



**New York City Department of Cultural Affairs
Proposed 5-Year Accessibility Plan
Pursuant to Local Law 12 of 2023
(2024 - 2028)**

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¹ Cover Photo: A performance by dancers Louisa Mann and Peter Trojic at the CreateNYC Action Plan launch event in September 2019. The work was choreographed for them by Mark Travis Rivera at a Dance/NYC residency supported by the CreateNYC Disability Forward Fund. Photo Credit: Matthew Lapiska / DDC.

Key Information regarding Agency Accessibility

- DCLA Disability Service Facilitator (DSF) for DCLA: Sara Cobb, disabilityfacilitator@culture.nyc.gov, 31 Chambers Street, New York, NY 10007, (212) 298-8745.
- DCLA Office responsible for preparing and updating DCLA's 5-year plan: Office of Commissioner Laurie Cumbo; a link to the plan is posted on DCLA's website at [Accessibility](#).
- [DCLA Grievance Procedure](#) (see also Appendix A)
- [DCLA Website Accessibility Statement](#) (see also Appendix B)
- [DCLA Website Statement on Inclusion and Accommodations](#) (see also Appendix C)

Agency Mission and Background

The New York City Department of Cultural Affairs (DCLA) is dedicated to supporting and strengthening New York City's vibrant cultural life based on the conviction that arts and culture is for everyone.² The agency uses its planning, funding, advocacy, technical assistance, and practices to help make participation in NYC's cultural life—as artists, cultural workers, or audience members—increasingly accessible, inclusive, and equitable. As the largest municipal funder of arts and culture in the country, the agency provides support to over 1,000 non-profit cultural organizations. Ensuring there is public funding for nonprofit cultural organizations of all sizes and throughout the five boroughs is one of DCLA's core goals.

² New York City is known around the world for its diverse offering of arts and culture. Museums, concert halls, zoos, botanic gardens, theaters, festivals, and public art projects reach into every corner of the city. Visitors and residents alike can experience a variety of artistic offerings in virtually all genres and from numerous cultural perspectives. Venues range from large, internationally known icons such as the Whitney Museum, Carnegie Hall, Alvin Ailey, MoMA, Metropolitan Museum of Art, Brooklyn Academy of Music, Metropolitan Opera, New York Philharmonic, American Museum of Natural History, and Solomon R. Guggenheim Museum, to more locally-focused organizations including the Louis Armstrong House Museum, Flushing Town Hall, Weeksville Heritage Center, Sugar Hill Children's Museum, Alice Austen House, and Bronx River Arts Center.

A. Agency Structure

DCLA's central function is the distribution of City funding to nonprofits in the cultural field and as such the agency operates three major funding programs – through three divisions.

- Program Services Unit

- Administers the Cultural Development Fund (CDF) that provides program funding to over 1,000 nonprofits each year across all artistic disciplines.

- Cultural Institutions Unit

- Provides operational support (in the form of unrestricted operating grants and the payment of all energy bills – heat, light, and power) for a group of thirty-four cultural institutions occupying City-owned buildings or land. In addition to this support for the Cultural Institutions Group, DCLA also covers energy expenses for additional sites in City-owned properties under DCLA's jurisdiction.

- Capital Projects Unit

- Provides capital design, construction, and equipment funds for organizations of all shapes and sizes, ensuring that our city's cultural facilities remain world-class and accessible to all New Yorkers. DCLA administers funds for hundreds of capital projects at arts and culture organizations, addressing a range of structural and equipment needs, including improvements to increase venue accessibility.

DCLA also operates two additional units that support NYC's cultural life through the creation of public art, and through providing free, donated materials to support arts programming:

- Materials for the Arts Program (MFTA)

- Collects unneeded items from businesses and individuals and makes these donations available for free to its recipients: nonprofit organizations with arts programming, government agencies, and

public schools. MFTA educational programming and artists' residencies add to these offerings. In all, over 10,000 students and 2,000 teachers and community-based educators were instructed by MFTA teaching artists last year.

