



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

Oversight Hearing: Diversity in Cultural Institutions and The New York City Department of Cultural Affairs (DCLA) Workforce Demographics Pilot Study: Findings, Results, and Next Steps

Tuesday, September 17, 2019 | 1:00PM

Talking Points

Good afternoon, Chair Van Bramer and members of the committee.

I am here today to testify in regards to today's topic: Diversity in Cultural Institutions and The New York City Department of Cultural Affairs (DCLA) Workforce Demographics Pilot Study: Findings, Results, and Next Steps.

Making our city's arts and culture institutions more welcoming to and reflective of all New Yorkers has been a priority for the Department of Cultural Affairs since the start of this Administration. To work toward this ideal, one of the core strategies we're encouraging among our constituents is increasing diversity in the cultural workforce. We believe that staffs encompassing a variety of voices ultimately create programs that speak to a variety of audiences.

Before you can move toward any ideal, you need to assess where you're starting. That's why in Fall 2015, we commissioned a survey of every nonprofit organization receiving support from the Department of Cultural Affairs. Using private funding, we selected research firm Ithaka S&R to collect demographic data from over 900 organizations, and report on how diverse our city's cultural workforce actually was. This was the first study of its kind conducted in the NYC cultural sector.

The results were published in early 2016. We found some data that were troubling to say the least. Most concerning was the fact that, although two thirds of New Yorkers identify as people of color, only one third of those working in arts and culture non-profit jobs identified that way. On top of that, high-level jobs – the people curating collections and making decisions – were significantly whiter than lower-level and supporting staff.

The 2015 study gave us a great starting point. It sparked the launch of several new programs and efforts to address these challenges.

- For instance, working with the Theater Subdistrict Council, we directed over \$3 million to training programs aimed at fostering a fairer, more inclusive theater workforce. Theater is an iconic cultural industry in NYC, but it faced particularly steep challenges outlined in the Ithaka report.
- CUNY Cultural Corps, which just kicked off its fourth year last week, has placed over 400 students into paid internships at cultural groups. The Cultural Corps is aimed squarely at the often-referenced "pipeline problem". It leverages CUNY's diverse student body to open up a new pool of talent for cultural organizations.

But as we dove deeper into thinking about diversity, equity, and inclusion, we realized that we wanted a higher-resolution snapshot of the cultural field. We also wanted to find ways to directly involve the cultural organizations we fund in these efforts.

So, in 2018, we brought in the organization now known as SMU DataArts, whom you will hear from shortly. We worked with them to develop a demographic survey that would be distributed to a small subset of the organizations we fund as a pilot. This survey has two important features that make it particularly useful to us:

- First, it's a survey distributed directly to individual staff members, contractors, volunteers, and board members. The data is self-reported. The previous study relied on data from human resources records of each cultural institution. As a result, it did not capture statistically significant information about disability status, and did not address sexual orientation at all. An anonymous self-reported survey can give us a much clearer picture of diversity along these important axes.
- Second, the DataArts process allowed individual cultural institutions to benefit from understanding their own organization along with the field as a whole. We at DCLA would only receive a report containing aggregated data from all surveyed institutions. However, if a given organization had a level of participation that reached statistical significance, DataArts would issue them their own organization-specific report.

We're proud to say that SMU DataArts collected nearly 7,000 responses to the survey. Many of the 65 organizations that participated in this pilot – including all 33 of the Cultural Institutions Group members – accumulated enough responses from their staff and volunteers to qualify for individual reports. This bodes well for the coming year, when we will roll out the survey to all of our constituent organizations – over 1,000 arts and cultural nonprofits.

You'll hear more about the process from Daniel Fonner shortly. In addition, DataArts has put together an analysis of the data from the pilot study, which we are happy to share, and which is available on our website.

I urge you to remember that this year's research was a pilot, so any results are preliminary. However, I do want to point out a few takeaways we've been thinking about.

- For one thing, racial distribution of cultural workers in these organizations still skews to be about two-thirds white non-Hispanic, as compared to one-third of NYC's population. Clearly, our work with the field is cut out for us in terms of increasing racial diversity, particularly in senior level positions.
- We now have data about sexual orientation that we didn't know before. 15% of the surveyed workforce identifies as members of the LGBTQ community. And in leadership positions, that percentage increases to around 25%.
- We also have new data about people with disabilities who work in arts and culture. The self-reporting aspect of this survey enabled us to discover that 8% of respondents identify as having a disability.

- Still, it's worth pointing out that, even in an anonymous environment, questions about disability and sexual orientation each had 11% of respondents decline to state their status or identity. Why is that? This is one of many questions we hope to answer with further study and engagement with our constituents.

You've heard me compare some of the results from the study to the New York City population as a whole. But I want to emphasize that the demographics of our city as reported in the Census serve only as guidance and inspiration. We are not looking to impose quotas. Seeking diversity and equity in our field requires a much more nuanced conversation than that.

This is especially important to remember when looking at individual organizations. Consider organizations whose mission is to preserve the ethnic heritage of a particular community, or highly localized organizations serving one specific neighborhood, or very small organizations. It makes no sense to demand that the demographic profiles of nonprofits like these should match that of the city as a whole.

In addition, there's been some discussion in the news of certain populations being "overrepresented" in the cultural workforce. Let's take people with disabilities, for example. Yes, it's true that the 8% of study respondents who report having one or more disabilities is greater than the 4% of NYC's total workforce who do so. But that 8% is *less* than the 11% of the city's entire population who identify as having a disability. Rather than indicating "overrepresentation", that statistic highlights another challenge: Certain groups, such as people with disabilities, are actually significantly *underrepresented* in the workforce as a whole. If the field of arts and culture is doing a better-than-average job of removing barriers to employment for members of these groups, then that's something to be proud of and amplify.

So now what? How do we move forward in this nuanced conversation? Where do we go now that this pilot study is complete? One important step is to broaden the pool of respondents, which we will be doing in the coming year. That will establish our baseline, and become a tool we can redeploy over time to monitor the progress of the field.

I'd also like to share a few other programs and projects we are already working on to help increase diversity in the cultural workforce:

- As promised in the CreateNYC cultural plan, we have required the members of the Cultural Institutions Group to adopt **diversity, equity, and inclusion plans**. We have worked closely with each CIG member to produce plans that make sense for them while also contributing to the goal of a more inclusive cultural sector. The resulting plans set customized benchmarks and increase accountability, and will be reviewed annually. Incidentally, all of these institutions qualified to receive individual reports from the DataArts survey. Several mentioned to us that these reports were invaluable tools in shaping meaningful diversity goals and strategies.
- We're also working with organizations outside of the CIG as they strive to diversify their staffs. For example, in February we partnered with the Mayor's Office for People with Disabilities to host ***Disability and Inclusion in the Cultural Workforce***. This event drew over 150 people representing over 90 cultural organizations. Attendees learned about local, state, and regional resources offering support in developing more inclusive recruiting, hiring, and retention practices. This was the second such event we've held in an effort to address in some small way the joblessness crisis in the disability community, and we do not intend for it to be the last.

- In 2017 and 2018, the **Theater Subdistrict Council (TSC)** dedicated over \$3 million to help increase diversity and opportunity in the theater workforce. The 2015 demographic study indicated that the theater industry was, frankly, less diverse than other areas of arts and culture. The TSC gave funding to 11 theater nonprofits to begin to address this challenge. The organizations established fellowship programs for members of underrepresented populations, particularly people of color and people with disabilities. Several of these programs have continued even after the TSC funding ended.
- Another program offering opportunities to young people just starting their careers, the **CUNY Cultural Corps**, continues to go strong. For the 2019-2020 school year, over 100 students from a variety of CUNY colleges are beginning paid internships with cultural institutions throughout the city. These internships are funded by the City with additional support from the Rockefeller Foundation, and represent what strong public-private partnerships can accomplish. This spring, after just four years, a tremendously diverse group of nearly 450 students will have received excellent work experience in the cultural sector. They will have begun building solid professional networks, an essential component of career development. And they will have performed over 100,000 work hours at nonprofits in the cultural sector. This means that students will not have to choose between discovering careers in the arts and earning a paycheck.
- Data shows that employees at the lower rungs of cultural employment are a more diverse cohort. What can we do to nurture this talent? A newer partnership with CUNY, the **CreateNYC Leadership Accelerator**, attempts to do this work. The program, which is free of charge to the participants thanks to City funding, provides professional development and leadership skills training to diverse groups of mid-career cultural professionals. By the end of this fiscal year, the program will have given over 100 future leaders invaluable tools and strategies they'll need as they extend their reach in their careers in the arts and cultural field.

These are all steps in the journey toward a more inclusive cultural workforce. And we're not stopping.

As a city and society committed to fairness, we have an obligation to ensure that the transformative social, intellectual, emotional and economic benefits of art and culture are open to everyone.

We at DCLA look forward to working with City Council, our sister agencies, and our constituent cultural organizations to achieve this.

Thank you for the opportunity to discuss today's topic. Now we will hear from Daniel Fonner of SMU DataArts. Following that, I am happy to answer any questions you may have.

