love and understanding of migrants coming to the city and I will close by saying that, with the exception of the indigenous Native community and those who arrived because of enslavement, all the remainder have been migrants.

Remember when I said this last year and the year before: our community needs you to put your money where your words are. If you want to do this work, don't just ask us to testify. Ask us to sit at the table as equal partners to reimagine and collaboratively negotiate the new package.

Thank you for your time.

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**June 7, 2023 Committee on Cultural Affairs, Libraries and International Intergroup Relations
Oversight: The Schomburg Center and the Role of Libraries and Cultural Organizations in
Preserving New York City’s History. Testimony by Regina Bain, Louis Armstrong House Museum**

Hello. I’m Regina Bain, Executive Director of the Louis Armstrong House Museum in Corona, Queens, District of Councilmember Francisco Moya. I co-lead with Melissa Sandor, the anti-racism working group of Culture at 3, meeting consistently for the past three years. The working group invited New York City’s arts and cultural organizations to mark Juneteenth - a celebration of hard fought freedom from enslavement – by collectively engaging in conversations and public events that continue the work of equity, equality, and justice in our communities. Many accepted the invitation, including:

- | | |
|-------------------------|--------------------------------|
| BRIC | National Dance Institute |
| Staten Island Museum | More Opera |
| FAB NYC Lower East Side | Carnegie Hall |
| Frigid New York | Chair Osse |
| Bronx Arts Ensemble | Weeksville Heritage |
| Historic Richmond Town | Central Park Conservancy |
| Lincoln Center | Brooklyn Conservatory of Music |
| Dancewave | Queens World Film Festival |
| Greenwood Cemetery | And growing |

You can find those public events collectively listed at:

<https://www.louisarmstronghouse.org/juneteenth-celebration-2023/>

This work is firmly within the mission of the Louis Armstrong House Museum, an organization standing in the legacy of New Orleans born jazz genius, 30 year New York City resident, and America’s first Black popular music icon, Louis Armstrong, born in the reverberations of slavery, and who achieved artistic excellence. And he did it with joy. We look forward to opening the new Louis Armstrong Center in three weeks to bring more programs, like Juneteenth celebrations, to our community, many of whom are new New Yorkers for whom the story of emancipation, migration and, ultimately, achievement, resonate. This is the culture of New York City. Culture for All. We look forward to continuing this work together with a field of fierce individuals and organizations who work to galvanize, to celebrate, and to remember. Happy Juneteenth.

Testimony Real Dad Network – Testimony

At the ‘Real Dad’s Network’ we are making connections with dads one at a time, in real time. Our initiatives are informed to provide support for fathers in the ways that they need daily. Our wealth building series refers to the need to educate and inform strategies for building and preserving the wellbeing of fathers and families. Our Real Dad’s Vote Initiative is to get fathers more civically engaged by showing them the importance of voting not just in the presidential elections, but their local elections as well. Our Real Dad’s Book Club exists as a model for dad to show productive behavior, they want their kids to follow. It’s one thing to tell your kids that you want them to be good students. It’s a different thing entirely to show them how to do so. An additional initiative we have is to help fathers navigate the Family Court system and exists as a support group for single dads and others. It provides opportunities for single dads to share their personal experiences and feelings as well as coping strategies and recipes for success when it comes to traversing the often challenging family and other court systems. Our high school senior scholarship offers a scholarship for a graduating New York City black male high school student of \$1,000 annually. The scholarship is awarded to a student who demonstrates consistent leadership skills and other criteria. We keep our community clubs as safe spaces for fathers to connect and share. The STEM and STEAM programs we have are around education and allow us to in partnership with other organizations provide training sessions for students and staff, as well as technology and lab systems. We currently work with Clever Minds Free Primary School in the Lyara community Warri Delta state, Nigeria, to help over 500 children get 21st-century tech skills. Our work is done to provide fathers with a support system through connections to resources that empower them to be present providers, protectors, and peacemakers.

We are in support of the introduced Resolution 0645 recognizing June as ‘Fatherhood Recognition Month’ and believe it will go a long way to continue promoting the positive aspects of fatherhood.

Dad Gang – Testimony

At the Dad Gang, we are on a mission to change the way the world views black fatherhood. Our mission is to eliminate negative stereotypes, shatter myths, and celebrate, black fatherhood every day. We encourage, teach, support and share tips that can help all fathers become better dads. Our annual March of Dads Tours are done to highlight, black fatherhood and build community around the country. In addition to our tour to raise awareness that black dads are present and involved, we also do training sessions. We work together with organizations partnered on eliminating false perceptions of black fatherhood and working to improve narratives around black fathers globally. We believe in empowering fathers to be vocal advocates for their children and this helps fathers better support their families with well proven practices. We are in support of the introduced resolution 0645 recognizing June as fatherhood, recognition month, and recognize that there is work that fathers are doing that should be celebrated and advocated for to be resourced further.

**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: Regina Bain

Address: _____

I represent: The Lewis Armstrong House Museum

Address: 34-56 107th St. Queens, NY

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Appearance Card

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 in favor in opposition

Date: 6/7/23

(PLEASE PRINT)

Name: Dr. CHARNE THOMAS

Address: DEF JAM 1755 Broadway NY 10019

I represent: DEF JAM neceorng

Address: 1755 Broadway NY NY 10019

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Name: Shakira Smalls

Address: Queens Public Library

I represent: QPL Langston Hughes Library Cultural Center

Address: _____

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in favor in opposition

Date: 6/7/23

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Name: Leah Johnson

Address: 70 Lincoln Center Plaza

I represent: Lincoln Center

Address: _____

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in favor in opposition

Date: _____

(PLEASE PRINT)

Name: Judith Insell

Address: W 152nd St. NY, NY 10031

I represent: Bronx Arts Ensemble

Address: 80 Van Cortlandt Park South #7M3 Bronx, NY
10463

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I intend to appear and speak on Int. No. _____ Res. No. 5

in favor in opposition

Date: 6/7/23

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Name: DOMINIQUE SEAN-COUIS

Address: _____

I represent: BROOKLYN PUBLIC LIBRARY

Address: 10 GRAND ARMY PLAZA
BK, NY 11235

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in favor in opposition

Date: 6-7-23

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Name: LEROY MCCARTHY

Address: Cambridge Pl, Bklyn

I represent: Christopher Wallace Way

Address: Brooklyn, NY

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Name: Joy Bivins

Address: W 117th St, NY, 10026

I represent: NYRL

Address: 515 Malcolm X, NY, 10037

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in favor in opposition

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Name: Hikma Abduljhan

Address: 201 Clinton Ave

I represent: PS 46

Address: _____

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I intend to appear and speak on Int. No. _____ Res. No. 423-22

in favor in opposition

Date: 6/7/23

(PLEASE PRINT)

Name: SYLVIA RODRIGUEZ CASE

Address: W 106 ST

I represent: MOVE THE MONEY

Address: _____

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