- **Public Art Unit**

- Commissions permanent public art through Percent for Art, which brings art installations to public spaces around the city. The Percent for Art Program has changed the city's physical landscape by commissioning more than four hundred works of art at public sites throughout the city. DCLA's PAIR program embeds artists in city agencies to propose and implement creative solutions to pressing civic challenges and its Monuments work has set out to enhance NYC's public spaces with permanent monuments that more fully reflect New York City and the vast diversity and complexity of the people who have made it the extraordinary place it is. The unit also operates the City Canvas program, which transforms the sidewalk sheds and other protective structures that line so many city streets into platforms for public art.

Executive Summary – Proposed Plan (2024-2028)

The workforce of DCLA is small for a NYC agency – but has an extensive reach into the cultural community. In all of its operations with respect to accessibility and equity, DCLA has worked to model best practices and will continue to do so for the purposes of training others and expanding and improving its own practices.

This plan proposes deepening and doubling down on accessibility in current agency practices; adding training wherever feasible; and pursuing several specific initiatives. We look forward to additional input from the disability community to further shape this plan. As noted throughout the plan, DCLA will continue to use its platform as a funder to support increased access and inclusion in the field.

Accessibility Statement – Cultivating Inclusivity in NYC Arts

The New York City Department of Cultural Affairs (DCLA) is dedicated to supporting and strengthening New York City's vibrant cultural life based on the conviction that arts and culture are for everyone. The agency uses its planning, funding, advocacy, technical assistance, and practices to help make participation in NYC's cultural life – as artists, cultural workers, or audience members – increasingly accessible, inclusive, and equitable for all.

Committed to eliminating any barriers to cultural access, DCLA strives (1) to develop and model strong policies in support of accessibility for and inclusion of people with disabilities, (2) to continually strengthen our policies and practices in this regard, and (3) to learn from members of the disability community and share best practices with the cultural community at large.

In referring to increasing access and inclusion, DCLA means removing physical, communication and other barriers to inclusive participation by as many people as possible.

One of the cornerstones for DCLA's work on issues of access and inclusion was the preparation of the cultural plan in 2017.

A. New York City's First-Ever Comprehensive Cultural Plan

How can we work toward a sustainable, inclusive, and equitable cultural sector that serves all New Yorkers? There is no single simple answer, but in a signature initiative, DCLA launched CreateNYC, a comprehensive cultural plan that attempted to address the question from a variety of perspectives.

CreateNYC: A Cultural Plan for All New Yorkers was developed through extensive public engagement using surveys, town halls, focus groups, and other strategies, which together led to a wide-ranging set of recommendations around several key focus areas.³ Released in July 2017, CreateNYC established a 10-year framework for achieving a more vibrant, equitable cultural community that reflects the extraordinary diversity of New York City.

- The plan expresses DCLA's commitment to supporting artists with disabilities and disability arts, building on the experience of disability, in all aspects of the city's cultural life.
- Further, CreateNYC considers barriers to access and inclusion for persons with disabilities as threats to the health of the city's cultural ecosystem. CreateNYC signaled DCLA's determination to foster greater access to the extraordinary cultural offerings and opportunities of New York City.

B. Funding and Initiatives for Disability Inclusion and Diversity

Programs Unit:

Administered through a peer-panel review process, the CDF panelists are explicitly asked to weigh whether applicant organizations provide programming "with consideration toward accessibility, affordability, and equity."

- The CreateNYC Disability Forward Fund, developed as a result of CreateNYC, provided programmatic support for organizations

³ These areas include equitable cultural participation citywide; affordability of artist workspaces; access to arts, culture, and science education; and the role of public spaces in the City's arts landscape.

deepening their commitment to people with disabilities as artists, cultural workers, and audience members.



- DCLA also launched the CreateNYC Language Access Fund in support of programming that increases access to arts and culture for those whose primary language is not English. This funding supported a variety of programs that addressed and highlighted American Sign Language (ASL).
- With respect to funding opportunities, to further increase access for all qualified organizations, CDF applicants now receive enhanced support in the application process. DCLA is also hosting virtual application seminars which offer closed captioning (with other accommodations as requested) to reach an ever-wider constituency of applicants for these cultural funding streams.

⁴ A music performance is provided by Sidiki Conde, a teaching artist at the Center for Traditional Music and Dance, at the announcement event for Disability Forward Fund grantees in August 2018.