FOR THE RECORD

Oversight: NYC Department of Cultural Affairs Workforce Demographics Results

Tuesday, September 17, 2019, 1 p.m., Council Chambers, City Hall, New York
*Presented by: Elena Chang, director of equity, diversity & inclusion initiatives; and
Corinna Schulenburg, director of communications.
Theatre Communications Group*

In reference to the request made by the Committee on Cultural Affairs, Libraries and International Intergroup Relations for testimony from Theatre Communications Group (TCG) on the subject of the New York City Department of Cultural Affairs Workforce Demographics Pilot Study Results, we offer the following thoughts:

1. We're grateful to the DCLA for their focus on diversity and equity, and believe that this work aligns with TCG's own Equity, Diversity & Inclusion Initiatives. We hope there will be continued opportunities for collaboration.
2. We commend the DCLA for their ongoing commitment to this work, remembering our opportunity on February 25, 2016 to respond to the Diversity Survey Results.
3. TCG believes that demographic research conducted through an equity lens presents numerous challenges as well as opportunities. The categories of identity used by the United States Census Bureau do not always reflect the lived experiences of those taking the survey, and can lead to misrepresentation. Based on lessons we've learned from our EDI Initiatives, TCG would like to offer a few significant examples within the Workforce Demographics Results that may exhibit these dynamics.
4. Mixed-race people can experience erasure when their mixed-race identity cancels out their other racial identities. For example, a Black and Latinx practitioner taking the Workforce Demographics Results would oftentimes face the choice of having to choose whether they should be counted as Black, Latinx, or Mixed Race. This conversation was a central component of the Mixed Race Manifesto created at the 2015 TCG National Conference in Cleveland. That Manifesto led TCG to never program racial affinity spaces that required Mixed Race people to choose between one of their racial identities and their mixedness.
5. The wholeness of transgender people may also be misrepresented in how data is reported. Many transgender women are transgender *and* women. Many transegender men are transgender *and* men. Yet on the survey results, trans people are reported as only trans. The idea that trans people aren't 'real' men or women, so often results in the high levels of violence trans people experience.
6. Additionally, survey inquiry related to "sex assigned at birth" is necessary information relevant to a transgender/non-binary person and their doctor. Trans people frequently experience harassment and violation related to this aspect of their bodies. Without a compelling reason to request this information, we strongly advocate for removing this question.

7. We encourage the DCLA and their research partners to adopt the language “non-binary” in their next survey process. Non-binary people make up a growing and significant part of the transgender community, and their identities are distinct from gender non-conforming people. Including the differences between gender identity and gender expression would also support the accuracy and equity of the next iteration of this research
8. Additionally, it is othering to transgender people to be listed as “transgender man” and “transgender woman” while cisgender people are noted as “man” and “woman.” This reinforces that cisgender people are ‘normal,’ and that transgender people aren’t really women or men. While some cisgender people may need support in understanding that language if they’ve not encountered it before, that moment of learning is critical to help end the othering of transgender people.
9. Much of TCG’s learning comes through our Equity, Diversity & Inclusion Initiative (EDI) to transform the theatre field into a more equitable, inclusive, and diverse community. Current external programs include the EDI Institute, Legacy Leaders of Color Video Project, and support for EDI-focused Coalition Building. TCG Staff and Board members also engage in internal EDI work, including a staff EDI Workgroup, a board EDI committee, and staff-wide EDI trainings.
10. While TCG advocates for the DCLA to consider the points above, we acknowledge that we ourselves are in a constant state of learning. We offer the points above as feedback shared between peer organizations both committed to the work of EDI, and we understand there is context we may not have that influenced the final shape of the survey and report.

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NEW-YORK HISTORICAL SOCIETY MUSEUM & LIBRARY

TESTIMONY TO THE COMMITTEE ON CULTURAL AFFAIRS, LIBRARY AND INTERNATIONAL INTERGROUP RELATIONS

TUESDAY, SEPTEMBER 17, 2019

*Regarding Diversity in Cultural Institutions and The New York City Department of Cultural Affairs
(DCLA) Diversity Study: Findings, Results, and Next Steps*

Good Afternoon Chair Van Bramer and members of the Cultural Affairs Committee. My name is Valerie Paley and I serve as Senior Vice President, Chief Historian, and Director of the Center for Women's History at the New-York Historical Society.

Founded in 1804, the New-York Historical Society is New York's oldest museum with a collection spanning five centuries and over 14 million objects. With our rich and extensive collections, New-York Historical aims to be an active, accessible community resource and destination for audiences typically underserved by cultural institutions. Past exhibitions include *Art as Activism: Graphic Art from the Merrill C. Berman Collection*, which showcased protest art from the 1930s through the 70s, including that of the Black Panther movement; *Nueva York*, which told the history of the Latino presence in New York from the 1600s through World War II; and *Chinese American: Exclusion/Inclusion*, which explored the centuries-long history of the Chinese immigrant experience. *Stonewall 50 at the New-York Historical Society* in its entirety will be on view at the Museum through September 22nd, and provides a window into the resistance and nightlife that shaped LGBTQ history. Two of the exhibition's three installations have been extended and will be on display through December 1st.

DIVERSITY AT NEW-YORK HISTORICAL SOCIETY

It is imperative that our exhibitions, collections, and programming reflect the rich cultural fabric of our city and nation. Our aim is to ensure that our museum professionals hail from a wide range of backgrounds, so we can create museum programming that highlights under-recognized stories, challenges hegemonic historical narratives, and enriches public understanding of our shared past. In addition to prioritizing women and minority leaders, our Frederick Douglass Council and Women's History Council affinity groups promote deeper discussion and engagement by encouraging support for programming that enriches and advances the knowledge and documentation of black history and women's history in order to offer a more comprehensive understanding of America today.

To support these efforts, we believe diversity amongst New-York Historical Board members and staff is paramount. Comprised of historians, artists, professionals and philanthropists who provide expertise and financial resources, our Board of Trustees is committed to supporting and advancing the Society's mission through strategic planning, policy-making, resource development, and fundraising activities. We have strengthened our deep commitment to increasing the diversity of our Board with the appointments of new Trustees reflecting this commitment at nominating meetings over the last five years. The Board is 25% female and 75% male; approximately 12% are from under-represented populations. Per the institution's 2018

For more information, please visit www.nyhistory.org

EEO report, approximately 60% of the N-YHS staff is female; 34% are from under-represented populations.

CUNY MASTERS IN MUSEUM STUDIES PROGRAM

We were thrilled to announce our partnership with The City University of New York's School of Professional Studies (CUNY SPS) to offer a Master of Arts in Museum Studies degree, a unique collaboration designed with the goal to diversify the City's museum workforce and address the needs of our increasingly diverse museum-going public. The most successful roll out of a CUNY SPS MA program in the history of the school, the program was launched in the fall of 2019 to address the pervasive lack of accessibility and inclusion in American museum leadership staff, working towards generating an equitable and sustainable cultural workforce of tomorrow.

The program is specifically structured to attract and retain students from non-traditional academic backgrounds, including working adults and students with family obligations. The program is primarily online, and the hands-on practicum component at New-York Historical offers flexible scheduling. Scholarship funds for the program are also available and we are pleased to report that we have secured new funds from Agnes Hsu-Tang and Harold Newman that will allow us to bring the number of students offered scholarships to 21.

Fifty-eight students have registered to date for the inaugural semester first year of the program, with at least as many new applicants anticipated for the program's second cohort in January. Among those who chose to identify their race, 39% identified as coming from nonwhite backgrounds and 57% white backgrounds. More specifically, 15% identified as Black/African American, 15% as Hispanic/Latino, 4% as Asian, and 4% as Native Indian. We have extended scholarships to seven of these students so far, 86% of whom are of nonwhite backgrounds. Black/African-American, Hispanic/Latino, Asian, and Native Indian students will be receiving scholarships for the program. Conceived from our commitment to cultivating and strengthening the field of museum professionals, this program will form a vital part of our larger institutional work towards centering diversity, equity, and inclusion across axes of race, gender, sexuality, and class in all aspects of our work.

Thank you for the opportunity to discuss our work at New-York Historical. We share the same interests, and look forward to working with DCLA and the City Council to improve diversity within New York City cultural institutions.

UPCOMING EVENTS AT THE NEW-YORK HISTORICAL SOCIETY

New-York Historical offers a robust range of Educational, Family, and Public Programs every year featuring lectures from renowned scholars, films series, and Family Days at the Museum. Some highlights scheduled for the coming months include:

- Convincing the Court: An Evening with Neal Katyal—an intimate conversation with the American minority lawyer who holds the record for most cases argued before the U.S. Supreme Court moderated by New-York Historical Trustee Akhil Reed Amar (Tuesday, September 24, 2019)
- Black Women and the 19th Amendment—a look at what the 19th amendment meant for women of color as we celebrate the centennial of women's suffrage (Thursday, March 12, 2020)

**Testimony to the New York City Council
Committee on Cultural Affairs, Libraries and International Intergroup Relations
Tuesday, September 17, 2019**

My name is Lisa Gold and I am the Executive Director of the Asian American Arts Alliance (henceforth referred to as A4). We are a 36-year old service organization representing a diverse coalition of artists, arts organizations, and arts supporters who believe that working together as a pan-ethnic, multidisciplinary community is essential to nurturing the development of artists and arts organizations. We are dedicated to ensuring greater representation, equity, and opportunities for Asian American artists and arts organizations, as well as providing a critical voice for this community.

I'd like to take this opportunity to thank you for increasing the DCLA budget and for addressing the issue of diversity in the city's cultural organizations. The additional \$13 million allocated for cultural programming in FY20 is a tremendous demonstration of support for the city's cultural sector and will make an enormous impact.

My concern is that organizations led by and serving people of color receive an equitable share of this funding. I understand that this increase in funding *should* offer support for the CreateNYC cultural plan, but I would like to know *how* that investment in our communities will be implemented and enforced.

The CreateNYC cultural plan is a great step toward equity. But our constituents need to understand the details of *how* and *what* will be put in place to better serve our communities. We need transparency and accountability.

At A4, we work every day to ensure that our community of artists and arts administrators have the opportunity to fully participate in this city's cultural ecosystem. And it was disheartening to read the SMU DataArts Report that cited only 6% of cultural workers identify as Asian compared to almost 15% of city residents, whereas, conversely, 66% of cultural workers identify as White (non-Hispanic) while making up just 32% of the city's population.

And it's disheartening to see that programmatic funding is disproportionately under-allocated to Asian American-led and -serving cultural organizations. In the DCLA FY18 budget, 937 grantees received over \$41 million, yet only 45 of those were Asian American--a total of 4.8%. And the total amount of funding for those organizations? Just over \$1.2 million--approximately 3% of the DCLA programmatic budget.