Capital Unit:

DCLA funds capital projects that propose specific accessibility features at cultural organizations, distributing funding toward projects that include improvements to physical accessibility.



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Cultural Institutions Group (CIG) Unit:

The members of the CIG frequently design their facilities/upgrades and programs to foster access and inclusion. Similarly, through BAM's senior cinema, senior socials, and other dedicated programming, the organization works to make their campus as welcoming and accessible for older New Yorkers as possible. Queens Theatre's far-reaching Theatre for All initiative commits to more to fully reaching artists and audience members with disabilities from within Queens and throughout New York City.

⁵ The installation of a new elevator at Gibney Dance is celebrated at "Beyond Accessibility: Elevator Opening" in September 2019 – where MOPD Commissioner Victor Calise and Manhattan Borough President Gail Brewer took a ride. Photo Credit: Agnes Varis Performing Arts Center by Scott Shaw.

C. Support for Best Practices for Access & Inclusion at DCLA and Across the Cultural Sector

- Employment in the Arts:

Fostering a cultural workforce that better reflects NYC's diversity, in turn, creates programming that better connects with audiences in this diverse city. Following the release of CreateNYC, DCLA committed to strengthening engagement and programming focused on disability inclusion within the cultural sector and to addressing issues of access in the city's arts community at the agency staff level.

- Partnering with MOPD and Sister Agencies to Strengthen Inclusive Practices:

DCLA has collaborated with MOPD and other agencies regarding programs and initiatives on access and inclusion over the years and been fortunate to build relationships with sister agencies.

- Outreach to the field regarding materials available for creatives at non-profits and schools:

In addition to serving thousands of people each year from its warehouse in Long Island City, MFTA has been making efforts to meet even more New Yorkers where they are. Programming provided to participants with disabilities includes those workshops for groups from AHRC and YAI and programs delivered at District 75 schools. MFTA also makes programming accessible online, including professional development for educators.

Agency Plan

DCLA has developed a proposed five-year accessibility plan consistent with Local Law 12 describing the steps it is currently taking and will take over the next five years to ensure that the agency's workplace, services, programs, and activities are accessible and accommodating to and inclusive of persons with disabilities.

The plans must address the five areas identified in Section (b)(2) of Local Law 12 (NYC Admin Code § 1004(b)(2): Digital Access; Physical Access; Effective Communications; Workplace Inclusion; and Programmatic Access. This plan looks at Programmatic Access as an integral part of Digital Access and Physical Access and addresses Programmatic Access in conjunction with these two. The plan also looks at Effective Communications together with Workplace Inclusion.

Under this plan, DCLA will build on its commitment to access and inclusion through the measures noted below and the Access Initiatives summarized in Appendix D and centered on the following areas:

A. Digital Access & Programmatic Access

DCLA follows the requirements of the NYC Office of Technology and Innovation (OTI) in all its digital operations. DCLA will continue to strive to meet Web Content Accessibility Guidelines (WCAG) 2.1 Level AA for our public website and internal apps and platforms. (Please see [DCLA Website Accessibility Statement](#) at Appendix B.)

In its web practices, DCLA follows the City's accessibility guidelines and will continue to do so for any additional functionality that may be developed and deployed on existing and new DCLA systems. DCLA recently adopted the City-licensed version of Salesforce, a cloud-based Customer Relationship Management (CRM) system, for its various program platforms and database operations. Additionally, the websites for MFTA and Public Art will be undergoing re-design. OTI's requirements on accessibility will help structure these new sites, as they have helped to structure the recent re-build of the DCLA internal and public-facing sites. Both Public Art and MFTA view the re-design as an opportunity to build in accessibility features from the ground up.

DCLA's new systems were tested using accessibility tools and utilize mainstream platforms that are accessible by design. Custom components, such as design and HTML coding were also tested, similar to NYC.gov components.

DCLA is committed to:

- exploring user experience for its Salesforce platform across DCLA programs through surveys and feedback from users (timeframe: started 2023; continue 2024-2028);
- continuing use of online platforms and/or hybrid meetings for inclusive participation in meetings, including phone links and closed captions (timeframe: started during pandemic to present; continue 2024 and following); and
- expanding upon its current use of alt text in all social media to include captions for videos as feasible in Instagram (timeframe: started 2023; continue 2024 and following).

B. Physical Access & Programmatic Access

The New York City Department of Citywide Administrative Services (DCAS) has provided guidance to all agencies regarding the division of responsibilities with respect to these five-year accessibility plans. This guidance distinguishes between City-owned spaces and leased spaces.

DCLA operates at the following locations:

- City-owned building: Central Offices, 31 Chambers Street, 2nd Floor⁶
- Leased spaces: 33-00 Northern Blvd, L.I.C., Queens

DCAS is responsible for common areas in City-owned buildings. DCLA is responsible for working with DCAS as needed to address any access-related matters in the demised areas (the offices themselves).

For leased spaces such as MFTA's premises, individual agencies rather than DCAS are responsible for approaching landlords to address access-related matters in the common and demised areas.

⁶ In the case of 31 Chambers Street, this City-owned building is occupied by, among others, the New York State Courts and two city agencies, the New York City Department of Records and Information Services (DORIS) as well as DCLA.

- **Main Program Location:** 31 Chambers, Manhattan (Headquarters) – A landmarked building, erected in the early 1900s. Most of DCLA's programs operate out of this City-owned second-floor space.
 - o Main Program Location: Please see DCAS's Proposed Five-Year Accessibility Plan for information on the common areas of 31 Chambers Street. These include: entrance to the building; procedures for accessing the building interior; public restrooms; signage and all other features of common areas, as well as emergency egress.
 - DCLA will explore options for surveying the needs of employees and the public in its demised area in 2024-2025.
- **Long Island City Location for Materials for the Arts (MFTA):** 33-00 Northern Blvd, Queens – MFTA operates out of leased space with an exterior concrete ramp from the sidewalk to the lobby entrance and elevator access to the floor where all of MFTA's programs and operations are based. The interior spaces for public programming and offices are all wheelchair accessible, as are the 'warehouse' aisles on the shopping floor.
 - L.I.C. Location for MFTA: DCLA will explore options with the landlord for surveying restrooms and any other shared tenant spaces for accessibility in the coming year.

C. Workplace Inclusion & Effective Communications

- Policy & Plans:

Cultural Affairs is committed to ensuring that our workplace, services, programs, and activities are accessible, accommodating, and inclusive to persons with disabilities. Ensuring accessibility in the workplace is not just a legal requirement, it's a moral and strategic imperative.

- Inclusive Hiring and Recruitment:

The City of New York is an inclusive equal opportunity employer committed to recruiting and retaining a diverse workforce and providing a work environment that is free from discrimination and harassment based upon any legally protected status or protected characteristic, including but not limited to an individual's sex, race, color, ethnicity, national origin, age, religion, disability, sexual orientation, veteran status, gender identity, or pregnancy.

In recruiting and hiring Cultural Affairs is committed to ensuring that our recruitment, assessment, and onboarding process are fair to all applicants and potential employees – we welcome the unique contributions a diverse and inclusive workforce can bring.

- We review all job descriptions to ensure they are disability inclusive.
- Inclusive language and information on the accessibility of the application and interview process is included.
- Interviews are conducted in accessible spaces and options for remote platforms are available.
- New employees receive comprehensive onboarding that includes information on accessibility policies and available accommodations.
 - In conjunction with the commencement of this five-year accessibility plan DCLA will continue to follow the City's EEO Policy and the Inclusive Recruitment Guide for City Agencies.

- **Training and Education:**

Citywide policy requires all employees to take the mandated EEO trainings. DCLA employees, including new hires, complete the Citywide mandated EEO trainings in accordance with the Citywide training schedule and certify completion. Disability Awareness & Etiquette training is provided to ensure that all employees understand accessibility policies and practices and their role in creating an inclusive workplace. Additionally, DCLA has been fortunate to build relationships with sister agencies to support collaborations and expand available resources related to training and inclusion.

- **Accommodation Procedures:**

As per the Citywide EEO Policy, DCLA provides documented reasonable accommodations to individuals who have needs consistent with the City's Reasonable Accommodations Procedural Guidelines to perform the essential functions of their jobs and enjoy equal employment opportunities.