In recognition of these issues, I'd like to make the following suggestions:

- 1) Offer unrestricted, general operating support to organizations serving and led by people of color rather than restricted programmatic support. We understand what our community needs and we make so much happen with such small budgets. Give us the agency to decide how to budget our funds rather than restrict the amount of money we can allocate towards covering staff salaries and overhead. A4 programs like the Career Development Roundtables provide our community with access to role models and cultural gatekeepers. We produce these programs on a shoestring, yet they are highly effective in helping aspiring cultural workers make the connections they need to thrive.
- 2) Support funding for paid internships and staff positions at POC-led and -serving organizations. This funding is extremely necessary and extremely difficult to procure. Studies show that participation in college internships help students secure employment within six months of graduation¹ yet many students of color cannot afford to take on internships unless they receive compensation. The Association of Art Museum Directors recently passed a resolution urging their membership to end the practice of hiring unpaid interns² recognizing that “paid internships are essential to increasing access and equity for the museum profession.” In order to ensure equity in the field, we need to ensure a healthy pipeline of diverse talent.
- 3) Finally, provide more transparency in funding to POC-led and POC-serving organizations. The CreateNYC Action Plan Indicators for FY19 showed an increase of over \$1MM allocated to program funding toward SIAP neighborhoods, (Social Impact of the Arts), but I found no documentation to show how those funds could be accessed or how they would be distributed.

In closing, I want to thank the City Council for your recognition of the important role that arts and culture play in our society, our economy, and our health and vibrancy as a city. I urge you to take the steps to ensure that there is equitable funding for all New Yorkers.

Thank you.

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1. NACE Center, [*The Impact of Undergraduate Internships on Post-Graduate Outcomes for Liberal Arts*](#), 2017.
 2. [Association of Art Museum Directors Resolution](#), June 20, 2019

BROOKLYN CHILDREN'S MUSEUM

Testimony to the New York City Council Regarding CIG Diversity, Equity, & Inclusion Plans Stephanie Hill Wilchfort, President & CEO, Brooklyn Children's Museum September 16, 2019

Good afternoon. I'm Stephanie Wilchfort, President & CEO of Brooklyn Children's Museum, a community museum in Crown Heights, Brooklyn and the world's first children's museum. We serve 300,000 children and caregivers annually, most of whom hail from our great borough.

I'm pleased to be here today to talk about BCM's Diversity, Equity & Inclusion Plan, which the Museum's Board of Trustees approved last spring to guide our institution's efforts over the next six years. BCM's Board formed a DEI Committee specifically to do this work, and incorporated feedback from the Museum's staff and community in considering its goals in four areas: the Board of Trustees, staff, vendors and procurement, and audiences.

Our objective was to create a plan that would ensure meaningful representation of the Central Brooklyn families and communities that we serve in BCM programs and exhibits, recognizing that over 70% of our audience identifies as non-white, that more than half live in Central Brooklyn, and that many of the children we serve have sensory, cognitive, or physical differences. To that end, BCM's plan starts with the following statement:

In service to our mission to provide cultural experiences for all children and families, Brooklyn Children's Museum (BCM) seeks to build an organization that reflects and honors the diversity of our community, and creates a sense of belonging for employees and visitors. BCM endeavors to offer all children – particularly children of Central Brooklyn – a fair opportunity to engage in the richness of a museum experience, and strives to create a space where families of different backgrounds see themselves reflected in BCM's content.

I'm pleased to report that since BCM's DEI Plan went into effect last spring, the Museum has made strides towards meeting some of our goals. Today, 70% of our employees, and four of our seven senior team members identify as people of color. Four of our seven senior managers are mothers with children six years old or under – a particularly critical group to be represented among our ranks, and one who we have actively sought to recruit by ensuring that BCM offers 12 full weeks of paid parental leave. 10% of our staff members identify as LGBTQ, and we have changed our employee handbooks to use gender non-binary language. We have also added six gender-neutral bathrooms, two for staff and four for visitors. All of our gender-neutral bathrooms for visitors also have changing tables.

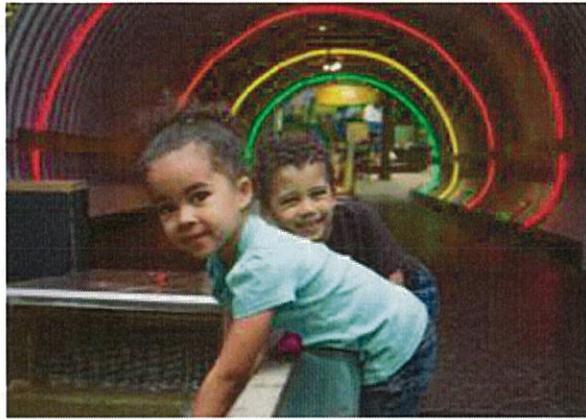
Over the past year, our Board has added nine new Trustees, two of whom identify as LGBTQ parents and six of whom identify as non-white. Currently, 46% of our 35-members Board identifies as other than white, 10% as LGBTQ, and one-quarter live in Central Brooklyn. These statistics show progress, but also indicate that we still have a lot of growth in front of us to build our Board in ways that reflect Central Brooklyn and ensure strong representation of the communities we serve.

We know that this work is never done. Even when we make progress, it must be maintained. We also know that one of the greatest gains we can make towards equity and inclusion in Central Brooklyn is ensuring fair pay, increasing salaries, and creating wealth for our employees and community vendors. This takes resources – not just for trainings and professional development or DEI Committees – but to grow our operations in ways that build capital for our communities.

We are incredibly grateful that the New York City Council has supported Brooklyn Children's Museum and arts and culture in the City in so many ways. We hope that the City will continue to support our DEI work by helping us to ensure that our staff is paid a living wage that honors their hard work; by making sure our employees have access to affordable healthcare, including dental and vision; and, by helping ensure that our staffs are supported in their wellbeing through paid time off and parental leave. This takes increased expense funding and operating support. We ask that the City consider this in the budget for fiscal year 2021, and that the City also encourage private funding partners to support cultural operations in ways that build wellbeing and wealth for our staffs, while supporting their professional growth.

BROOKLYN CHILDREN'S MUSEUM

DIVERSITY, EQUITY AND INCLUSION PLAN
APPROVED BY BROOKLYN CHILDREN'S MUSEUM BOARD OF TRUSTEES
APPROVED FEBRUARY 28, 2019; UPDATED JULY 2019





**BROOKLYN CHILDREN'S MUSEUM (BCM)
DIVERSITY, EQUITY & INCLUSION (DEI) PLAN
TABLE OF CONTENTS**

Brooklyn Children's Museum DEI Commitment	3
Brooklyn Children's Museum History & Overview	3
DEI Plan Development	3
Brooklyn Children's Museum Diversity, Equity & Inclusion Goals.....	4
<i>Board & Leadership</i>	4
<i>Staff</i>	5
<i>Vendors & Procurement</i>	6
<i>Audience</i>	7
Appendix A.....	9
<i>Mission</i>	9
<i>Program Philosophy</i>	9
<i>Community Commitment</i>	9
<i>Safe Space Policy</i>	9
Appendix B.....	11
<i>Board of Trustees & Management Team</i>	11
Appendix C.....	13
<i>Equal Opportunity Employment</i>	13
<i>Hiring Policy & Practice</i>	13
Appendix D.....	19
<i>Non-Harassment Policy</i>	19
<i>Complaint and Reporting Procedure</i>	20
<i>Whistleblower Policy</i>	20

BROOKLYN CHILDREN'S MUSEUM DEI COMMITMENT

In service to its mission to provide cultural experiences for all children and families, Brooklyn Children's Museum (BCM) seeks to build an organization that reflects and honors the diversity of our community, and creates a sense of belonging for employees and visitors. BCM endeavors to offer all children – particularly children of Central Brooklyn – a fair opportunity to engage in the richness of a museum experience, and strives to create a space where families of many different backgrounds see themselves reflected in Museum content. To this end, BCM works to reflect diversity and inclusion in its programs and exhibits, on the Board of Trustees, in recruiting and human resources practices, and in procurement processes.

BROOKLYN CHILDREN'S MUSEUM HISTORY & OVERVIEW

Founded in 1899 as the world's first children's museum, Brooklyn Children's Museum is New York City's largest cultural institution designed especially for families. Proudly based in Crown Heights, Brooklyn for 120 years, BCM serves 300,000 children and caregivers annually with exhibits and programs grounded in visual arts, music and performance, natural science, world cultures, and civic engagement. Brooklyn Children's Museum's mission is to provide first cultural experiences for children and families that inspire curiosity, creativity, and lifelong love of learning. BCM's Mission, Program Philosophy, Commitment to Community and Safe Space Policy, which guide its work, are included in Appendix A of this document.

DEI PLAN DEVELOPMENT

BCM's Diversity, Equity & Inclusion Plan was developed by the Management Team under the aegis of a Diversity, Equity & Inclusion (DEI) Committee of the Brooklyn Children's Museum Board of Trustees, and with input from BCM staff members across functions. A complete list of BCM Trustees and management team members is included in Appendix B of this document.

In February 2018, BCM's Board of Trustees formed a DEI Committee under the aegis of its existing Governance Committee. The Committee met in March 2018, and recommended that the June 2018 Board of Trustees meeting include a facilitated conversation about inclusion at BCM. BCM hired Alethea Cheng Fitzpatrick, a Brooklyn-based diversity and inclusion consultant, to lead the conversation with the Board, which identified priority areas of focus for the DEI Plan. In September 2018, the Museum brought Ms. Fitzpatrick back to facilitate the same conversation with the entire staff at an all-hands meeting, which resulted in additional feedback regarding key elements of the Plan.

In October and November 2018, BCM's Management Team (a 7-member group of Director and Executive level professionals) drafted and workshopped the Plan. Concurrently, the Management Team reviewed and revised aspects of BCM's Employee Handbook, notably its non-discrimination policies, hiring practices, safe and responsive channels for complaints, and other policies raised as potential barriers to inclusion, such as dress code and internships. The Museum also formally adopted a Safe Space Policy and added this to its website as a public facing commitment. BCM's updated Hiring Policies and Practices, and its safe and responsive channels policies are included as Appendix C of this document.

In December 2018, a summary of the draft Plan was shared at the Board of Trustees and all-hands meetings, and additional feedback collected. In January 2019, the draft Plan was sent to the New York City Department of Cultural Affairs for review. Their feedback was incorporated, and a final draft shared with the DEI Committee of the Board in February 2019. A resolution to approve the final Plan was presented at the February 28, 2019 Board of Trustees meeting.