- **Employee Resource Groups:**

DCLA's DEI Committee is open to all DCLA staff, meets to address issues of diversity, equity and inclusion within the workplace and in the agency's work with its constituents. DCLA's employee resource group for People with Disabilities / Access & Inclusion meets regularly to offer a safe space for

discussion of ideas or concerns by and from staff identifying as having a disability; and to provide a forum for all staff to discuss ideas or concerns related to access and inclusion for all in the culture and operations of the agency. As part of its role, the affinity group has provided programing for the agency and aims to continue to share accessibility resources with staff.

- **Effective Communications/Assistive Listening:**

DCLA will continue to use communication equipment and materials as needed to enable and enhance communication internally and externally, including portable microphones for meetings, hybrid and in-person; DCLA will continue to offer alternative format materials to the public, job applicants and employees as needed.

Methodology

In developing this plan, DCLA drew on feedback from advocates over many years and valuable input from staff and leadership at the agency, including people identifying as having a disability. The agency's Human Resources Director/EEO Officer and DCLA's Disability Service Facilitator were instrumental in the effort. DCLA looks forward to receiving further input from the disability community, disability artists, cultural organizations and the public at large.

Appendix A – DCLA Grievance Procedure

Grievance Procedure for Members of the Public Alleging Discrimination based on Disability

Any member of the public alleging discrimination on the basis of disability in the provision of services, activities, programs, or benefits by DCLA may file a grievance with DCLA, which should contain:

- the name, address, telephone number and/or email of the grievant and
- information about the alleged discrimination, such as the location, date, and description of the incident or alleged violation of the ADA, the Rehabilitation Act, the NY State Human Rights Law, or the NYC Human Rights Law.

“Grievance” is the term for the allegation filed with DCLA by a member of the public.

“Grievant” is the term for the person alleging discrimination in the grievance.

Note: An allegation of discrimination may be filed with DCLA anonymously in accordance with the process below, but would not be considered a formal grievance for purposes of these procedures.

When and how to file a grievance

The grievance should be submitted as soon as possible, but no later than sixty (60) calendar days after the date of the alleged violation to:

Disability Service Facilitator

NYC Department of Cultural Affairs

31 Chambers Street

New York, NY 10007

Tel: 212-298-8779

Fax: 212-298-8790

Email: disabilityfacilitator@culture.nyc.gov (Please include “Grievance” in subject line.)

The grievance may be filed in one of two ways:

1. By submitting the grievance in writing by fax, email or other delivery, using the above address; or
2. Upon request, by an alternative means and delivery, such as an in-person interview or an audio recording, describing the A request for an alternative means of filing may be granted as an accommodation for a grievant with a disability.

Timeline following filing of grievance

Within thirty (30) calendar days after receipt of the grievance, the Disability Service Facilitator or designee will contact the grievant to discuss the grievance and possible resolutions.

Within thirty (30) calendar days of this contact with the grievant, the Disability Service Facilitator or designee will provide a response in writing. Grievants may request the response in an additional format accessible to them, such as large print, Braille, or audio recording. This response will address the grievance, describe the agency's position, and offer options for substantive resolution of the grievance, where applicable.

When and how to file an appeal

The grievant may appeal the agency's decision within thirty (30) calendar days of receipt of the agency's response.

The appeal should be mailed to:

Commissioner
NYC Department of Cultural Affairs
31 Chambers Street
New York, NY 10007

The appeal may be filed in one of two ways:

1. By submitting the appeal in writing and by mail using the above address; or
2. Upon request, by an alternative means and delivery, such as an in-person interview or an audio recording, describing the A request for

an alternative means of filing may be granted as an accommodation for a grievant with a disability.

Timeline following filing of appeal

DCLA's response to the appeal will be provided to the grievant in writing within sixty (60) days following receipt of the appeal. Grievants may request the response in an additional format accessible to them, such as large print, Braille, or audio recording. This response will address the appeal, describe the agency's decision, and offer options for substantive resolution of the appeal, where applicable.

All written grievances, appeals, and responses in connection with a grievance made to DCLA will be retained for at least three (3) years.

Note: Upon request to the Disability Service Facilitator, this page can be made available in an alternative format.