BCM's DEI Plan includes 1, 3 and 6-year goals. The Plan outlines four primary spheres for BCM's DEI work: 1) Board of Trustees; 2) staff; 3) vendors and procurement; and, 4) audience. The Plan will launch in July 2019 (FY 2020) and run through July 2025 (beginning of FY 2026).

BROOKLYN CHILDREN'S MUSEUM DIVERSITY, EQUITY & INCLUSION GOALS

Board & Leadership: As of July 31, 2019, BCM has 35 Board Members, 44% of whom identify as non-white. Three of the five officers of the Board identify as non-white. 94% are Brooklyn residents, with 23% from Central Brooklyn. 68% of Museum Trustees are between the ages of 40 and 60; 24% are under 40; and 9% are over 60. 47% of Trustees identify as female and 53% as male, with 9% identifying as LGBT. BCM's by-laws state that the Board may have up to 36 Trustees. Board DEI goals include:

1-year goals

- 1) Form and convene a Diversity, Equity & Inclusion Committee under the aegis of the Board's Governance Committee.
- 2) Document criteria and pipeline for candidates, and identify at least five new candidates.
- 3) Create and circulate a dashboard to help Board Members evaluate DEI Plan progress on a bi-annual basis, at the December and June Board meetings.
- 4) Improve Board orientation and mentoring process so that all Trustees feel supported.
- 5) Increase number of candidates in BCM's pipeline who fall into one of the following areas of growth identified by the Governance Committee:
 - Candidates who identify as Hispanic, Black, East Asian, and South Asian.
 - Candidates who live in or have significant ties to Central Brooklyn (Bedford Stuyvesant, Brownsville, Crown Heights, East New York, Flatbush, Prospect Lefferts Gardens).
 - Candidates who identify as LGBTQ and/or as having a non-binary gender identity.
 - Candidates who work for current or prospective corporate partners.
 - Candidates who can meet and exceed the Museum's \$10,000 fundraising requirement.

3-year goals

- 1) Increase number of Trustees who meet one or more of the criteria outlined above, and bring the total number of Board Members to 36.
- 2) Evaluate and expand criteria BCM uses to identify candidates, including candidates who are disabled or are parent/guardian to a disabled child, those who identify as transgender or parent/guardian to a non-binary child; and other untapped dimensions of diversity.
- 3) Review BCM by-laws to determine whether they allow maximum opportunity for equity and inclusion, and assess whether total number of Trustees is appropriate to meet BCM's needs.

- 4) Conduct a Board self-evaluation to understand how to better support Trustees in their work, including ensuring that all Board Members are comfortable engaging at meetings and events, and are equipped to participate in and contribute to Board conversations.
- 5) Evaluate the Board orientation process, and incorporate feedback.

6-year goals

- 1) More than half of the Board identifies in one of the race, ethnicity, sexuality or gender categories identified above.
- 2) 100% of Board participates in fundraising through personal, corporate or foundation giving.
- 3) 30% of Board leadership roles/committee chairs held by Trustees of color and/or those from Central Brooklyn.
- 4) Board self-evaluation indicates that a majority of Trustees feel supported in their work, comfortable engaging at meetings and events, and equipped to participate in and contribute to Board conversations.

Staff: BCM employs between 70 and 85 staff members annually, 30 to 35 full-time and 40 to 50 seasonal and part-time staff. In August and September of 2018, the City of New York Department of Cultural Affairs engaged SMU DataArts to conduct demographic surveys of cultural institutions who receive City funding. The survey asked employees to self-identify in a number of categories. DCLA and DataArts provided BCM a discrete report aggregating employee information. (Individual data was not shared.)

Roughly 70% of total staff, and four of the seven-member management team identify as people of color. Five of the seven management team members identify as female, and four are mothers with children under the age of six. Just over 10% of BCM staff identify as LGBTQ. One quarter of staff members were born outside of the United States. Just over 7% identify as having a disability. Staff and vendor DEI goals include:

1-year goals

- 1) Convene a Diversity, Equity & Inclusion Committee of staff, bringing together representatives across Museum departments to provide feedback on DEI goals, as well as general Museum operations.
- 2) Collect demographic data for applicants to BCM positions to understand the diversity of our applicant pool across positions.
- 3) Update hiring procedures to mitigate for conscious and unconscious bias.
- 4) Update Employee Handbook with input from the staff to ensure that we are changing and removing offensive and un-inclusive language.
- 5) Hold three day-long training sessions for staff during the year to promote cohesion; provide information and professional development resources; and, give opportunities for staff to share their concerns in a safe environment.
- 6) Identify and work with organizations that help place disabled, older adults, youth or other people of different backgrounds to fill positions at BCM.

3-year goals

- 1) Increase number of people of color in BCM's exhibits & education departments, including conducting a pay analysis to provide compensations insights for education and exhibit staff.
- 2) Complete a pay parity analysis, including industry comparisons, for all staff at all levels to ensure equity in compensation.
- 3) Standardize, formalize and build consensus around the performance evaluation process, including one-on-one check-ins for managers and staff to reflect together, and to identify and support candidates for promotion.
- 4) Provide at least two annual management professional development sessions to provide hiring managers the tools they need to hire, manage, support and promote team members.
- 5) Create pathways for promotion of staff of color from part time into full time employment, and increase the number of employees promoted from within the organization.
- 6) Through professional development workshops, build capacity for BCM education and visitor experience staff around formative research and evaluation techniques to put employees on a path to promotion in the education and visitor experience fields.

6-year goals

- 1) More than half of the executive team are people of color, and retention for these positions averages at least 3 years per role.
- 2) Create a new Diversity, Equity & Inclusion Plan to serve BCM beyond 2025.
- 3) Update pay parity survey.

Vendors & Procurement: BCM hires vendors and contractors to provide a host of services throughout the year, and in some cases, in multi-year contracts. In addition, the Museum partners with Brooklyn-based small businesses to offer amenities such as a café and gift shop on its site through licensing arrangements. In selecting service-providers and licensees, BCM prefers to work with Brooklyn-based, MWBE businesses, and actively seeks partners located in one of the following six neighborhoods of Central Brooklyn: Bedford Stuyvesant, Brownsville, Crown Heights, East New York, Flatbush and Prospect Lefferts Gardens. Currently, two of the three architects working on the Museum's site are Brooklyn-based, MWBE businesses. The Museum's café and gift shop are both Brooklyn-based small businesses.

1-year goals

- 1) Collect demographic data on BCM vendors to understand the Museum's current service-provider populations.
- 2) Roll out a new standard request for proposals (RFP) and a standard memorandum of understanding (MOU) that explicitly prioritizes hiring of Central Brooklyn-based, women and minority-owned contractors. Advocate for hiring of Brooklyn-based and MWBE contractors with the Department of Design & Construction.
- 3) Develop a list of preferred vendors for birthday parties and events, of whom half are businesses based in Central Brooklyn, and half are MWBE businesses. Ensure that diversity of diet is reflected in catering options, including kosher, halal and allergy-free options.

- 4) Review café menu to ensure that the needs of many diets are reflected, including vegetarian options, kosher and halal snacks and nut- and dairy-free options.
- 5) Identify programming partners, including music, dance, arts and sciences organizations that reflect and serve Central Brooklyn neighborhoods.

3-year goals

- 1) Survey compensation for artists and contractors to ensure that BCM is adhering to pay equity best practices in its contracting process.
- 2) Re-contract the café and gift shop in open RFP processes that actively seek Central Brooklyn-based small businesses as partners.
- 3) Evaluate preferred vendor lists to ensure that they continue to reflect Central Brooklyn, and can serve the Museum's diverse catering and shopping needs.
- 4) Move half of Brooklyn Children's Museum's contracting and services to businesses owned by women or minority principals, with a preference for those based in Central Brooklyn.

6-year goals

- 1) More than 75% of BCM's services and business are contracts with Brooklyn-based vendors.
- 2) Update vendor and artist compensation surveys.
- 3) Re-develop a vendors and service-provider RFP, incorporating learnings from bidding processes during the previous five years.
- 4) Review menus and vendors lists.

Audience: BCM is conducting a visitor demographic survey asking families to complete five multiple choice questions identifying zip code, race, age and number of children. The survey is offered in English, Spanish, Mandarin, and Yiddish. Survey results have been consistent with our last visitor survey (2015) in which just over 70% of BCM's audience identified as non-white. Goals for this area include:

1-year goals

- 1) Collect visitorship data from 20,000 or more families to better understand who is currently visiting the Museum, and create mechanisms to do this on an ongoing basis.
- 2) Strengthen relationships with Central Brooklyn Community School Districts 16, 17, 19 and 23 by meeting with Superintendents and surveying educators. Provide free service to 50 Title I and District 75 schools in these districts.
- 3) Improve hospitality training for all staff to ensure that visitors feel welcomed, including those with physical, learning, or sensory differences.
- 4) Evaluate language needs for our population, and better understand how non-English speakers experience Brooklyn Children's Museum.
- 5) Redesign the Museum's Sensory Room programming and physical space to better meet the needs of visitors with sensory and learning differences.
- 6) Request funding to support creation of a Community Advisory Board (CAB), and additional staffing for community outreach and engagement functions.

- 7) Seek more sustained funding for BCM's cultural festivals, including Sukkot, Dia de los Muertos, Kwanzaa, Holi, Eid and Celebrate the Caribbean, among others.
- 8) Identify and begin discussions with programming and community-based partners who can bring a greater breadth of experiences to our Museum.

3-year goals

- 1) Create a 25-person Community Advisory Board to help plan, imagine and provide feedback on exhibits and programs.
- 2) Build capacity for BCM staff and conduct professional development around formative research and evaluation techniques to ensure that diverse voices – including, but not limited to, people of different racial, ethnic, faith and national backgrounds; family constellations; age groups; gender identities and sexual orientations; and range of abilities – are accurately captured in Museum data.
- 3) Ensure that diverse perspectives are represented in temporary exhibits and programs through the CAB, demographic research, visitor surveys, and inclusive focus groups.
- 4) Engage communities of Brooklyn in conversations about BCM permanent exhibits.
- 5) Build programs for children with special needs, particularly those with sensory and learning differences, or who identify as on the autism spectrum.
- 6) Seek funding to redevelop permanent exhibits, particularly World Brooklyn, the children's garden and Collections Central, in a community-engaged planning process.
- 7) Roll out at least three partnerships that broaden and deepen programming on BCM's floor.

6-year goals

- 1) Ensure diverse populations of Brooklyn, including those indicated above, are represented in permanent exhibits through community-engaged planning.
- 2) Sustain and evaluate the CAB, plan for succession where needed, and ensure steady funding for community outreach at BCM.
- 3) Create funding streams to support and maintain programming partnerships on BCM's floor.
- 4) Document a community engaged exhibit planning process that can be replicated.



APPENDIX A:

MISSION, PROGRAM PHILOSOPHY, COMMUNITY COMMITMENT & SAFE SPACE POLICY

In 2016, Brooklyn Children's Museum (BCM) reframed its *Mission, Program Philosophy*, and *Commitment to Community*. These three frameworks, summarized below, guide the Museum's work. In 2018, BCM also adopted a *Safe Space Policy* to explicitly and publicly commit to inclusion in our walls.

MISSION

Brooklyn Children's Museum provides first cultural experiences for children and families that inspire curiosity, creativity, and lifelong love of learning.

PROGRAM PHILOSOPHY

Brooklyn Children's Museum exhibits and programs are rooted in:

- interdisciplinary & inquiry-based learning grounded in our collection and encouraging children to explore their world from multiple perspectives;
- sensory learning through hands-on, physical experiences;
- appreciation of culture and community, with a focus on socio-emotional learning and interpersonal relationships;
- stimulating parent-child dialogue and providing family resources; and,
- empowering children to think of themselves as agents of community change and inspire responsible and civic engagement.

COMMUNITY COMMITMENT

In all of its work and business practice, BCM commits to its Brooklyn community by:

- serving all families regardless of ability to pay;
- building community for parents and children;
- reaching beyond our walls into schools and other neighborhoods;
- using local vendors and supporting small business;
- employing Brooklynites and supporting their families by paying for 100% of health and welfare benefits for staff, their spouses and dependents; and,
- providing space and sharing resources with other Brooklyn-based CBOs.

SAFE SPACE POLICY

BCM strives to ignite curiosity, encourage life-long learning, and provide a creative, healthy, hands-on environment for all families in our community. We seek to foster a culture of

inclusion that promotes mutual respect, celebrates diversity, and facilitates intercultural exploration and collaboration. We commit to making our facilities and programs accessible and safe for all members of our community, regardless of race, ethnicity, national origin, faith, sexual orientation, gender identity and range of abilities.

BCM reserves the right to refuse service to, or revoke access from any patron(s) threatening this safe, inclusive environment. Behavior warranting such consequences includes, but is not limited to, verbal or physical harassment of another patron or staff member, attempted theft or vandalism, or being under the influence of alcohol or drugs. Brooklyn Children's Museum holds its mission values above all else and will pursue all avenues necessary to ensure the provision of a healthy, safe place for all children and their caregivers to learn and explore.



APPENDIX B: BOARD OF TRUSTEES & MANAGEMENT TEAM (as of July 31, 2019)

**** Indicates Trustees who participated on the DEI Committee or provided Plan feedback**

Officers

Sean O'Neal, Co-Chair**
Partner, Cleary Gottlieb Steen & Hamilton

Amanda Sue Nichols, Co-Chair
Lawyer

Niles D. Stewart, Vice-Chair**
First Vice President,
Carver Federal Savings Bank

Larry Kwon, Treasurer
Managing Director, Moelis & Company

Daisy Auger-Dominguez, Secretary**
Workplace Culture Strategist & Consultant

Board of Trustees

Corey M. Baylor
Managing Director, Star Mountain Capital

Prabha Sipi Bhandari
Director & Associate General Counsel,
Deutsche Bank

Milovan Blair
Senior Vice President, Central Operations,
Con Edison

Bonnie Campbell
Principal, Two Trees Management Company

Jennifer Catto
Chief Marketing Officer, Telaria

Peggi Einhorn**
Chief Financial Officer,
Robert Wood Johnson Foundation

Michael Frazier
Executive VP, Marketing & Communications,
National September 11 Memorial & Museum

Adam Freed
Executive Chair of the Board,
Teachers Pay Teachers

Cristin Frodella
Head of Computer Science Education, Google

Darian Futrell
Managing Director, IBD Compliance,
Goldman Sachs

Chris Havens
Managing Director of Office Leasing, TerraCRG

Adam Hess
Senior Managing Director,
Meridian Capital Partners

Lisa Kalhans
Vice President, Co-Brand Product Management,
American Express

Anne Karp
Principal Account Executive,
Amazon

Conor Kennedy
President, Muse Model Management

Humayun Khalid
Vice President,
Structured Finance Investing & Lending,
Goldman Sachs

Noorain Khan
Director, President's Office,
Ford Foundation

Tanya Levy-Odom**
Director, Blackrock Inc.

Sharon Volckhausen
Lawyer

Cindy McLaughlin
CEO, Envelope

Justin Moore
Director of Engineering, Lyft

Kristen Morrissey Thiede**
Senior Vice President,
Two Sigma

William D. Rifkin
Vice Chairman, Mergers & Acquisitions,
JP Morgan Chase (retired)

José Rolón
Principal, José Rolón Events

George Sampas
Partner, Sullivan & Cromwell, LLP

Angela Tribelli**
Chief Marketing Officer, Food52

Andy Weissman
Partner, Union Square Ventures

Drew Dixon Williams
Founder, EverythingDid

Malcolm Williams**
Vice President, Construction & Development,
Silverstein Properties

Alycia Zimmerman
Educator, PS 33, NYCDOE

BCM Management Team

Stephanie Hill Wilchfort
President & CEO

Atiba T. Edwards,
Executive Vice President & Chief Operating
Officer

Hana Elwell
Vice President, Exhibits & Education

Semra Ercin
Director of Development

Aldo Tortorelli
Director of Building Operations

Margaret Walton
Director of Government & Community Affairs

DeeArah Wright
Director of Education



APPENDIX C: BROOKLYN CHILDREN'S MUSEUM HIRING POLICY & PRACTICE

In keeping with its mission to provide cultural experiences for all children and families, BCM seeks to build an organization that reflects and honors the diversity of our community, and creates a sense of belonging for employees and visitors. BCM is an equal opportunity employer that seeks to attract, hire, and retain high caliber, diverse employees whose talents and experiences best equip the Museum to accomplish its work. Residents of Central Brooklyn, veterans, those presently unemployed and candidates of diverse backgrounds, genders, faiths, abilities are encouraged to apply. Through this policy, BCM affirms its commitment to recruitment and selection procedures that bring value to the Museum, are equitable, inclusive, consistent, and that are in compliance with applicable laws and regulations.

Equal Opportunity Employment

It is the policy of BCM to provide equal employment opportunity to all employees with a strong commitment to diversity, equity, and inclusion (the "EEO Policy"). BCM's EEO Policy applies to the Museum's recruitment, hiring, transfer, promotion, training, discipline, termination, compensation, benefits, or other terms and conditions of employment of all employee and applicants for employment. Willful violations of this policy will result in disciplinary action, up to, and including termination, where appropriate.

Brooklyn Children's Museum actively encourages dialogue, suggestions, and open conversation about ways the Museum can be a force for positive change in the lives of its employees, visitors, and in pushing other institutions to create environments that promote traditionally marginalized groups in taking an active and integral role in our work.

Questions, concerns or complaints related to equal opportunity or discrimination at Brooklyn Children's Museum should be directed to the employee's immediate supervisor. If an employee is uncomfortable speaking with their supervisor, they should reach out to the Chief Operating Officer, or if the COO is unavailable, the President. To request a meeting with the COO or President, email them directly and senior management will respond within two business days.

Hiring Policy & Practice

Hiring at Brooklyn Children's Museum begins with a conversation at the management level regarding a new or open position, reviewing the related job description, and outlining the salary and benefits. Job descriptions should include information about the scope of work, to whom the position reports, and key responsibilities. Whenever possible, Brooklyn Children's Museum

indicates salary range publicly in its job descriptions. A template for job descriptions is available from Rosan Atherly at ratherly@brooklynkids.org.

New and open positions and their job descriptions must be approved in writing by your supervisor and one executive team member (President, Chief Operating Officer or Vice President), with a cc to Human Resources. Hiring for positions and job descriptions that are not reviewed at the executive level will not be approved. A compensation range is set by the Chief Operating Officer in conversation with the hiring manager, in accordance with the job title and with organizational budget.

DC 37 Union titles are outlined in the Collective Bargaining Agreement and are subject to the provisions of that document, job title descriptions provided by DC 37, benefits outlined in the City of New York's Economic Contract, and related pay orders defined by the City.

Once a position is approved, the hiring manager should create a hiring strategy, including:

1. Identify team members who will be engaged in the hiring process (the "selection team"). Candidates should be interviewed by the hiring manager, plus two more full-time managers or departmental colleagues, using the same criteria for each candidate.
2. Identify key responsibilities and requirements of the role. If you have employees performing the job currently, list characteristics and skills that enable them to successfully perform the requirements of the job. Ensure that responsibilities and requirements are clarified in the job description, and communicate these to the selection team.
3. Outline "selling points" for the role so that team members are prepared to recruit the best candidates on the merits of the work and the work environment.
4. Identify job boards and platforms for promotion and engagement with qualified, diverse candidates. Brooklyn Children's Museum requires that jobs be posted internally and externally to give maximum opportunity to candidates. Open positions should be sent to the entire staff and posted on bulletin boards in the BCM offices to encourage internal candidates to apply. **DC 37 union titles must be posted internally for 10 days before posting on external job boards or websites.** To post a job on the BCM website, contact Winston Williams, Communications Manager at wwilliams@brooklynkids.org. Jobs must not be posted internally or externally until they are approved by an executive team member and by human resources.
5. Review and utilize unbiased hiring techniques with the staff members who are part of the selection panel. These include:
 - Use pre-determined role criteria before looking for a candidate
 - Standardize questions and pre-interview preparation to ensure a neutral candidate/interviewer interaction by creating a written list of questions the selection team will ask every interviewee

- Restate role description and minimum requirements at the beginning of every discussion when making decisions on whether to advance candidates to the next stage
- Justify hiring decisions aloud in a selection team meeting
- Use a written, quantitative matrix to review candidates when possible

At least three candidates must be interviewed in person or by video-conference for every position, using the same interview criteria for each candidate. Final candidates should be interviewed by the hiring manager, plus two more full-time managers or departmental colleagues, using the same criteria for each candidate. We strongly encourage hiring managers to seek colleagues with diverse backgrounds – including, but not limited to, people of different racial, ethnic, faith and national backgrounds; family constellations; age groups; gender identities and sexual orientations; and range of abilities – to participate in interviewing candidates, and to have at least one person of color on each hiring panel.