Appendix B – DCLA Website Accessibility Statement

Website Accessibility Statement

The Department of Cultural Affairs is committed to ensuring its digital content is accessible to and usable by people with disabilities. We are continually improving the user experience for everyone and applying the relevant accessibility standards.

Conformance Status

The Web Content Accessibility Guidelines (WCAG) defines requirements for designers and developers to improve accessibility for people with disabilities. It defines three levels of conformance: Level A, Level AA, and Level AAA. Our digital content is partially conformant with WCAG 2.1 level AA. Partially conformant means that some parts of the content do not fully conform to this accessibility standard.

Feedback

We welcome your feedback on the accessibility of our digital content. Please let us know if you encounter accessibility issues by using the [**Website Accessibility Feedback Form**](#).

If you need assistance accessing a particular program or service, please reach out to the DCLA's Disability Services Facilitator at (212) 298-8779 or [**disabilityfacilitator@culture.nyc.gov**](mailto:disabilityfacilitator@culture.nyc.gov).

Assessment Approach

The Department of Cultural Affairs assesses the accessibility of its digital content through self-evaluation.

Date

This statement was created on 02/17/2023.

Appendix C – DCLA Website Statement on Inclusion and Accommodations

Policies and Procedures Related to Inclusion of People with Disabilities

The Department of Cultural Affairs (DCLA) is committed to providing respectful, non-discriminatory service in our programs and activities.

Accommodations for People with Disabilities

Pursuant to the Americans with Disabilities Act (ADA) and the New York State and New York City Human Rights Laws, individuals with disabilities are entitled to reasonable accommodations necessary to enable them to participate in programs, services and activities.

To request a reasonable accommodation to participate in a program of DCLA , please contact DCLA's Disability Service Facilitator at (212) 298-8779 or disabilityfacilitator@culture.nyc.gov.

Appendix D – Outline of Proposed DCLA Initiatives

Unless otherwise specified, these initiatives will be jointly tracked and monitored by the lead unit(s) involved and DCLA's Disability Service Facilitator and are targeted for the plan period, 2024-2028. In accordance with Local Law 12, DCLA will report in May 2025 and thereafter on its progress toward the goals reflected in these initiatives.

1) Access Initiative: Reinforced Network of Internal Support for Access and Inclusion Practices at DCLA (2024)

- **Action:** Explore reinforcing DCLA's Disability Service Liaison network through a collaboration between the Disability Service Facilitator and unit heads; continue developing targeted educational meetings such as DSF's 'lunch & learn' plans and *talk-back* pilot, as well as DSF's 'clinic minute' emails to all staff.

2) Access Initiative: User-Experience Testing for DCLA's Online Systems and Platforms (2024: explore options for user experience testing of future enhancements or new developments)

- **Action:** With all DCLA online systems structured in accordance with OTI requirements for accessibility, we are proud of the work our team has done to make our systems accessible to the disability community; at the same time we look forward to exploring further options for user-experience testing in the future.

3) Access Initiative: Guidance on Public Inclusion for Online Meetings (2024)

- **Action:** Provide DCLA and the cultural field with additional guidance on online meetings.

4) Access Initiative: Increased Outreach to People with Disabilities and Disability Artists in Selection Panels for Cultural Development Fund Grants (2024 and following)

- **Action:** Further expand outreach to members of the disability community to encourage applications from people with disabilities to serve on CDF selection panels; CDF panel service is among the

most critical ways for New Yorkers to help inform and shape our city's support for its cultural community.

5) Access Initiative: Expanded Inclusion in Public Art (2024-26)

- **Action:** Consider ways to build upon the extraordinary reach of the Public Art program to continue engagement of artists with disabilities both as practitioners for commissioned works, as audience, and as panelists engaged in the artist selection process.



End Photo: A performance by dancers Louisa Mann and Peter Trojic at the CreateNYC Action Plan launch event in September 2019. The work was choreographed for them by Mark Travis Rivera at a Dance/NYC residency supported by the CreateNYC Disability Forward Fund. Photo Credit: Matthew Lapiska / DDC.

Thank you to the Mayor's Office, the City Council,
and all City agency partners
for supporting access and inclusion as
a fundamental element of all City service.