Final candidates should be asked to provide at least three references, including one from a former or current job supervisor. Hiring managers should check references, and document responses by email to Human Resources, who will ensure that copies are placed in the employee's personal file.

Every candidate must complete a standard job application provided by Human Resources or the hiring manager prior to their interview. Offers of employment to successful candidates are subject to a background check, including fingerprinting and screening run through the New York State Sex Offender Registry and any additional clearances required by law or by City, State or Federal agencies.

MAKING A JOB OFFER

Once a final candidate is selected, the hiring manager should contact the candidate by phone or in person with an offer within the published salary range. Upon acceptance of the offer, the hiring manager should contact Human Resources, who will prepare a formal offer letter indicating salary, benefits, and employment classifications, including full-time, part-time, exempt or non-exempt, seasonal or permanent. The new hire will be asked to sign this letter and return it prior to their start date. The hiring manager will need to provide the following information so that the letter can be prepared:

- Candidate resume
- Job description
- Candidate name, address and email address
- Position title
- Full or part-time, and schedule with hours and days
- Salary or rate of pay
- Supervisor
- Planned start date
- Brief description of the role – 1 or 2 sentences to be included in the offer letter

Human Resources will send the offer letter and job description to the candidate, along with a BCM employment application and a fingerprinting form and instructions and criminal background check form, if applicable. The hiring manager will be copied on the email. All new hires are subject to a background check and fingerprinting.

New hires are instructed to notify BCM when they have been fingerprinted. After we are notified that fingerprinting is complete, the hiring manager may reach out to confirm a start date. No employee may start working prior to fingerprinting. All employment is at-will and contingent upon successful completion of pre-employment screenings. BCM reserves the right to terminate an employee based on background check and fingerprinting information.

NEW HIRE ONBOARDING

On their first day of work, new hires should see Rosan Atherly for onboarding. Managers should pre-schedule this meeting with Rosan. All new hire paperwork should be completed on the first day of employment. BCM is legally required to complete an I9 form for all new hires within their first three days of employment. Anyone who does not comply, cannot continue to work.

Required new hire forms include:

- Personnel Action Form
- I9
- Employee Handbook Acknowledgement Form
- Federal and State w/holding forms
- Direct Deposit Form
- NY State Wage Notice
- Rosan will provide new hires a timesheet for recording hours worked until they are set up in IDT and can clock in. New hires should give timesheets to their supervisor at the end of the pay period.

Prior to their start date, hiring managers should identify a workspace for new hires, and contact IT to set up an email address, computer, and access to shared files as appropriate. Hiring managers should contact Security to arrange for a badge with appropriate access for new hires.

EFFECTIVE START DATE & PROBATIONARY PERIOD

The first day a new hire reports to work will be recorded in Museum records as their effective start date. This date will be reflected in the employee's offer letter and may be used to calculate Museum benefits. Full-time and part-time employees are subject to a 90-day probationary period, during which employees and managers have an opportunity to determine if the position is a fit. Completion of the probationary period does not guarantee employment for any period, since employment is at-will both during and after the introductory period.

Position Categories & Classifications

Positions at BCM fall into one of the following categories. An employee's offer letter confirms their job classification. Hiring managers should fully understand these classifications and be

able to answer questions from their employees about job categories. If a hiring manager is unclear on job classifications, they should speak with Cory DiSalvo in Human Resources.

- **FULL TIME EMPLOYEES** regularly work a 35- or 40-hour workweek, depending on the position.
- **PART TIME REGULAR EMPLOYEES** typically work between 11 and 28 hours each week; schedule is subject to change weekly, based on departmental needs. Part time staff may not exceed 28 hours a week for any reason.
- **SEASONAL EMPLOYEES** perform a job for a specified time, normally less than one year.
- **PER DIEM EMPLOYEES** do not work regularly scheduled hours, but are called in to work on an as-needed basis, not to exceed 28 hours per week.

In addition to these categories, employees are categorized as "exempt" or "non-exempt." **If after reviewing this section you are not sure whether your position is exempt or non-exempt, or if you believe that your position has been misclassified, please contact Human Resources.**

Exempt Employees

Exempt employees are employees who hold administrative, executive, and professional positions and who customarily and regularly exercise discretion and independent judgment in the performance of their duties. Exempt employees are paid a fixed salary. They are not entitled to additional compensation for extra hours of work or time off in lieu of additional compensation. Neither extra compensation nor compensatory time off will be owed or payable to an exempt employee for any reason.

Non-Exempt Employees

All other employees are non-exempt employees. Non-exempt employees should record and submit all hours worked at the end of the applicable pay period. Non-exempt employees will be compensated for all hours worked, and will receive premium overtime pay at 1.5 times their rate of pay for each hour worked above 40 hours per week. Pre-authorizations for overtime are required, and a record of such authorizations will remain on file with the Museum. For additional information also refer to the Overtime Policy section below.

INTERNSHIPS AND VOLUNTEER OPPORTUNITIES

BCM defines internships as temporary jobs that provide real-time work experience for someone seeking to enhance their skills, usually a student. The primary purpose of an internship is to help an individual grow professionally. Internships should not displace or replace regular employees in performance of their normal duties. Interns are typically compensated with a stipend for defined work.

With the exception of those offered in partnership with academic programs and providing academic credit, BCM does not offer unpaid internships. In general, internships and volunteer opportunities should be part of an existing program or partnership. Individual internships offered outside of a formal cohort or program are discouraged.

BCM offers paid internships to high school students through BCM's Teen Programs. To learn more about high school internships at the Museum, visit <https://www.brooklynkids.org/teens/>. The Museum also offers paid internships in partnership with programs such as Studio in a School, PENCIL, CUNY Corps, NYC Summer Youth Employment Program and other academic, nonprofit or corporate institutions that provide stipends for interns to work on our site.

At times, in partnership with local universities and educators, BCM may offer internships for academic credit in museum studies, early childhood education, occupation therapy or related fields. Such internships must be approved by a BCM executive (President, Chief Operating Officer or Vice President).

Volunteers donate their time and work to BCM for a limited period of time. Volunteer opportunities are typically provided in partnership with government and non-profit organizations such as the New York City Department of Aging or Repair the World. Volunteer opportunities may not displace or replace regular employees in the performance of their normal duties. All volunteer opportunities and partnerships must be reviewed and approved by a BCM executive. Individual volunteer opportunities provided outside of a formal program or partnership are strongly discouraged.

Managers who seek to hire interns or volunteers must have written approval from their supervisor, including approval of a job description and any partnerships prior to public or internal posting of the role. Interns and volunteers are subject to the provisions of this Handbook, and may be required to undergo a background check and/or fingerprinting in alignment with hiring procedures for other employees.

NEPOTISM AND EMPLOYMENT OF RELATIVES

Brooklyn Children's Museum employees are required to notify their supervisor and the Human Resources department of (a) any existing familial relationships; (b) any familial relationships that are created among employees (for example, by the marriage of two employees); and (c) the potential employment by Brooklyn Children's Museum of a family member.

No employee may hire or supervise an individual if that individual and the employee have a familial or romantic relationship. The term "familial" refers to employees (or an employee and a job applicant) who are spouses, domestic partners, parents, siblings, children, uncle/aunt, nephew/niece, grandparent/grandchild, or related by marriage (i.e., in-law). Employees cannot use their position to benefit or disadvantage another employee in a familial relationship. Examples include, but are not limited to, signing an evaluation for a family member; hiring or firing a family member as a contractor; or, approving a payment to a family member.

BCM will not hire a job applicant who is in a familial relationship with a current employee if the applicant would be in a supervisory or subordinate position to the existing employee. BCM employees who marry one another during their employment may remain with the Museum, unless they are in a superior-subordinate relationship and there is no open position to which one of them may be moved.

Non-employees are also covered by this policy. Brooklyn Children’s Museum prohibits harassment, discrimination, or retaliation of our employees by visitors, vendors, contractors, sub-contractors or others with whom employees might engage as part of their work.

COMPLAINT AND REPORTING PROCEDURE

Should an employee experience or observe harassment or discriminatory behavior by a non-employee, the incident should be immediately reported using the steps below. **Employees are obligated to immediately report any experienced or observed violations of this policy using the steps below, no matter how slight the violation may seem. Acts of retaliation relating to reporting are strictly prohibited.**

1. Report the incident to your immediate supervisor. In the event that your supervisor is unavailable or if you do not feel comfortable reporting the incident to that individual, a report should be made to Chief Operating Officer, Atiba Edwards at aedwards@brooklynkids.org.
2. If you are not satisfied after you speak with the COO, discuss your concern with the President & CEO, Stephanie Hill Wilchfort, at swilchfort@brooklynkids.org.
3. If you are not satisfied after you speak with the President, discuss your concern with the Chair of the BCM Board of Trustees at soneal@brooklynkids.org.

If an employee reports to any of these executives, and the manager either does not respond or does not respond in a manner the employee deems satisfactory, the employee is required to report the situation to another manager designated in this policy to receive complaints.

Investigation of Reports of Harassment: Allegations of harassment, discrimination and retaliation will be investigated promptly, and the investigation may include interviews with the parties involved. All information will be kept on a legitimate business need-to-know basis. Where there is a finding of misconduct that constitutes harassment, discrimination or retaliation, the matter will be handled appropriately--including, but not limited to, counseling, suspension or dismissal, as the Museum deems appropriate.

Retaliation Prohibited: Acts of retaliation, including, but not limited to, threatening an individual or taking any adverse action against an individual for (1) reporting a possible violation of this policy, or (2) participating in an investigation conducted under this policy are strictly prohibited.

WHISTLEBLOWER POLICY

Brooklyn Children’s Museum requires department directors, employees and volunteer to observe high standards of ethics in conducting their duties. Under this Whistleblower Policy, matters such as suspected fraud, theft, embezzlement, accounting or auditing irregularities, bribery, kickbacks, misuse of our assets, or other regulatory or compliance issues, concerns or violations must be reported by all department directors, employees, and volunteers.

These policies are not a vehicle for reporting violations of BCM's applicable human resources policies, disagreements about strategy or Museum operations, problems with co-workers or managers, or for reporting issues related to alleged employment discrimination or sexual or any other form of unlawful harassment, all of which should be dealt with in accordance with the complaint and reporting procedure above.

Reporting Violations: In most cases, an employee's supervisor is in the best position to address an area of concern; however, if you are not comfortable speaking with your supervisor or you are not satisfied with your supervisor's response, you are encouraged to speak with the President & CEO, Chief Operating Officer or anyone in management whom you are comfortable in approaching.

Supervisors and managers are required to report suspected violations to the Board Chair, Sean O'Neal at sonéal@brooklynkids.org, who will investigate reported complaints and allegations concerning violations and, at their discretion, advise the CEO. The Board Chair is required to report to the Audit Committee annually on compliance.

No Retaliation: No trustees, employees, or volunteers who in good faith report a violation shall suffer harassment, retaliation or adverse employment consequence. An employee who retaliates against someone who has reported a violation in good faith is subject to discipline up to and including discharge. This Whistleblower Policy is intended to encourage employees and others to raise serious concerns within BCM prior to seeking outside resolution.

Acting in Good Faith: Anyone filing a complaint concerning a violation or suspected violation must be acting in good faith and have reasonable grounds for believing the information disclosed indicates a violation. Any allegations that prove not to be substantiated and which prove to have been made maliciously or knowingly to be false will be viewed as a serious disciplinary offense.

Confidentiality: Violations or suspected violations may be submitted confidentially by the complainant or anonymously. Reports of violations or suspected violations will be kept confidential to the extent possible, consistent with need to conduct an adequate investigation.

Handling of Reported Violation

The manager or Board Chair will notify the sender and acknowledge receipt of the reported violation or suspected violation within five business days. All reports will be promptly investigated and appropriate corrective action will be taken if warranted by the investigation.



Committee on Cultural Affairs, Libraries and International Intergroup Relations:

Oversight - Diversity in Cultural Institutions and The New York City Department of Cultural Affairs (DCLA) Diversity Study: Findings, Results, and Next Steps...

Testimony from Keith Stubblefield
Chief Financial Officer, BAM
Chair, DEI Committee, Cultural Institutions Group (CIG)

Thank you for the opportunity to testify. My name is Keith Stubblefield and I am here today on behalf of BAM, a member of the Cultural Institutions Group. I will be reporting on the impact of the DCLA Diversity Study, the CreateNYC plan, and the creation of DEI plans by each of the 33 Cultural Institution Group, or CIG, members.

As public institutions who receive funding through the Department of Cultural Affairs, the members of the CIG each take the commitment to diversity, equity, and inclusion very seriously, and have endeavored to center this work at the core of our activities. A significant undertaking has been the creation of individual diversity, equity, and inclusion plans, which each institution spent months crafting with the input of their entire staffs, communities, and boards. Every institution, in every borough, created a unique and specific 6-year plan.

The plans include steps to make spaces more accessible, create more inclusive marketing plans, diversify and grow our audiences, and create more inclusive and welcoming spaces. The plans focus not only on recruiting and hiring diverse employees, but also on developing them and building a diverse pipeline for management, leadership, and Board roles. Each organization will implement measures to ensure the efforts are sustained and experience informs subsequent work. These plans will help our audiences better reflect the diverse and vibrant demographics of the city and will help ensure that the work we do is responsive, timely, and vital.

The creation of these plans required critical staff work and many hours of research, collaboration, and work from each institution. BAM's own plan was developed over 6 months and included the input of over 250 staff members. The level of staff commitment and engagement was unprecedented, and resources put towards the project were drawn from our operating budget and from funds set aside for the work. BAM also engaged a consultant who assisted in the creation of the plan.

The Wildlife Conservation Society relied on internal and external experts to guide the plan's development and ensure best practices. The plan addresses goals pertaining to employees, the nearly 4 million annual visitors to parks, and over 2 million participants in extensive education programs. While the focus of this first phase is on NYC facilities, the dialogue will expand to include overseas locations in the coming year. This plan is the culmination of a yearlong effort involving a cross-functional working group of 25 employees, more than 500 employees providing input via focus groups and a survey, and an executive sponsor group. The plan is focused not only on the employee experience, but also on the experiences of visitors and education program participants regardless of ability and income.

As you have just heard, the creation of these plans was an extensive and costly undertaking. Supplemental funding is necessary to ensure the plans moved forward. In fact, some support has already been provided, with great results. The Department of Cultural Affairs hired a consultant for our colleagues in Queens and Staten Island to assist with the development of their plans. The consultant was critical for the Staten Island organizations to have the capacity and expertise to draft plans. Without the support of the Department of Cultural Affairs, the cost of a consultant would have been prohibitive. In fact, the Staten Island based organizations are very hopeful that they will receive Supplemental funding to continue their work with a consultant to help them advance and execute their Year 1 goals. It bears underscoring that for those organizations without HR or legal staff and with “departments of one” in many cases—it is extremely challenging to do this important work. We are grateful that the City is providing funding for resources to actualize the plans.

In Queens, the eight CIGs worked collaboratively to hire a consultant who helped each institution deal thoughtfully with the issues that were most relevant and important to them. This was made possible through a grant from DCLA, and the Queens groups were very grateful for this support. In Queens, all the CIGs are enthusiastic about the goals and aspirations underlying the DEI initiative. It is evident that the diversity of the borough itself is a unique resource that the Queens CIGs can refer back to as they move into the implementation phase. Their greatest concern now is in identifying the resources required to achieve the objectives in their plans.

For some CIG institutions, this will mean the addition of staff members. One of the leading strategic priorities that has resulted from New York City Ballet’s DEI work is to create the new staff position of Senior Director of Human Resources, Diversity & Inclusion. This individual will provide comprehensive oversight, planning, and management of the human resources functions of NYCB while pursuing the Company’s commitment to attract, retain, advance and support a broadly diverse workforce that thrives in a safe, inclusive and equitable workplace culture. This individual will also provide ongoing leadership for day-to-day and long-term implementation of the objectives outlined in the NYCB DEI plan. The addition of a staff member with this level of expertise and competency is a clear sign of serious investment NYCB is making in their DEI work.

As you can see, this work is central to the CIG organizations moving forward but requires significant resources to achieve the best outcomes. Supplemental funding from the Department of Cultural Affairs to help defray the costs of consultants and in some cases new staff members is crucial. Looking further ahead, funding for surveys of NYC residents that will identify barriers to arts and culture participation will be needed. This information will be very informative in how each CIG delivers on this important DEI work yet the cost for any one institution to collect this information is prohibitive.

On behalf of all of my CIG colleagues, I would like to say it has truly been a privilege to do this important work. As chair of the CIG DEI sub-committee, I am very grateful to have had the opportunity to center the work of all of my colleagues around this vital issue and to have moved the needle in such a significant and concrete way. These plans will guide our journeys to becoming more accessible and inclusive, and towards better reflect the make up of our amazing city. With robust support from the Department of Cultural Affairs, I am confident the next phase of our work will be successful.

Thank you.

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

Oversight Hearing – Diversity in Cultural Institutions and The New York City Department of Cultural Affairs (DCLA) Diversity Study: Findings, Results, and Next Steps

Tuesday, September 17, 2019, 1:00PM

**Testimony Presented by SMU DataArts
Associate Director for Research, Daniel F. Fonner**

Good afternoon, Chair Van Bramer and members of the committee. My name is Daniel Fonner, and I am the Associate Director for Research at SMU DataArts, the National Center for Arts Research at Southern Methodist University in Dallas, TX. I offer my thanks to this Committee and to the NYC Department of Cultural Affairs for inviting me here today to testify about the Workforce Demographics Pilot Study conducted by SMU DataArts on a subset of DCLA-funded organizations, including members of the Cultural Institutions Group.

Over the past seven years, SMU DataArts has conducted workforce demographics studies for governments, foundations, and service organizations across the country, collecting demographic information that includes employee heritage, age, gender, sexual orientation, and disability status. Through an iterative and reflective design process, SMU DataArts regularly updates and refines our survey methodology, instrument, and reports to best capture the demographic characteristics of the arts and culture workforce. To ensure privacy of all respondents, our survey platform captures data anonymously, and our reporting standards prevent the identification of individual respondents.

Prior to survey deployment for this pilot study in New York City on August 7th, 2018, SMU DataArts coordinated with DCLA to determine which organizations would participate. Once selected, a designated individual at each organization was tasked with providing SMU DataArts with total workforce numbers for their organization and with emailing a URL to all employees, board members, and independent contractors directing them to the survey. The survey, which takes about five minutes to complete, was open until October 2nd, 2018. 6,928 individuals, affiliated with 65 arts and culture organizations, participated in the study, allowing us to be 95% confident our sample, in general, is representative of the total workforce of participating organizations with a margin of error of $\pm 1\%$.

Organizations that received a sufficient level of participation from their workforce were given a report that analyzed the demographics of their individual organization. Responses from all organizations were aggregated to create the pilot community report we are discussing today.

In 2016, the firm Ithaka S+R conducted a similar demographics study on a much larger group of DCLA-funded organizations. While the Ithaka S+R study provided valuable information on the demographics of the arts and culture workforce in NYC, the methodology employed in data collection and reporting left unanswered questions. Topics such as disability status and sexual orientation were not fully explored and some role and employment status choices led to some ambiguity in reporting. Most importantly, the methodology employed by Ithaka S+R required a single person at each organization to fill out a spreadsheet that contained demographics for all employees. This method invites assumption into the data collection process, potentially misrepresenting the demographics of the workforce. To that end, while broad trends appear in

both reports, it is not possible to compare the Ithaca S+R study and the SMU DataArts Pilot Study on a 1:1 basis.

When reporting on workforce demographic data, we strive to provide benchmark information for organizations and policy-makers to draw comparisons and make informed decisions. We provide context to the data collected by comparing it to standard demographic data such as data from the Census Bureau. In cases where the Census does not collect certain data, we compare data to other reputable research in the field. The demographic analysis provided by SMU DataArts is not prescriptive – we do not make recommendations on what should be done. We simply aim to capture and report on many aspects of demographics.

Primary findings from this study include:

- In terms of gender identity, board and executive leadership closely match the makeup of New York City, with other roles leaning more female.
- With regard to sexual orientation, 15% of respondents identified as gay, lesbian, or bisexual compared to 4% of the New York-Newark-Jersey City Metro Area.
- Regarding heritage, 66% of the arts and culture workforce identified as white non-Hispanic, compared to 32% in the general population. All other races and ethnicities, including Asian, Black, and Hispanic, were represented in the arts and culture workforce at less than half the prevalence occurring within the general population. Respondents identifying their role as “Community Engagement” most closely mirrored Census Data.
- In terms of disability status, 8% of respondents identified as having a disability compared to 11% in the general New York City population. Census definitions around disability status include those who are in the labor force, both employed and unemployed, and those in the general population. The Census definition of the labor force only captures non-volunteers aged 20 to 64. It is more appropriate to compare against the general population in the context of this study, which included both volunteers and those over 64. In our study, 16% of respondents and 32% of boards, which are voluntary positions by nature, were over age 64, and 19% of respondents identified as non-board volunteers.

The results of this pilot study show similar trends to other studies conducted by SMU DataArts in cities such as Los Angeles and Houston, particularly in relation to racial and ethnic identity and gender make-up of arts and culture workforces.

While we view this study as successful, we always look for ways to improve our survey and our reports. Since the completion of this study, we have updated our questions and definitions for sexual orientation and gender identity, improved our statistical methods for determining participation thresholds, and added questions to probe employee workplace perceptions related to wellbeing and psychological safety. Additionally, we are currently testing a potential question to distinguish between incidence and prevalence of demographic characteristics within a workforce.

SMU DataArts aims to build a national culture of data-driven decision making for those who want to see the arts and culture sector thrive. Data without context of place, time, and community understanding is irrelevant at its best and misleading and destructive at its worst. We at SMU DataArts aim to provide our partners, and the arts and culture sector in general, with objective data, insights, and tools to empower them to make informed decisions to better serve their communities.

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

New York Shakespeare Festival dba The Public Theater
New York City Council Testimony –
Committee on Cultural Affairs, Libraries, and International Intergroup Relations
September 17, 2019

Since The Public Theater’s (“The Public”) founding over 60 years ago, Equity, Diversity, and Inclusion (EDI) has been a cornerstone of our mission. Under the leadership of founder Joe Papp, and through the work of subsequent leaders, The Public has been widely recognized for our commitment to respectful, welcoming, and safe spaces in which differences are celebrated, both on and off the stage. Through our Mobile Unit, which is a traveling theater production that tours all five boroughs, and our borough distribution sites for Free Shakespeare in the Park, we reach New Yorkers in every corner of the City from diverse racial, ethnic, and socioeconomic backgrounds.

To continue building upon this rich history of ambitious and successful work that reflects the values and mission of the institution and the City we serve, The Public developed a new Equity, Diversity, and Inclusion (EDI) Plan in 2019 which outlines the goals we intend to achieve by 2023. The plan, created in collaboration with board members, staff, and outside experts, outlines the following seven core goals:

1. Publish EDI statistics in the annual report for the directors and playwrights of the downtown season and Free Shakespeare in the Park performances to demonstrate The Public’s commitment to consistently presenting work that reflects our goal of creating work that is of, by, and for the people of New York City.
2. Review and improve human resource processes to ensure EDI values and goals are prioritized and supported.
3. Achieve goal to ensure full-time staff is no more than 50% white or 50% cisgender male and ensure diversity is present at all levels of the institution.
4. Achieve goal to create a board that is at least 35% people of color and no more than 50% cisgender male.
5. Establish and begin to implement a plan for creating an inclusive organization for audiences, artists, and staff with disabilities (inclusive of all types of disability and not limited to physical disability).
6. Establish and begin to implement a holistic organizational language plan inclusive of languages other than English.
7. Establish clear goals and ethical parameters for all learning activity (i.e. internships and fellowships), as well as community centered activity (i.e. community-facing programs, partnerships and more) that are aligned with the larger Public Theater mission and are reciprocal in nature.

The Public intends to achieve these goals by 2023 in order to better reflect the values and mission of our institution and the City we serve.

Submitted by:
Rosalind Barbour
Administrative Chief of Staff
rbarbour@publictheater.org
212-539-8691

ROBERT STANTON'S TESTIMONY

The Fair Wage Onstage Fund would be an allocation of money within the Department of Cultural Affairs budget, to make up the difference between the union negotiated minimum salaries non-profit theaters can afford to pay and what we actually need to survive.

In a 2016 union survey, Off-Broadway stage managers and actors reported needing \$815 a week net just to make ends meet. That's \$1129 before taxes. But only one Off-Broadway space pays that much and many pay much, much less. And Trump's tax law prevents us from claiming expenses that surpass the standard deduction, as much as quadrupling our tax burdens.

Non-profit theaters within the five boroughs would be eligible for the fund when they hire contracted Equity stage managers and actors at union negotiated minimum salaries that fall below the necessary weekly gross salary—\$1129 per week, adjusted annually for inflation. Theaters would be responsible for paying established minimums and benefits, and could only use the fund to pay the difference between what the artists get and what we need.

Last season, the roughly 1,500 Equity contracts at non-Broadway non-profits paid an average of \$646 per week. The standard non-profit employment is 9 weeks. The FWOS Fund would subsidize workers, on average, with \$483 per week or \$4,347 per contract. We calculate the fund would disburse just around six-and-a-half million dollars annually.

That's less than one one hundredth of a percent of New York City's \$90 billion + budget.

We've had the privilege to brief Chairman Van Bramer, Council Member Espinal, and staff members from Council Members Cumbo and Koslowitz's office in more detail. We're eager to speak with Members Moya and Borelli. And we look forward to working with you to craft this proposal into a budget allocation and/or piece of legislation. This fund will send a very strong signal that no matter what little means we come from, we all deserve a chance to participate in art. New York City's art belongs to all of us. Thank you.

JEFFREY OMURA'S TESTIMONY:

I'm Jeffrey Omura, here today on behalf of the labor activist group Fair Wage OnStage. I'm also a member of Actors' Equity Association--the union that represents 20,000 New York City stage managers and actors.

More than anywhere in New York's cultural scene, Off-Broadway theater shines a light on diverse communities. I've learned that, if you're watching a play, you're most likely to see someone who looks like me Off-Broadway. Off-Broadway theaters experiment, take risks, hire artists from diverse backgrounds, who aren't household names, and tell stories that reflect the rich demographic tapestry of our city. Ma-Yi Theatre, National Asian American Theater Company, Intar, National Black Theater, and Classical Theater of Harlem focus specifically on telling stories about communities of color. In recent years, more than half of the actors working at major Off-Broadway institutions like Playwrights Horizons, New York Theater Workshop, Atlantic Theater Company, and Signature Theater were people of color.

Off-Broadway also fuels one of the city's economic engines: Broadway. The last five shows to win the Tony Award for Best Musical, including "Hadestown" and "Hamilton," began in Off-Broadway non-profit theaters. These hits helped Broadway sell a record breaking \$1.8 billion in tickets last year alone, generating over \$12 billion for the local economy.

But that wealth is not reflected in Off-Broadway wages.

In a 2016 union survey, Off-Broadway stage managers and actors reported needing \$815 a week net just to make ends meet. That's \$1129 before taxes. But only one Off-Broadway space pays that much and many pay much, much less. And Trump's tax law prevents us from claiming expenses that surpass the standard deduction, as much as quadrupling our tax burdens.

So, ironically, as our theaters become more inclusive in the stories they tell, and the artists hired to tell them, those from underprivileged communities are shut out. Low wages and high cost of living hit early career artists from working class backgrounds the hardest, predominantly people of color, and drive acclaimed actors of every background into debt, bankruptcy, and leaving the city and the profession altogether. And these are the ones lucky enough to work Off-Broadway 52 weeks in a year, often while juggling outside jobs.

As with unpaid internships, only those with access to wealth can afford to take these low paying jobs. We need the city's help.

We propose the Fair Wage OnStage Fund. I'd like to introduce Robert Stanton, my fellow actor and activist, who can tell you more about it.

ROBERT STANTON'S TESTIMONY

The Fair Wage Onstage Fund would be an allocation of money within the Department of Cultural Affairs budget, to make up the difference between the union negotiated minimum salaries non-profit theaters can afford to pay and what we actually need to survive.

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We've had the privilege to brief Chairman Van Bramer, Council Member Espinal, and staff members from Council Members Cumbo and Koslowitz's office in more detail. We're eager to speak with Members Moya and Borelli. And we look forward to working with you to craft this proposal into a budget allocation and/or piece of legislation. This fund will send a very strong signal that no matter what little means we come from, we all deserve a chance to participate in art. New York City's art belongs to all of us. Thank you.

**THE COUNCIL
THE CITY OF NEW YORK**

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I represent: Commissioner of Cultural Affairs

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Name: Robert Stanton

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Address: 20 JAY ST, BKLYN NY

I represent: ASIAN AMERICAN ARTS ALLIANCE

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Name: Keith Shubertfeld

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I represent: BAM

Address: 30 Lafayette Avenue

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